Advanced Private Instrumental Tuition and Distance Learning: A Comparative Study

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B. A. Histoire Université de Montréal, 1996

A Thesis in Partial Fulfillment of the
Requirements for the Degree of

MASTER OF ARTS

In the Faculty of Education

We accept this thesis as conforming
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ABSTRACT

This thesis compares the literature on distance learning and music performance instruction at the tertiary level. The comparison is to determine if the literature on the practice of advanced private instrumental tuition with adults meets the necessary requirements laid out in the literature for effective distance learning, such as, learner characteristics, interaction, learner control and instructional methods.

A review of the literature on music performance reveals many discrepancies with that of distance education. These discrepancies suggest that *effective* music performance instruction is not possible at a distance. The literature review illustrates that distance learning focuses on learners and their individual characteristics. In contrast, music performance literature is teacher-centered and is largely founded on aural tradition even though technical developments would permit distance music performance instruction to take place today. Considering the results of the comparison, a strategic plan for an effective distance education system for advanced instrumental tuition is proposed. This plan lays the foundation for an effective learning system from vision to evaluation model.

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ACKNOWLEDGMENTS

I would like to thank my family and friends who supported and encouraged me through my ups and down, while researching and writing for this paper. Their faith in me kept me going. I also thank my committee members, Geoff Potter, Thomas Fleming, and Betty Hanley for their perseverance in helping me create this thesis and their valuable contributions to making it what it is today. Because of their many comments and critiques, I have come a long way and was offered many wonderful opportunities to make the best of this degree.

I would also like to thank my instrumental music teachers who shared with me their love of music and instilled in me the curiosity to experiment with different types of music making. For many years, they were my mentors; I still remember the many hours we spent together making music and dreaming of the future.

Chapter One: Introduction

This thesis examines what scholars have written about the intersection of learners' needs and learning environments in two specific educational literatures—the literatures of music performance instruction and distance learning.[1] These literatures are compared to determine whether the literature on the practice of private instrumental tuition with adults meets the conditions (e.g. learner characteristics, interaction, learner control, or instructional methods) set out by distance education scholars so that effective distance performance learning could be envisioned.

As the literature review and the data analysis illustrate, music performance instruction does not meet the requirements of distance learning with respect to what instructional designers and educational technologists believe are necessary conditions for an effective learning environment. The focus of the following discussion is on *effective* distance learning via video teleconferencing.[2] However, the term effective begs the question "What is effective or quality learning?" and "What does effective mean in distance education?"

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[1] 'Distance education' and 'distance learning' have been used to mean the same thing by many researchers. Perraton (1988) defined it as "the separation of teacher and learner in space and/or time" (Sherry 1996, 2). Jonassen (1992) argues it is characterized by learners' control over instruction instead of student learning being the responsibility of the instructor, and Keegan (1986), Garrison and Shale (1987) believe that distance education is the "sporadic communication between learner and instructor through various forms of media." In the literature on distance education, the terms distance education and distance learning are used to mean the same thing. The same was done here.

[2] Real-time two-way audio/video conferencing was chosen for this research over other modes of telecommunications. It is not a valuation of video conferencing over other telecommunications modes such as computer-based-instruction. Video conferencing was chosen because it has the capacity to resemble the most to a face-to-face instruction.

The literature on distance learning sets out specific criteria, such as learner characteristics, interaction, learner control, or instructional methods in evaluating the effectiveness, or the quality, of a given learning environment. If those criteria are met learners are considered to have the tools to achieve learning objectives and maximize their learning experience. The literature on learning objectives (Wolf 1990; Tennyson, Elmore & Snyder 1992; Kinzie 1990, 1992; Perkins 1991; Jonassen 1991; Winn 1991; Spector, Muraida & Marlino 1992) reports that the objectives of the instruction are met if the structure of the instruction suits the students' learning style during that instruction.

