

Teaching musical awareness: The development and application of a ‘toolkit’ of strategies for instrumental teachers

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Despite recent moves toward a more collaborative relationship between the academic pursuit of music analysis and the practical pursuit of music performance, there remains a gulf between the two disciplines. This is partly because attempts at collaboration have generally focused on the use of music performance as a way of teaching music analysis rather than the use of music analysis as a way of teaching aspects of music performance. This article describes the development of a resource for teaching musical awareness using analytical techniques and assesses how this relates to teachers’ own concerns and practices.

Introduction

The experienced, sensitive performer’s intuitive sense of what tempo ‘feels’ right is by no means irrelevant; it is only inadequate, leaving a margin of uncertainty in which we must invoke analysis as a path to confirmation and resolution. (Berry, 1989: 80)

The concept of music analysis as a critical tool, able to both prescribe and justify ‘correct’ performances, has contributed to the well-documented ‘gap’ between the two fields (Dunsby, 1995; Lester, 1995). In recent years, however, there has been a growing shift away from this ‘how analysis can enhance performance’ model. Instead, analysts are beginning to take account of performances by actively using them to shed light on the printed score, rather than the other way round (e.g. Clarke *et al.*, 2005). Despite this refocusing of the relationship between music analysis and music performance, some higher education institutions continue to focus on how structural analysis informs interpretation.

In turn, performance students appear to be unimpressed with the persistent directional relationship from analysis to performance within their institutions. Instead, they perceive analysis as something which removes enjoyment from the performing experience, and suggest that explanation makes pieces dull (Vaughan, 2002: 264).

In response to this particular problem, recent research has attempted to reveal alternative ways of making music analysis as taught within the university classroom less prescriptive and more relevant to performance and performance students (West Marvin, 1994; Mawer, 1999, 2003). However, locating attempts at collaboration firmly on the academic stage runs the risk of continuing to alienate those for whom performance studies are the most important. One solution might be to focus our collaborative efforts on how we teach performance rather than how we teach analysis. Specifically, I will suggest in this article that one way of moving towards this position is to chart the development of

an analytically based teaching resource. I begin by discussing the theoretical basis for the development of this kind of resource, looking at why and how analysis can be related to instrumental teaching and the kind of resource that might be needed by teachers. I follow this with an outline of the content of the resource. I then assess how the 'toolkit' might relate to teachers' own concerns and practices by describing the results of a study I have undertaken with a group of teachers who trialled the ideas. I end by suggesting future directions for enhancing and adopting the resource.

Performance teaching and music analysis

Relating music analysis to performance teaching becomes a relatively straightforward task if we can move beyond the 'numbers and diagrams' associated with specific analytical techniques (Aitken, 1997). To do this we need to focus on the processes and theories underlying music analysis rather than on the specific analyses to which these give rise; that is, focusing on analytical processes rather than analytical products.

Just as theories of music performance and music education stress the importance of understanding and communicating musical structure (e.g. Plummeridge, 1991), so too does analytical theory. Meyer (1973), Réti (1961), Schenker (2000), and Lerdahl & Jackendoff (1983) all place emphasis on communicating structure, largely without recourse to specific analytical techniques. On the whole, the development of techniques was reserved for a later stage of learning.

Once we succeed in comprehending music in its innermost thematic mechanism, the structural and esthetic-dramatic content of music becomes incomparably more transparent. (Réti, 1961: 3)

Analytical theories such as those listed above also directly address the experience of the listener and focus on the descriptive rather than prescriptive power of music analysis. Such an approach has prompted an alternative view of music analysis as that which aids understanding and provides a deeper knowledge of musical works, an aim which performance teachers often share.

