TEACHER COMPETENCIES FOR WORKING WITH YOUNG TALENT

Part I
Integration of Music Subjects

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Introduction

The lectorate Lifelong Learning in Music embraces Jarvis' concept of lifelong learning as a process of 'transforming experience into knowledge, skills, attitudes, values, emotions, beliefs and the senses' (Jarvis, 2002). It is an important conceptual framework for strengthening people's adaptability and employability. The term Lifelong Learning implies that this process spans a whole lifetime, in this case from our early encounters with the arts until our professional career as a teacher and an artist.

The articles and project reports in this publication almost all address the years before entering the conservatoire. Pupils in secondary school are preparing for their studies in the arts. This publication focuses mainly on their teachers: at the conservatoire but also in other institutions that are working on teaching adaptive, creative artists who are prepared to continue to learn and develop throughout their lives. They also include music schools where teachers prepare young musicians for further education, teachers in secondary schools where the basis is laid for a lifetime of cultural experience, and teachers in other institutions for higher arts education such as dance and fine arts academies.

Teachers often do more than 'just' teach. Their teaching is part of a more varied professional practice that can be described as a 'portfolio career'. A teacher may also be a performer, composer, director, choir singer or have any other creative profession. In this sense they can connect practice with education and extend the learning environment beyond the walls of the institution where they teach. Research skills, which focus on the teacher being able to describe his own practice as accurately as possible and drawing conclusions from this about his profession, are a necessary requirement. It is the responsibility of the teacher to create an optimal learning environment for the pupil, but also for him- or herself. The teacher presents a model to the pupil by being able to adapt to a changing environment, to work together with colleagues effectively in a team and to integrate several aspects of learning and creativity into his or her teaching. The importance of a teacher's role in the young artist's development is indisputable.

This report is about the teacher in varying cross-disciplinary settings. The aim is to gain insight into the competencies of the teacher as disciplines meet, and he or she works together with others to make meaningful connections. Together, the articles in this publication show a broad field of development for teachers in the arts. That they are both about young

talents and about their teachers reflects the diversity of the concept of lifelong learning, but it also shows how fields are interconnected.

Part I represents the meeting of disciplines within music education. Peter Mak (*The inquisitive conservatoire teacher*) worked with conservatoire teachers in Groningen on research competencies as they connected their own teaching with that of other teachers at the conservatoire or external music school teachers. They had all worked on preparing pupils for the entrance exam of the conservatoire, but in the pilot project their efforts were combined in team teaching. Winfred Buma studied the cooperation with the music school from the perspective of the jazz department and Wieke Karsten did comparable research for the classical department. Robert Harris (*Integrative teaching*) investigated the integration of music subjects in teaching, taking instrumental lessons as a starting point to also teach pupils about theory, harmony and other subjects that are frequently treated separately in education.

Part II of this report deals with the teacher in cross-arts education. Ninja Kors (*Team teaching in an interdisciplinary context*) describes the pilot project in the Royal Conservatoire in The Hague where pupils from the School for Young Talent were coached by a team of teachers from various disciplinary backgrounds: music, dance and visual arts. Audiovisual images of this project are included in the DVD at the end of this publication. A central role in the project was performed by Horst Rickels, a interdisciplinary artist with whom Ninja Kors wrote the short essay *Of fluidity and solid ground*. The eventful career of Horst Rickels is described by Rineke Smilde in his artist's profile. In the Netherlands, all cultural education in secondary schools is combined in a single subject, CKV, that combines all disciplines and a broader cultural understanding. Marinus Verkuil's article *Interdisciplinaire kunstdidactiek (Interdisciplinary art education*) addresses interdisciplinarity, and appears in Dutch.

Ninja Kors and Peter Mak

Jarvis, P. (2002). Lifelong Learning: which way forward for higher education? In D. Collardyn (ed), *Lifelong Learning: which ways forward?* Utrecht, Lemma.

Part I

Integration of Music Subjects

The inquisitive conservatoire teacher
Pilot Project 'Teacher competencies for working with Young Talent'

Peter Mak

1. Introduction

The purpose of the Lectorate lifelong Learning in Music[1] is to create adaptive learning environments in which conservatoire students can be trained to function effectively in a continuously changing professional practice. To this end, the Lifelong Learning concept and its implementation are being investigated on the level of organization, curriculum, teachers, students and graduates (Smilde, 2004).

In this pilot-project of the lectorate - 'Teacher competencies for working with Young Talent' – the focus was on the lifelong learning of teachers. Conservatoire teachers are important role models for students in adapting to change, being reflective, asking questions about their current practice and facing new challenges. This project can be seen as a professional development project meant to enable a group of three teachers from the Prince Claus Conservatoire to solve particular problems they come across in their teaching practice. The problems were related to their teaching in the Young Talent Class (YTC) and the preparatory year. For training the teachers a non-formal learning environment was created based on principles derived from action learning and action research. The teachers reflected together on the problems they encountered in their teaching practices in order to find solutions to solve these problems (action learning). For this purpose they made use of research methods from the social sciences (action research).

The project lasted one year (April 2006 – April 2007). Meetings were held on a regular base: the first three months every three weeks, after the summer of 2006 every two weeks. The meetings were coordinated by the researcher of this project and from September 2006 onwards attended by the lector. The researcher and the lector participated in the discussions, reflecting from their point of view on the themes that were brought in, watching the aims of the project and the progress being made. The researcher, co-ordinator of the project, facilitated the working process by leading the discussions, making reports of the meetings, analyzing the logs the teachers sent to him before every meeting and by bringing forward, at the time when needed, formats, knowledge and methods from the social sciences to keep momentum in the project.

[1] The lectorate Lifelong Learning in Music is a joint lectorate of the Prince Claus Conservatoire and the Royal Conservatoire (the Hague). More information on this lectorate – aims, projects, research, publications etc. – can be found on the web site www.lifelonglearninginmusic.org.

In the same period a parallel research project took place at the Royal Conservatoire, 'Team teaching in an interdisciplinary context', in which teachers from different art disciplines had to guide groups of fourth-graders of the School for Young Talent in an interdisciplinary art project (Kors, 2007).

In this report first a more detailed description of the pilot-project is given (see chapter 1). The project contained four inquiries. The first inquiry, 'the inquisitive conservatoire teacher' (subproject 1, umbrella project), concerned the professional development of the participating teachers and the main subject of this research project. Subprojects 2a and 2b were related to 'team teaching' investigating the problems in the collaboration between the conservatoire principal subject teacher and the teacher from a local music school who jointly prepared a talented pupil for the entrance audition of the Prince Claus Conservatoire. Two different case studies are presented, the first one is related to jazz music teaching practice (subproject 2a), the second one to classical music teaching practice (subproject 2b). In the third inquiry, 'integrative teaching' (subproject 3), which took place in the preparatory year (before entering the entrance exam for the first year) the development of new didactics for further integration of principal study and principal study supporting courses (ear training, music theory and music history) is described. Further an overview is given of the theoretical framework underpinning the programme of action learning we used for our meetings, the programme itself is described and the research plan for project 1. The findings of all four inquiries are described and summarized in chapter 2. In Chapter 3 conclusions are drawn and recommendations are given for installing future projects of professional development of conservatoire teachers based on principles of action learning and action research.

2. Project overview

Aims and scope of the project

The pilot project 'Teacher competencies for working with Young Talent' has as overriding purpose the further development of improving teachers' expertise. Educational institutions are developing into knowledge centres increasingly, and apart from conveying knowledge, they also work on knowledge creation and knowledge circulation. This requires skills from teachers in the area of research and product development. Action research is an important strategy for teachers to improve and expand their professional activities, to give shape to their functioning in a continuously

changing professional practice. In action research action and reflection continuously alternate. For this process knowledge and methods from the social sciences are used. It can be seen as an important condition for enabling teachers to function as lifelong learning professionals. During this pilot the research focussed on how teachers can be trained to acquire skills on action learning and action research, in which 'learning on the job' and 'learning by doing' is the guiding principle. The outcomes will be used for follow-up projects regarding the professional development of conservatoire teachers, in the Prince Claus Conservatoire.

To acquire the competencies of an action researcher, the participating teachers had to research their particular teaching practice. The two teachers working on team teaching in the young talent class developed a model for a more effective collaboration with their colleagues from the music school. One of the teachers is from the jazz music department the other one is from the classical music department. The research covered thus both teaching practices. The third teacher working on integrative teaching in the preparatory year focused on the development of new didactics for further integration of principal study and principal study supporting courses (ear training, musical theory, music history).

The outcomes of these studies are used to improve the teaching conditions in the preparatory course (with outside partners) and the pre-schooling course.

To summarize, this project contained the following subprojects:

- Subproject 1: the inquisitive conservatoire teacher (umbrella of the total project)
- Subproject 2a: team teaching between the teacher of the conservatoire and the music teacher from outside (young talent class)
- Subproject 2b: team teaching between the teacher of the conservatoire and the music teacher from outside (young talent class)
- Subproject 3: integrative teaching (preparatory year)

The project was a pilot-project in many respects. The theoretical framework for the programme of project was not fully developed when the programme was running, the researcher had no experience in coaching teams of teachers in action learning and action research and two of the three teachers did not have any knowledge of scientific methods and thinking. Only the teacher of subproject 3 had limited experience in doing research. Nevertheless the project yields interesting findings for further professional development programmes for conservatoire teachers. The findings in the subprojects 2 (a and b) and 3 made it possible to give

valuable recommendations for how to improve team teaching in the young talent class and how to obtain more integration between the various courses offered in the programme of preparatory year.

The next chapter describes the principles of action research and action learning on which the training programme of subproject 1 (the inquisitive teacher) is based.

Theoretical framework

Action or practitioner research is research in which practitioners, with or without cooperation of academically trained researchers, study their own practice and/or context in which their practice takes place (Ponte, 2005). The idea behind this is that practitioners with help of methods from the social sciences are able to reflect critically on their own practice in order to improve it. Action research is a new form of research. It differs from applied research in the way attention is payed to contextual factors. In action research the focus is on understanding a particular practice with all the factors and actors that influence that practice. There is also eye for normative-ethical questions: meaning standards and norm practitioners have in relation to how they want to live and to act. It concerns research at which the distance of the researcher (practitioner) with the object of research is small and the commitment large. Quite often it contains case studies in which the practitioner is involved[2].

An important theoretical assumption of action research is the point of departure that in social scientific research we are dealing with competent actors who carry with them their own interpretation of social reality. The researcher (social scientist) has to question these interpretations and to bring forward relevant knowledge and research experiences from elsewhere. Practice needs theory to change the perspective from which the problem is viewed upon. Experiences from practices help to fine tune existing theories[3]. Solutions which people have thought of for a particular problem can be a fruitful starting point for improving a practice (Van der Kamp & Zeelen, 2005).

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[2] Another point of difference with action research is that in applied research the roles of researcher and practitioner are because of methodological reasons strictly separated: researchers doing their research and practitioners doing their practice.

[3] The core of action research is according to Carr (1995) shaped by "*a reflective and dialectical process of critique: a process which does not enchew 'theory' in order to improve 'practice' but which preserves the dialectic unity of theory and practice by understanding them as constitutive elements in a dynamic developing and integrated whole*".

Action research is not the same as problem solving. It is a form of research which contains three important elements (Boog & Korevaar, 2005): research (social research but also self-reflection), intervention (trying out new approaches) and co-generative learning (coming to effective solutions by learning together. In action research action and reflection continuously alternate. The quality of action (or practitioner) research can only be guaranteed if it is guided by methodological principles. Polstra and Beukeveld (2005) state that one can speak of action research if the project meets the following criteria:

- research, intervention in practice and learning go hand in hand;
- the methodic knowledge (the project generates) is found adequate by the researcher as well as the practitioners involved in the research group;
- the research group contains more than one practitioner;
- the research group makes use of various research methods.

Action learning is a process in which a group of people come together more or less regularly to help each other learn from their experience. Action learning can be seen as an inextricable part of the action research process. Learning with and from colleagues, by social interaction, is an important means to construct knowledge, a way of learning that fits the learning style of many grown up professionals.
The most important principles of action learning are:

- Learning with colleagues is central. The participants have to give meaning to their own (experienced) problems and questions and by doing this generate their own solutions.
- Reflecting on a problem comes first and then actions are planned based on the outcomes of the reflection.
- Learning and working issues are highly related to each other.
- Participants of the action learning group are sufficiently facilitated to do this job (see Marquardt, 1999).
- People who are the subject of the research are seen as partners and are valued as important sources of information (Ponte, 2005).

In the process of mutual learning three aspects can be distinguished: the collaboration between the participants, the tasks that each one has and the mutual communication between the members (Van Swet & Ponte, 2007). There has to be a willingness to collaborate and the group process has to be reflected upon regularly in the meetings. Wenger (1998) emphasizes the importance of clear procedures and clarity with respect to mutual relations. For the facilitator of the group it is important that he/she guides

the project activities. Not only is he/she sensitive to the group process but he/she also takes care that the process doesn't stagnate and that the ideas that are discussed are translated in concrete actions. Verbalizing one's views and experiences is a powerful means in contexts where professionals learn together. By reflecting collectively on these views and experiences new, often more profound, views and knowledge about the subject matter are obtained. Continually asking critical questions and discussion foster critical reflection among all group members and seem to have a surplus value above individual knowledge acquisition (Van Swet & Ponte, 2007).

Acting as a 'critical friend' is one of the key factors of learning in groups successfully. In her Ph.D research Ponte (2002) distinguishes five different functions for critical friends in which putting things into words takes a prominent place:

1. *Exploring:* asking each other critical questions for clarification, and contributing to critical analysis and interpretation.
2. *Informing each other:* by giving tips, advice and suggestions.
3. *Encourage:* encouraging each other, giving each other respect and appreciation.
4. *Exchange:* talking to each other about experiences, free of obligations.
5. *Modeling:* learning from each other how things can be done.

Van Swet & Ponte (2007) give the following recommendations for learning in groups:

1. Having attention for everyone's expectations and respecting what they want to learn and how they learn (learning style).
2. Having consideration for cooperative relations within the group: clarity about everyone's role, task and responsibility.
3. Practising mutual learning with regard to the five functions of critical friends.

Programme and participants

The heart of our programme for action learning consisted of regular meetings in which all participants reflected upon the work that had been done up until that moment in the subprojects team teaching and integrative teaching. The research group consisted of three teachers of the Prince Claus Conservatoire and the researcher of the lectorate (the author of this report) who acted as a coordinator and facilitator. The meetings

took place between April 2006 and April 2007. From October 2006 the lector joined the meetings of the research group regularly.

The 'training' programme was not strict in the sense that there were separate training sessions. The philosophy of the programme was learning on the job and learning by doing. The results the teachers achieved and the process they went through to obtain these results was reflected upon during the meetings to warrant that the learning became explicit and could be used in new similar projects. In order not to disturb the group process the researcher, who coordinated the group meetings, acted more as a facilitator than a trainer. The task of the researcher was to support the reflection process in the group by summarizing the results and taking care that the results were translated in (research) actions. To help the reflection process the researcher brought in information from the social sciences, often in the form of articles or chapters from books, to make the necessary changes in perspective. The basis of the programme was a format that was used to divide the successive steps in the research process and that could also be used for writing the research reports. The format included the following steps:

1. assignment (what is asked from the research group, related to the specific subprojects 2-3);
2. problem description (what is perceived as problematic);
3. problem analysis (what causes the problem);
4. research objective (what is the focus of the research; what is going to be solved);
5. research questions (how to resolve the problems; what kind of knowledge/information is needed for that);
6. research methods (how to obtain the required knowledge/information)
7. results (describing the findings);
8. discussion (what conclusions can be drawn from the research; what answers can be given to the research questions; what are the limitations of the research);
9. recommendations (what are the changes that have to be implemented in order to improve the problems that instigated the research);
10. the insertion of the references used in the research completes this format.

The organizational set-up of the programme can be characterized as non-formal in the sense that it was highly adaptable to the context of the subprojects; the informal learning that took place was made explicit by

reflecting on the process during various moments in the meetings[4]. The learning by the teachers, entailing inquisitive skills, was also point of discussion in the two evaluative meetings the project group had with Helena Gaunt from the Guildhall School of Music & Drama (London), one in February 2007 and one at the end of the project period in May 2007.

In the first months (April 2006 – July 2006) the meetings took place every three weeks and lasted for one hour. From October 2006 the meetings took place every two weeks; until January 2007 the meetings lasted one hour and twenty minutes, from that time on they lasted two hours. Reports were made after every meeting and sent to all participants, asking them to comment whether descriptions were adequate or if anything was missing.
The project group consisted of the following members:

- Winfred Buma, principal subject teacher electric guitar (Jazz Music Department) and connected to project 'team teaching' young talent class jazz music' (project 2a)
- Wieke Karsten, principal subject teacher flute (Classical Music Department) and connected to project 'team teaching' young talent class classical music' (project 2b)
- Robert Harris, co-repetiteur (Classical Music Department) and connected to project 'integrative teaching' preparatory year (project 3)
- Peter Mak, coordinator of the whole project and researcher of project 1
- Rineke Smilde, head of the lectorate.

Research plan

Questions
To meet the aim of project 1: developing a training programme for conservatoire teachers to become inquisitive teachers, able to improve their own teaching practice based on principles of action research and action learning, the following research questions were formulated:

1. Which conditions have to be fulfilled in order to make learning in groups successful for conservatoire teachers?
2. Are the formats that guided the action learning and research process of help?

[4] For further elaboration of the concepts of non-formal and informal learning see Mak (2007).

3. What were the results of the subprojects and what is the quality of it?
4. What has to be improved in the training programme?

Methods
To answer the research questions the following methods were used:

1. Reports of the meetings
Reports were made after all meetings of the project group, about what was discussed and the activities for the coming period until the next meeting. At first the reports were made by the researcher/coordinator of the group. All members were asked to validate the reports and to comment. Later (see under Log) shorter summaries (action lists) were made by the lector and occasionally by other members of the group.

2. Personal logs
Each teacher was asked to keep a log. The log was intended to register the progress of the research process. For this purpose the following questions were used:

- What is the subject of my action research?
- What did I do so far for the progress of my action research?
- What did I achieve by that?
- What questions do I have for my research so far and what topics do I want to reflect on with my critical friends?

Each member was asked to send their log to the other members of the project group a few days before the meeting.

3. The researcher's personal log
The researcher kept a log which contained personal reflections on the group process, the progress made in the research, and his/her role in coordinating the group.

4. Description of the lessons
Each teacher made a description of the lessons he/she gave (in the form of a case study). In the subprojects 'team teaching' the reactions from the teachers of the music school and the pupils involved were also reported.

5. Reports of the subprojects
All teachers wrote a research report at the end of the project, in which they described their research conform the standards for writing a research project.

6. Reports external evaluations
The project was evaluated twice with the help of an external researcher (Helena Gaunt from the Guildhall School of Music & Drama in London). The first evaluation took place in February 2007 and was intended to make decisions about what to focus on during the research of the last three months of the project. The second meeting in May was used to evaluate the whole project: what did the teachers learn and what recommendations can the project group give for installing future teacher research groups in the conservatoire.

Data analysis
In line with Action Research and other qualitative research practices (cf. Robson, 1993), the analysis of all data described above involved a process by which the data was examined systematically, and the emerging related content was grouped. These groups of data were then arranged according to theme. Triangulation of data was provided by perspectives from the conservatoire teachers, the researcher, the teachers involved and pupils from the music schools. The remarks of the external evaluator were meant to help the project group focus on their research and evaluate the process each member went through. Occasionally I made use of her remarks to support a particular outcome.

3. Findings

First I describe the findings of subproject 1: 'The inquisitive conservatoire teacher' related to the learning process of the project group. Then I give summaries of the research reports of the subprojects 2a (team teaching jazz music), 2b (team teaching classical music) and 3 (integrative teaching), conform the research format described in chapter 1.3. I use the research outcomes of the various subprojects to answer the research questions described in chapter 1.4.

Subproject 1: the inquisitive conservatoire teacher (umbrella project)

Analysing the data, the following themes emerged that describe the learning process in the project group: 1. conditions for learning in groups, 2. directive when appropriate and 3. depth and width of learning.

1. Conditions for learning in groups
In the first few months meetings of one hour were scheduled once every three weeks. For all members of the project group the duration and the frequency of the meetings were unsatisfactory. There was insufficient time to discuss the themes that were brought up in depth. Often the result was that subjects were passed on to the next meeting. There was a clear wish to have more frequent group meetings. One of the members made clear why a higher frequency of group meetings was necessary:

'I need the discussions in the group to order my thoughts on the subjects that are discussed. For me it is a way of getting hold of the subject at a deeper level.'

After the summer holiday the meetings were extended to one and a half hour and from January (2007) onwards the meetings lasted two hours. During the last meeting with external evaluator Helena Gaunt it was concluded that in order to obtain sufficient depth in learning and to keep continuity and momentum in the research process fortnightly meetings of two and a half hours were necessary.