Looking at the proficiency of concert musicians and other music performers on today's entertainment scene, Schmidt (1989, 1992) argues it is reasonable to say that instruction in the applied studio has been successful, considering the proficiency of professional musicians. Teaching instrumental music privately, however, is an area of music education that has historically received little attention (Schmidt 1989, 1992; Sloboda 1982, 1985, 1994; Hallam 1992, 1995; Kennell 1992, Persson 1993, 1994, 1996a, 1996b). Music education research has focused mainly on school music and the classroom. Many models of teaching exist pertaining to music education of children, but with regard to teaching instruments in a studio (one-on-one), Persson (1996a) argues that such teaching models, particularly at an advanced level, are virtually non-existent. Charles Schmidt (In Brand 1992, 4) writes that 'applied instruction' tends to be "idiosyncratic and based more on intuition than on systematic examination of assumptions." Brand (1992) argues that in music teaching and learning, research in the applied studio instruction has been ignored in favor of group music instruction. Teaching

is left almost entirely to the discretion of the master-teacher, and students have hardly any power of decision over what and how instruction should proceed. Teachers dominate the instruction in a master-disciple relationship (Persson 1996a, 1996b; Kingsbury 1988).

The state of the literature in music performance illustrates many discrepancies with that of distance education. Distance learning focuses on learners and their individual characteristics. Distance education research on music learning is aware of how teachers and students act during instruction and how the instruction is structured partly because of the ignorance of educators regarding the use of technology and telecommunication systems in education.[3] On the other hand, music performance literature is teacher-centered and is founded on aural tradition and what the maestro believes is right or wrong. Further, in the literature on music instruction, terms like music performance learning appear rarely, in favor of music performance teaching because the role of the maestro (instrumental teacher) is directly associated with the musical product (Persson 1996a, 1996b). The teacher's role is not associated with students attempting to make their own music: "The maestro is interested in reproducing his or her own musical conceptualization and musical behavior through someone else" (Persson 1996b, 44). Personal, developmental, and educational considerations are not the major concern of the maestro. This behavior suggests that the focus is put on the teaching rather than the learning.

These discrepancies suggest, based on the way music performance is taught in one-on-one lessons at a tertiary level, that *effective* music performance instruction would

not be possible at a distance. In the comparative analysis of the two literatures, the findings show that necessary conditions for effective distance learning are not met in music performance instruction literature. Technical developments permit distance music performance instruction. But the analysis illustrates that such technical developments would not suffice, that is, these developments would not create a learning environment that would maximize the students' learning potential. The conditions of maximization would not be met.

1.1 Significance of the Study

This thesis is significant for the field of education on many points. First, no one has brought together before the literatures on distance learning and music performance instruction to investigate where they stand with each other in terms of learning. Second, the approach to how students learn at a distance and the problem of music performance in a distance education context was neither investigated. Third, as a theoretical study this thesis tries to raise questions as well as answer questions. It is not conclusion oriented, but question oriented.

In fact, theoretical research has been successful in many areas of education such as national systems analysis in furthering ideas and concepts to be examined later by empirical researchers. For example, the majority of new types of studies published in The Year Book of Education were theoretically based with the authors analyzing and developing concepts and ideas. Theoretical frameworks are necessary for building

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[3]Educational technology material varies from videotapes to computer software. Telecommunication systems like the radio, video tele conferencing, audio conferencing are some of the tools used in education.

efficient empirical frameworks as they propose a forum for debate. The approach taken here is an attempt at providing such a forum.

Last, this thesis will be of interest to distance educators and music performance instructors and researchers of all fields of adult and distance education. It is provocative in the sense it asks questions to the fields of distance learning and music performance instruction and it brings to light the cultural gap in approaches to instruction, institutional control and the stagnancy of certain fields of study compared to others. In fact, it expresses a clash between a classical oral tradition of teaching music and the instructional possibilities of the use of new technologies in education.

1.2 Statement of the problem

In general, distance education tries to be 'marketable' in the sense that it focuses on producing a usable product to fulfill market trends and employment opportunities (European Union Commission (EUC) 1995). But institutions providing distance education courses or programs have been considerably less interested in providing instruction in the arts and especially instruction in music than in any other area. One reason is that the current economic structure is looking more for trained, technically articulate individuals than for professional musicians or historians, for example (Chickering & Ehrmann 1996).