Analysis is a quest for understanding, a process of rationalisation. (Howell, 1996: 125)

To analyze an aesthetic object is precisely to get acquainted with its finer details and subtler qualities, to discover, in short, what is there to *be* enjoyed – to be responded to emotionally. (Beardsley, 1958: 76)

In addition, when a broader view of analytical theory is taken, there are further parallels that can be drawn specifically between music analysis and performance teaching. Just as analysis has variously been described as a way of 'uncovering communicative elements' (Lester, 1998: para 27), and a means with which to 'ask questions and find answers' (Howell, 1992: 700), performance teaching has similarly been described as being about the development of 'powers of thought, analysis, evaluation' (Mawer, 1999: 180) in the student, with the teacher acting as a 'pupil facilitator' whose aim is to draw from the student 'that subtle ability to communicate something' (Harris, 1995: 123) whilst 'giving

them problem-solving skills which enable them to continue to learn and develop with positive self-criticism away from the teacher for the rest of their lives' (Odam, 1995: 103).

Put succinctly, the shared goals of music analysis and performance teaching are musical understanding, communication and problem solving. However, previous research has shown that performance teachers tend to be negative about music analysis when this is defined in more narrow terms (Ward, 2005). For example, a recent questionnaire-based study which investigated the aims and opinions of instrumental teachers, found that whilst teachers rated the phrases 'music analysis', 'projection of structure' and 'theory' amongst the least important aspects of performance and performance teaching, they regularly used analytical techniques such as identifying phrase structure, melodic/harmonic shape and form as a way of teaching the most important elements of performance (phrasing, understanding and a thorough knowledge of the music). This line of research suggests therefore that terminology is a decisive factor in teachers' perceived negativity towards music analysis (Ward, 2004a). Whilst it became clear that some teachers were using analytical techniques within lessons, any systematic integration appeared to be lacking. This may ultimately be due to the perceived inaccessibility of music analysis, or at least the inaccessibility of analytical language. The fundamental question is therefore: how can we make music analysis more accessible to performance teachers?

A way forward might be to focus on the concept of musical awareness. According to the Guildhall School of Music and Drama *Woodwind Syllabus*, musical awareness includes the ability to shape phrases, a sense of musical coherence, an understanding of overall structure, sensitivity to the relationship between parts within a texture and an ability to capture mood and character (Guildhall School of Music & Drama, 2002: 217). These five areas form part of what instrumental teachers often describe as 'musicality', 'musical intuition' or an ability to perform with 'musical style' (Swanwick, 1996; Ritterman, 2002). However, terms such as 'musical intuition' and 'inherent musicality' have been widely refuted in academic circles (Clarke, 2004; Thompson, 2004). Consequently, using the above definition of 'musical awareness' may avoid this issue and provide a term that is likely to be understood by performers, teachers and theorists. In addition, the definitions of music analysis provided by instrumental teachers are clearly linked to the concept of musical awareness. When instrumental teachers are questioned, they typically describe music analysis as a way of ensuring greater awareness of the music, relating parts to other parts, gaining greater understanding of the music and helping students remember musical elements (Ward, 2005). This suggests that music analysis and musical awareness are concepts that are inextricably linked in the opinions of teachers themselves. The ultimate goal of such a theoretical position therefore, is to include music analysis within lessons as a way of teaching musical awareness.

Developing an analytical teaching resource: what do teachers need?

In order for any new teaching resource to be successful, it must be directly related to teachers' own concerns and their everyday practices (Argyris & Schön, 1974). In the section that follows, I discuss current understanding of teachers' concerns and practices and from this identify five general principles for effective teaching which should be taken into account in the development of a new teaching resource.

Both the literature and the actual opinions of performance teachers present a view of music performance which is broad and extensive. They go beyond the relatively narrow constraints of accuracy and technique and encompass such areas as emotional communication, tone quality and musical understanding (Ward, 2004a). Although teachers do have a tendency to focus on technical issues during lessons (Hallam, 1998), they are also receptive to including a wide range of elements, from listening to the use of imagination and imagery. Any effective teaching resource should therefore encompass a wide range of different emphases.

Teachers' beliefs about the relative importance of teacher talk (less important) and student involvement (more important) tend not to be reflected in the observed practices of teachers (Persson, 1994). Large degrees of teacher dominance have been highlighted as problematic by a number of authors, and can result in students feeling coerced and inadequate (Mackworth-Young, 2000). In order to help teachers fulfill their own aims regarding student involvement and interaction and in order to address this problematic area, any new teaching resource needs to include ways of involving students in their own learning processes (Swanwick, 1996).