In October, when the meetings started again after the summer holiday, the atmosphere in the group had changed. The collaboration in the group was not constructive anymore and the researcher felt attacked about almost everything he put forward. The reason for the change at first did not become obvious to the researcher. Only after he read the log of one of the teachers did it become clear where the problems came from. In the log this teacher made the following remarks concerning her learning style:

'For me learning starts with posing personal questions related to the problems I encounter in my teaching practice. First, I formulate my own ideas about it, I discuss my ideas with colleagues, look for relevant literature and finally I think about how to intervene.

In this project group I feel we start with reading literature and not with reflecting on what someone's personal thoughts and experiences on this subject are. This is very irritating for me. I feel treated as an ignorant beginner. My expertise is not acknowledged.'

Another member of the group put his criticism as follows:

'At first we were offered a lot of literature on various subjects like action learning, action research, Polifonia learning outcomes, models for diagnosing musical performance, learning music etc. This felt to me like I

was incompetent, not able to produce anything of value in this research project. For me it is difficult to deal with this kind of literature.'

For the researcher these remarks were revealing as well as striking. He saw it as his duty as a researcher and coordinator to provide his fellow researchers in the project group with relevant literature to feed their thinking and to contribute to their change of perspective in approaching the subjects they dealt with. Offering them literature and giving no guidance in how to read it, made two of the three members feel they were seen as incompetent. They felt their experiential knowledge in this field was not acknowledged. The source of this misunderstanding has probably much to do with differences in learning style. Bolhuis and Simons (2001) distinguish the following kinds the learning of professionals: learning by experience, learning by social interaction, learning by theory (from books) and learning by critical reflection. A personal learning style is characterized by a certain mixture of these kinds of learning. In the learning style of the researcher learning by theory played a prominent part in his approach. In order to benefit from literature for this purpose the reader has to posses the following skills: being able to analyse texts, being able to separate main issues from side issues, being able to schematise, summarize and translate the outcomes of this to the context of the problem the researcher is working on. In the learning style of the teachers reflecting on personal experiences appeared to have first priority; dealing with literature came second. Dealing with how to read research literature is a skill that had to be trained explicitly.

The problems of atmosphere in the group were discussed in a group meeting and during the second meeting we had with external evaluator Helena Gaunt. We learned that it is very important to know each other well: what are you personal expectations of the project, what do you want learn, which knowledge and experience do you have about the subject of your research. Clearing this up made people feel closer to each other; the climate changed, everybody felt free to discuss what they wanted and they also dared to show their doubts and vulnerability.

2. Directive when appropriate

The philosophy of the training programme was learning on the job and learning by doing. So the teachers had to do research and to learn how to do research at the same time. For the researcher/coordinator this meant he had to monitor the progress of the subprojects and the learning needs of the project members simultaneously.

To monitor the progress in the subprojects the format used for the personal logs was felt to be an important handle. At the start of the project the teachers were only asked to keep a diary in which they reported their experiences of the project: what problems they encountered and how they experienced the group meetings. This proved to be too informal. A format for the log (see under 'Research plan') was given in November 2006, and contained directions for a more concise description of what was achieved in the past period and questions the members wanted to reflect on during the next meeting with the group.

As the project progressed the need for direction and help in how to proceed became more and more prominent. In the beginning help and direction was offered by the researcher in relation to the phase of the research process the group was in. Information was given on how to make a problem analysis, how to pose questions that are researchable, how to limit the research and make choices about what to do and what not to do, and about how to report the research. This help was appreciated by the group. One of the members remarked in his log that:

'The discussions in the group were very inspiring but also brought confusion (about what to do next). The researcher in such moments helped me by giving me a handle how to proceed. Also his suggestions about the design of the log (which questions do you ask yourself) and the format for the research report helped me not to feel lost in my research.'

During the last meeting with Helena Gaunt, in which the projects were evaluated, it was concluded that the researcher/coordinator could have been more directive at some stages of the research project. He has to give room for sufficient discussion, but in the end clear decisions have to be made how to proceed and what to do for the next meeting. The training aspect of this project could have been more emphasized. It was suggested that for future projects there has to be more room for clear assignments and time for acquiring necessary research skills, such as: making a problem analysis, formulating research questions, learning how to read research literature, developing and making use of research methods, analysing data and writing a research report.

Sometimes exploring a topic can lead to it becoming too big and therefore unsolvable. In the two subprojects on team teaching we spent a lot of time discussing a diagnostic model that could be used by the conservatoire teacher and the teacher from the music school, in order to come to agreement about how to guide the pupil jointly towards the entrance examination of the Prince Claus Conservatoire (preparatory year or first

year of the bachelor programme). Several models were discussed. Points of discussion were: what criteria are predictive at this stage for a successful completion of the study conservatoire; are musical competencies at this stage the only criteria for assessment or do generic competences have to be assessed too[5]; what is known about the reliability of the criteria to judge musical competences? The more we reflected on these topics the more dimensions we saw that had to be looked into. We even talked about the graduation profile of a musician.

R.: 'I once advised a private pupil not to do the piano entrance examination for the conservatoire, because he made slow progress in mastering the solo repertoire. Without informing me he did the exam and passed. During his conservatoire study he specialised in piano accompaniment. Now he is a much frequented accompanist, accompanying many musicians in concerts and concourses.'

After three months we decided to leave the topic for what it was. We concluded that the regular exam committees of the Prince Claus Conservatoire have proven that they are capable of selecting the young talent. The diagnostics, what has to be done after the pupil passed the entrance examination of the Young Talent Class successfully, is in the hands of the conservatoire teacher and the pupil's teacher. For this particular purpose a format with general criteria has to be developed that can be used as a check list to make sure that relevant information is not overlooked. This format can be made more specific for particular instruments.

The teachers were also critical to themselves regarding their behaviour in- and outside the group. In the evaluation meeting they mentioned that being open, hearing other opinions, not sticking to your opinion when relevant information contradicts your opinion and being responsible for the learning process (doing your assignments in time) are values that needed more attention.

3. Depth and broadness of learning

The impact of learning together had much broader and deeper effects on each member of the group than expected. Working together took us on a journey of self-discovery and change. Not only did it effect our professional development, but in many cases also our personal development.

[5] See the set of competences formulated by the Polifonia Pre-College Working Group (draft May 2006) www.polifonia-tn.org.

For the researcher/coordinator this project became a transformative learning event. In such cases Mezirow (1990) maintains that by reflecting critically on your assumptions and presuppositions individual learning can be transformed. For the researcher this resulted in a change in valuing experiential knowledge. It struck him how far one can come with finding valid and workable solutions for practical problems by putting professionals in the field together in a context which facilitates collaborative dialogue and critical reflection. The learning was significant because it was not only cognitive, but emotional as well (Rogers, 1969).

The value of learning together and learning from each other was often mentioned in the logs. One of the teachers described the value of the action learning sessions in the following words:

'The discussions in the group are helpful for me in assessing the thoughts and attitudes I have about a particular subject and in reformulating them.'

Cooperation in the group, building new expertise and developing new vision on teaching young talents together even increased this teacher's motivation for this subject. In her final report she writes:

'At first it was not completely clear to me where this research would lead, the subject did not have my first priority. But now the results of our research prove to be valuable stuff, I feel I have something to offer to the conservatoire.'

In the log she describes the personal value of the meetings for her as:

'Sometimes the sessions were very confronting (for me) because you are forced to be reflective. But on the other hand, things I find difficult are difficult for my colleagues in the group too. Solving these problems together is very comforting for me.'

With respect to the role of the pupil in the triangle conservatoire teacher – music school teacher – pupil) this teacher mentioned in her log how one of the other teachers in the group made her aware of a blind spot in her thinking:

'W. (my colleague teacher in this project) is a good example for me. He effortlessly sees the pupil as a full partner in the communication process between conservatoire teacher and music school teacher about the

lesson). I keep stepping into the pitfall "the teacher knows everything better", and therefore I tend to exclude the pupil from this process.'

In the teachers' logs there are more examples of how a fellow group member has an important impact on the thinking of the others. One of the teachers felt unsure in the beginning of the project and confused by the amount of research literature he had to read. To make a start with his research he was helped by another teacher and the lector very much.

'R. (colleague teacher) said to me: just start to write down your ideas and thoughts. The lector gave the same message in different words: you are the expert, take yourself as a starting point for writing.'

In many ways the two meetings with Helena Gaunt were inspiring. Helena pointed to the value of musical improvisation with the colleagues in a team teaching group to get to know each other (team building). This idea opened the eyes of teacher W.:

'Her remarks on the value of musical improvisation for team building were convincing and made me decide that in order to get everyone in one line we have to play (improvise) together.'

Learning research skills was appreciated by the members of the project. One member mentioned this in her final report as follows:

'I like writing research reports even more than I thought. Writing is thinking and ordering your mind at the same time. Sometimes when you write something down you realize that it is not logical what you are thinking!'

Doing action research made the teachers' work deeper and more thoughtful than it would otherwise have been. This made the teachers realize that doing research takes time, that it generates new questions, and that decisions have to be made about what to do and what not to do. Questions about the direction of the research were frequently debated in the group. The first meeting with Helena was almost entirely dedicated to this question: What to pursue in the coming three months? During this meeting aims, methods and outcomes were formulated for every subprojects for this period.

During the process of doing research initial ideas about the solution of a problem can change. This happened in the subproject integrative teaching, which focussed on the development of new didactics for further

integration of principal study and principal study supporting courses (ear training, musical theory, music history). Initially the idea was: how to get principal study teachers to refer (during their own lessons) to skills and knowledge pupils acquire in solfège and music theory classes. Due to practical problems and further thoughts on this subject the focus in the research changed to: how can the main instrument of the student be integrated into music theory and ear training lessons.

Subproject 2a: Team Teaching (Young Talent Class)

Research Report Winfred Buma

Assignment

Educating young musical talent is an important focal point for the Dutch conservatoires. The demands made on professional musicians are high. Beginning young and good guidance are of crucial importance to gain a place in the international work field as a starting musician. The Prince Claus Conservatoire has been working in the field of guiding young talent for some time, through a one year preparatory course (connected to the PCC) and a young talent class (in cooperation with music schools). At the moment the lectorate is preparing form and contents of the guidance of this young talent within the framework of lifelong learning. This is done by research in the field of team teaching and the development of a new didactic concept for integrated teaching.

The project division 'team teaching' will give content to a more effective way of cooperation between teachers of the conservatoire and those of music schools or private practices. Friction points will be assessed and analyzed in the classical as well as the jazz department. Following this, an improved approach for team teaching will be written. This approach will be tested and further developed in the pilot, which starts in October. By May 2007 the final results will be presented.

Problem description

From documents of the Prince Claus Conservatoire (2005):

1. The results of the young talent class are insufficient: not enough candidates are admitted

and the financial efforts are too great;
2. The partners involved in the young talent class (teachers from the conservatoire, the music school and/or private practices) indicate that there were problems with the practical execution and feasibility (cooperation is difficult or cannot be brought about).

Problem analysis

Short summary:

1) **Concerning content.** Are both teachers and pupil in agreement about strong and weak points, priorities, strategies concerning the development of the pupil?
2) **Inter-human relations:** There are many examples of (formal or experienced) hierarchical relations that lead to problems, such as prejudice and mistrust between teachers. It can even make cooperation impossible.
3) **Organisational:** In courses such as these, contact between the two teachers is often irregular or ad hoc, as is the contact between conservatoire and music school. The problem appears to be a lack of a concrete organisational (-structure), responsibility for and ownership of continuity of the process. What also plays a role is that there is no clarity about a financial reward for this job, and that this is often lacking.

Research objective

Developing a model for cooperation between (principal subject) conservatoire teachers and music school/private practice teachers, based on consensus about targets and contents of the tuition of the pupil, clarity about each other's role in the teaching process, mutual trust in each other's capabilities and a role for the pupil as partner in the education process.

Research questions

1. How can consensus be obtained about guiding the pupil jointly towards the entrance examination?
2. Which form(s) of role division is (are) effective?
3. Which ways of reporting and communicating contribute to an optimal cooperation between teachers and between teacher and pupil?

Research methods

- Description case study Toon W.
- Log (personal reflections on the research process)
- Reflective conversations in the research group (action learning sessions)

Results

Case study Toon W.

- Consensus on the musical development of Toon W.
- Exchange of individual reports about the lessons to all other members of the group (teachers and pupil).
- Improvising together (teachers and pupil).

Personal reflections about the working of the research group:

- Discussions were useful to get a deeper understanding of the subject matter.
- Too much literature reading at the beginning of the project: the problem was how to deal with literature.
- The relation of both teachers with respect to the pupil: equal partners in communication.
- The role of action learning/research in this project: taking yourself as the starting point of your research.
- Limiting the focus of the research: making decisions in the light of the aims of your project, coping with limitations in time and unforeseen conditions.
- Making music together as a necessity for effective coaching: building conditions of trust and openness.

Discussion

See results

Answers to the research questions

1. *How can consensus be obtained about tuition and supervision of the pupil towards the entrance examination?*

Extensive mutual communication between all partners in the teaching process is essential. All partners have to work in the same direction.

2. *Which form(s) of role division is (are) effective?*

I acted as a coach, more from a distance. The teacher

of the music school takes the leading role. I had a more prominent role in the long term planning of the lessons heading for the audition exam of the conservatoire.

3. *Which ways of reporting and communicating contribute to an optimal cooperation between teachers and between teacher and pupil?*

Written reports of all participants are relevant to prevent misunderstandings. For practical use formats have to be developed in order to reduce workload. Communication via joint music making for building trust and really getting to know each other.

Bibliography

Appendices Reports of the lessons
Contents of lessons
Personal log

Subproject 2b: Team Teaching (Young Talent Class)

Research Report Wieke Karsten

Assignment Educating young musical talent is an important focal point for the Dutch conservatoires. The demands made on professional musicians are high. Beginning young and good guidance are of crucial importance to gain a place in the international work field as a starting musician. The Prince Claus Conservatoire has been working in the field of guiding young talent for some time, through a one year preparatory course (connected to the PCC) and a young talent class (in cooperation with music schools). At the moment the lectorate is preparing form and contents of the guidance of this young talent within the framework of lifelong learning. This is done by research in the field of team teaching and the development of a new didactic concept for integrated teaching.

The project division ‘team teaching’ will give content to a more effective way of cooperation between teachers of

the conservatoire and those of music schools or private practices. Friction points will be assessed and analyzed in the classical as well as the jazz department. Following this, an improved approach for team teaching will be written. This approach will be tested and further developed in the pilot, which starts in October. By May 2007 the final results will be presented.

Problem description

From documents of the Prince Claus Conservatoire (2005):

1. The results of the young talent class are insufficient: not enough candidates are admitted and the financial efforts are too great;
2. The partners involved the young talent class (conservatoire teachers and music school/private practice teachers) indicate that there were problems with the practical execution and feasibility (cooperation is difficult or cannot be brought about).

From my per experiences:

a) Teachers experience misunderstandings concerning each other's roles in the teaching process (which can lead to experienced differences in hierarchy: the conservatoire teacher has the lead in the teaching process, the music school teacher is following orders from the conservatoire teacher).
b) Teachers from the conservatoire and from music schools are not always sufficiently acquainted with each other's teaching practice, which often leads to misperceptions about each other's teaching qualities.
c) Pupils often experience difficulties in how to relate to both teachers.

Problem analysis

Why do teachers experience a hierarchy?
Misunderstandings arise because:

- Lack of felt shared ownership for guiding the pupil jointly to the entrance examination of the Prince Claus Conservatoire.
- Unfamiliarity with each other's teaching practice. Teachers of conservatoires and teachers of music

schools work with different kinds of pupils. Teaching starting pupils requires a different didactic approach than teaching highly motivated advanced pupils in terms of the demands that can be made on them.

Why do pupils of the young talent class find it difficult to relate to both teachers?

a) With every change of teacher, a pupil receives new information, or gets old information put into different words. This can give the pupil the idea that the new teacher is better.
b) The pupil frequently receives contradictory information from both teachers.
c) Tensions between the two teachers are not always dealt with or talked about.

Research objective

Developing a model for cooperation between (principal subject) conservatoire teachers and music school/private practice teachers, based on consensus about targets and contents of the tuition of the pupil, clarity about each other's role in the teaching process, mutual trust in each other's capabilities and a role for the pupil as partner in the education process.

Research questions

- Which requirements have to be met to guarantee a successful cooperation between teachers?
- Are these general requirements or are there specific conditions for team teaching between teachers of the conservatoire and teachers of the region?
- How important is knowing each other's lesson practice and vision on teaching, what influence does this have on working together?
- How is the reporting done most effectively? Who participates in this, who takes the initiative, what is de role of the PCC, what to do in case of obstacles?
- What role can the music school/private teacher play at the entrance examination?

Research methods

- Description of case study Stefanie V. and Hanneke v. V:

- Interviews with two experts (good practices),
- Log (personal reflections on the research process).
- Reflective conversations in the research group (action learning sessions).
- Literature Research

Results

- Description of case study Stefanie V. and Hanneke v. V

Topics
Initial situation
What happens in the lessons
Experiencing the lessons
Experiencing the co-operation
Results of the lessons

- Good practices (2)
- Log (personal reflections on the research process)
- Reports of the discussions in the research group (action learning)

Main findings
Getting to know and appreciate each other.
Knowing and respecting each other's teaching practice.
The pupil is not the property of a particular teacher.
The co-operation has to be beneficial for all participants.
One plus one is more than two.
Learning community.
Working together based on a shared vision.

Discussion

See results

Answers to the research questions

- *Which requirements have to be met to guarantee a successful cooperation between teachers?*

Taking time to get to know each other. Having respect for each other's practice and perspective of teaching (related to the kind of pupils one teaches and the differences in pedagogical aims the institutions stand for). Working from a collective responsibility for the further development of the pupil, leading to a successful entrance examination at the PCC (without claiming ownership of the pupil). Having an open attitude and a willingness to learn from each other.

- *Are these general requirements or are there*

specific conditions for team teaching between teachers of the conservatoire and teachers of the region?

Extra is that the conservatoire teacher has to take the lead in communicating with the teacher of the music school and the pupil. Work out a joint teaching plan that both of you agree on. Be aware of possible (not outspoken) tensions that can trouble the cooperation.

- *How important is knowing each other's lesson practice and vision on teaching, what influence does this have on working together?*

Knowing each other's teaching practice and vision on teaching is something that emerges as a result of working together. More important is openness and willingness to learn from each other. Feeling a collective responsibility for the learning process of the pupil comes first. Be aware that working together as teachers can have extra value for the pupil (1 and 1 is more than 2).

- *How is the reporting done most effectively? Who participates in this, who takes the initiative, what is de role of the PCC, what to do in case of obstacles?*

Both teachers have to take care that they keep each other and the pupil well informed about the lessons that took place. Short reports can be sent to each other by e-mail. The participants have to feel free to comment on these reports or to ask for further clarification. The teacher of the music school writes two reports. Once at the start of the cooperation and once at the end (how he/she experienced the cooperation). The pupil writes a short report of the lesson every time (what he/she learned from it and what to do for the next lesson) and a final report.

- *What role can the teacher of the music school or private teacher play at the entrance examination?*

The music school teacher knows many characteristics of the pupil that are not visible during the entrance examination (perseverance, motivation, concentration etc.). The music school teacher can provide the entrance examination committee with this kind of information to help the committee make the decision whether the candidate should be admitted or not.

Appendices

Personal Log
Reports interviews
Correspondence with the music school teacher and pupil S.

Subproject 3: Integrative teaching (Preparatory Year)

Research Report Robert Harris (integrative teaching)

Assignment

In the project division 'integrative teaching' new didactics will be developed for further integration into the principal study and the principal study supporting courses (ear training, musical theory, music history). It appears that these subjects do not have a clear enough place in the principal study, which makes it difficult for students to integrate the information they receive in the various courses. At the moment a literature study is being carried out into the advantages of an integrated approach of theory, ear training and music history for the student (especially the studying of new repertoire). Next to literature studies, three good practices in this area will be described based on interviews. The next step will be the development of a didactic model of 'integrative teaching', which will be tried out between October 06 and April 07. In May a report will be published with recommendations for the implementation of this model.

Problem description

See vision document *Integrative Teaching* in this book.

Problem analysis

- Principal study teachers make little use of skills taught in theory lessons.
- Accompaniment lessons in practice are solely oriented towards ensemble playing.
- Skills mastered in theory lessons are not practically applicable in the principle instrument realm.
- Principal study teachers, accompanists, and theory teachers don't cooperate enough.

Research objective

Goal of the research is to amass practical knowledge regarding the integration of theoretical skills in the

study of the principle instrument.

Research questions

1. How could principal subject teachers appeal to relevant theoretical skills?
2. What role could accompanists play in the integration of theoretical skills in the principal study?
3. Which theoretical skills are relevant to the principal study and how could those skills be taught?
4. How can teachers cooperate to achieve the integration of relevant theoretical skills in the principal study?

Research methods

- Vision development (+ literature research)
- Interviews with three experts (good practices)
- Description of a case study (Pupil A)
- Log of the piano practicum
- Reflective conversations in the research group (action learning sessions).