A thorough review of the literature on technology use in music education indicates further that there are no available telecommunication systems which deal with teaching performance in music in a private studio at an advanced level. One study using

video teleconferencing can be identified. This study was done at the University of Oregon in 1998 and it examined the teaching of high school trombone students. Also recently (February 1999), an online one-on-one piano lesson system was developed. After observing the website, the services it provides, and a conversation via email with Andrew Mercer (the person in charge of the system) the results support the fact that the technology is available for such an endeavor, but it is not sufficient to ensure an effective system. The system offers very little support for technical and instructional difficulties; it requires specialized equipment that very few people possess on their home computer; and there is no resource base for support between sessions.

1.2.1 A brief review of technology-based music education

The reason for the increasing amount of instructional technology material in certain areas of music education is self-directness and exploration. It is now possible to access musical software that empowers learners to study and experience music at a high level of thinking and at low cost (Moore 1992). Behaviorist[4] music education software like note learning software or pitch discrimination emphasize drill-and-practice. This software permits learners to practice and memorize bits of skills and information, such as note names, rhythm, key scales, music terms. Feedback is given in the form of right or wrong.

In some instances, where students practice pitch or note names, for example, drill-and-practice is effective for learners, but it can be insufficient and even inappropriate in

others, for example in the case of expression or phrasing. New software and hardware products of technology-based-instruction transcend the common drill-and-practice instructional material of computer-assisted-instruction. The idea behind those new developments is that drill-and-practice is insufficient in the case of higher-order, creative, and critical thinking (Reese 1994). Interactive multimedia or hypermedia software, such as music composition software, which is based on constructivist principles[5] tries to solve this problem. This type of music software lets learners choose what, when, and in which order to learn given information.[6] Nevertheless, most music computer-based-instruction aims at teaching music fundamentals, elements, and ear training (Higgins 1992). Digital technology is controlled by computers and is used in many disciplines, including music. It has a tremendous impact on the study of music in the sense that computers brought about CD players, music synthesizers, modern audio recording equipment, electronic tuners, metronomes, printers, and photocopiers (Brown 1995).

Throughout history, print has served as a technological tool to keep musical notation, textual descriptions, and reviews of musical compositions, musical performances, and ideas (Brown 1995). In the latter part of the industrial age, audio systems were invented to record music, which is still a great tool for music students in the present century. Students can listen to a recording and then use it as a model for

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[4]Behaviorism argues that behavior is simply a learned response to external stimuli. The mind is passive to incoming information, shaped by external rewards and punishment (Reese 1994).

[5]Barbara Seels (1989) argues "Learning occurs because personal knowledge is constructed by an active and self-regulated learner who resolves conflicts between ideas and reflects on theoretical explanations."

[6]For more information on objectivism and constructivism, see Jonassen (1991, 1992); Duffy and Jonassen (1991); September, 1991 issue of Educational Technology, which looks at the implications of constructivism for educational technology; Duffy, Lowyck & Jonassen (1991); Schunk (1996); Lebow (1993).

interpretation or technical difficulties. Digital technologies are now the tools of our time. Brown (1995, 14) identifies three main functions to the use of digital technology in music. First, it is used as a tool "for assisting in menial tasks such as word and music processing, assembling and viewing statistics and audio examples, and for lecture delivery. Second, it functions as a musical instrument used for compositions, performances and other expressions of music." Finally, it can be used by students for assessment and reflection of their work or the work of someone else. The computer can combine all previous technological developments in music: paper, pen, tape recorder, tuner, metronome, all are used in composition software.

A major area of technological development in music has been the perfection of musical instruments. Computers are now used to refine the shape and structure of instruments, and "microprocessor controlled instruments have gained great usage in popular music and electroacoustic music" (Brown 1995, 16). But the premise for the use of music software in music education (as in any other type of education) is the understanding that technology is merely another representation of reality; it is a tool to help view the world differently. It is not a 'one-context-serves-all' solution, but rather one of many tools (Ehrmann 1995).

1.3 Research approach

This study began with a comprehensive review of learning principles and educational psychology literature using the Education Index and ERIC databases. ERIC and the Music Education Resource Base were searched using various terms including:

Psychology of music, music education, music performance, music technology, and music teaching and learning for information on theories of music performance instruction among adults. The literature on telecommunication systems used in education was also reviewed. Two-way video teleconferencing was determined to be the medium that reproduces the closest face-to-face interaction in distance education. This medium was therefore chosen to examine the feasibility of music performance distance education.