Teachers' beliefs about the importance of the student playing within instrumental lessons were reflected in lessons that I observed with clarinet teachers (Ward, 2004b). However, student performance decreased as the focus on analytical issues increased, showing that analytical issues were not explored through performance. This is particularly problematic when juxtaposed with the strong beliefs of teachers regarding the importance of student performance. A well-designed analytical teaching resource should therefore include ways of exploring analytical issues through performance.

Although it is important to reinforce teachers' aims through the development of a new teaching resource, such aims may at times prove problematic for the overall development of students. Teachers do not tend to rate composition as an important aspect of performance teaching, although this is one of the fundamental areas of classroom music teaching (Ward, 2004a). There is clearly potential for a damaging division between these two key aspects of students' music education (Odam, 1995). Including composition-based work as an integral feature of a teaching resource might therefore serve as an important means for reducing this divide.

Finally, teachers have been found to have negative attitudes towards the prescription of new teaching resources. Reactions to the instrumental teaching syllabus *A Common Approach 2002* (FMS, NAME & RCM, 2002) have been mixed, perhaps because anecdotal evidence suggests that the resource is typically regarded by teachers as overly dogmatic (Capocci, 2003). Any new teaching resource therefore needs to avoid a formal, prescriptive style and allow teachers to adapt the resource to their own teaching style.

Teaching musical awareness: A 'toolkit' for instrumental teachers

Based on the above principles, I devised a teaching resource that would encourage teachers to adopt an analytical approach more consistently during their lessons.

In order to appear flexible and non-prescriptive, the teaching resource was devised as a type of 'toolkit' from which teachers would be able to choose different strategies to suit their own situation at any time in the teaching process. The alternative strategies encompassed

a wide range of different emphases, from technique through to the development of personal interpretative skills. The toolkit was designed to be applicable to all instruments and teaching contexts, from beginning instrumentalists to more advanced students. The emphasis was on teachers adapting the resource to suit their needs. All of the strategies included within the toolkit were worded in such a way as to enable teachers to encourage their students to become more involved in their lessons. The majority of strategies included some playing, ensuring that they are highly practical to the teacher. A strategy based on compositional work was specifically developed for the toolkit in order to reduce the divide between students' experience of music in the teaching studio and in the classroom.

The basic form of the toolkit is 12 individual strategies that are linked analytically with areas such as accuracy, interval recognition, technique, composition, memorisation and expression. The strategies are presented in two forms; both as the overall concept/generic idea and as specific worked examples, using a variety of different repertoire aimed at different standards. The introductory section of the resource makes it clear that these are provided as examples only and are intended to be adapted by teachers. An outline of the different approaches taken in the toolkit is given below along with a representative example of each. All 12 methods included in the toolkit can be seen in Appendix A.

Four of the 12 strategies explicitly focus on structural elements, such as rhythmic structure, melodic structure and harmonic structure. These are necessary stages in an understanding of overall structure, which is in turn one of the key aspects of musical awareness as defined above. In addition, identifying patterns and structures and putting these into the context of a melody may also help performers gain a sense of musical coherence, another important aspect in the definition of musical awareness. Due to the difficulty which teachers appear to have in relating music analysis to practical work, the four strategies specifically involve students identifying rhythmic, melodic and harmonic pattern through playing, singing and clapping. As Pratt (1998) notes, if a pattern is explored through playing exercises the aural recognition of such patterns is reinforced and opportunity is also given to address specific technical or accuracy issues. The emphasis in my approach is very much on student participation rather than teacher direction, since making instrumental learning more student-centred can have important implications for motivation and retention (O'Neill & McPherson, 2002). An example of one of the strategies which focused on structural elements is shown below.

Method 1: For developing an awareness of rhythmic pattern and structure

Identify a rhythm that repeats several times within a piece. Can the student tell you how many times the rhythm occurs? Can they identify where the rhythm comes in the context of the melody (beginning, middle or end)? Ask the student to clap the rhythm, play or sing the rhythm and finally to play or sing the rhythm where it occurs whilst you (the teacher) play or sing the whole melody or piece.