Results

Vision document *Integrative Teaching*
Interviews with David Berkman, Tamara Poddubnaya and Rein Ferwerda.
Report case study Pupil A
Personal log

Discussion

It is clear that we need more insight into the way principal study teachers work. Interviewing instrumental teachers is apparently not the most informative means of discovering how they work. Observation of lessons is possibly a more appropriate way of discovering what skills teachers think are important and how they employ them. In addition, reports written by teachers themselves about their own teaching do not always reflect their teaching as it is. Chaffin and Imreh (2001) suggest that musicians who practice effectively may not always be entirely aware of how they practice.

In contrast to research on learning in music, relatively little attention has been paid by researchers to the role of the teacher. Most recommendations about teaching are derived from research on pupil learning, not from direct

observation of teaching situations (BERA 2004). There has been some exploration however of the way the learning process is influenced by strategies teachers adopt (Davidson & Smith 1997; Price 1989; Tait 1992; Yarborough & Price 1989) and their teaching about practice (Gaunt, 2004; Barry & Hallam 2002; Barry & Mc Arthur 1994).

An informal conversation with Michel Strauss (Paris), led to the insight that students generally have difficulty with what he calls 'expressive analysis', i.e. with determining interpretation right from the score. Possibly Strauss' approach (unpublished) may help us determine which theoretical skills may be relevant.

The interview with Ferwerda leads to the conclusion that the position of the accompanist becomes more prominent in fostering the students who sing or play a melody instrument to make the connection between what is in the score and the interpretation of it. It is in this accompaniment lesson that Strauss' 'expressive analysis' could find a concrete place in the curriculum, particularly in the preparatory year where it could fulfil an important function.

The interview with David Berkman demonstrates that theoretical teaching can be almost completely integrated in the principal study. While Berkman subscribes to the utility of specialized theory and solfeggio lessons, he indicates clearly that instrument-specific study of theory and ear training belongs unequivocally to the principal study.

His arguments to include arranging, composing and improvising in the curriculum are strong. And while he emphasizes traditional elements of the principal study like scales and arpeggios, he advocates playing by ear (even fugues) and transposition to all twelve keys. Berkman's approach offers interesting possibilities of integrating theoretical training.

By comparison with the literature on music performance, we know far less about improvisation (BERA 2004). In

research in the field of cognitive neuroscience, it has been the custom to divide subjects into two categories: musicians and non-musicians. Recent research may force us to rethink these categories. It appears that musicians who are not score-dependent are more able to detect contour changes in (transposed) melodic patterns (Tervaniemi 2003). Mills (1989) discovered a two-way impact between composing and listening, raising the tantalizing possibility of an impact of composing on performing (see also Mills 2003).

Cooperation between colleagues in the preparatory year is just beginning. The development of consultation between teachers and the formulation of teaching goals and methods can be a good beginning. Team teaching can perhaps offer possibilities to develop methods that can go beyond individual disciplines. Individual teachers need support in developing these new educational methods. Cross-discipline activities between Jazz and classical departments are new and could take place on a more regular basis.

Answers to the research questions

a. How could principal subject teachers appeal to relevant theoretical skills?

We may conclude on the basis of the interview with Tamara Poddubnaya that the following skills and/or knowledge can be considered relevant:

- Being able to recognize keys by key signatures.
- Recognizing harmonic functions: Tonic, Subdominant, and Dominant.
- Identifying chords (particularly the older pupils).
- Recognizing themes.
- Form analysis: identification of the exposition, development, recapitulation.
- Identification of the 'important note' in the phrase.
- Solfeggio, harmonic as well as melodic.

Recognition of chords is encouraged by 'blocking' chords, i.e. playing all notes of the chord at once. Tamara asks pupils to transpose pieces a semitone higher or lower, especially the less advanced pieces. While pupils are playing, she sometimes improvises a second

voice or plays the chord progression in the background. Pupils compose their own cadenzas for piano concertos. In addition, pupils must study not only the solo, but also play the orchestra part and sing voices from the orchestra while playing the solo. Fugues are learned voice by voice, singing one voice while playing another. Key awareness is achieved by practicing scales.

b. What role could accompanists play in the integration of theoretical skills in the principal subject?
Ferwerda completely integrates the principal study with ear training, theory, and piano in his teaching. He teaches pupils key recognition by holistic analysis of the melodic structure of the music. This analysis precedes the development of aural imaging, he feels. He thinks that teachers are often too optimistic about the music-reading capabilities of their pupils. Although his ear training method is based on the relative system, he stresses the relationship between melody and harmony by asking pupils to play the chords while singing the melody. Singing is employed to prevent pupils from playing their pieces from motor memory only. He teaches form analysis by taking fragments from compositions apart and putting them back together again like puzzles.

Ferwerda suggests that conservatoires should be training pianists to teach theory and ear training, integrated with accompaniment. He feels that principal study teachers leave too much to theory teachers. While teaching piano as a principal study, Ferwerda uses the same methods of teaching ear training and theory that he does when accompanying. He takes his example from the master-apprentice teaching of the eighteenth century when all subjects were taught by one teacher. Nowadays, not all principal study teachers feel at ease with theoretical instruction because they have not been taught this way themselves.

Ferwerda sees team teaching of the principal study teacher, together with the theoretically trained accompanist, as a solution to the problem. He would like to replace theory and ear training lessons (mostly given

in classes) with individual instruction in which the principal instrument is used as a means of training analytical and aural skills. Repetiteurs who accompany pupils on their principal instrument have a special role in fostering the student to make the connection between theory, ear training, performance practice and the music they play/sing. Although ear training lessons in classes can be replaced by individualized instruction, Ferwerda still sees the importance of singing classes, as singing can be seen as a prerequisite to aural development.

c. Which theoretical skills are relevant to the principal instrument and how could those skills be taught?
Berkman feels that classical musicians should be able to harmonize, arrange, compose, and improvise, just as their great examples from the eighteenth and nineteenth centuries: he feels that it can be important for performers to learn to think like the composer himself. In addition it can be practical to be able to do more than only perform one's part in a changing professional scene.

Classical musicians should develop more feeling for dance and metre. They should be able to delineate the harmonic content of a melody and be more aware of the relationship between the melody, the bass, and the root of the chord. Classical musicians could make more use of awareness of the harmony when memorizing.

Berkman thinks every musician should be able to sing and play drums as the vocal and percussive elements of music are so important. It is important to know how melodies move and how the line is built. Obviously a musician must be able to play scales and arpeggios. He must immediately be able to name the third, fifth, seventh, etc. belonging to a given root and know which scale is associated with a particular chord.

Berkman feels that students should be learning how to practice: changing complex problems into smaller problems that are easier to solve. Studying is experimenting. Aural and theoretical skills are two sides of the same problem. You should be able to approach a problem from different angles: switch from a purely

rhythmic approach to a theoretical one and then to an ears-oriented approach.

He believes in aural training on the instrument and harmony at the piano for all students. He believes in playing by ear, even Bach fugues. Making mistakes is a wonderful opportunity to learn. You should stop, listen to what you've done, listen to other possibilities and compare.

Berkman feels that improvisation is an important tool, even for chamber music ensembles. Improvisation does not necessarily have to be tonal. Different forms of improvisation serve different ends. By improvising together, members of an ensemble learn to listen and react to one another.

Pupils should be doing more transposition, preferably to all twelve keys. They should be improvising melodies vocally above a bass and learn to sing the tones of chords above their roots. Singing is important to prevent the note from becoming only a symbol for which key has to be played and not for the sound it represents.

d. How can teachers work together to advance the integration of relevant theoretical skills in the principal study?

From the case study and the logbooks of the group piano lessons, various forms of cooperation between teachers become apparent. Firstly, consultation on educational goals and a shared view on education in general between the teachers. Exchange of lesson reports enhances insight into one another's methodology. Testing the pupils together to determine their level is a good way of checking each other's views in a practical situation.

The alternative lesson organized for pupil T. with a Jazz colleague was a good example of cooperation between different disciplines. Consultation between colleagues (principle study teachers, repetiteurs) enhances team spirit just as collegiate visits to the lessons of principal subject teachers. These visits even lead to new forms of cooperation (e.g. Strauss). The possibility of meeting the

pupil in various lessons (his own lessons and the principal study lessons) enhances his insight into the musical development of the pupil.

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Appendices Reports of the interviews
The log
Case study pupil
Vision document *Integrative Teaching*

4. Conclusions and recommendations

Which conclusions and recommendations can be drawn from the findings presented in this report? For this we turn back to the research questions we formulated for this project.

With regard to research question 1:
Which conditions have to be fulfilled in order to make learning in groups successful for conservatoire teachers?

1. To engage in action learning and action research projects the teachers need to be sufficiently facilitated concerning time (and money) to participate adequately in the group, in order to contribute to the processes going on (learning and doing research together). In this project all members had a temporary appointment of half a day a week for this project (which lasted one year).
2. Regular meetings, once every two weeks, each meeting lasting two hours. For our group (4 subprojects) the preferable length is two and a half hours. These meetings are vital for the learning to take place. Reflecting collectively on the subjects that are brought up is time consuming. The meetings need to have an agenda, the topics come from the logs in which each researcher puts the questions she wants to reflect on in the coming meeting with her 'critical friends'. The chair of the meeting has to take care that there is sufficient time for discussing the questions.
3. Reflections have to lead to concrete actions. To warrant that the project keeps enough momentum all discussions have to lead to decisions about how to proceed. It is important that the outcomes of the decisions are formulated in concrete research actions. This can be further literature research (with a clear assignment) or to try out something in the lessons (intervening and evaluating). The outcomes, what the actions have yielded, have to be discussed in the next meeting.
4. Team building: participants have to give meaning to their own perceived problems and questions, commitment (clear procedures), acting as critical friends, respect for what each member wants to learn and how he/she learns. The climate in the group needs to be attended to regularly. In the beginning our project group did not

meet this condition, which resulted in a tense atmosphere in the group. Knowing each other as colleagues by seeing each other regularly in the conservatoire (cafeteria, meetings) and having informal talks doesn't guarantee a successful cooperation in an action learning/research group. In the beginning of the project explicit work has to be done on team building.

5. Agreement is agreement. Learning in groups and doing research together requires a high work ethic. Participants have to attend the meetings, deliver their assignments on time and participate actively in the reflection process. These are important determinants of the success of action learning groups. That's why it is important that the members of the group are adequately facilitated for their membership.

With regard to research question 2:
Were the formats that guided the action learning and research process of help?

1. The formats that were offered by the researcher/coordinator were appreciated by all members of the project group.
2. In the final evaluation with Helena Gaunt the teachers mentioned that in retrospect they missed the format used for the research report at the beginning in the project. It would have given them a clearer picture of the research component of their project. The philosophy of the programme, providing relevant (research) information at the right moment, has not been proven invalid but needs as a precondition that the members of the group have an overview of what is expected from them as a researcher.
3. The fact that the project has a research component (doing research) as well as a training component (how to do research) has consequences for content of the meetings. Besides discussing the progress made in the subprojects during the meetings, the training of research skills needs more emphasis. Skills for formulating a problem, for formulating research questions, for choosing and using research methods, analyzing data, drawing valid conclusions and writing a research report have to be trained explicitly.

With regard to research question 3:
What are the results of the subprojects and what is the quality of it?

Polstra and Beukeveld (2005) pose that one can speak of action research if the project meets the following criteria:

- research, intervention in practice and learning go hand in hand;

- the methodic knowledge (the project generates) is found adequate by the researcher as well as by the practitioners involved in the research group;
- the research group contains more than one practitioner;
- the research group makes use of various research methods.

1. In all the subprojects knowledge and views were generated by reflecting on topics, intervention based practices and by evaluating the outcomes of the interventions in the group.
2. The research in this pilot project served the development of vision on how to improve team teaching practice in the young talent class and integrative teaching in the preparatory year. The visions on 'team teaching' and 'integrated teaching' were developed by describing and analyzing the problems in the young talent class and the preparatory year, reflections resulted in concrete interventions which were tried out in the lessons and then evaluated in the group. The research outcomes of the subprojects fit the definition of a good practice: the practice is effective in the context and under the conditions described (Groot, 2005). To become a 'best practice' the practice must be repeatedly successful in the context described (criteria based evaluation), the conditions that contribute to success have to be known and it has to be demonstrable that this practice is the most effective one (more than other existing practices).
3. Triangulation of sources and methods was applied in all subprojects in order to make the conclusions more valid. The teachers and pupils who collaborated in the subprojects team teaching were questioned and asked to write reports on how they experienced the collaboration. They were also asked to comment on the reports of the conservatoire teacher. In the subproject team teaching the development of the programme was guided by the vision document *Integrative Teaching*, based on research literature and extended interviews with experts in the field.
4. The outcomes of the two subprojects on team teaching can be implemented on a larger scale: more teachers (not only the teachers involved in this practice) and for different instruments. To guarantee that the expertise gathered in this project is well transferred, it is recommended that 'new' teachers working in the young talent class receive guidance from the teachers of this project group. The outcomes of the subproject on integrated teaching are very promising. Further research is needed to embed this practice further into the programme of the young talent class. For this it is required that:

- The didactics that have been developed are implemented on a broader scale (with more different teachers and pupils) and are further developed.
- The principal study teachers and co-repetiteurs should be involved in the programme and in the development of it.
- The new didactics should be evaluated (does it achieve the desired outcomes).

With regard to research question 4:
What has to be improved in the training programme?

Concerning the research questions mentioned above, a number of conclusions are related to how to make the current training programme (project 1: the inquisitive teacher) more effective. Suggestions for revision can be subdivided into conditional- and content recommendations.

Conditional recommendations:

- Meetings have to be scheduled regularly (once every two weeks).
- Depending on the size of the group and the number of questions that has to be reflected on, the preferable length of the meetings varies between two (minimum) and three (maximum) hours.
- Commitment. Teachers involved in the training group must have a high work ethic: attending all the meetings, keeping up a log, sending the topics one wants to discuss with the critical friends in time for the next meeting and doing the assignments that are given for acquiring the necessary research skills.
- Teachers involved in the training programme have to be sufficiently facilitated to do their job (the four hours a week for the period of a year they received in this project was sufficient).

Content recommendations:

- More time has to be spent on team building. Getting to know each other really well: What are your motives to be in this particular group. What do you want to learn and how do you learn. How do we learn together (acting as critical friends: not being directive all the time, hear other perspectives, willingness to change your position) and which attitudes are needed for this (openness, honesty in feedback and appreciating criticism).
- From the start of the project the members have to have an overview of what research is about, what the steps are in doing research (see the format in 'Programme and participants' in this article) and what kind of actions are part of each step.

- The training aspect of this kind of project (acquiring research skills) has to become a more explicit part of the programme. This can be done by spending part of the meetings on instructing the participants in research knowledge, by giving clear assignments for them to master the relevant research skills and by giving feedback on the assignments.

5. Epilogue

More and more institutions for education experience and realize that the professional development of teachers is more effective if the content of what they learn has a direct connection to their teaching practice, and if it fits their personal motives and ambitions (see Jochems, 2007). Not only does the learning become deeper this way, but it also increases the chance that what is learned effects the teacher's behaviour in his or her teaching practice.

Educational innovations are more effective if teachers are involved in the innovation process. Not only do teachers have a lot of practical knowledge of their teaching practice, which can be highly relevant, but it is also very stimulating and motivating for the teachers to have a decisive influence on the changes to be made.

For innovating education at the conservatoire and make serious work of the professional development of teachers, it is recommended that communities of practice (for a definition see Wenger, 1998) are installed, in which teachers, supported by educational specialists, reflect on their practice, do research and report their findings and conclusions to the staff and to other colleagues. Not only conservatoire teachers should be part of these communities, but students interested in community and professionals working outside the conservatoire, would be a welcome addition. This way different views and perspectives would be taken in.

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Integrative teaching

Robert Harris

This is an article about the integration of instrumental teaching, aural skills and keyboard skills and music theory at the pre-tertiary level. Team teaching and discipline crossover offer a possible solution to students' inability to apply skills taught by specialists in separate fields. A personal development plan motivates students to direct their own learning process. A comparison of linguistic and music literacy enables us to outline the development of music literacy in four phases and understand the function of aural skills.

In the course of his studies the music student will become acquainted with various disciplines such as solfeggio, harmony, counterpoint, etc. Already at the preparatory level, in the Young Talent Class, students are taught sight-singing and the aural and notational recognition of intervals and chords as well as basic music theory. These disciplines are viewed as a prerequisite to intelligent music practice.

Nevertheless, there seems to be a discrepancy between the level of mastery in instrumental practice and the level of mastery in aural and theoretical practice. Students with little or no theoretical understanding of music are frequently able to perform at a high technical and musical level, while students with a thorough theoretical background may exhibit a disturbing lack of musicality. Similarly, the ability to recognize intervals and chords aurally is no prediction of technical mastery of the instrument, nor of musicality.

The question arises therefore whether the aural skills and theory as they are taught are functional to good instrumental practice; for even though they may be quite relevant, the student may nevertheless be unable to apply them. The division of labour between the teaching of instrumental practice on the one hand and the teaching of aural skills and music theory on the other hand may perpetuate the dysfunction of the skills being taught.

The advantages of the division of labour as we know it are manifest: the instrumental specialist is able to coach the student to the high technical level required by present day orchestra and concert practice and the teaching profession, while the high cost of individual tuition makes it economically attractive to offer aural skills and theory in a class situation

In this paper I will discuss the option of integrative teaching, an application of team-teaching and discipline cross-over to the problems mentioned. First, however, I would like to review some of the demands instrumental practice makes on the student and discuss the role of secondary subjects in meeting those demands.

1. Reading music

Just as the technical mastery of the instrument, the ability to read music is an acquired skill. It is unfortunately not a skill that is taught with the same methodical approach that is used to learn a language. Musicians more or less 'pick up' the art of reading in the course of their studies. The inability to read music well is frequently mistaken for technical insufficiency. Students who do not do well reading music frequently compensate by memorizing or playing by ear. Instrumental teachers are sometimes even unaware of the fact that the student is compensating, but no remedial training is available in the curriculum for students who require it.

Even students with 'normal' reading ability fall prey to specific music-reading problems of which teachers should be aware. Our notational system, for example, represents a legato phrase as a set of discrete notes instead of, for example, as a long bar of varying width bending up and down. In music reading, as in language, the advantages of a parsimonious notational system outweigh the disadvantages. Nevertheless, we should be aware of the fact that less advanced readers will tend not to vary volume and vibrato *during* the note, simply because of the way they react to the manner of notation. This mistake becomes exceedingly apparent in longer note values. The teacher should be aware that students making this mistake are not necessarily less 'musical' although their playing may give rise to that misconception.

A similar reading problem stems from the fact that, in our notational system, notes belonging to the same rhythmic motive are not necessarily connected and vice versa. We generally use beams to connect quavers and semiquavers within the beat, with perhaps the exception of the upbeat, while the rhythmic motif, more often than not, not only crosses the beat, but also the bar line. Again, the accepted notation enhances readability; but poor readers will frequently fail to identify rhythmic and melodic motives correctly because the 'beaming' offers a conflicting picture. Again, this problem will manifest itself in unmusical playing but

does not necessarily imply a lack of 'musical talent' on the part of the student, but rather a poor level of reading skill.

The ability to read well is particularly important for classical musicians who, unlike their jazz counterparts, are practically wholly dependent on the exact text of the composer's manuscript for the practice of their art. The fact that a shortcoming in reading ability, just as a shortcoming in technical mastery, frequently expresses itself in the form of unmusical playing should emphasize the urgency of including reading instruction in the curriculum.

Ear training

The term 'ear training' covers a broad variety of skills associated with aural development of the student, for example:

- the ability to reproduce (sing or play) a rhythmic and/or melodic pattern by ear;
- sight-'singing', i.e. the ability to reproduce (sing or tap) a rhythmic and/or melodic pattern represented in our notational system;
- dictation, i.e. the ability to represent an aurally presented melody in our notational system;
- the ability to aurally identify the intervals created by two voices sung/played together;
- the ability to recognize aurally the root, third, fifth, etc. of a chord;
- the ability to identify the harmony of a music example or cadence by ear;
- harmonization, i.e. the ability to recognize the harmonic implications of a given melody by ear;
- the ability to recognize chromatic as well as non-harmonic tones (with their resolutions) aurally, etc.

It should be clear that each of these skills belongs to the necessary equipment of the professional musician. Yet it should also be pointed out that every one of these skills is related to instrumental performance in a different manner, and at a different level. Just as, in language development, the knowledge of spelling, vocabulary, grammar, etc. can be seen as a necessary part of the curriculum, we must admit that even totally illiterate individuals may reach an unbelievably complex level of language mastery without ever having made acquaintance with the alphabet, let alone the grammatical particulars of their own mother tongue. That the same can be true in music should hardly surprise us.