The choice of two-way video teleconferencing led to the investigation of issues relative to effective distance learning and the open learning and class model.[7] Theories of distance learning are mostly adult-based because adults are the biggest users of distance education. So finding information on what it means and what is needed for students to learn at a distance was not problematic.

The literature on music performance learning among adults is another story. The search for literature on studio teaching and learning with adults specifically proved far more difficult. The literature on music learning in a studio focuses on children. Even though little research has been done in face-to-face adult music performance instruction, most scholars agree that virtually no theories of teaching and learning exist for university adults students. Some case studies appear in the literature which describe the master-student interaction in the private lesson. Therefore, those cases and their grounding principles were combined in the literature review to get a greater understanding of what happens in private music lessons.

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[7]The open learning and class model of distance education involves the use of print material and other media (e.g. videotape, CD-ROMs, computer software) which allow students to learn at their own pace. Then, on a regular basis students and teacher use interactive telecommunications technologies for meetings and instruction.

1.4 Research objective

Specifically, the thesis examines recent scholarship on distance learning via real-time two-way video teleconferencing and music performance instruction among adult students. It seeks to answer three fundamental questions:

(1) What similarities and discrepancies can be found in analyzing and comparing both bodies of literature?;

(2) What does the comparison entail for distance music performance learning?;

(3) What would a hypothetical music performance distance learning system look like?

To answer these three questions, the following investigation was structured as a comparative study that examined and analyzed two discrete educational literatures. Questions were asked of these literatures, specifically: (1) what are factors particular to distance learning?; (2) what are factors particular to advanced private music performance instruction? Then, using Holmes' comparative model, the data analysis illustrates that, based on the actual state of the literature on music performance instruction, music performance instruction and distance learning are not compatible in their current configuration, because necessary conditions for effective distance learning are not met by music performance instruction literature.

There are other theories (e.g. Bereday 1964; Bloom 1956, 1994; Stubley 1995; Gagné 1977; Perry 1970; Pask 1976) that may have been suitable for the research, but Holmes' comparative model was chosen because it poses five sub-questions examined in the data analysis and is helpful in answering the main research questions of this study.

These questions are detailed in Chapter Two, the Methods chapter. Each issue is classified and dealt with individually while underlying their relationship with one another.

Chapter Three reviews the relevant literature in distance learning. It examines issues particular to distance learning principles and theories that serve as a foundation for effective instruction at a distance. The issues addressed do not form an exhaustive compilation of distance learning issues, but issues that are common and accepted as important for effective learning in the literature for they come up in almost all the literature reviewed. Chapter Four describes what the literature says about music performance teaching[8] at a tertiary level. At the end of each literature review, the issues compared are summarized in point form. In Chapter Five, data from Chapters Three and Four are laid side by side in one table (p. 55) for comparison. In the last section of Chapter Five, Holmes' sixth criterion for comparison is adapted to help determine whether or not distance learning conditions are met. Chapter Six reviews the findings and presents a distance learning system for music performance instruction. In the form of a strategic plan, the system is described from its vision to its program evaluation.

1.5 Limitations of the study

The research presented here targets a specific student population in one particular situation. This thesis concerns only a small fraction of the large number of people who take music lessons. The target audience is adult students at a tertiary level who are living

off-campus and are constrained by work or money and who are learning to perfect their instrumental performance and interpretive skills in a private lesson, that is, in one-on-one instruction with a professional musician. The type of music these students play is classical Western music which typically involves the mastery of music notation. The thesis is limited to tertiary adult music instrumental lessons in the Western classical tradition, which is based on an aural tradition of teaching.

The method is also constrained by two assumptions. Holmes' framework compares norms to real-world: a data set of necessary conditions for effective distance learning to a very limited literature review on the 'real-world' of one-on-one instrumental tuition. Since no theoretical frameworks for teaching and learning in music performance at a tertiary level were found, it was only possible to compare theory as a norm for systems design and practice. Further, the thesis assumes that in any existing distance learning environment, all necessary conditions should be met. If those conditions are not *all* met, a learning experience will not be as effective as it should be.