Other strategies deal with students' ability to shape phrases and capture mood and character, both of which are integral elements for musical awareness. The ability to develop a personal interpretation of musical works is a skill that is highly prized by performers, teachers and examiners (Ward, 2005). Despite interpretative issues and the development of personal choices forming the basis of personal interpretation, students are rarely given

opportunity to make such choices and to develop their own interpretations (Hallam, 1998). In addition, technical issues tend to dominate instrumental lessons and expressive issues are often overlooked (Ward, 2004b). Taking a psychological view of expressive structure as in Leonard Meyer's theory of fulfillment and inhibition of listener's expectations (Meyer, 1956), allows students to explore expression and to develop their own understanding of the psychological effects of melodic devices. The aim would be to help them develop the skills for personal and autonomous interpretations of musical works. Doing this in relation to basic elements, such as scale and arpeggio patterns, helps students to develop an awareness of harmonic structure and to relate technical exercises to musical works. As such, some of the strategies which focus on expressive shape and character are based on playing and involve the exploration of dynamic and tempo patterns which are most appropriate to individual phrases (e.g. crescendo on ascent, diminuendo on descent). These strategies usually follow on from those that help students to identify phrase patterns through examining melodic, rhythmic or harmonic patterns. Strategies to enhance an awareness of mood and character are based on examining the score or listening combined with the use of imagination or imagery, given that this is a key factor in the development of student's interpretative skill (*A Common Approach*, 2002) and can assist in moving lessons away from teacher dominated technical vocabulary towards a more aesthetic learning experience. An example of such a strategy is shown below.

Method 7: For developing an awareness of phrasing and structure

Ask the student to listen to a performance or recording of a piece which they have not previously learned. Can they tell you what kind of grammatical sentences could be used in the music? Are the sentences long or short, do they go together to tell a story? Play one of the sentences to the student. Where does it sound natural to punctuate it?

Other strategies focus on memorisation through concentrating on phrase structure rather than rote learning and putting individual melodic lines in the context of the whole piece. Recent research has suggested that memorised performances offer enhanced experiences for audiences (Williamon, 2002), and also that performers' ability to memorise can be enhanced by explicitly analysing the score (Aiello & Williamon, 2002). By focusing on melodic, harmonic or rhythmic patterns the performer can begin to focus less on the lower-level aspects of a musical work (such as notes and rhythms), and move toward a fuller internal representation of the music. It is this kind of representation which in turn can make memorised performances more secure. The toolkit strategy which focuses on memorisation can be seen below.

Method 10: To help students develop an understanding of the whole (useful for single line performers)

Ask students to listen to a performance or recording of a piece. Can they tell you about the different roles of the lines/performers at different points? Who is the soloist and who is the accompanist? Does the relationship change and is there a pattern to this?

Finally, I specifically include a strategy within the toolkit that helps teachers to introduce composition to their students in a way that has implications for performance. Composition

is a largely overlooked activity within the context of instrumental learning and this neglect may be detrimental to the development of students and to the relationships between school and instrumental learning (Ward, 2004a). This suggests that encouraging composition is in itself a worthwhile activity, but the reluctance of teachers to focus on an element which is traditionally far-removed from performance can make this difficult. The psychological principles of open, closed or unexpected musical fragments (Meyer, 1956) seem to lend themselves readily to exploration through composition. Enabling students to focus on the psychological principles involved in expressive structure via the medium of composition adds an alternative to the strategies already discussed above and provides an opportunity for the teacher to focus on a generally neglected area. Placing the compositional activity within the context of performed repertoire can also help to overcome the resistance of teachers towards a seemingly unrelated area of study. The teaching strategy that included a compositional approach is shown below.

Method 11: To allow students to explore the nature of musical phrases

Ask students to compose a series of musical phrases that are open, closed or unexpected. In order to make this easier, you could provide students with a set of notes to use, a starting section or a set of note values or rhythms. Can the student relate the phrases they have composed to those in one of their pieces? Which phrases are the most similar to those in the piece?