Reading-readiness

The term ‘ear training’ implies that the student who has not mastered the subject is unable to hear (musically). This would be like suggesting that an illiterate child is unable to understand his own language. What we call ear training is, in fact, for the greater part: reading-preparation instruction or, as it is called in language instruction: ‘reading readiness’. Just as in the reading-readiness programme, the elementary-school child must be taught that a sentence is made up of individual words, although he or she is already in possession of a satisfactory vocabulary and can manipulate it with ease, similarly a young musician must be taught that musical sounds can be grouped in intervals and chords, etc. which can be recognized aurally and visually, before he can actually learn to read a score adequately. The fact that many young students without ‘ears’ perform so satisfactorily is therefore not as surprising as it may seem; they may play well but nevertheless exhibit symptoms of illiteracy. But this fact should not blind us to the reality that further progression may very well be dependent on the ‘aural’ skills being taught. The literate musician will have indeed mastered sight-singing and dictation.

Listening training

To be sure, a certain amount of aural training can be termed: ‘listening training’. The student who does not hear that he is playing a wrong note, for example, needs listening training. But also the student who is not conscious of the amplitude and frequency of his vibrato; the student who unwittingly performs a lyrical melody with a sharp tone; the student who is unaware that he plays every crescendo accompanied by an accelerando and every decrescendo by a ritenuto; in short: the student who is unaware of the musical parameters he or she is applying and is unable to manipulate them consciously needs listening training. But, interestingly enough, these items are not treated in the aural training class although they lend themselves well to class instruction. In my discussion of an integrative solution to the curriculum, I will include the subject of listening instruction and the treatment of musical parameters.

Playing by ear

The comparison between language and music literacy points to another difference between language development and the musical development of the classical musician. In general, classical musicians are taught to

reproduce sounds, not to produce them, while the child who learns his mother tongue is primarily taught to *produce* speech. And although parents may, now and then, encourage the child to repeat a word or phrase in order to improve pronunciation, in general comprehension and the ability to respond adequately are the marks of language development. It is an accepted fact a child will eventually master pronunciation perfectly without any formal instruction; so well in fact, that his or her geographic origin may be determined solely on the basis of it.

Historically, instruction in classical music has progressed from emphasis on both production and reproduction of sound to emphasis on reproduction alone, in particular on reproduction from notes. This development finds its background in the development of style, in particular the progression from the 18th century view of music as a phenomenon of nature, with the corresponding view of the musician striving to conform to the laws of form and taste, to the romantic view of the unfettered artist and the corresponding view of the musician as one striving to conform to the wishes of the composer. This development is paralleled by the development of music notation. In the 18th century, the unmarked score is the norm, while in later styles markings are almost excessive. In the 18th century, ornamentation and improvisation were not only accepted, but encouraged; in later styles, as Ravel commented to Cortot, 'one should play the notes as written'.

Does this historical development imply that the mastery of the instrument and of music in general can be reached solely through the reproduction of music from notes? And that learning to play 'by ear' is unnecessary? The comparison with language acquisition should make us slightly wary of that view. The inability of some music students to reproduce a music fragment by ear is disturbing, not to mention the inability to manipulate it by, for example, extending it, ornamenting it, transposing it, accompanying it with an 'improvised' second voice, etc. The idea that this skill is God-given and cannot be learned is widespread among classical musicians and has had important repercussions for the curriculum. Including these 'aural' skills in the curriculum will be one subject of discussion in the paragraphs on integrative teaching.

Composition

While in language literacy, the ability to write follows logically from the ability to read, in music we consider composition to be a subject that the average musician does not necessarily have to master. We have accepted

a situation in which the trained music teacher is often unable to write a simple duet or trio for his or her own pupils and is therefore wholly dependent on material available from publishers. The subject of composition has devolved into an approach we call 'music theory' in which, like football fans, we watch from the sidelines what others do instead of getting out there on the field and enjoying the game. This approach to the subject of composition will play a part in the discussion on integrated teaching.

Singing

Classical music as we know it harks back to primitive forms of expression known even to prehistoric, illiterate man. Song, dance and percussion are the basic building blocks of musical expression up to the present time. Pedagogically speaking, instrumental tuition should be preceded by a solid foundation in all three disciplines. The inability of many students to play cantabile, beat time and feel the pulse is a direct result of the omission of these aspects in the training of the young musician. It is poor economics to treat them remedially at the conservatoire during individual instrumental tuition given by highly qualified (and paid) experts.

Keyboard skills

Since the advent of harmony in western music, the keyboard has been the instrument of choice for the practical study of that subject. Pedagogically speaking, the student should progress from the concrete to the abstract. The abstract treatment of harmony should therefore be preceded by the concrete manipulation of actual chords on a music instrument. For the instrumentalist who is unable to play chords on his own instrument, playing them on the piano is the next best substitute. Keyboard skills should therefore be taught as early as possible; for those students who have received no prior instruction, the Young Talent Class is the place to start.

2. The master-apprentice relationship

We will use the term: 'integrative teaching' here to refer to an interdisciplinary and team-teaching approach to the problems created by specialization and division of labour. What exactly are those problems

and how great are they? The terms ‘specialization’ and ‘division of labour’ refer to the developments that have taken place in society since the advent of industrialization and the relocation of labour in large-scale factories instead of in homes and shops where hand-made goods were manufactured by masters and their apprentices.

Unlike many forms of higher education in which specialization and division of labour have been more or less complete, music education has maintained to a certain degree the master-apprentice relationship between teacher and student in the principal subject lesson. At the same time, teacher-student contact has been greatly reduced, and various aspects of the profession have been delegated to other teachers with whom the student is not expected to develop the special master-apprentice relationship.

While the principal subject teacher is expected to integrate interpretation and instrumental technique and assess the student’s advances in both areas at the same time, it is commonly accepted that other teachers will make no attempt to do so. The theory teacher assesses the student’s progress in form analysis by means of an oral or written exam and not, for example, on the basis of the student’s playing.

From the perspective of the student, the master-apprentice relationship between him and the principal subject teacher is of a different order than the relationship with other teachers. Not only does the principal subject teacher exercise more authority than other teachers, but also, in terms of time spent by the student on preparation, the instrumental teacher commands a much larger percent of the student’s time and attention.

But also, from the point of view of integration of instrumental performance and secondary skills, the instrumental teacher functions as a role model for the student. If the principal subject teacher, for example, fails to demonstrate the necessity of applying aural skills to the study method, the student will assume that they are unimportant. It is therefore essential that the principal subject teacher be aware not only of the master-apprentice relationship, but also of his or her function as role model.

Instrumental teachers who take their responsibility seriously are prone to admonish the student regularly to ‘do your best’ in theory and aural-skill training, etc. This is what is called extrinsic motivation: the student tries to do well in ear training and theory because he wants to please the

teacher whom he so admires (or fears). The effects of extrinsic motivation are limited.

It would be far wiser if the teacher would rethink the function of theory and aural skills in his or her own study method and make a serious attempt to demonstrate the advantages of that study method to the student. This is what we call intrinsic motivation: the student discovers that the teacher is able to play the solo entrances correctly in a concerto, because he is able to sing or play the tutti's, instead of only being able to count the bars. Or he discovers that his teacher is able to play the bass line of the orchestra part by ear, while the student is only able to play his own part from notes, and therefore longs to be able to do the same.

The rethinking of the function of theory and aural skills in the study method has a secondary asset: the instrumental teacher will then be able to communicate to secondary-subject colleagues which skills are more important and which are less important. In the paragraph on team teaching, I will go into the problem of communication between principal subject teacher and secondary-subject teacher in more detail.

3. Secondary subjects

Secondary subjects can be secondary in the sense that the student learns to play a second instrument or to control his singing voice; or it can be secondary in the sense that elements of the instrumental major such as sight reading may be treated in a second lesson, usually by a different teacher, and frequently in a class situation. We will first take a look at secondary subjects in the first sense of the term.

Singing or playing the piano (as well as dance and percussion) are activities that are useful because of the concrete nature in which they deal with musical reality. This is the reason they are frequently employed in the principal subject lesson and that is the reason every musician should be given ample opportunity to master them at an early age. Would it be useful to offer these subjects remedially to Young Talent Class students who have unfortunately missed that opportunity?

In the traditional curriculum offering these subjects would imply the addition of new lessons. In the integrative curriculum, the addition of a new 'subject' does not necessarily imply the addition of an extra lesson. On the contrary, the question of whether piano lessons should be included in the curriculum can be formulated as follows: is it possible to teach

harmony in a piano-class situation instead of in a theory-class situation? The integrated curriculum offers the possibility of expanding the student's horizon without expanding the curriculum. So the answer to the question is affirmative: certainly we will include piano and singing etc. in the integrated curriculum.

Motivation

Theoretical knowledge of music structure is a tool of the trade that has been delegated to specialists and is treated in lessons separate from the principal subject lesson. Teachers of these subjects are faced with the difficulty of motivating the student to apply himself to a task, the importance of which he is perhaps not convinced.

The remedy generally practiced, is to encourage the student to practice the art of analysis on his own repertoire in the vague hope that working on a piece he plays himself will encourage him to apply himself more diligently. The approach is well intended, but the results are often discouraging, especially for the teacher who has bent over backwards to make the subject as attractive as possible to the unmotivated student.

What is generally not understood is that the average student is completely unaware of any relationship between analysis and interpretation. Reference to analysis is rare in the principal subject lesson, and, for most students, practical interpretation is a question of intuition and/or imitation. What then is the relationship between intuition, interpretation, and analysis and what are the tools the student needs?

Intuition

In their *Generative Theory of Tonal Music* Lerdahl and Jackendoff contend that the goal of a theory of music is the 'formal description of the musical intuitions of a listener who is experienced in a musical idiom'.

The authors' assumption is that the average listener comprehends music by means of rule-based 'analysis' of what he hears. Lerdahl and Jackendoff's generative theory is an application of linguistic theory to music, the idea being that music comprehension is approached by the listener much in the same way as linguistic comprehension.

Comprehension is therefore not based on *formal* analysis of the perceived but on *informal* analysis. Similarly, the ability to speak a language does not rest on formal knowledge of the grammar of that language. Neither does the general ability to sing or play depend on formal analysis of the music. The first phase of the art of what we generally call 'interpretation' is therefore the ability to apply rule-based intuition to general performance, just as we do in speech.

The application of intuition to performance may be more complex than it seems. We have already noted that poor reading ability can have a negative influence on 'interpretation' and should be diagnosed as such by the teacher. In addition, teachers must constantly resist the temptation to write 'expression' marks in the score. Following the teacher's written instructions is not the same as applying rule-based intuition oneself, though the musical effect may be somewhat satisfactory. The same can be said of imitation. Copying a teacher's performance or that of a CD may lead to a satisfactory result; it teaches the student little about the application of intuition to performance.

The role of secondary subject teachers in the development of performance based on intuition should also be discussed. Teachers feel perhaps more comfortable talking about the 'grammar' of music for which an adequate vocabulary has been developed. But we should realize that formal analysis of music should be preceded by the development of musical intuition itself. Together with the principal subject teacher, secondary subject teachers should develop goals for the Young Talent Class that reflect a realistic evaluation of the current level of the student.

Art

As language becomes more complex through the use of metaphor, symbolism, and poetic license, comprehension of its deeper meaning requires a more advanced level of mastery of the language that can only be acquired with the help of formal analysis. For that reason, the study of grammar, syntax and etymology, etc. generally begins in secondary school, where students begin to read literature.

Similarly, the comprehension of many works of musical art can only be understood with the help of the more advanced mastery of the 'language' of music that can be acquired with the help of formal musical analysis. Depending on their role in the performance of a work of art (composer,

conductor, concertmaster, soloist, tutti violinist) musicians have more or less need of advanced knowledge of composition and analysis.

It is disturbing to note that, in the principal subject lesson, young instrumentalists are frequently required to play solo concerti and sonatas for which their theoretical foundation is inadequate, simply because of the technique they may be able to learn or demonstrate by playing them. It would be a great advantage if instrumental teachers could consult their colleagues on the choice of repertoire for the student, based on a realistic assessment of the student's theoretical level. This is an item for the paragraph on team teaching.

4. Curriculum development

In previous paragraphs it has become clear that the integrated curriculum is not characterized by separate lessons representing separate skills: singing, piano, ear training, theory, etc. At the same time, the integrated curriculum does not represent a return to the master-apprentice relationship of the eighteenth century. To determine how the curriculum can best meet the needs of the Young Talent Class student, we must first determine what 'subjects' should be taught. And then we can look at possible solutions for an adequate curriculum, keeping in mind teacher competence and availability.

But first, let's return to the comparison with language. Summarizing what we know about literacy, we might say that its development could be outlined in four phases:

- the pre-literacy phase
- the readingreadiness phase
- the literate phase
- the advanced literacy phase

The pre-literacy phase refers to the preschool child who is learning to speak the language fluently without being able to read it. In the reading readiness phase, the child is brought to awareness of the various aspects of the language he has already mastered. He learns to hear that speech is characterized by sentences, that a sentence is made up of separate words, that words can have more than one syllable, that there are vowels and consonants, etc. In the literacy phase, he learns to read and in the

advanced literacy phase he learns to apply the study of the language to the comprehension of literature.

If we could apply this mould right to music literacy, the task would be simple. The development of the child could be outlined in the same four phases:

- playing by ear
- ear training
- reading and writing music
- theory, composition

But, of course, most of our students fail to fit the mould. Most are unable to play by ear, have never had ear training but nevertheless are able to read notes. And although they have never had instruction in theory and composition, they are already performing art works from the standard music literature. This is the challenge with which we are confronted in the Young Talent class.

One solution can immediately be dismissed: the chronological method. We are all acquainted with it in the field of instrumental technique: instrumental teachers who force the Young Talent class pupil to give up playing repertoire and start all over from the beginning, because of the 'disastrous' method of the previous teacher. The chance that the pupil will continue with his studies or even continue to enjoy playing is minimal. Only allowing the pupil to play by ear, while he has been reading notes for years, would have the same effect.

The fact that students don't fit the mould highlights the fact that the development of each student is different. Some play by ear, some don't. Some are farther along in the reading readiness phase while others lag behind. And some already have a grasp of basic theoretical issues. Curriculum development will have to grapple with the fact that instruction must be tailor-made to fit the varieties of development with which we are confronted. An analysis of the student's level in each phase will form the basis of a personalized plan.

In a traditional curriculum course offering would be based, for example, on three levels of instruction per phase: playing by ear I, playing by ear II and playing by ear III, and each student would be placed in the appropriate group following the entrance exam, depending on his level. We would need to offer twelve different lessons to accommodate the various possible levels of development with which we were confronted.

In an extremely large institute it could be done. For most schools it would economically prohibitive.

But aside from the economics, this approach betrays a view of teaching in which the student is the clay and the institute is the potter; and our business as teachers is to fit the student into the mould we have prepared for him. And when we have done, put him in the oven and that's the end of the learning process. As an exponent of lifelong learning, the author of this paper can hardly be expected to propose a curriculum in which that would be the goal. In an integrated-teaching approach, therefore, we will not explore the possibility of developing the student, but instead explore the possibility of enabling the student to develop himself.

Personal development plan

'Lifelong learning' proceeds from the belief that achievement is based on goals the student posits for his own development and not simply on goals the teacher or the institute posits for him. And that, although we grant certificates and diplomas based on well delineated levels and norms of achievement that the school or government has proscribed, nevertheless, those levels and norms only represent temporary goals in the ongoing process of personal development of the individual, which takes place over a whole lifetime.

To our minds, the goals to which the Young-Talent student himself aspires may seem vague; to him nevertheless they may seem quite concrete: he dreams of being able to play the violin like… Our task is not to rid him of that dream but to help him realize it.

But we can go much farther by helping him to discover the possibilities of using his instrument in a way that will not only further his career as a musician, but also lead to personal and social success. We want, therefore, to help him understand what 'playing the violin' means, and which goals he should aspire to in order to realize it. At the same time we want to give him some idea of how playing the violin can give him fulfilment in life: personal enjoyment, social *and* economic success, and help him develop goals with which he can achieve that fulfilment.

For many a young student, the goal of 'playing the violin' is mainly associated with the mastery of instrumental technique and/or emotional expression, and not with the mastery of the aural, lexical and theoretical skills he needs to do that. One main goal of the Young Talent Class

should therefore be to clarify to the young musician what it means to be one. And in doing so, we should realize that the fact that he is not yet aware of what that means, is largely our fault.

We have not only relegated the relevant skills to stuffy classroom situations, we have also failed to confront the student intimately with role models *at work; b*ecause of the importance lifelong learning ascribes to personal student goal development, every effort should be made in the Young Talent class to allow the young musician the opportunity to associate with professionals, offering him the opportunity to mirror his own abilities on their level of practice and encouraging him to formulate personal goals on the basis of that experience.

These goals should be formulated as 'want-to-be-able-to-do' goals, fields of competence the student feels he needs, to be able to become the 'violinist' he wants to become. As teachers, we can help the student translate these competences into sub-goals and set out a realistic blueprint of development that he can work on. Instead of trying to convince the student that he should be able to recognize intervals, tap rhythms, and pass ear training tests, we should offer the student a plan in which, for example, the various stages of reading readiness will lead to the lexical achievement he subscribes to, a plan he can work on himself.

One advantage of working with Young Talent is that our students are young *and* talented. We therefore want to encourage them to work on their own development independently, instead of only monitoring their studies in a day to day classroom situation. That means however, that besides helping them to define goals and sub-goals clearly, we must offer them self-study and self-assessment material that will allow them to pursue those goals independently, thereby reducing the demands teacher-to-student contact time makes on students already suffering from too heavy educational programmes.

In addition, the role of the teacher must be reconsidered. Where secondary subject teachers perhaps considered themselves responsible for the progress of the student in only one small area of his development, the integrative teaching coach will monitor the progress of the student as a whole, in relationship to the goals he wants to achieve. The coach is not merely interested in results, but in the actual study method, assisting the student in the development of efficient practice strategies, not on the basis of pre-developed instructions, but by fostering the growth of insight.

Team teaching

We have not yet attempted to propose a lesson schedule or determine which teachers teach what. In a certain sense we might consider that a moot point, more to be determined by economics, availability of teacher, student, and circumstances than by principle. A student, for example, who has not yet had the advantage of piano lessons and/or (choir) singing might benefit more from a lesson schedule in which he could participate in those activities than a student who has already learned to do so and can apply those skills in a self-study harmonization and sight-singing programme.

More important is the observation that the various teachers involved with the same student, work together as a team with common goals and methods, despite variations in personality and teacher competence. Together, the team can help the student develop goals and sub-goals, helping him to establish a study plan and choose the most practical lesson schedule, while conferring on a satisfactory selection of study material and methods of assessment.

What makes a team a team? Teachers working together in a team have common ideas about learning and teaching, in particular about lifelong learning and integrated instruction. Team members get together regularly for competence enhancement in the form of lectures, discussions, and team building activities. They share literature and experience with one another on a regular basis and meet to confer on their approach to individual students, even visiting one another's lessons to establish a bond and demonstrate the unity of the curriculum to the student. One member of the team can be assigned to the student as mentor and be held responsible for personal contact with the student on a regular basis, for example by email, as well as for feedback to the team.

For the principal subject teacher, participation within a team can be an unusual experience, being used to the historically developed situation in which he is more or less the sole authority and role model for the student, secondary subject teachers being a necessary interruption to the main work of training the instrumentalist. On the other hand, no other member of the team should be so aware of the skills necessary to the profession as this one member, who is expected to be an expert in that field.

Therefore the principal subject teacher has, more than any other member of the team, the responsibility of monitoring the personal development plan of the student to ensure that he is fully aware of the requirements the

profession makes, especially those beyond instrumental technique, as well as that of assessing the motivation of the student to meet those requirements.

As a role model the principal subject teacher has a unique opportunity to demonstrate to the student how he listens, what he hears and thinks, and how he works, not only while performing, but also in the studio. This constant reflection of the professional stance in a person of authority can make a lasting impression on the eager student, even more so than the mere virtuosity of his playing.

The principal subject teacher also has the task of sharing his expertise with the team when it comes to defining the requirements made by the profession. At the same time he should realize that, maybe because of the changing cultural and educational scene, the future role of the student may demand professional skills the teacher himself does not even possess, and that it is his responsibility to make the student aware of that fact and to encourage him to imitate role models who do have those skills. He will also want to make an effort to acquire new skills himself, thereby becoming the epitome of the lifelong learner.

Awareness of the demands the future professional role will make on the student should be a major concern, not only of the principal subject teacher and the institute as a whole, but especially of the team responsible for his training. To that end the team can approach a colleague from outside of the institute, who can function as sounding board and an informant and who can not only meet with the team and participate in assessment procedures, but also confront the student himself with the 'outside world' he is preparing for, during master classes and an internship.

Schedule

In a traditional curriculum, following the principle of the division of labour, we might be tempted to offer a student as many subjects as possible, each taught by a specialist in that field: violin, solfeggio, harmony, counterpoint, etc. In the Young Talent class, we would be frustrated by the economic consequences as well as the student's lack of time or availability.

In an integrative curriculum, however, we will keep teacher-to-student contact to a minimum, and instead of promoting an extensive division of

labour, we will create a smaller team of teachers, each of whom can teach a specific skill or aspect of the profession, for example violin, singing, piano, ensemble; but who, as a team, can support the personal development of the student in those aspects not immediately defined by the specific vocal or instrumental skills of the teacher, such as musical intuition, listening training, reading readiness, remedial reading, etc. On the basis of the personal development plan of the student, the various members of the team can assume specific areas of responsibility to which they will direct their attention in the lessons.