Also, the technical considerations that come with the use of telecommunications systems in distance education, such as the cost of the system, its accessibility to only a few privileged people, the availability of the material, lack of knowledge about its usage, and support staff are understood. Their implication was limited to their importance as part of a system design in Chapter Six. That is, they appear as necessary components of the system, but they are not elaborated upon. Those questions were not addressed but rather

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[8]I use the terms music performance 'teaching' or 'instruction' and not 'learning' on purpose. As mentioned earlier, the literature on music performance emphasizes on the teaching and not the learning of music. Students are perceived as secondary to the teacher. Therefore, the term learning cannot be applied.

left for future research. To understand fully what learning entails in distance education and music performance, it was necessary to limit this study to its examination alone.

The literature on distance learning poses a limit to the review. The literature on distance learning is unbound: the literature has shady boundaries in its usage of distance education and adult education concepts. It is not clear where one type of literature ends and where the other begins. Chapter Three made as clear as possible a distinction between distance education and adult education concepts, but because there does not seem to be consensus as to how to differentiate them the literature review remains eclectic.

The proposed system in the final chapter also presents some limitations. The proposed system of music performance distance learning is based upon the theoretical results of the comparison. Consequently, it does not offer practical solutions and there is no way of knowing whether or not the system could succeed. It tries to present an ideal system on a theoretical basis rather than providing answers.

Finally, this thesis is not about applied research. It deals with concepts. It is about a theoretical examination of issues rather than the development of an actual program. As Woodruff (1970, 51) writes "postulates are tools by means of which we put our fingers on forces whose existence and operation are implied by their effects." In other words, concept building serves as the skeleton for future empirical research. The purpose of this investigation is to compare where two bodies of literature stand with each other in terms of learning, that is, how each literature perceives effective learning. It aims at understanding the necessary conditions for effective distance music performance learning. It does not aim to provide an immediate practical benefit to readers, but theoretical

understanding. In fact, what results of the thesis are more questions than answers. It is a theoretical analysis and it does not try to provide answers.

1.6 Summary

In the literature on music performance teaching at a tertiary level, no single study found examined the possibility of learning to perfect a musical instrument via video teleconferencing. The literature talks of interactive software to teach music fundamentals, to compose, to experiment with different types of music, music methods courses through teleconferencing for off-campus students. The idea of actually playing an instrument, while the teacher is somewhere else listening and giving feedback simultaneously has not been considered.[9] Analysis of the literature illustrates major differences in approaches to teaching and learning between distance education and music performance instruction. Based on these bodies of literature, the analysis suggests that the field of music performance would need to reconcile its views of teaching and learning in order to obtain an instructional method which would suit the requirements set out by distance education scholars.

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[9] Shortly after this thesis was written, an online piano tutorial system was developed.

Chapter Two: Methodology

2.1 Study

This research is comparative in nature. It compares theories of distance learning and music performance instruction. Its purpose is to identify similarities and differences in issues scholars are faced with in the literature on distance learning and music performance instruction in a private studio at a tertiary level. For the purpose of comparison, Holmes' (1981) problem solving approach model of analysis and comparison is adapted to the case at hand. Holmes' model is used to describe and compare theories of distance learning and music performance instruction. If the data are put side-by-side, what are differences and similarities? Once themes have been determined and analyzed, results illustrate incompatibilities in approaches to teaching and learning, and suggests that the field of music performance instruction would need to reconcile with the necessary conditions of effective distance learning in order to have effective distance music performance learning.

2.1.1 Holmes' problem-solving approach

Holmes (1981) proposes six categories which "facilitates comparison because variables can be identified" (Lepherd 1992, 37). Holmes' model of comparative education research acknowledges the role of 'sociological laws' as fundamental but also as "hypothetical contingent, and refutable under given circumstances" (Epstein 1988, 20). Holmes believes that comparative social research should be guided by ideal-typical normative constructs as a basis for analysis of structures and social relationships. And ideal-typical models focus more on theories of man, society, knowledge, than intangible, immanent forces (Epstein 1988). The literature on distance learning proposes an ideal-typical structure to maximize student learning via video teleconferencing. It may be followed by instructional designers, teachers, and students who use that medium. Holmes

(1981) argues that comparing an ideal-typical structure with a complex situation helps making sense of the various facets of a subject matter. What goes on behind closed doors between a maestro and a student in a private music lesson is very much a complex situation with many facets, notwithstanding the fact that few studies have examined teaching and learning in one-on-one instruction at a tertiary level.