Assessing the resource: Interviews

Having developed a toolkit of strategies for teaching musical awareness through the use of analytical techniques, I sought to assess the overall success of the resource in relation to specific concerns and practices by carrying out interviews with a sample of teachers.

Evidence suggests that strong initial reactions to new resources, whether negative or positive, have a significant effect on the eventual adoption of that resource (Lee *et al.*, 1997). In addition, the acceptability of resources by their target audience is largely determined by the fit between the resource itself and the skills, opinions and practices of those responsible for implementing it (Buston *et al.*, 2002). Therefore, in seeking to assess the success of this resource in relation to teachers' concerns and practices, I adopted an approach which would focus on the initial reactions of teachers.

Copies of the toolkit were sent to five teachers from the West Midlands area of the UK. The teachers were chosen to represent different instrumental groups (brass, woodwind, piano, strings and voice) on the basis of availability and proximity to the author's premises. Teachers agreed to spend some time reviewing the resource before being interviewed at a convenient time approximately 2–4 weeks later. Teachers were not required to implement the resource, but were encouraged to do so if they felt comfortable. An informal interview was carried out with each teacher with discussions focusing on their initial responses to the resource, the importance of musical awareness, how the resource was/could be applied, how the resource relates to their current practices, the advantages and disadvantages of the resource and improvements which could be made to the resource.

Teacher 1, a singing teacher with a background as an opera singer and 27 years' teaching experience, spoke at length about his longstanding belief in focusing on the shape

of musical phrases rather than focusing on individual notes. He gave examples both from his own teaching and from his performing.

It's kind of like singing modern music, . . . you don't really have to be in the know [*sings*] all that stuff. It's really the shape that you're after, isn't it? . . . That's what they told me at the BBC anyway . . . (Teacher 1)

Teacher 1 had very specific concerns about strategies which focused on developing an awareness of harmonic structure. These concerns were particularly related to his own background in harmony, which he perceived to be weak.

I've got to admit something, when I took my exams in harmony for my diplomas, I did it mathematically . . . I know in the early days I had a job hearing the . . . if I was singing in C, if it sort of changed, if I was sight-reading, I wouldn't recognise the key I was in. (Teacher 1)

However, it appeared that the identification of harmonic shape was actually very close to his own method of teaching, which he described as encouraging students 'to actually look at the music and see where it's going [harmonically]'. It would seem as if this positive teaching approach was developed as a direct result of his own negative experiences of harmony 'because if somebody had helped me in the same way I would have been all right' (Teacher 1).

The major interview focus of Teacher 2, a piano teacher with 30 years' experience, was her own method of teaching which she reported to be based on the sol-fa system. She was quick to put the content of the toolkit into this context and saw the importance of directly relating the strategies to individual students.

[Solfège] gives them such a secure sense of pitch that when I was reading your key thing, in there . . . playing the scales, I thought well, all I need to do with my little ones is say 'well where's doh?' . . . the children I'm thinking of wouldn't even be playing a scale yet, but they'd know where doh was because they've been using it. (Teacher 2)

Teacher 2 also expressed her frustration at the lack of aural development in students and seemed to see the solfège system as a way of developing aural awareness.

In addition, she saw the inclusion of composition and improvisation as particularly important within lessons as a way of further promoting aural awareness and removing students' reliance on reading notation.

It's so easy with little ones to get them composing. It's much harder later on. There's a big sort of gulf, unless you get the sort of student who's quite happy just to sit at the piano and try a few things out and improvise. But there's this awful thing I keep coming up against, classical musicians play from the music. And they don't naturally not play from the music. (Teacher 2)

Teacher 3, a clarinet teacher with 3 years' experience and a background as a performer, began by focusing on shortfalls which she perceived in her own teaching development.