The principal subject teacher, for example, in addition to technical instruction, could be responsible for listening training and the development of the student's ability to apply rule based intuition to performance. The teacher would coach the student in the recognition and performance of motives and phrases, his sensitivity to and manipulation of musical parameters, consonance and dissonance, rhythm and pulse, and the verbalization of his own musical experience, etc.

Directing the student's attention to the whole score instead of only to his own part should be a major concern in the Young Talent class. To this end the principal subject lessons should be accompanied on a regular basis. In the *weekly* rehearsals with the accompanist, however, the student could be taught, not only how to prepare the score, but also how to deal with analytical issues and apply aural skills to the study method; discussing, for example, the role his part plays in the piece, becoming aware of his function within the harmony, learning to listen to his own part in relation to the bass and other important voices, etc.

In vocal ensemble lessons, students could learn not only vocal skills, but also practice sight singing and interval recognition, and 'improvise' cadences together in four-part harmony. In piano-class lessons students could learn not only basic keyboard skills, but also play and harmonize melodies by ear in addition to playing cadences. They could also learn notational skills and practice basic composition, for example: writing melodies and appropriate accompaniments and making arrangements. In instrumental ensemble lessons students could not only rehearse and perform together, but also practice sight reading and chord recognition, and even learn to improvise on the basis of chord progressions under the direction of a colleague from the Jazz department.

In addition to the regular lessons, the student could be assigned self-study aural- and lexical-skills practice material by the team. The student would then discuss his progress in those fields with the mentor assigned to him.

As far as lesson frequency is concerned, some lessons could be given on a year-round basis, for example the principal subject lesson and lessons with the accompanist. Other lessons, like vocal or instrumental ensemble, or piano-class could be given in modules or trimesters of, for example, seven or eight weeks of intensive instruction with specific goals, with intermittent instruction-free periods in which the student could follow alternative modules or concentrate on other aspects. Participation in the various modules would be a specific result of goals laid down in the student's personal development plan and the assessment of his progress.

Goals

The goals set forth in the student's personal development plan reflect an assessment of the student's progress in relation to specific goals for musicians in general. Curriculum development therefore begins with the establishment of goals to which performers and teachers in general and the conservatoire in particular subscribe. Goals and especially sub-goals should be formulated in terms of proficiency in the performance of a given task, making it possible for the student to assess his own progress.

The necessity of proficiency in the performance of a task must be motivated by the definition of its utility in relation to the student's future profession. If, for example, the aural recognition of intervals could be assumed to be a sub-goal pertaining to ear training, it would be necessary to establish whether the interval should be recognized melodically or harmonically or both, and what the purpose of proficiency in this task would be in relation to lexical skill and performance in general.

Appendix

Reading Instruction

Playing 'by ear'

The alphabetic system in use for the majority of the world's languages is characterized by the ability to construct new words from the existing building blocks. Words never seen before are pronounceable and the system allows an infinite number of new or even nonexistent words to be spelled and pronounced without adding new symbols. This effect is reached by assigning a phonetic value to each letter. Decoding new or nonexistent words can then be achieved by decoding the letters one by one.

Reading known, existing words, on the other hand, is achieved by recognizing the word in its entirety. This has been demonstrated extensively by monitoring the eye movements during reading. The uniformity of spelling characteristic of modern language has made 'speed' reading possible as words appear only in one spelling pattern. Imagine how tiring and time-consuming it would be to read if texts were spelt in the following manner:

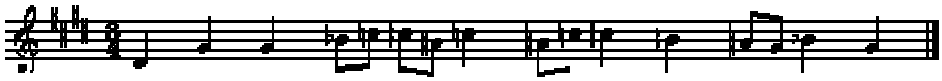
Eye halve a spelling chequer,
It came with my pea sea.
It plainly marques four my revue
Miss steaks eye kin knot sea.

Eye strike a key and type a word
And weight four it two say
Weather eye am wrong oar write
It shows me strait a weigh.

As soon as a mist ache is maid
It nose bee fore two long
And eye can put the error rite
Its rare lea ever wrong.

Eye have run this poem threw it
I'm shore your pleased two no.
Its letter perfect awl the weigh
My chequer tolled me sew.

Our music notational system is similar, allowing composers in the past to produce new music almost endlessly for several centuries without 'noteworthy' addition of new symbols to the system. Just as in the alphabetic system, reading is achieved by recognizing known groups of notes: scales, intervals, chords, etc. New and previously nonexistent combinations of notes (unusual harmonies, passages or rhythms) are decoded at a slower rate, as the musician is forced to read the notes one by one. Uniformity in notation has made 'speed' sight reading possible. Imagine how difficult that would be if music were written like this:



(For foreigners: this is the first line of the Dutch national anthem, written in the wrong key and time signature!)

The recognition of word patterns in language is enhanced by the fact that the individual commands a large vocabulary of words and phrases and actually speaks the language being read. This makes it possible for experienced readers to read across printing errors without even noticing them, substituting the correct word automatically. Experienced sight readers do the same in music. Printing errors in standard classical works may therefore go unnoticed for many years.

This 'vocabulary' of melodic and rhythmic patterns, intervals, and chords should not be confused with the visual note patterns corresponding to them. The diatonic scale, for example, is a musical reality whether you are capable of reading it or not. The ability to read the diatonic scale is dependent not only on the ability to decipher the individual notes belonging to it, but also on the inner presence of the scale in the mind of the musician and the awareness of the logic of its application.

For current information about how to create this 'vocabulary' in the minds of the young musician, we should look to our colleagues in the

Jazz department as their approach to this aspect of music making is so much more specialized than ours. Even their (set theory) approach to the scale is an improvement on the classical approach which has more or less reduced the scale to a row (or multiple) of seven successive tones usually beginning and ending on the first tone. Incidentally, our Jazz colleagues have not delegated this aspect of performance to their secondary-subject colleagues, any more than we have delegated scale playing to a 'scale' colleague.

Reading readiness

Just as preschool children who speak their mother tongue fluently are unaware of the fact that a sentence is composed of words and words are composed of syllables and syllables are composed of letters, young musicians are frequently unaware of the fact that when they play together, the sound they hear is an interval and that all these intervals sound different and can be labelled. And when they play in an orchestra, all the instruments playing together are playing a chord and the harmony of the chord varies in a given rhythm. And some notes in a melody belong in the scale and others don't, and some notes belong in the chord, and others don't.

Although they are able to hear the effects of all these characteristics and the emotions they elicit, they frequently have no idea what the exact cause is of what they hear and feel and don't even feel that knowing it would add anything to the experience. If a child already feels the emotional effect, for example, of a minor key and is already able to modulate the tone of the instrument to express it, what's the sense of knowing that it is minor? In a certain sense, knowing it detracts from the experience and destroys the emotional impact; which is what it was all about.

But, of course, for reading it is indispensable. Recognizing the difference between major and minor visually must be preceded by the ability to distinguish it aurally and not just the ability to react to it intuitively. So the first step to literacy is ear training.

As was stated previously, ear training is a broad term, including the subject of the previous paragraphs: the mastery of the 'vocabulary of music'; as well as aspects of literacy itself, for example, sight singing and dictation. Therefore we will use the term 'reading readiness' to define those aspects of ear training that must precede actual literacy.

Reading readiness is the ability to differentiate and label the musical structures the student is already able to manipulate intuitively. Being able to hear that a melody goes ‘up’ is, for example, a prerequisite to learning that the notes of the melody move upward. Hearing that a note is chromatic is a prerequisite to learning that the note is written with an accidental. Hearing that a chord is dominant or tonic is a prerequisite to recognition of the patterns of these chords as they appear on paper.

It will be obvious that for different aspects of reading readiness, the progress of the student will vary. No students in the Young Talent class will have difficulty recognizing that a melody goes up. They may (will) however have difficulty recognizing the dominant and tonic aurally. The fact that, judging by the repertoire they are playing, they should have learned that long ago is irrelevant. They have to learn it anyway. Otherwise they will simply never be able to read a score adequately, a fact they demonstrate regularly in the principal subject lesson.

As with all learning, the student must progress from the simple to the complex. If he has difficulty distinguishing the tonic and the dominant aurally, we might ask ourselves if he is already able to accompany a simple melody with these two chords, a task he would be able to practice either in piano class or even with the help of a computer.

Literacy

The visual recognition of note patterns corresponding to music structures that can not only be manipulated intuitively but also aurally distinguished and labelled is the crux of lexical skill. The young student advances from the recognition of individual notes to the recognition of the patterns they make. The teaching of note pattern recognition is handicapped by the enormous variation in appearance note patterns can assume: there are any number of ways to write a C major triad, even when we avoid inversions, not to speak of the many key and time signatures in which music can be written.

In addition, the various clefs make it possible to write exactly the same notes in different ways, and when combining clefs as in piano music, auxiliary lines make it possible to write the same note either in one clef or the other. All these variations have parallels in language, of course, and that has not prevented generation upon generation of readers from mastering the skill of reading.

Students who have learned to read music in order to play an orchestra instrument tend not to see the intervals and chords notes create together, but instead only the pitch of the written note. The obvious reason is that in their part the notes are only presented successively. The technical difficulties or even impossibilities of playing actual intervals and chords make it unfeasible for the student to play them on his own instrument. One possibility therefore is for the student to practice this element of reading in the piano class lesson.

Another possibility is the creation of exercises in which the student is required to 'improvise' on intervals or chords written out in his part. This 'improvisation' can, of course, be a standard melodic motive that can be applied to each interval or chord the student reads. There are also a good number of standard etudes that could be 'summarized' in chords. The first bar could be written out and the rest of the etude printed as chords, from which the student would have to deduce the actual notes. If students have already learned to improvise from chord symbols, this exercise is a logical sequel.

A good exercise would be to play the etude, not only as it is intended, but also in various rhythmic and melodic variations, even varying the time signature or modality, but again, reading from a score written only in chords. It is easy to imagine the amount of insight the student would gain from this type of practice, and for the teacher, printing out such exercises is easy nowadays, although it might be even better for students to make 'chord summaries' for one another themselves.

Learning to read intervals and chords is not a question of learning to add up the note names, determine the chord, and then play it, which is what lots of students end up doing, with disastrous results for their reading speed. Reading intervals and chords is similar to reading Chinese characters. The interval or chord is a picture which is taken in at a glance. One reason it is so important that the student practice this type of reading on his own instrument is that he should not be slowed down by technical problems he might experience while playing an unfamiliar instrument like the piano.

A rather extreme method is to teach the student this type of reading while learning to read new clefs. As the student is unfamiliar with the clef, he will tend not to depend on his knowledge of the written pitch, but, instead, use patterning to 'guess' what to play, which is exactly what we want him to do. Students generally learn to read a new clef satisfactorily

within a semester and exhibit symptoms of new reading technique. Nevertheless, it remains to be demonstrated that there is carryover from this type of reading with the new clef to the reading of the known clef. We should be wary of drawing unfounded conclusions.

Although there are disadvantages attached to the practice of reading technique in the piano class situation, it should certainly be a goal of the lesson. It should however be pointed out that piano methods for beginners avoid intervals and chords, making them totally unsuitable. Practice material should include broken triads and intervals that can be 'summarized' by playing the tones of the chord all at once, instead of as written. In addition, chords can be placed high or low on the staff, making ample use of auxiliary lines, forcing the student to read by pattern instead of by pitch. With all reading exercises, we should remember that the student should not have the opportunity to actually practice the piece. The student should be practicing reading, not the piece.

“Muziekvakken kunnen niet los van elkaar gezien worden” Interview met Rein Ferwerda

Robert Harris

De muzikale loopbaan van Rein Albert Ferwerda (1945) begon in zijn geboorteplaats Sint Annaparochie, waar hij vanaf zijn twaalfde jaar op zon- en feestdagen de orgels bespeelde. Zijn functie als kerkorganist beschouwde hij als onlosmakelijk verbonden met zijn overige werkzaamheden als musicus: doceren, arrangeren, improviseren, dirigeren en het geven van concerten. In Sint Annaparochie richtte hij als achttienjarige een jongerenkoor op dat hij dirigeerde. Na zijn opleiding tot leraar basisonderwijs aan de Christelijke Pabo in Leeuwarden, studeerde Ferwerda op het Conservatorium in Groningen een breed scala aan vakken, zoals orgel, piano, schoolmuziek en theorie van de muziek. Al tijdens zijn opleiding werd hij benoemd als leraar algemene vakken aan het conservatorium, gevolgd door benoemingen tot adjunct directeur (1981) en directeur (1987). In 1993 werd Ferwerda op eigen verzoek eervol ontslag verleend als directeur, om zich daarna helemaal te wijden aan zijn grote liefde: het coachen en muzikaal begeleiden van jong talent. Hij is al meer dan 30 jaar docent aan de Meldij in Drachten, waar hij lesgeeft aan de speciale talentenklas. In 2005 richtte hij zijn eigen academie op. Rein Albert Ferwerda is op dit moment dirigent van verschillende koren en heeft veel koorbewerkingen op zijn naam staan.

Volgens Rein Ferwerda kunnen muziektheorievakken niet los van elkaar gezien worden. Het liefst zou hij het gesegmenteerde theorieonderwijs zien verdwijnen, zodat de onderlinge verbondenheid van de vakken weer duidelijk wordt. Ferwerda: ‘Alles in één: het gaat om het muzikale inzicht. We moeten voorkomen dat leerlingen maar een paar stukken kunnen spelen. Het is belangrijk dat we juist breed gevormde musici opleiden, die ook creatief leren denken en meer van muzikale achtergronden weten.’

Ontwikkelen van het muzikale voorstellingsvermogen

RF: Je kunt twee terreinen onderscheiden waarop ik werk. Aan de ene kant de individuele pianoleerling en aan de andere kant de leerlingen waaraan ik correpetitie geef. En dat gaat samen met de ontwikkeling van het voorstellingsvermogen en de analyse.

RH: Ik ben in beide geïnteresseerd: aan de ene kant in hoe de correpetitor of de theorieleraar met de student werkt, en aan de andere kant hoe de hoofdvakdocent vanuit het voorstellingsvermogen en de analyse werkt.

RF: Ik heb ervaren toen ik vroeger op het conservatorium kwam, dat iedereen zei: 'wat heb jij een geweldig voorstellingsvermogen en analytisch inzicht.' Dat heb ik natuurlijk aangedragen gekregen door een leraar die ook koordirigent, organist en pianist was. En die zag dat ik geïnteresseerd was in de harmonie en alles wat daarmee samenhing. Maar als kind had je ook AMV onderwijs. Je zong op school, in de kerk. Dat gebruik van de stem, een melodie zien en dan vragen: wat staat daar. Dat is een soort spontaan gedrag naar het melodische toe, gekoppeld aan het ritmische.

Dus daar begint het mee, in mijn beleving, bij de beginnende pianoleerling van wie je vastgesteld hebt dat hij of zij talent heeft; dat je in de beginmethodes al meteen de ritmische voorstelling koppelt aan de klankbeleving van wat er staat. Om het concreter te zeggen: voordat je gaat spelen is het ritmische er eerst. Het ritmisch lezen en het ritmische begrip moet je koppelen aan de ritmische ervaring, en die ervaring koppel je aan de melodische ervaring. Dat heb ik systematisch uitgewerkt in een vocaal melodische vocabulaire.

Dit betekent dus dat de ontwikkeling van het melodische voorstellingsvermogen ook tijdelijk in het onderwijsleerproces ontkoppeld wordt. De melodische vocabulaire gaat heel streng uit van de toonsoortinschatting en de analyse van de toonladderstructuur. De toonladder wordt uit elkaar gehaald in zinvolle eenheden. Dus om het even heel concreet te zeggen: als je de toonladder van C groot speelt, beleef je de toonladder al spelend en zingend als een geheel. Vervolgens kun je die ontkoppelen in zinvolle melodische eenheden. Dus C D E is een stukje, E F G is een stukje, G A B C is een stukje.

Op het moment dat een leerling E F G ziet, herkent hij het tweede stukje van de structuur waarin hij denkt en werkt. Uitsluitend gekoppeld aan één toonsoort! Zoals je op de lagere school leert rekenen, vermenigvuldigen en optellen aan de hand van sommen en tafels, zo heb je hier de melodische tafels, als het ware, waarbij er niet eerder gezongen wordt dan dat je weet waar je in de toonladder bent. Je zou kunnen zeggen, dit is de ruimtelijke oriëntatie die je in de toonladder beleeft. Dus als ik G A B C zie, dan is dat het laatste stukje van de toonladder van C en niet gewoon vier losse tonen.

Als je de hele toonladder kunt zingen, wil dat niet zeggen dat je een *stukje* van die toonladder, bijvoorbeeld vanaf de G, kunt zingen. En dat zingen van de toonladder is een melodische ervaring. Dat doe je niet vanuit de intervalstructuur van de toonladder. Want een toonladder zing je niet vanuit het denken in intervallen. Je moet natuurlijk uiteindelijk wel weten dat er twee halve tonen in de toonladder zitten, en die eruit kunnen lichten. Maar daaraan vooraf gaat de melodische belevingen van de toonladder als een geheel. Dat betekent dus dat het melodische materiaal van die pianoles heel goed opgezet moet worden. Want je studeert voorlopig uitsluitend in die ene toonsoort. En op een gegeven moment zie je dat de leerling die stukjes herkent: daar zie ik deze lijn lopen, daar zie ik die lijn lopen.

Dat is globaal één aspect van mijn opzet van de ontwikkeling van het muzikale voorstellingsvermogen. Als de leerling naar een melodie kijkt, ziet hij G A Bes Cis D, en dan herkent hij dat als onderdeel van een groter geheel. Hij heeft de toonladder als visuele voorstelling in het hoofd. En dan zegt hij: 'Hé, ik ben bij de laatste vijf tonen van D klein harmonisch.' En dat is een leerproces met allemaal oefeningen waarin je de klankvoorstelling als laatste stap neemt, want aan die klankvoorstelling moet in mijn visie voorafgaan de analyse, de herkenning van: waar ben ik, wat is dat?
En zo ontwikkelen zich ook de klanklijnen in het hoofd. En dat betekent dat als je een melodie speelt met sprongen, dat er dan ook *altijd* aan de basis daarvan die melodische toonladder moet zijn. Want die sprongetjes maak je niet vanuit de intervallen, maar vanuit de totale klanklijn die je beleeft. En dat is natuurlijk een intensief stuk training. G A Bes Cis D kan ik uit mijn geheugen halen. Dan denk ik niet aan halve en hele tonen, maar aan de toonladder die als geheel in mijn geheugen zit, en daar haal ik dan stukjes uit. Dat is dus een stukje solfège binnen de instrumentale les.

RH: In hoeverre wijkt dit af van bijvoorbeeld een relatief systeem zoals Kodály dat propageerde? Dat is ook een vocale benadering vanuit een relatief toonsysteem.

RF: Het lijkt op elkaar maar voor mijn gevoel is er een belangrijk verschil. Ik kies voor groepen noten die ook harmonische verbindingen kennen. Want een melodische lijn staat niet op zichzelf. Iedere melodische lijn wordt ervaren als grondtoonlijn, tertslijn, kwintlijn of septimelijn. Ik laat de leerling het akkoord in de linkerhand spelen terwijl hij de melodische lijn in de rechterhand speelt. En dan ervaart hij meteen de harmonische consequenties. Dit gebeurt allemaal op het gehoor,

zonder notenbeeld. Want het gaat om het stimuleren van het denken van de leerling.

Als de leerling een sterk motorisch geheugen heeft, verliest hij de grip op het melodische en zelfs op het visuele. Bijvoorbeeld bij een stuk wat hij goed kent, zeg je, begin maar in maat 20. En dan moet hij kijken wat er staat, want dat weet hij niet. De sterk motorische leerling is een leerling die zo snel mogelijk alles uit het hoofd wil leren en dus niet meer leest. Dat is één van de grote problemen bij nogal wat leerlingen. En dus moet de leraar doorhebben dat er sprake is van een sterk motorisch gerichte leerling, zodat hij andere componenten kan accentueren. Het muziekstuk uit elkaar halen, want dat doe ik heel streng in het begin: ieder stuk uit elkaar halen in zinvolle muzikale eenheden.

RH: Wij hebben het hier over vormanalyse?

RF: Ja, ik leg de stukjes uit elkaar en ze moeten er zelf puzzeltjes van maken.

RH: Hoe doe je dat praktisch gezien?

RF: Ik begin met het stukje uit elkaar te halen in bijvoorbeeld vijf stukjes. En dan zeg ik: wij gaan eerste stukje nummer vijf studeren. En dan stukje één en dan stukje drie. En dan vraag ik: waarom doet de componist stukje twee na stukje één? Even nadenken.