Holmes proposes that aims, theories, and mental states are specific conditions initially associated with the problem the researcher is facing. Ultimately, this apparently complex theory can be divided into two essential elements:

> The construction of and use of ideal-typical models to describe 'real' worlds, and the establishment of 'sociological laws' that relate the operation of educational, socioeconomic and political institutions with one another. The use of ideal-typical models attempts to satisfy the relativist impulse without being relativistic (Epstein 1988, 22).

Ideal conditions for effective distance learning via video teleconferencing are compared with the 'real' world of music performance instruction at a tertiary level with a maestro (a master-teacher). The purpose is to try to determine what lacks from the 'real' world to get closer to the 'ideal' world proposed by scholars of distance learning. In what ways are requirements for effective music distance learning[10] not being met in current studio practices?

2.1.2 Six categories

Holmes' comparative study in education (1981) argues the first logical point to address is that of "aims," that is, the goal/purpose of education defined by a particular educational institution. Holmes (In Lepherd 1992) states there are three sub-

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[10]I am not trying to suggest that the way music performance is taught right now needs to be changed. I am simply eluding to the fact that the way music performance is taught is in many ways incompatible with the 'ideal-typical' way of teaching and learning in distance education. Second, if teaching and learning music performance at a distance is to maximize students' learning potential, that way of music performance teaching would need to find more similarities with conditions crucial to distance learning.

classifications to aims. Learning may be: child [learner]-centered, society-centered, or subject-centered (Lepherd 1992). Depending on the type of institution providing education, the focus might be on learners and their personal fulfillment, the promotion and satisfaction of societal structures, or the valuation of a certain type of knowledge over others. What are the aims implied in the literature of distance learning and what are those of music performance instruction at a tertiary level?

The second category is "administration." Holmes suggests that once aims are defined they need to be implemented, and the category of administration provides the "context in which schools operate" (Holmes 1981, 96). Based on "formal organization theory" how do institutions implement goals and aims while remaining faithful to their philosophy and prior purpose? Do they want to produce a marketable product or favor personal development? In other words, how are the goals of education carried through in that particular environment? How are aims met in distance learning literature? How are aims met in music performance instruction? Do they have opposing or similar views of teaching and learning?

The next category is "structure and organization of education." An organization will provide the necessary support for the implementation of the aims according to its philosophy. "The expansion of third-level institutions is a fairly recent development in most countries. Debate turns on whether the expansion should be designed to meet the desires of students to participate in third-level education or to meet estimated manpower" (Holmes 1981, 105). What is the 'natural environment?' What is specific to the instruction in both bodies of literature? This category looks at the aspects of instruction that appear in the literature, that is, how is the instruction built and viewed to maximize learning.

The fourth category deals with "curricula." This is the place where communicating clear learning objectives is essential. Holmes (1981, In Lepherd 1992)

divides curricula into three components: essentialism (what is essential), encyclopaedism (all knowledge is found in curricula), and pragmatism (material for problem-solving). Curricula are developed according to people's needs for them to be competitive in the workplace. But Holmes (1981) argues "encyclopaedism implies that all knowledge should as far as possible find a place in the curriculum"(Holmes 1981, 106). So a distinction is made between 'knowledge-centered' curriculum and 'society-centered' curriculum (Holmes 1981). Then there is a hierarchy that becomes involved: what is worthy of being learned and what is secondary.

> The school types in which these different kinds of knowledge are provided are placed in a status hierarchy which reflects the esteem in which the knowledge is held. Hierarchies of knowledge persist among carefully selected subjects for inclusion in school and university curricula as well as in systems where a wide range of subjects find a place (Holmes 1981, 106).

The point is what type of knowledge is valued in distance learning and in music performance instruction? Which of the three philosophical orientations described by Holmes is followed by distance learning and music performance instruction?

The fifth category is "teacher education." "In-service training requirements and their relation to promotion and salary levels differ widely, as do methods of appointment and salary scales" (Holmes 1981, 108). Different educational institutions will have different expectations of their teaching staffs. Holmes includes in this category questions relating to who is selected to teach, how they got their teacher-training, their academic background, and so forth. Here, what is significant is what strategies teachers use to instruct and assess student learning. What are the prerequisites for individuals to obtain a teaching position in the institution? Those questions are asked in the literature review both for distance learning and music performance instruction, as they concern important issues in the education of students in the two settings.