. . . it's really useful. Everything like that is really useful because I mean I didn't get any instrumental teaching training as . . . it's all sort of learn from doing it, and it's actually

really quite dangerous isn't it really, because I mean . . . anyone could do what they like. (Teacher 3)

She also compared the toolkit to other teaching documents such as *A Common Approach 2002* and saw the introduction of such strategies as a way of combating the ad hoc approach of some teachers. Alongside this, she identified the toolkit as being a resource which could be used in a less structured way, commenting that 'it's not telling you what to do, it's just giving you ideas of how to do it'.

The first area which arose within the interview with Teacher 4, a brass teacher with 36 years experience, was her strong reaction to the toolkit itself, especially in relation to a perceived need to be a pianist, the varying abilities of different age students, and the specific challenges of teaching brass instruments. These preconceptions suggest that she takes a particularly strong lead within instrumental lessons. She confirmed this later, whilst discussing the difficulties which she had in implementing the toolkit strategies.

Mostly they'll hesitate and they'll look at me for an answer. So, you know, on the whole I am imposing what I feel onto them, but I don't think I'm the only teacher who does that. (Teacher 4)

The major concerns for Teacher 4 appeared to be instilling a sense of rhythm in students ('I think rhythm is the be all and end all in music') and encouraging students to 'get a good flowing melody line'.

. . . it's literally a flowing melody, a sense, a certain sense of rhythm, a sense of where the tune is actually going from the beginning to the end, but that's often hard, because you get so many note, note, note, that are unconnected to the previous one. (Teacher 4)

Finally, Teacher 4 appeared to recognise the potential shortcomings of instrumental lessons, but was quick to reapportion the blame for this.

. . . you've got to see it as a whole, I think and lessons as a whole possibly are not always well rounded, and it isn't always the fault of the teacher, it's often the fault of the child because they've forgotten their music, or they haven't done any practice or they're not concentrating. (Teacher 4)

Teacher 5, a violin teacher who moved into teaching gradually after training as a performer, related the toolkit to his own background in a variety of ways. First, he was unhappy with the description of the resource as a toolkit, saying that 'words like workshop and toolkit and things like that frighten me a little bit'. However, he did acknowledge that 'in some ways, toolkit's a good word'. Secondly, he focused on some similarities between the resource and his own musical training.

We used to have lectures when I was at Guildhall which were called musical perception but nobody ever went to them so I don't know what they were about. It's, a lot of it was very similar. Professor [?] used to do them and he'd play stuff and then, you know, he'd point out things. I thought the earlier bits, anyway, come to that later. A lot of it used, it was like it was dragging up ideas out of the back of my mind . . . (Teacher 5)

Teacher 5 was particularly concerned that students should not spend too much time listening to recordings within lessons, preferring that students should focus instead on playing. This focus on playing seemed to be reflected in his concern with technique.

I mean on the violin, I spend a lot of time talking about the mechanics of phrasing. How do you make a crescendo, how do you phrase towards this note, how do you do that... (Teacher 5)

Despite this, he was aware of the need to diversify, identifying a tendency to 'get set in your ways', and appearing to welcome new ideas.

I think all teachers benefit from having a shake up every now and then, from having new ideas run across them. I found this as being good, for me, I've enjoyed using it, it's given me some good ideas. (Teacher 5)

Assessing the resource: discussion

Interviews with teachers provided an important insight into their own concerns and teaching practices and facilitated some direct comparison with the content of the toolkit. The key outcomes are outlined below.

First, the toolkit as a whole appeared to be relatively successful in relating to teachers' own aims and objectives. For instance, four of the teachers specifically discussed their teaching aims in relation to encouraging integrated performances. They showed concern about the danger of teaching notes rather than music and appeared very positive about providing their students with an awareness of the overall pieces of music they were learning via a focus on shape and pattern. One of the key aims of the toolkit was to help students develop musical awareness through focusing on issues of structure. Four of the teachers were able to use the toolkit to fulfill their aim of encouraging integrated performances.