Als ik dit zo zeg is het heel concreet, maar in de praktijk moet ik de stukken natuurlijk heel zorgvuldig kiezen, zodat ik mijn ei kwijt kan. Je probeert de melodische voorstelling te prikkelen. Als je kleine stukjes hebt, dan gaat het melodische voorstellingsvermogen eerder werken. Dit is het verhaal van *Vader Jakob*: als je E F G ziet, dan denk je: dat is het tweede regeltje, *slaapt gij nog?* Als je de leerling vraagt om drie tonen te zingen dan zingt hij altijd twee hele toonsafstanden, want dat zijn de eerste drie tonen van de toonladder. Maar als je zegt, zing *slaapt gij nog?* dan zingt hij een halve- en een hele toonsafstand. Dan komt dat tevoorschijn als associatie met een lijn. Het is een melodische ervaring.

RH: Dit brengt ons terug naar Guido d'Arezzo en het begin met ut re mi. Vanuit de begintoon van een regel.

Docenten aan elkaar koppelen

RF: Als je het over het tweede blok hebt, de leerling die voor de correpetitie komt, dan blijkt dat het voorstellingsvermogen meestal onderontwikkeld is. Als een leerling zestien jaar is en hij heeft deze opbouw niet gehad, dan moet hij terug naar nul. En dat is, psychologisch gezien, voor de leerling bijzonder vervelend. Bij de muziekschool had ik de kinderen altijd op jonge leeftijd. Dan kun je meteen op dat lage niveau beginnen. Als je een goede rekenaar wilt worden moet je niet met vermenigvuldigen beginnen. Het begint met 1 + 1 = 2.

Dus het is een grote wens van me, als je het over het Noorden hebt, om dat OMV-onderwijs (ontwikkeling van het muzikale voorstellingsvermogen) een impuls te geven, maar dan wel gekoppeld aan het instrumentaal onderwijs. Dat betekent dus dat je op het conservatorium leraren moet opleiden die een methodische kijk hebben op de OMV in de instrumentale les. Want de meeste instrumentaaldocenten zeggen helaas, och dat stukje doet Rein wel. Dat hoef ik zelf niet te doen. Maar ik heb altijd gezegd, jullie kunnen dat *zelf* wel.

De instrumentaaldocent is daar nogal gemakkelijk in. Hij denkt bijvoorbeeld dat zijn leerling goed leest. Maar ik heb nogal wat leerlingen, misschien wel vijftig of zestig procent, waarvan de leraar dacht, die leest goed, maar dat was *niet* zo. Ze kunnen de noten wel omzetten in de juiste grepen op hun instrument, maar daar gaat het niet om. Dat noemen wij een noot-greep associatie; dat is geen muzikaal lezen.

Ik heb ooit een lezing gehouden voor de vereniging van muziektheorie in Amsterdam. Er kwam na afloop geen enkele Nederlander naar me toe, maar wel een aantal Belgen en die zeiden, geweldig, eindelijk iemand die het over het lezen heeft; het analytische lezen en het muzikale lezen. Daar is veel te winnen. Maar dan moet je op het conservatorium de studenten bewust maken van de methodiek van het OMV-onderwijs. De instrumentaaldocent moet die ontwikkeling ter hand nemen. Met ondersteuning, uiteraard. Want dat is de crux van het probleem: bij een deel van de theoriedocenten wordt er te weinig instrumentaal gewerkt en omgekeerd heb je de instrumentaaldocenten die te weinig vanuit de ontwikkeling van het muzikale voorstellingsvermogen werken.

Het eerste conservatorium in de wereld was dat van Mendelssohn in Leipzig. Dat was het begin van het opknippen van het muziekvak in

stukjes hoofdvak, theorie, solfège en muziekgeschiedenis. Maar hoe leerde Bach zijn leerlingen? Aan het instrument. En vanuit de praktijk van de compositie.

RH: Maar zie je kans om dat binnen het systeem dat wij nu hebben te doorbreken?

RF: Je moet er niet over theoretiseren. Je moet de theoriedocent koppelen aan de hoofdvakdocent.

RH: Hoe zie je dat voor je? Hoe koppel je docenten aan elkaar in de praktijk?

RF: Bij ieder nieuw stuk dat een leerling opkrijgt, moet hij meteen naar de correpetitor. Structureel. Ik zal het maar heel brutaal zeggen: weg met dat gesegmenteerde theorie-onderwijs. Eén of anderhalf uur analyse en ontwikkeling van het muzikale voorstellingsvermogen in de correpetitie, aan de hand van de muziek die de leerling zelf speelt.

RH: Als wij de correpetitie structureel zouden maken en daarin het theoretische onderwijs en de ontwikkeling van het voorstellingsvermogen daarin een plaats geven, is er dan geen ruimte meer voor bijvoorbeeld het gewone solfègeonderwijs zoals wij dat nu kennen?

RF: Toen ik op het conservatorium kwam, kon ik het al. Daar moet je naar streven. Ze komen op dit moment op een te laag niveau binnen. Als je je methode aanpast, kun je de leerling zo ver brengen dat hij al het huidige niveau van het solfègeonderwijs op het conservatorium voorbijstreeft. Je moet het methodisch aanpakken. Ik geef ze de oefeningen, die ze thuis moeten doen. Op het conservatorium doen ze wel solfège in de les, maar ze gaan naar huis en doen vervolgens niks meer.

En ik zeg, gebruik het instrument als hulpmiddel voor de ontwikkeling van het gehoor. Iedere leerling moet toonladders kunnen spelen. Gebruik die toonladder om het muzikale voorstellingsvermogen te ontwikkelen, en niet als motorisch foefje. Een leerling moet de toonladderreeksen kunnen opnoemen, van onder naar boven en van boven naar onder: de klank visualiseren in het notenbeeld.

Daar hoort natuurlijk een bepaald lerarenprofiel bij. De leraar die hiermee bezig gaat, moet een zeer ambachtelijk geschoold iemand zijn, die zelf vocaal ingesteld is en bovendien correpetitie en solfège kan geven. Dat betekent dus geen aparte solfègeles als zodanig in een groep. Maar een

leerling die met solfège begint en nog nooit gezongen heeft, dat gaat niet. Dat is onnatuurlijk. Eerst moet hij zingen, spontaan zingen. Iemand moet een toonladder kunnen zingen voordat hij überhaupt iets anders krijgt. Het zingen is een leertraject, dus dat hebben we wel degelijk nodig.

RH: Als jij zo'n leerling hebt, geef je ze dus pianoles, solfège en harmonie en je begeleid ze ook nog?

RF: Alles in één. Het gaat om het muzikale inzicht. Waarom doe je dit allemaal? Om te voorkomen dat een leerling wordt afgericht, zodat hij of zij alleen maar een paar stukken kan spelen. Ik wil dat het een breed gevormde musicus wordt die ook creatief leert denken en wat meer van de achtergrond van de muziek weet. En weer een ander aspect, een musicus die makkelijker studeert en leest. Want waarom leest iemand snel? Omdat hij allemaal dingen ziet die hem bekend voorkomen. Het is opvallend hoe weinig aandacht besteed wordt aan het prima vista spel in het instrumentaal onderwijs terwijl er fantastische methodes voor zijn, bijvoorbeeld Vom Blatt, van Kurt Hermans.

Ik vraag soms aan de leerling: hoeveel stukken heb je dit jaar gestudeerd? Dan zegt hij drie. En ik weet nota bene dat hij slecht leest. En dan zeg ik, leraren, jullie onderwijs is te eenzijdig. Er zijn *twee* lijnen in het onderwijs. Jullie zijn teveel gericht op dat ene stuk.

RH: Maar hoe zou de hoofdvakdocent dat moeten doorbreken? Wat moet hij anders doen?

RF: De leerling leren studeren. En dan niet alleen technisch. Het gaat om de analytische methode, de ontwikkeling van het voorstellingsvermogen en het muzikale begrip. Er bestaat onder hoofdvakdocenten een zekere weerstand. En dat is niet omdat de leraren van nature weerstand hebben, maar omdat die dingen zelf vroeger niet gehad hebben. Daarom moeten wij met de hoofdvakdocent samenwerken.

Je hebt twee docenten: de instrumentaal hoofdvakdocent en de correpetitor die dat component van de stukken doet, en dan komen de analytische en de technische lijn precies bij elkaar. Maar dan moet je wel de goede mensen hebben. De correpetitor moet dus goed zijn in dat bepaalde component; dan wordt het voor de leerling een verademing.

RH: Het moet dus volgens jou naar een gezamenlijke aanpak tussen hoofdvakdocent en correpetitor/theoriedocent waarbij, voor zowel de hoofdvakdocent als de correpetitor, volstrekt helder is dat we niet alleen

de techniek maar ook de analyse en het voorstellingsvermogen van de leerling gezamenlijk aanpakken. Hoe doen we dat?

RF: Nu leg je je vinger op de zere plek. Wij hebben wel correpetitoren, maar correpetitie is geen verplichte wekelijkse les. Leerlingen komen vaak alleen als ze moeten voorspelen. Het is op dit moment niet duidelijk wat de correpetitor in dit verhaal doet, welke rol hij of zij moet spelen. En in hoeverre bestaande solfège- en theorielessen kunnen blijven bestaan.

RH: Misschien is het een luxe situatie, maar ik zou het als correpetitor goed vinden als piano- en zangonderwijs apart gegeven werd, naast correpetitie. Dat die lessen blijven bestaan, weliswaar geïntegreerd met het hoofdvak, maar ik ben zelf blij met zang- en piano-onderwijs naast de correpetitie. Begrijp je?

RF: Dat begrijp ik zeker. Die behoefte aan zingen in de klas heb ik ook, maar ik heb vooral ook behoefte aan de vocale beleving tijdens het instrumentale spel. En dat stimuleer ik door te zingen. Zingen kun je ook aan de piano. Aan de piano ben je vrij met je stem; als je bijvoorbeeld klarinet speelt niet. Eén van de redenen waarom de piano vroeger een verplicht vak was, is omdat het door al die vakken heen liep. Het zingen aan de piano en de melodische lijn koppelen aan de harmonische. Daar zie ik grote winst. Maar het echte werk begint op de basisschool: het zingen. Iets dat vroeger normaal was.

Leerlingen moeten leren studeren

RH: We hebben het nu over de correpetitor, maar hoe moet, volgens jou, de hoofdvakdocent zelf dit probleem aanpakken?

RF: Nou, hij hoeft het wiel niet alleen uit te vinden. Je kunt samenwerken. Wat de samenwerking met de hoofdvakdocenten betreft, ik ga nu één keer in de maand met een eigen pianoleerling uit de vooropleiding van het Prins Claus Conservatorium naar Tamara Poddubnaya. Dan zie ik wat daar gebeurt, en dan krijg ik ook opdrachten mee naar huis.

Ik zit tegenwoordig ook als correpetitor geregeld bij Wieke Karsten in de hoofdvakfluitles. Dan vraagt Wieke: ‘Waarom doe je dit, waarom doe je dat? Kijk eens in de muziek.’ En ik kan dan duizenden voorbeelden bedenken van hoe ze de leerling vanuit de muziek leert studeren. Maar als

de leerling thuis aan het studeren is, hoe hou je dan grip op dat proces? Want daar ben je als leraar natuurlijk niet bij.

Ik denk dat die manier van studeren onderwezen moet worden. Het team-teaching model leent zich daar goed voor. Het begint in de hoofdvakles en zet zich voort in de correpetitie. Hoe pak ik een stuk aan? Niet gewoon eindeloos studeren, maar het stuk uit elkaar halen met de correpetitor erbij. Vragen stellen aan elkaar maar ook naar elkaar luisteren. Dat vind ik een ander probleem bij leerlingen, dat ze veel te weinig naar muziek luisteren. Ze zetten een interpretatie van het hoornconcert van Strauss neer, maar luisteren niet naar goede voorbeelden. Dan zeggen ze: 'Nee, ik wil het zelf ontdekken.' Maar als je schildert moet je toch ook naar andere schilders kijken?

Solfège is een individuele route voor elke leerling

RH: Als je niet analytisch leert werken, maar wel luistert naar een opname, dan ga je klakkeloos imiteren, ook als het slecht is. Maar je kunt natuurlijk wel een hoop leren als je op de juiste manier naar een opname luistert. Wat vind je in het algemeen van de samenwerking met hoofdvakdocenten op dit terrein?

RF: Mijn totale ervaring in het vakmuziekonderwijs is dat er een enorme weerstand is. De hoofdvakleraar schrijft vaak de interpretatie voor; ook de leerling heeft geen keus. Maar waarom de leerling het zo en zo moet spelen, blijft vaak onduidelijk. Even een voorbeeld: ik studeerde een stukje van Franck in met een leerling, een transcriptie van een orgelwerk. Cantabile staat er 9/8 maat. De leerling speelt. 'Nee, stop,' zei ik, 'je speelt noten. Je speelt het als een 3/8 maat. Een-twee-drie, een-twee-drie, een-twee-drie. Maar er staat 9/8 maat.' De leerling zei: 'Ik heb me niet eens gerealiseerd dat het negen-achtste maat was.' Ik zei: 'Er staat cantabile. Weet je iets van Cesar Franck? Luister eens naar een orgelopname van dit werk, en denk aan een orgel in de St. Sulpice. Daar heeft hij het gecomponeerd, voor een klarinetregister'. Die opdracht heb ik de leerling gegeven: je moet een tekst maken op de eerste regel. Dit is dus ook solfège.

Aan het begin van dit gesprek heb ik het gehad over je iets ritmisch voorstellen. Je moet iemand zijn voorstelling vanuit het ritmische ontwikkelen. Het is gewoon een stuk AMV, maar vaak geeft de instrumentaaldocent gewoon een nieuw stuk op, en de leerling begint gewoon te spelen. Maar het ritmisch voorstellen moet voorafgaan aan het

studeren. Ik zeg tegen de leerling: dat instrument van jou heeft geen ritme. Het heeft toetsen of kleppen voor de toonhoogte, maar er zit geen ritme op. Het ritme komt puur uit je eigen voorstelling. We moeten dus terug naar de ritmische solfège. Maar niet gewoon ritme tikken, nee, het maatgevoel. Of liever gezegd, iedereen moet leren dirigeren. Daar begint het ritmisch voorstellen. De metronoom koppelen aan de beweging en aan de stem. Geen ritmiek als losse oefening. Als ondersteuning wel, maar aan de hand van de stem, vanuit de muziek. Dat is heel simpel. Je moet er alleen tijd voor hebben. Dat vind ik dus de kern van dit gesprek. Ik vind, samenvattend, dat solfège een individuele route moet zijn aan de hand van een leraar die componenten aandraagt vanuit de muziek en daarbij ondersteunende opdrachten mee naar huis geeft. En het zingen in de groep moet ook vooral blijven. Het gaat om het toepassen, het moet niet bij een wekelijks solfègelesje in de groep blijven.

Je moet dus een bepaald type solfègedocent opleiden, als we het over de toekomst hebben, want die docent moet wel een opleiding krijgen. We hebben dus een nieuw vak in Nederland: het vak van correpetitor gekoppeld aan de ontwikkeling van het voorstellingsvermogen. Er zijn veel te veel theoriedocenten in Nederland die überhaupt geen musicus zijn.

RH: Dat is een boude uitspraak. Ik vind het zelf wel heel belangrijk dat iemand de hele muziekgeschiedenis kan oplepelen en alle kenmerken en harmonieën kan benoemen. Iemand die Nederlands spreekt kan iets zinnigs over literatuur kunnen zeggen, over grammatica. Dat is allemaal prima. Maar het is de taal niet. Je moet eerst de taal spreken.

RF: En ook goed kunnen schrijven. Dan komen we op een ander punt. We hebben nu computerprogramma's, maar er is geen muziekprogramma dat zich aan de juiste notatie van de muziek houdt. Ik weet niet of je het verschijnsel kent dat een leerling een stukje overschrijft op de computer. Dan staat het in Es groot en dan zie ik op vier plaatsen een dis staan. Ze moeten leren hoe je muziek schrijft. En de uitgaven van tegenwoordig! Als je sommige stukken ziet, denk ik, dat moet eigenlijk niet uitgegeven worden, met al die rare fouten erin.

Maar het gaat over de docent nieuwe stijl die moet functioneren in de rol van geïntegreerde correpetitor, solfège- en theoriedocent, in nauwe samenwerking met de hoofdvakdocent. En het gaat over de instrumentale hoofdvakdocent, zowel op het conservatorium als aan de muziekschool en in de privépraktijk. Als je als instrumentaal docent wilt werken, moet

je een duidelijke mening hebben over de ontwikkeling van het voorstellingsvermogen. Daar begint het mee.

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‘The more I teach, the more I think the only thing that has any value is integrating skills’
Interview with David Berkman

Robert Harris

Since moving to New York in 1985, David Berkman has been an important part of the jazz community there. He is an award-winning composer/bandleader (2000 Doris Duke/Chamber Music America New Works Creation and Presentation Grant), a recording artist whose 4 Palmetto recordings have appeared on numerous best records of the year critics’ lists (the New York Times, the Village Voice, Downbeat, JazzIz, Jazz Times and others) and an award-winning jazz clinician who has performed and taught at numerous jazz camps, universities and conservatoires around the United States, South America and Europe. He has played in countless bands including those of Cecil McBee, Tom Harrell and the Vanguard Orchestra and has performed and recorded with and arranged for numerous jazz luminaries, including Sonny Stitt, Brian Blade, Joe Lovano, Dave Douglas, Ray Drummond, Billy Hart, Dick Oatts, Tony Malaby, Chris Potter, Scott Wendholt, Lenny White, Scott Colley, Craig Handy, Steven Bernstein, Bill Stewart, Dave Stryker, Fathead Newman, Hank Crawford, and Jane Monheit. Now appearing more and more often as a bandleader, David Berkman has performed solo and with his quartet, quintet and sextet at clubs and festivals in the United States, Europe and Japan, such as the North Sea Jazz Festival, the Edinburgh Festival, the Belfast Festival and the Cork Festival. Recent tours include club and concert performances in Switzerland, the Netherlands, Austria, Belgium, Sao Paulo, Japan and the United States. Recent projects include piano/trumpet duo performances with Dave Douglas (2005, International Trumpet Guild Convention in Bangkok) and Tom Harrell (around Italy).

In this interview David Berkman talks about many subjects, among them improvisation, and why classical musicians should improvise more. David Berkman: ‘I would say most Jazz musicians have a certain level of theoretical understanding of what they’re doing, and it’s probably higher than that of the average classical performer, because they are making scales on chords. I wouldn’t say it’s higher in the sense that they know more theory, but they have more practical theory at their disposal, since what they’re focused on is making up the notes, coming up with the theoretical structure.’ David also discusses ear training, the importance of singing, teaching students how to practice and why lessons at schools

are utterly unnecessary. David Berkman: 'The more I teach, the more I think that the classes are almost worthless. I mean that's my personal belief. More and more, I feel the most important thing is having direct contact with the student while they're playing and you're playing and you're working something out.'

Breaking problems into small pieces

RH: It's really great to have a chance to talk to you about your views on integrating instrumental teaching, ear training and music theory. What I'm interested in is how do you integrate all those things into your instrumental teaching, theory, knowledge of harmony and music structure, ear training, etc., everything that we teach separately now? You teach them together and the classical music department doesn't have any experience with that.

DB: Basically my approach is to try and get students to learn how to practice. What I say is that for Jazz, basically, I think a lot of students come in and they're unfocussed. They don't have real strong practicing skills, so basically what we do is to try and identify certain problems that every musician encounters.

Now the problems are pretty easy to come up with. There are things like playing difficult tunes that have certain hard chord changes, or understanding more how a line is constructed. For us, some of this is vocabulary that is specific to Jazz. There's a lot of intersection between Jazz theory and classical theory, but a lot of (especially pre-twentieth century) classical theory is concerned with resolution patterns, or if you look at counterpoint it can also be very specific, with a sense of how harmony can move. Jazz doesn't usually have those kinds of restrictions.

We are more concerned with, as a theoretical 'pallet', what all the twelve notes do: how they can relate to a root? For example if a major seventh is a major seventh it doesn't need to go anywhere, and a flat nine is a flat nine and doesn't need to go anywhere. Those things are all mitigated by ear; also how melodies tend to move, because melodies do move in certain ways, but I would say, in general, we're trying to have as simple a theoretical approach as we can, and then try and engage the ear to make that kind of determinations.

What I'll work with is a set of problems, and of course it varies from student to student. Sometimes the problems are very specific and not so

ear-oriented or theoretical. I have a number of students with perfect pitch so we don't really spend that much time on developing the ear, but in another sense we do, because those students very often have less of an approach to rhythm. It's sort of like when you're blind, when you have perfect pitch, your rhythm just kind of atrophies, because you're listening so much to pitch.

The point is that most students aren't in that situation, and I'll take on one of these difficult problems. Whatever they are: a certain form, a certain kind of tune. In a sense, the tunes we work on very often have some kind of harmonic progression, a repeating harmonic progression. I wouldn't say invariably, but almost. You know, the theoretical structure is something that is kind of ingrained in the work, in the piece, in the problem that we are working on.