The last category is "finance." "An important issue in financial considerations is accountability and related to this is system evaluation" (Lepherd 1992, 36). Applied to this research, finance means the educational (not economic) value of music performance teaching and learning in distance education. Does the ideal-typical distance learning environment propose conditions comparable to a one-on-one instruction with a maestro for an effective alternate mode of learning? Is the level of comparability between the literature of distance learning and music performance instruction high enough so that objectives can be met? This is the place where a clear definition of the learners and their learning styles becomes important, as well as effectiveness[11]. Basically the question is this: "Is music performance instruction a good 'learning/educational' investment for distance education?" The finance category helps determine the level of comparability of music performance instruction with distance education and not its economic value.

2.2 Process

Once Holmes' first five steps are used to compare the major issues dealt with by scholars in the literature on distance learning and music performance instruction, the last category is used to determine if distance music performance learning is a worthwhile learning/ educational investment in distance education. That is, does the actual state of the literature on music performance show evidence of a high level of comparability with distance education criteria to ensure effective learning? Next, the synthesis translates into a proposed strategic plan for a hypothetical distance learning music performance system. This system would deliver instruction via two-way video conferencing and use computer-mediated-communication (CMC) for learner support.

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[11]The technical tools are available for instruction via video teleconferencing. The latter is used and it works, not in all cases, but it works. But according to the comparison of the literature, would video teleconferencing be effective for tertiary level students to learn from a maestro? As mentioned before, the data analysis illustrates few similarities for distance music performance instruction to be effective. So the next step taken here is to ask what would be needed to obtain an effective distance learning environment.

2.3 Data analysis

The purpose of this thesis is first to examine existing theories on distance learning and music performance instruction, and to compare both bodies of knowledge to identify differences and similarities. Using Holmes' first five categories, the data are analyzed to determine the level of comparability. Second, the data analyzed are synthesized in the sixth category to illustrate that music performance instruction does not meet the 'ideal-typical' conditions of an effective distance learning environment, which maximizes student learning. Strengths and weaknesses pertaining to learning outcomes of the resulted comparison are pointed out, and a proposed strategic plan and reflections on issues of higher education organization serve as concluding remarks.

2.4 Recommendations for future studies

This topic was chosen because I was eager to explore the potential of an alternate mode of music performance education. For many years I have studied the baritone saxophone both in group and private lessons, so I have a prior understanding of what music performance entails--the hard work, the tenacity, the motivation it takes to pursue instrumentation.

The comparison and an understanding of the system proposed in Chapter Six, the discussion chapter, will hopefully allow further research in music performance distance learning and help musicians, tertiary educators, as well as instructional designers to develop theoretical frameworks for music performance in distance education, and create effective learning environments for students. The last chapter may remind readers and potential distance music performance learning designers of the stagnant state of music education, regardless of technological innovations.

To ensure more complete results in another study similar to this one, researchers would need a more extensive literature on music performance instruction among adults,

and ideally, theoretical frameworks to base their research on. Therefore, the field of music performance research would benefit from the study and develop teaching and learning theories of music at a tertiary level to move away from common sense teaching. On the other hand, distance education researchers should continue their investigation of the use of telecommunications in other areas of education than immediate practical satisfaction of market trends. Courses in the arts and social sciences are as valuable as any other type of information, and should be treated the same way.

Chapter Three: Distance Learning

The purpose of this next section is to present some definitions of what scholars describe as distance education. This section forms the basis upon which the literature review was developed. It is important to note that this chapter encompasses a lot of information on the topics of distance learning and adult learning which are interrelated in the literature. Here, the canvas is set in two parts to draw the picture of the main issues dealt with in a distance learning environment at a tertiary level: distance learning and adult learning.

3.1. How can distance education be defined?

The European Commission's Memorandum on Open[12] and Distance Learning defines distance learning as:

> Any form of study not under the continuous or immediate supervision of tutors, but which nevertheless benefits from the planning, guidance and tuition of a tutorial organization. Distance learning has a large component of independent or autonomous learning and is therefore heavily dependent on the didactic design of materials which must substitute for the interactivity available between student and teacher in ordinary face to face instruction. The autonomous component is supported by tutoring and counseling systems (European Union Commission 1995, 3).