Second, teachers 1, 4 and 5 all felt that they placed a strong emphasis on technique within lessons. However, attitudes to this were slightly different. Teachers 1 and 5 perceived an overemphasis on specific instrumental/vocal technique and identified the toolkit as a possible way of combating this within their own teaching. Teacher 4's emphasis on technique, however, appeared to cause difficulties when she attempted to implement some of the strategies. These interviews therefore suggest that whilst the toolkit appeared to largely meet its aim of moving teachers' focus away from technique towards broader performance issues, the actual implementation of the strategies might need to be adapted to suit different instruments. For example, single line performers may need more emphasis on contextualising their parts whilst advanced percussionists will need less emphasis on developing rhythmic awareness.

Third, interview data suggested that such adaptation, or flexibility of approach was perceived to be particularly important by the majority of teachers. Teachers 2, 3, 4 and 5 specifically discussed their own adaptation of the toolkit. This indicates that it was also largely successful in achieving its aim of being flexible and adaptable and avoiding over-prescription. It also suggests that teachers were comfortable using the toolkit as a set of strategies to be applied and modified to both help them overcome difficulties or to implement new strategies in their teaching. However, it is prudent to be cautious here and

to note that these teachers might be predisposed to adopt new strategies by virtue of their willingness to be involved in this research.

Finally, interviews also began to provide some information about the attitudes of teachers towards issues of musical structure and music analysis, not through direct comments which were made, but rather through the lack of discussion in this area. Although all of the teachers indicated that they had read through the introduction to the resource, which clearly explained the link between musical awareness and musical structure, none were moved to discuss this further. This begins to suggest that the links between musical awareness and musical structure posed in the introductory section were not opposed by teachers. The introduction also used phrases such as 'music analysis' and 'analytical techniques' but these were also not mentioned by any teacher. In addition, each strategy was a specific outworking of music analytical techniques, such as identifying motifs, harmonic progressions and overall structure. The lack of reaction to specific phrases such as 'music analysis' and 'analytical technique' cannot be taken as evidence that these teachers would be comfortable with such definitions in another setting, or that the toolkit could be responsible for changing attitudes towards such phrases. This is something which could be investigated at a later stage. However, the lack of a negative reaction to the strategies and terminology suggests that the resource might be useful for encouraging these teachers, and perhaps others, to incorporate music analysis more systematically within instrumental lessons.

Conclusion and future directions

Musical awareness and music analysis are concepts that have not currently been related to one another. However, clear links can be established between elements of musical awareness such as a sense of musical coherence or an understanding of musical structure and music analytical techniques as a way of achieving them. These techniques do not have to include Schenkerian analysis or any other kind of strict methods, but rather represent music analysis in a much broader sense.

The development of an analytical teaching resource as a way of teaching musical awareness represents only one possibility in moving the relationship between music performance and music analysis forward. Indeed, it is only one way of making music analysis more accessible and practical for the instrumental teacher. Future concerns might include how and whether to introduce more 'systematic' analytical techniques to students, further investigation of the concept of musical awareness, further discussion of the analytical practices of teachers themselves and, of course, further development and testing of the resource itself. However, there is sufficient evidence from the study described here to feel confident that the toolkit may help bridge the gap between music performance and music analysis by (a) relating analysis more directly to the concerns of instrumental teachers and (b) presenting it in a more accessible and practical way.

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Appendix A

Method 1

For developing an awareness of rhythmic pattern and structure

Identify a rhythm which repeats several times within a piece which the student is working on or is about to work on. Can the student tell you how many times the rhythm occurs? Can they identify where the rhythm comes in the context of the melody (i.e. beginning, middle or end)? Ask the student to clap the rhythm, play/sing the rhythm on one note and finally to play/sing the rhythm where it occurs while you play/sing the whole melody or piece.

Method 2

For developing an awareness of melodic pattern and structure

Identify a recurring interval, pattern of intervals or melodic motif from a piece which a student is working on or is about to work on. Can the student tell you how many times

the interval/motif occurs? Where does it come in the overall melody or piece and in what direction does it help the piece move (i.e. pushing forward, remaining static, or bringing to a close)? How do any dynamic markings help this movement (i.e. crescendo for forward movement, diminuendo for bringing to a close)? Ask the student to sing/play the interval/motif in isolation and then to play/sing the interval/motif when it occurs while you play/sing the whole melody or piece.