Now, I would say that basically we are trying to develop a shorthand theory. In this book I wrote[6] there is a theory overview of fifteen pages. And that's it; that's the basic theory you need for ninety percent of what you're doing for Jazz. Of course, you can always go into more depth on some theoretical aspects and maybe you have a basic theory that tells you what common chord scales are, for example, playing over a specific chord. You can always take your theoretical understanding to another level, but basically, I would say that most Jazz musicians have a certain level of theoretical understanding of what they're doing, and it's probably higher than that of the average classical performer, because they are making scales on chords. I wouldn't say it's higher in the sense that they know more theory, but they have more practical theory at their disposal since what they're focused on is usually making up the notes, coming up with the theoretical structure.

I have some problem like a modulating tune or a tune that has chords that move very fast. To take a really simple example: a song that has a lot of chords in it. What I tend to do is try and help the student develop some different approaches to that material. Basically the practice model I use is to have a problem and then brainstorm eighty different solutions to it, eighty different things you might try. That's not a specific number, but many, many things that you might try. And then in your practice session, the skill that the student really has to get together is the ability to take a problem and break it down into something simple. Because as long as the problem is difficult, it resists solution, you know.

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[6] *The Jazz Musician's Guide to Creative Practicing* by David Berkman, Petaluma CA: Sher Music Publishing Company.

Basically the skill I'm trying to get them to have is the ability to find something simple that they can internalize relatively quickly. And then, if they break this big problem down into many, many small pieces, eventually they'll solve it. For example if you want to get familiar with playing over this complicated tune, there's a lot of ways we can break down the theory into something simple. Instead of playing the whole scale, you play two notes of the scale. Instead of playing eighth notes, you're playing half notes. You can write a guide-note line, a line of half notes that you then embellish with other kinds of harmony.

A totally different approach

I mean there are many, many approaches, each one of which sort of sheds a slightly different light on a different part of the problem. And the approach to practicing that I favor is that you just keep shining lights on different parts. And since you never really finish anything, it's not like you're ever going to internalize all the harmony or ever understand anything completely. But you keep switching methods. A very simple example: very often when students are working on something, they'll play it very slowly while practicing. That's a useful technique, but it's limited. If you're going to work on the kind of tune that's fast, then playing it slowly is only going to get you so far; playing half notes at a fast tempo is going to get the tempo in your ear and have you understand that you're moving from chord to chord in very short intervals of time, and it's still not difficult.

That's an example of what I mean by having more than one approach. By shifting approaches in a creative way, you can improve your practicing. Now, for me, those approaches usually come under one heading or another. And what I mean by that is that there are some approaches that focus on the rhythm, there are some approaches that are more theoretical. And then there are some approaches that are more ear-oriented.

For Jazz it's not important that the student practice the same thing everyday. I mean, they're going on jobs. Conceivably, they're playing jam sessions, they're playing other peoples' music, they're performing. So they're constantly working on new pieces of the puzzle. Mastering one tune is not going to do it. In that sense it probably differs a little from classical repertoire.

The two things that I'm really interested in are first, that they can constantly be working on breaking these big problems down into smaller

problems; that's the skill they need to acquire. And second, what I want them to get is what I said about coming under different headings: some things are theoretical, some things are rhythmic, some things are ear-training oriented. I want them to switch which heading they're working on.

So while I don't say: 'Here's what you do for ear training today; here's what you do for rhythm today,' I do want them to have a kind of integrated approach. I don't know 'educator talk', you know, I haven't studied education. Not to be disparaging, but I just don't know the words for it. But I have this sense that there are skill modalities or something like that, skill things, which fall under this rhythmic, ear training oriented or theoretical kind of notion. And then, if you're practicing each of those three groups, you're probably improving the overall skills that you need to apply.

Learning to improvise

In Jazz education the goal is not to master a tune, to keep raising this level of the skill set, you know what I mean? If your goal is really to be an improviser, mastering the tune doesn't do anything. The thing that will do something is if everyday you take six out of column A, six out of column B and six out of column C and you're continually working on column A, B and C. That's the part that's the everyday work.

Let me take a few things that would be oriented towards the ear. So much of what Jazz musicians do is already a theoretical notion, compared to a classical performer. In order to just take an improvised solo over a chord progression, they have to do a fair amount of theoretical interpreting. Meaning, they have to understand how those chords become scales; they have to become familiar with the sounds of all the different ninths, elevenths, thirteenths, all the sort of different color notes that they can apply to those scales. They might also want to not just play diatonically, preferring to use chromatic material, and so we have the chromatic approach or kind of set of information.

Since this is already a theoretical body of work, you have to occasionally work on just that theoretical aspect. But what I would use as an approach that's theoretical is to talk about how to work on a tune in terms of connecting chord scales. We can talk about starting anywhere and connecting the chord scales in different ways. We can talk about varying the scale so that, while the connection process is still the same, now we're

using different scales. We can talk about adding chromatic notes to a scale, so you have essentially an eight-note scale, which if you're playing in four-four is more convenient in terms of the notes that get accented in the chord. So, eight-note scales are useful in four-four. We can talk about that, that's another possibility that starts to bring us more in line with certain kinds of Jazz vocabulary: bebop and that kind of music. Then we can talk about arpeggiation. That's also a theoretical thing, diatonic seventh chords, diatonic triads, chords built on fourths. We can talk about exact transposition to a non-diatonic context, that kind of thing. So there's a fair amount of this kind of material that I'll give, that I'll dollop out to students as they need it.

You know, one nice thing about working with Jazz musicians, is that the very process of wanting to be an improvising musician (if you're going to work inside chord structures and there's free musicians that don't, but if you're going to be in the Jazz tradition, in the sense of working inside of chord structure) means that you're already at work on some of this theoretical material.

I have no students who don't know what a major triad is. You wouldn't find that much in classical music either, obviously, but Jazz musicians, most of them at least, have already started to puzzle out what a chord scale is, what kind of ninth, or what kind of sound can you add to chords, because that's the nature of what they do. But there is this kind of body of theoretical material that I do give to students in terms of trying to improve the sort of specificity of the harmonies that their lines imply.

Very often they come in weak in one of these areas, or weak in finding things in every key. So, there is this theoretical part and I will dollop that out. I will tell them, you're working on a song, you need to be able to play scales up and down the piano. You need to be able to play arpeggiations or something, whatever I think they're missing. They might need to work on chromatic approach, they might work on any of those particular things. But there's a limited number; I'd say maybe there's five or six different basic approaches.

Obviously, like I was saying before, when you take a big problem and make it smaller, you could come up with an infinite number of variations on this plan but I do think, in terms of the theoretical stuff that they have to deal with we're trying to have a simple model. There are five really important scales on dominant chords; you have to know that. There are ways of connecting the scales that I was talking about: the long scale, the short scale that involves more sort of voice leading for each chord. But

there are a limited number of those. Maybe there are ten parameters of scale-oriented drill work that I might give someone. And even within that, I'll try and connect it to the ear, if possible. I might do that by suggesting that they compose something along the lines of what we're doing. Even when you're just connecting a scale, you have the choice: when do you turn back?

Singing helps put things on an ear basis

So whenever possible, even when I'm giving somebody a specifically theoretical thing, I'll try and point out some aspect of it that has an element of choice or that could be done musically. Because even in the most drill-oriented things, somebody who has a great ear, or is a very musical person, tends to make more musical choices. Even when he's just trying to drill. I definitely would like to point out that if I feel that someone is going in that kind of direction, then I'll point out a totally different way of approaching the same material that's entirely based on the ear. Which is what I started to get to before I backtracked to cover a bunch of theory. Since one thing we're working on is how to create and improvise melodies or improvise lines over songs, then there's a lot that we can do about it, internalizing the theoretical framework from an ear-perspective.

Now, just to give some examples of that: one thing is chord progressions. Again I want to start at the simplest place where it's easiest for them. One thing I might ask someone to do is to play or sing the roots of the chords. Singing the roots is one thing that immediately puts it on an ear basis; singing the melody, playing along with the melody. Instead of looking at the song as a chord progression, let's look at it as a melody with possible embellishments and let your ear try and tell you what kind of embellishments would fit. So, singing the roots, singing the melody with ornamentation; ornamentation is a good example of something that is both theoretical and melodic.

I'll always try and initiate something with the ear. Sometimes it can be even simpler, outside of the structure of a tune if I'm showing someone a scale. If we're working on a scale, one option is just to have the person play the root in the left hand (this is for piano but it could be for other instruments as well). Just play the root and then play the scale slowly; just try to internalize the sound of the scale, spend time creating melodies out of that scale. That is both a theoretical and an ear-oriented thing. I mean

there's really no difference between theory and ear. It's just another method of perceiving the same material, the same information.

To go back to so much of what we do over the chord progression: singing the roots of the chord; playing the roots and singing the thirds; playing the roots and singing the fifths; playing the roots and singing the sevenths, the ninths, because so much Jazz theory is constructed on this big chord stacked in thirds: one, three, five, seven, nine, eleven, thirteen. And different chords have different tensions, (we call that suspensions or extensions, whatever you want to call them: the ninths, elevenths and thirteenths of the chord) and since different chords have different chord tones, they have different ninth, eleventh and thirteenth possibilities.

If you're only playing the roots of the chord and singing the ninth; well the ninths change. On a dominant; you might have a flat ninth or a sharp eleventh. There's a theory of Jazz that says that everything's Lydian, that it's a very sharp-four oriented kind of system. Since those things change by taking any one these (some people call this the functions of the chord), you sing each of the chord tones all the way up this big scale that includes the non-chord tones as well. If you sing each of those over each root you're in fact getting to know all the available notes on each chord because eventually you're covering everything. And that sound is becoming more and more internalized.

Move away from the piano

A less theoretical approach might be to play the roots or even play the whole chords and sing melodies; just scat things, make melodies, whatever's in your ear. Now that can also be done away from the piano, just visualizing the piano, trying to hear what the notes are. Another thing that I'll do is this: when they're singing these melodies, as they go to translate from the ear to the piano, perhaps a mistake will occur, and that's a great opportunity.

One of my gripes about ear training classes is that very often they seem like a continual test:
What's this interval? - A major sixth. - Right.
What's this interval? - A minor seventh. - Wrong.
What's this interval? - Major third. - Right.

It's not a study method sometimes, but more of a constant quiz. And what I think is so great about doing ear training at the instrument, first, is that

students are generating the material that they're then trying to find. So very often it's really something that's more internalized. And second, if you're generating a melody and trying to find it, and you make a mistake, then there's a way to practice it. Not just to test yourself on it.

So one thing I'll often have them do is to identify the note they've missed. The thing that makes ear training difficult is that not every song is diatonic or over one chord. We have these chord progressions and so, sometimes you hear something. Then you think: am I hearing the third of the key or am I hearing the third of the chord? It's that kind of confusion.

What I'll do is have them sing the thing that they missed and identify it. Maybe they wanted to play the ninth of the chord: they sang the ninth, but they played the third. Then I'll have them identify what they missed; ideally I'll have them identify a few notes so maybe if they played some kind of line, you have them do two or three notes of the line where maybe the last note of the line was the only note that was wrong. And then you play that as a pattern over every chord.

If, for example, you played three, five, six, and there was something wrong in that, then you sing three, five, six over every chord. It's interesting, because since different chords have different threes and sixes in them and fives sometimes, too, then three, five, and six will have to be altered. So when it's major, it's three five six; and when it's a minor chord it's a flat three, five, six.

They're getting to know more and more of the chord as they do this. And this is something I've done a lot myself. I always find that when somebody goes through that process, they're practicing ear training in a way that's very practice-oriented, that's actually a kind of practice instead of a kind of task. You got yourself out of that yes-no, right-wrong thing, and become able to say: this is the sound I meant; let me try and compare that sound to all the other chords in the progression, and see if I can build something, get better at something instead of just getting a wrong answer and repeating it.

So that's something I use a lot. Those things I would say: singing the roots, singing the other chord tones, the other numbers on the chord. It's one of the things I do the most. Singing melodies is another thing; trying to make things very simple. Playing a root and then singing a melody, either over a specific scale or over just a free context where there's no particular scale, just trying to get to know what all those numbers are in relation to that.

Trying to become a better classical musician

I've had an interesting experience in the last three months or so. I've been teaching a class for non-piano majors: piano for non-pianists. It's been a very fun class on a Master level. So, very good students but terrible piano skills. It's been very interesting because I've had to do some of these things and find an even a slower way to go about it.

Now, one thing I did for them, which again is a little more about the theoretical than ear-oriented, but again it could be adapted to an ear thing as well: I wrote out tone rows and I said, 'Okay, you have a tone row and the tone row goes in your left hand. Now play thirds in your right hand. This tone row is just a random series of notes. One of the skills that I think is really important on a theoretical level, especially for a non-pianist approach to the piano, is to be able to move that grid.

Given a particular root, to know: what's the ninth? What's the third? What's a sharp ninth? What's a sharp eleventh? What's the major seventh, what's the minor seventh, what's the minor third? So they that can move rapidly, it's F sharp and the thirteenth is D sharp. And it's B flat and the thirteenth is G. This way it becomes internalized. I had a lot of luck with that. Just having people who were leery of the piano to do this, just this twelve-tone exercise where every time I would ask them: okay that's the tone row, so now I'll just play this option, now I'll play this letter, this number.

What I've been doing recently with that class is to try and find ways to simplify this material and to find ways of practicing just one thing. Because I often think that's the other thing that makes this very hard: people often practice several things at the same time. If I have a student who wants to play 'Giant Steps', which is a very complicated chord progression that goes by very quickly, so it involves changing chords every two beats. If somebody wants to play that, there's a lot of issues.

There may be issues with finding the notes quickly in every key. There may be issues with technique; there may be a rhythmic issue. So what I think is necessary is to figure out a way that they can practice each one of those things, one at a time, because that, I think, is the key to having some successful practice sessions. A lot of the work that I've been doing recently with students has been on the basis of: how can I simplify things so that people are really practicing just one thing at a time?

If what you intend to do is practice rhythm, let's find a way of deleting as much harmony as possible from this experience so that we can really focus on something that is purely rhythmic. And then how can we gradually reintegrate those two things. That's another thing that I spend a lot of time doing.

RH: For a classical pianist it's fascinating to listen to how a Jazz pianist might work, but I'm also wondering how aware you are of the way classical musicians work.

DB: Well, of course, I've studied classical piano, I've studied with a lot of teachers.

RH: Yes, of course. But you were always a Jazz musician: you were not just a classical musician studying classical music, you were a Jazz pianist studying classical piano?

DB: I was always trying to become a better classical musician, you know. I have to say I studied Jazz from such an early age that I always approached classical music as something I needed to try and improve. But it's interesting, one of my best experiences with classical music was transcribing. I don't know if any classical musicians really do that, but…

RH: Why were you doing *that*?

DB: You know I have a little block. To this day I'm not a great reader, and to me it's harder to hear the music on the page. I was transcribing fugues, I was doing the *Well Tempered Clavier*. I would get Glenn Gould, whom I like anyway, and I would just take off from that. And for me it was so nice to approach some of that music from a non-written perspective.

RH: Would you recommend that to classical musicians?

DB: I guess it really depends on the classical musician. I've seen both. I mean you know, it's like everything else… We have some classical musicians here in the Jazz department. We have a tremendous piano player who's played Mendelssohn, Liszt, Rachmaninoff, she graduated from a German conservatoire. And I have some other classical students. It's a complicated relationship in some ways. I'm actually envious of some things they have, because it's a tremendous thing. I have nothing negative to say about classical musicians.

I've often worked with musicians who come to me from the classical music world, and it's interesting because they have a different set of problems. They have a great technique, some of them have very good rhythm, but what's interesting is: they all have a difficult time with the notion of having something that repeats, where the notes keep changing and you have to not lose your place in the form. Which is a basic thing in Jazz. I mean, you have to play scales over chords and not get lost. And I have these great players, who play tremendously, and you put them in an ensemble with weak players and they're the ones who get lost. And it's because that's a skill you never, ever employ in classical music: that thing of just keep reading the harmony and keep changing the notes. I mean they just don't do it, they tend to think much more linearly, I think.

Why classical musicians should improvise

RH: That's interesting. But, how aware of the structure of the harmony are classical musicians, do you think? Do you feel you can judge that?

DB: That's a hard question to answer. I know classical musicians who are aware of the structure, but I think they're a minority. The two gripes that I have with classical education if I could really… I mean, who am I? I'm not a classical musician. But the two things that seem to me to be out of balance are, to begin with, rhythmic. I feel that there is a whole quality to music that is primarily dance music. And Jazz is still close enough to that realm to have this sense of time that's metric and all about subdivisions of the beat.

I think there's some classical music that benefits from that. I often feel that some classical musicians are so interested in the phrase and the gesture, that they sometimes… I mentioned Glenn Gould, and although there's a lot of things people don't like about his playing, and I don't want to quarrel with that, but I do think that when you hear him it's so rhythmically riveting.

So that's one issue. And then the other issue is what you were talking about: how much are you aware of the harmony you're playing and how much are you just thinking phrase? And even thinking phrase, there are some classical musicians who play very 'note-y', and there are others who feel the whole phrase and realize that some of those notes are less important. So again, that varies so much from person to person and it can be really different. If you hear a great pianist, usually they are pretty conscious of the harmony.

RH: Yes of course, that's true, if you hear a great pianist. But we're talking about college students. And our problem is actually: how can we get them interested in music structure? We teach them harmony and it's a required subject. And then it seems they're not applying it in their playing. It's not always that they're not able to do it, although they have some difficulty with it, but they're not applying it. That's the reason we're interested in integrating it.

DB: I understand what you mean. But what's the goal for them in applying the harmony? You know what I mean? You tell somebody it's going to make them a more well-rounded musician, and you tell somebody it's going to affect their interpretation to some extent. But it's a little bit like trying to tell drummers why they need to know all the chord changes to a tune.

Most great drummers have some piano skills. A lot of them are really good pianists. I'd say this is probably more universal in Jazz than in classical music. Most instrumentalists, especially from medium to up, have more piano skills. Well, obviously composers and a lot of great classical musicians play many instruments and a lot of them have some kind of piano skills so that they can sort of understand it, but Jazz musicians employ that all the time, because most Jazz musicians compose, and most Jazz musicians arrange. And I think probably the thing that would make it interesting for classical musicians is… I mean, I really do think they should improvise. I think that should be included in the curriculum.

RH: What would be the effect of that, do you think?

DB: Well, two things. I think one is: I talk to so many classical musicians who come up to me after I play or in some other situation and say, 'I really liked that, and one of the things I really liked about it was: it seemed like it was fun.'

RH: I understand.

DB: Classical musicians used to find the Jazz department puzzling and somewhat crude. Well, you know, it's like you have these Linebacker amplifiers like this one right here. Now a guy who has a three hundred and fifty thousand dollar violin is going to look at this thing and see a guitar player with a solid hundred and fifty dollar guitar going through that really loud. He's not going to feel a lot of affinity for it.

Initially I think classical departments felt that way, and as time goes on that's changing. I think it's interesting because this school is a case in point. The level has improved a lot in the last several years. And classical musicians start to feel that this is kind of interesting. At least there's an awareness that there's some level of skill going on, there's something that's interesting, or potentially something they might be interested in.

Jazz expects you to come up with your own voice

I was just talking to somebody about this. I sometimes performed here, after one of my classical colleagues, like at Rineke's farewell party, and you know I always feel a little funny, in some ways, performing after somebody comes out and plays Chopin, an Etude or a Sonata or whatever, and then I'll get up and play and it's like I'm just making stuff up. I mean, I don't say 'just', I think I'm a serious musician but I feel just a little funny sometimes, performing after them. But very often they come up and say they feel funny performing before me and they'll say: 'What you did, I can't do that… And I wish I could.' I feel there's something very nice about Jazz in that we expect everybody to compose; we expect everybody to arrange; we expect everybody to come up with a voice of their own in music.

RH: And you feel that that's important? Important enough, that you think that classical musicians would benefit from it?

DB: I think so. What I think is: what kind of music is there to be made that doesn't have room for your own voice? Whoever you are.

RH: Chopin?

DB: Yeah, Chopin or whatever. Of a dead person's music. He still has his own creative voice. I'm not saying the role of being an interpreter of other people's music is just transmission. I mean, this guy is the person who does it, he has his own voice, his own personality, but I guess what I'm saying is: how much more space would there be for that person's personality if improvising and arranging and composing were considered part of what they do?

RH: You also think that it would affect their playing of Chopin? How?

DB: Well, you know what's interesting? I used to study with a classical teacher. She taught a lot of Jazz musicians, but she also had a lot of classical pianists. Her primary inspiration is Abby Whiteside[7], she's one of only four disciples of Abby Whiteside who are left. Her name is Sophia Rosoff. I studied with her and a lot of other people. There were a lot of Jazz musicians who studied with her, but I would say it was half and half. She had a lot of classical musicians, great classical musicians. Actually I think that Richard Good studied with her for a short period of time. But one of the people who studied with her was this great be-bop pianist named Barry Harris.

I have to say I was fairly shy about playing classical music and I never went to the class lessons, but they would go to the class lesson and he would play these Chopin preludes or Etudes or whatever, and he would improvise his way into the piece. He'd just start playing and then he'd work his way into the piece. Then he would play the piece and he would often improvise his own ending of things. And I thought it was so great because it was so organic.

I think there's a kind of internalizing-the-music process. If you can do that! And I'm not going to say that I ever did that with any of my pieces, but even for me, just transcribing the music instead of reading it was like that. I think the thing that people tend to forget about practice is that practice is really about experimentation. It's about drilling. Like doing push-ups to be the strongest. It's got that element in it, but there's also this element of exploration that you don't know exactly what's going to affect your sound. One thing improvising musicians sometimes have is a sound sense, a sort of tactile sense. In that same way I think, you want to separate out the elements and work on one thing at a time. I really want to work on my sound. In a way it's almost easier to do it without any music.

What can I play that has this sound that I'm going for? And if I'm doing that in an improvising way where the notes are all up for grabs and anything's free, maybe I can approach that sense of having a sound more directly, and then I can try and bring that into a context. Let's say you're going to interpret some piece of music, then being able to think in some way like the composer is potentially interesting.

[7] Abby Whiteside is a sounding name in American classical pedagogy literature – eds.

If the composer was aware of the harmony of the piece, then sometimes that can be helpful. I guess that improvising allows you to practice things in a way that you're unencumbered by the structure of the song. So, for example, if you're working on a sort of ease in your piano technique, and that's related to relaxation or sound production, if you're trying to isolate out something, separate something that you want to bring to your performance, it can be useful. Again some of this is projecting as I was never a great classical performer, but I do think that that would allow you to work on these elements in a rather less complex environment.

But to go back to the subject of transcribing, I don't think it would have occurred to me to transcribe classical music if I hadn't been a Jazz player and that has ultimately been a very useful tool for me.

RH: I imagine that your complete ear training and your knowledge of harmony and form developed in Jazz music and not in classical music? Were you able to transfer that?

DB: Definitely, and I also think that memorizing music is easier if you have some awareness of what the harmony is. A couple of times I had to read this or that in some commercial situation where I had to play ragtime or whatever, and I didn't feel confident of playing it because I didn't know the harmony. I had to go back and relearn the harmony to play it well. Even pieces I'd already played as a kid. So that was true for me. I really think there's an element of importance in knowing the harmony. It's certainly possible you know.

Improvising for chamber groups

RH: You mentioned that the non-pianists in the Jazz department generally have a better command of the piano than classical musicians do.

DB: I think so. Although, again, that's case by case. But I do think that probably more of the Jazz musicians who are non-pianists have a passing acquaintance with the piano thing.

RH: And their knowledge of harmony is generally better, you think, perhaps than for example a violinist in the classical department?

DB: I would think so. I mean, they're using it. If you're a sax player, then yes, definitely. And, you know, even others…

RH: And what do you think would be the effect of teaching classical musicians to play the piano better than they do now?

DB: I think that if it were piano that was aimed at keyboard harmony… I don't think that there would be much use in only giving students classical technique at the piano, because I've seen that. I stopped because a lot of classical musicians have played some piano. A lot of violinists have had eight years of piano under their belts or something like that.

The other thing is that for the beginning student of harmony in classical music who's not going to be a theoretician or a composer, his sense of harmony needs to be updated. I started to say, what would be good for those students is that they could improvise chorales. And then I thought, improvising chorales is an awfully specific and a somewhat limited approach to having keyboard harmony skills, and that's the one they always teach. So I sort of feel that it's true if you wanted them to play music mostly from that period that that would great to have under your belt.

It's the same with counterpoint, you know. I've known a lot of Jazz musicians who've gone back and studied counterpoint with all the classical rules because they thought it'd have a big impact on their sense of improvising as a musician. I haven't done that and it seems kind of arcane, you know. Some of the things you have to do, like studying different species of counterpoint, it seems like just a very specific set of rules. What I think would be interesting is to explore the harmony from for example Ravel. Again, not just twelve tone writing when you get to that point, but all that intermediate harmony that you can make chords and sounds and intervals. What I would really be in favor of, and I've done some of this, is teaching improvising to chamber groups.

RH: Chamber groups?

DB: Yeah, and I think there's an immediate impact on their chamber music playing. One thing I do, and this is not structured harmony stuff, it is more what you guys call aleatory music, right? So everybody has one pitch and you're allowed to play it louder or softer, repeat it, or not play. And you have an ensemble with ten players, and then you start to work with them and they play a piece. Then something interesting happens, and somebody sort of interrupts it and does something that doesn't feel very organic. And then you say, okay, let's try another variation on this idea, let's have everybody try and be the softest person in the room. The goal is to be the softest one. And you can still only play one note.

You get this gorgeous kind of white-noise thing that they play, and sometimes you get harmony because if everybody picks a note, sometimes you get a major triad. It's interesting because you're working with a group where it's all about blend and about making the decision when the piece ends and deciding whether your role is in front or in back. All those things are the same kind of decisions that a chamber music ensemble has to make all the time.

It's interesting to do it in a format where there's no possible mistake. I do improvisation with a group sometimes and I'll say: 'Okay we're going to do a duo. You two play and your goal is to clash as much as you possibly can.' When any two people play, it doesn't clash; it sounds like counterpoint. There's no way that two instruments can clash. You can have dissonance, and dissonance is a kind of clash, but you can't be constantly dissonant even if you try. So I'll say, pick a motive, and they'll pick a motive and they have to be strong motives. But when you hear a motive and you start, I want your motive to clash as much as possible. And if they really pick a motive, well, it just doesn't clash, it sounds like something against something else.

Doing things like that has a lot to teach the instrumentalist about the relationships inside the ensemble. And I think it's equally applicable when they're playing other music. I would say there's a whole value to improvising that's improvising *unconnected* to harmony. Then there's another whole value connected to harmony, and I think that the more you know about music, the greater your chance of being a more complete performer.

You know I heard Brendel play Beethoven sonatas once and I never really thought he was one of my favorite interpreters of Beethoven. It was incredible; I mean everything seemed so clear. It was almost like he was showing you how the piece goes, and I really appreciated that. So, I think that is a big difference between people whose awareness of the music… They could just be really intuitive note readers, but I have a feeling that they know what's under the notes. Certain players give you that sense that they really understand what's happening in the music.

RH: And how important is that for the 'violinist' or the flautist?

DB: It's probably true that people who are interested in the underlying structures of music are sometimes interested in piano. Probably a larger percentage of those people will become pianists, simply because there's

more to deal with. But I still have that sense when I hear a great violinist. I can't prove it but I would say I can hear it.

There are people who are great who seem to have this certain thing that is intuitive, and then there are people who seem to be really delineating a piece of music for you. It's almost a dissertation; this is how this goes, and this is this part. When they play they make you aware of things you weren't aware of before.

Direct contact with the student

RH: We've been talking about how you can integrate it into the instrumental lesson. Do you think it really is a valid approach for classical musicians? Or do you think it would be wiser to just give them very detailed theory lessons?

DB: Oh, I think integrating it is the only way that has any validity. You know, the more I teach, the more I think that the classes are almost worthless. I mean that's my personal belief. More and more, I feel the most important thing is having direct contact with the student while they're playing and you're playing and you're working something out. Although being forced to take a class can be good in that it sometimes motivates people to do things they wouldn't normally do.

I had a tremendous ear training class when I was in college, in Berkley. I went to the University of Michigan and then to Berkley for a couple of semesters. And I had a great ear training class. It was really hard; it was really fast. We did three semesters in one, or something. It was one of those accelerated classes, and I had to really work to keep up; it was a great experience. But then I put ear training down and I didn't do it for years. Then, recently, I would say in the last ten years in my own practice I became more and more interested in trying to both figure out what it was that was in my ear and to implement more things. It became more and more what I do. I play everything in twelve keys. I do all these things that are about trying to get more of that together in my own practice. So now I teach more of it, too, because I think it's important.

RH: So why not recommend to your school to organize one of these fast ear training classes like you had?

DB: I would, but there's a limit to the amount of recommending you can do. I would say that that fast ear training course was great. But if you take

a fast ear training course, there's a certain amount of ear training you need. Then you hear well enough and that's it. I mean, what moral would you take from that? Whereas, individual instruction and performance will go on forever. That must mean that the ear training is something you can get together and then you're done. And I don't think that that's how it works.

So, since I think it's so important, it needs to become part of the rest. The problem for classical musicians is that you don't have to do it. You don't have to work on it because of some concert that night that you're not going to sound good otherwise. What needs to become apparent to them is what the connection is between ear training and their performance of a piece where all the notes are written down.

RH: I believe you are right.

DB: Along the way, I think you can improve that by asking them to do things where all the notes aren't written down. And then the ear training benefit becomes obvious. I would say that whenever I give a student something that takes time, working more on their ears, I never hear any complaints. It's completely accepted that that's important in the Jazz field. I guess the thing is, how do you make that connection explicit when you're playing music that's written down? I think one of the ways is to do more things that aren't written down.

Along with that, try and see whether there's some kind of connection. I often think there's something very empowering about improvising as an individual. If you can improvise, even in classical music, you know the stories about Mozart and Beethoven and all that, that was what defined great musicians. I don't think that's insignificant, and it's a shame that that tradition has been lost.

RH: We were talking about improvising with ensembles. Have you also experimented with them different types of improvisation, for example with chord progressions? Can you tell us something about the effects? With classical musicians, I mean.

DB: Well, I haven't done a lot of it, and some of them are really pretty young. I did it at a high school. I was on the road recently in Canna, Ireland. It was half folk musicians and half classical musicians, a sort of funny combination. Experimenting with chords I think is less valuable, but I do think it's valuable. But again, it was a clinic situation. I had an afternoon. If you have two hours, then trying to get people to solo using

specific notes or notes that are derived from chords or something like that is less gratifying, too short term. I do think that if you try and integrate those things it would work, and it would be interesting to think of ways to integrate those things.

RH: So it's not something you do on an afternoon.

DB: No, especially not when you're first becoming acquainted with chords and scales. I said I had a classical piano teacher who did do this stuff, she called it improvising. It wasn't really improvising but she would usually abstract elements from pieces and then ask you to make up something along those lines in order to work on a technical thing. I have seen some classical musicians like this Abby Whiteside teacher who would do that.

A piano realization of a song

RH: You also talked about keyboard training as a secondary instrument for instrumental majors. You thought it should be from the viewpoint of harmony instead of technique. Can you talk a little bit about that?

DB: Well, I can talk about it from a jazz perspective. Maybe that would be applicable. What I'm teaching my students is that in a semester we will barely get through all the major scales. And we will not be doing a great job with it. So, I had limited time and I had these jazz students who are going on to take arranging classes, or reharmonization classes. What I decided was important was that they could make a piano realization of a song. Only in G major for a popular song, basically, like a Cole Porter or a Gershwin kind of standard that they could voice on the piano. And when I say voicing, that's not the classical term. By voicing I mean a harmonic realization: melody, chords, roots of the chords and still having some sense that the harmony is voice-led, that there's the kind of color, the kind of sound that's appropriate for each chord. Ninths, elevenths and thirteenths, altering those notes where that's appropriate in a Jazz connotation. That's what I decided was the focus, and that's what I've been working on with them mostly. Time is really limited. I see them for an hour in the week and there are ten of them at the same time. So it's a class that is really very hard. Everybody's at a piano. I do as much together as I can, and people do some individual things; sometimes they play together. But it's been a lot of fun, even if it sounds like a nightmare in a way.

RH: What was their beginning level?

DB: Some were absolute raw beginners, had horrible looking fingers and…

RH: No piano training at all?

DB: It varies, there were some that did. But at the halfway point they all did a pretty competent job of reading the lead sheets (that's what we call it), and being able to realize that tune. Since then I've asked them to do other things, things that spin off from that. They all seem to be progressing fairly rapidly with that. So what is important is, if you're giving somebody harmony, this is the biggest thing that we struggle with too, even in our theory classes.

If I expect a drummer to know what a melodic minor scale up a half-step or a dominant seventh chord sounds like, I have to find some way of making that meaningful in his life. I've had singers who said they couldn't play the piano at all and I asked them if they ever took any theory. I remember this one telling me: 'O man, yeah, I just suffered through the course, I think I can remember what a Dorian scale is.' What a useless piece of knowledge! I mean, I don't care if you can remember what a Dorian scale is or not. You have nothing. At the end of the course you have absolutely nothing. So my goal was to have some idea of what they can do at a piano. And I'm trying to find other goals and things that are obtainable to them. Knowing when the third or fourth finger crosses over in a major scale is fine, you know, but I'm willing to sacrifice that.

By the same token I was going to do *no* scales at all. I walked in the first day, and I thought, let's do some scales or an arpeggio. Arpeggios are easier in a way than scales; they're harder to screw up. Even if you don't get it, you're not doing something that's bad for you, whereas a bad scale technique sets you back. So if there's going to be a harmony class, and if you're going to try and push performers to get more harmony, there should be a compositional component. They should be writing or arranging something.

That also seems to be a dying sort of area of expertise. Like Horowitz, for example, he arranged stuff. I'm not going to say that his version of Stars and Stripes Forever was a great work of art. They were frequently flashy kinds of technique things. But still, it shows a level of musical ability that's impressive. Obviously he can play the heck out of a piano, and so

he could bring that to bear on arranging a piece of music. I don't think that would be an out-of-the-line thing to ask people to do.

The best performers are not always the best musicians

So what's the point of harmony? There is this abstract connection between the harmony of a piece of music and how you perform it, but there's also a more tangible connection between how you could arrange a piece of music based on your skill at the instrument. And some knowledge of harmony would be an intermediary step between. The more abstract one like Messiaen is about major sixths in two different keys and you play it against each other. That's an interesting thing to know. But how that's going to affect the performance is less clear than having everybody write their own version of 'Danny Boy'. Or picking a classical theme by so-and-so and arranging it for string quartet.

I think a lot of the connections could be more direct. For example, if you have a string quartet performing, and people have never arranged anything for those instruments, that's going to teach you a lot about the ensemble. If you're playing in a brass quintet, and you have to arrange for that, you're going to learn a lot from that process. So there are a lot of steps that, together, make the one that has the bigger leap attached to it: how does knowledge impact on performance? I think it does, I'm pretty sure it does, but how it does? That's a little sketchier.

A lot of people who know the most about music are not the best performers. The conductor is not always the best pianist. It's the division of labor or the time they spend on the thing. But I do think that would be a good way of making that clear. You have a string quartet, you're playing some two-piano music, so you try to arrange something for two pianos.

I once did a four-piano concert and it was a very odd thing. There was a classical composer, there was me, a classical performer and a classical performer who did a lot of ragtime music. This concert was a thrown-together thing at the last minute. It was at Alice Tully Hall of all places, a very nice hall in New York. They needed material for four pianos and it couldn't be just any music (I don't even know if there's that much literature for four pianos). We weren't all classical pianists, so it could not be just four-piano arrangements that I was going to have to read to keep up my end of the bargain. I arranged everything. *I arranged everything*. I wrote a rag based on a New Years' Eve song. It was right

before New Years' Eve so everybody was supposed to play it. I did a Jazz version of Auld Lang Syne.

The classical composer wrote this sort of cubist, what's the word, disjunct-sounding, very cool piece, and then I arranged the four-piano thing that was Sousa-esque, like kind of a flag-waver at the end. It was corny, a lot of stuff was stupid, but basically I was the only one that could come in and do this stuff. The ragtime player, she spent her life playing rags; they are not that complicated harmonically. I was young then and didn't care, so I just wrote out all the stuff. I wrote out a Mozartish version for somebody and in the end, when it came time for the ragtime player to come up with something, she said: 'Oh I couldn't make up my own thing.' I had written this rag and she stole bits and pieces of it and made up the rest, it wasn't very good. And it came to me that it was not just about style anymore. This was about whether you can deliver the goods musically. We had a concert in a week, and the only thing the classical composer managed to do was this version of Auld Lang Syne, which was the shortest one. And I arranged all the rest of the music. I'm not overemphasizing, I wrote five or six pieces for four pianos and we got through it.

I felt they should be more ready to bring something to the table, because there's a lot of situations in music now where you need that. Jazz has expanded so much, there's Brazilian music, Afro-Cuban, there's all these different odd-meter things that come from Eastern Europe, there's so many aspects to what being a Jazz musician is about. At age forty-seven, I've started to really work on thirteen and eleven, and I'm trying to get all these odd meters together. I never thought I would be doing this. And that's great, it's part of what makes being a Jazz musician interesting and challenging.

And there's so much fusion in the classical world as well. Classical musicians are very interested in Brazilian music and are starting to work in those contexts. There are many ways in which I'm envious of the classical training that I didn't get, but in certain ways I am far more ready to get into a musical situation with somebody that involves arranging and writing and composing and improvising. There are a lot of situations out there like that. I think that, especially as there's less and less of an audience for classical music and jazz, that we have to open our minds, our parameters, to take in more of the rest of the world.

Better tools will get you better work

Having some of those skills, you're going to have more of a chance to do that. If you have only studied how to play a beautiful phrase, unfortunately what it leads you to is playing in Broadway pit bands in New York. And some classical work as well, but it's not an easy thing to be a classical performer for a living, and not teach. That is something that almost nobody does. Now I teach a lot too, so I'm not saying there's anything wrong with that, but the fact is those worlds are shrinking.

RH: So there are all kinds of practical reasons.

DB: We should try and give people tools because we don't know what kind of work they're going to be doing. The broader their tools are, the more chance they have of finding work that's rewarding.

RH: Earlier you were talking about the relationship between dance rhythms and improvisation in jazz, and you also talked about singing in the piano lesson. What do you think is the relationship between singing and instrumental playing?

DB: In jazz a lot of musicians in clinics will talk about practicing something on their 'first instrument' That's your voice. I'm a piano player; I started when I was eight or so. I did have an instrument before that, and when I can't get to the piano, I still have one that I can utilize. I haven't really been thinking about singing a lot, because my singing is not very good. I don't support any of the notes, and I really struggle to be in tune. I just don't have much going on as a singer. A fact that was brought home to me when I wrote this book and I had to sing some examples from it. And it was just like: 'Oh man, this is painful.'

But as a lot of students would be able to tell you, I sing all the time. What I sing is something that's in my head; something I know very well and that I want to convey to them or to myself. We piano players are lucky, because we can change keys and then everything looks different. But there is a tendency for all of us, the more you change keys, the more you develop your technique, to let your fingers play without hearing it or feeling it, and I think singing is a way of keeping yourself honest in that sense.

I do a lot with singing to try and get to what the phrasing is. So, if I sing something, even if it's not perfectly rendered, I can often tell what I mean. The piano doesn't make it quite as explicit. The other thing is,

when you're playing the piano, there's something mediating between you and the idea that isn't there when you're singing. Obviously if that's your instrument, then that's not the case. One of the great things about *not* being a singer is the way you can think about your voice in a way that's more immediate than singing on your instrument, although I have much more technique on the piano than with my voice.

DB: (David sings a note.) Now, you can hear it's not perfectly in tune, but there's this sense that that was it, you know. I don't even have to go through the process of making sure that it's where I think it is. So for me, singing is an intense way of more directly projecting your idea onto a screen, without anything standing between you and the idea. And then of course, there's all these ways of using singing as a tool, like trying to figure out what it is that I can sing and what I can't sing and what I can hear and what I can't hear, and use it as that kind of a thing.

At one point, when I was practicing, I pretended I was singing, I was kind of singing internally. Then I tried to sing this one scale very much in tune, a scale that was hard to get to, and I was singing it in my head. I noticed when I did that, that I would also start on the same pitch. I don't have perfect pitch and this was a way of developing more pitch memory as well. I think it's a road that could lead to a lot of places, not all of which I've taken.

Everyone a drummer and everyone a singer

For me, that's the relationship between singing and instrumental music. And when I say singing, it's so unrelated to what singers do. For me it's just a way of getting a pitch across. I don't always sing pitches, I often sing rhythms. And for me singing is a way of trying to improvise rhythms. Rhythm is so much conditioned by your hand when you play, that to sing a rhythm is to get a really very different relationship with rhythm. It's easy to make up rhythms that you never play on the piano, by singing them. Because so much of what you play on the piano is conditioned by the way it feels in your body. In that sense it's the same thing, but it's another aspect of that quality of direct transmission, without any hands intervening.

RH: But what do think of training people to sing?

DB: I think it's a great idea. I think certain rhythmic classes and singing classes should be required of everybody. And if I was redesigning a

program, that would be the first thing I would put in. I'd make everybody a drummer and everybody a singer. And I think if everybody was both of those things… because, basically, that is what playing an instrument is. At least in Jazz, it's about having a groove, about being able to say something melodically, and those two things cover a lot of ground. I sang in choirs when I was in highschool, and then I stopped and that was the end of singing for me. I really wish I had kept it up. Recently, with that recording, I thought a lot about taking some singing lessons. Just to have a sense of being able to feel it in my body more. To support a pitch better, really learn something about that.

When I teach, I always make lots of jokes, that's part of my thing. It's more like that, less theoretical or thinking about what the process is. I do think about the process, but… Another thing I really like about Jazz is that it deflates some of the abstraction. Because we always thought of ourselves as players; we didn't think of ourselves as pianists, you know. And I always liked that, because… I don't know, maybe I just have a leaning towards being unpretentious.

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