Method 3

For an awareness of expression, direction, and structural intensity

Ask the student to play/sing the scale of the key which a piece being looked at is in. Ask the student to play/sing the scale with a variety of dynamic patterns (i.e. crescendo-diminuendo, crescendo throughout, diminuendo-crescendo, diminuendo throughout, constant dynamic). Ask the student to identify the pattern which felt the most appropriate. Following on from this, does the piece contain any scale/arpeggio patterns? Ask the student to play these in isolation and in context, coupling them with the dynamic patterns explored earlier. What dynamic pattern feels the most appropriate in these places?

Method 4

To help fluent and coherent performance and memory

Having identified rhythmic and melodic patterns and the overall structure of the piece, ask students to play/sing short sections from memory, thinking about the patterns and directions of the section more than the notes and rhythms. Through focussing on these elements slowly build up to playing/singing larger sections of the music.

Method 5

For the development of appropriate methods of shaping phrases

Having previously identified phrases and phrase endings with the student, ask students to perform phrases in a variety of ways, including differing patterns of tempo and dynamic alteration (i.e. crescendo and accelerando to varying points, diminuendo and ritardando to varying points). Which pattern fits best with each phrase?

Method 6

For developing an awareness of harmonic structure

As preparation for this method, identify the harmonic progression of a short, simple, tonal piece which the student is learning, or has learned in the past. Help the student to identify the scale which would go best with each bar of the piece by asking them to play/sing the bar while you play/sing a scale. When a scale has been chosen, ask the student to play the scale immediately followed by the bar. Next, divide the piece into its phrases and help the student to identify one scale which seems to fit best with the whole phrase, as above. Following on from this, the harmonic basis of whole sections can be identified until the whole piece can be seen as one harmonic progression.

Method 7

For developing an awareness of phrasing and structure

Ask the student to listen to a new piece about to be learned, either in the form of a recording or a live performance in the lesson. What kind of grammatical sentences could be used in this music? Are they short or long, do they go together to tell a story? Where does it sound natural to punctuate these sentences? This exercise can also be done by playing/singing short sections to the student and asking them to work out where there would be different kinds of punctuation.

Method 8

For developing an awareness of overall structure

Ask the student to listen to a recording of a piece about to be learned, as above. If the student is relatively experienced, ask them to prepare a list of points which they have noticed, relating to rhythmic and melodic shape, direction and overall structure. If the student is less experienced, provide a list of questions for them to answer. These might include; is there a consistent pulse in this piece? Is there a consistent time signature? Are there any sections where the music seems to push forwards? Is this movement controlled by the rhythm or the melody or both? Are there sections which are in different keys? Is the harmony complicated or straightforward? What is the texture like? What is the relationship like between the parts and does it change anywhere? What are the dynamics like and do they form a pattern?

Method 9

For developing a personal understanding of musical structure and critical awareness

(This suggestion leads directly on from the previous method.) Ask the student to create a graphic score of a piece while listening to it. You will need to provide the student with blank bars or overall sections to fill in. Different shapes and symbols could be used for the characteristics which had previously been identified. At a later date, the score prepared by the student (which should mainly show direction and overall structure) can be compared with performances given by the student.

Method 10

To help students develop an understanding of the whole (useful for single line performers)

Ask students to listen to a piece being studied, either a recording or a live performance within the lesson. Can they tell you about the different roles of the lines/performers at different points? Who is the soloist and who is the accompanist? Does the relationship change at all, and is there a pattern to this?

Method 11

To allow students to explore the nature of musical phrases

Ask students to compose a series of musical phrases which are open, closed or unexpected. In order to make this easier, you could provide students with a set of notes to use, a starting

section or a set of note values or rhythms. Can the student relate the phrases they have composed to those in a piece they are learning? Which phrases are the most similar to those in the piece?

Method 12

For developing an awareness of expressive structure

Ask the student to explain how the dynamics and articulation in a piece being learned help it to move forwards, keep it static, or bring about closure. Is there a clear pattern to the dynamics and articulation in this piece?