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[12]"Open learning is any form of learning which includes elements of flexibility which make it more accessible to students than courses traditionally provided in centers of education and training. This flexibility arises variously from content of the course and the way it is structured, the place of provision, the mode, medium or timing which the students proceeds, the forms of special support and the type of assessment offered" (EUC 1995, 3).

In a discussion of distance education, Keegan (1986, In Kember 1995, 9) suggests that distance education is characterized by:

- The quasi-permanent separation of teacher and learner throughout the length of the learning process; this distinguishes it from conventional face-to-face education.

- The influence of an educational organization both in the planning and preparation of learning materials and in the provision of student support services; this distinguishes it from private study and teach-yourself programs.

- The use of technical media; print, audio, video or computer, to unite teacher and learner and carry the content of the course.

- The provision of two-way communication so that the student may benefit from or even initiate dialogue; this distinguishes it from other uses of technology in education.

- The quasi-permanent absence of the learning group throughout the length of the learning process so that people are usually taught as individuals and not in groups, with the possibility of occasional meetings for both didactic and socialization purposes.

It is argued by most distance education researchers that distance education gives more liberty to learners and offers more options than traditional modes of education because learners can work at their own pace and in their own way. With the increasing availability of various educational technologies, information can be delivered at home or at the workplace. The learning process becomes increasingly under the control of students. Students can now determine when and where to study.

3.2 Learning from a distance

A major issue in distance education is that learners must be active participants in the learning process (Sherry 1996). "Human beings are at their best when they interact with the real world and draw lessons from bumps and bruises they get" (Simon 1994, In

Sherry 1996, 4). Simon lays the premise for effective distance education later used as a basis for the Iowa distance education model. Keegan (In Schlosser & Anderson 1994, 4) argues the "distance learning system must artificially recreate the teaching-learning interaction and re-integrate it back into the instructional process." The underlying rule in effective distance education systems is that the technology is a tool for learning. It serves as a medium for communicating information. The focus is on learners not on the technology itself, and it is not appropriate for all situations. Sometimes face-to-face instruction is simply invaluable and cannot be interchanged with another mode of delivery.

3.2.1 Distance student learning

Three major models of distance education exist: (1) distributed classroom; (2) independent learning; (3) open learning and class. The distributed classroom model is a classroom-based course more often on-campus which is transmitted to students at one or more locations simultaneously. Typically, on-campus students connect with off-campus students. The content and process of the instruction is determined by the instructor and the institution providing the course. In the independent learning model, students progress at their own pace. They study whenever and wherever they feel. Students receive at the beginning of the course the instructional material they need and what they are to do. An instructor is available to help and evaluate students' work. Usually, the instructor and students communicate via telephone, e-mail, regular mail, and computer conferencing.

The third model combines the first two. The open learning and class model necessitates instructional materials of various forms (e.g. print, video, CD-ROM) which permit students to learn at their own pace as well as in the context of some group meetings. These meetings can be done on-campus and/or with interactive telecommunications such as computer conferencing and teleconferencing. Table 3.0 is adapted from the three models of distance education of the Institute for Distance Education (IDE) of University of Maryland University College. It describes in details all three types of distance education.

Table 3.0 'Three Models of Distance Education'

	Distributed classroom	**Independent learning**	**Open learning and class**
Characteristics	•synchronous communication •time and location constraints •from point-to-point delivery to point-to-multipoint	•no class session •scattered interaction •time and place independent •students study independently	•periodic meetings between students and teachers •course material presented through print, computer disk, or video •time and place independent
Faculty role/ experience	•no significant change •familiarity with medium necessitates more planning for effective instruction	•shares control of learning with students to a great extent •familiarity with course content prior to instruction •faculty as facilitator	•shares control of learning with students to some extent •familiarity with course content and medium to maximize interactive sessions •faculty as facilitator
On-site students' Experience	•similar to traditional classroom •may be less tolerant to technological problems	•students do not attend class •flexible learning •students must be motivated and self-regulated learners	•few class sessions •periodic classes to structure work
Distant students' experience	•students tend to feel isolated •often form close interactions with on-campus students		
Technologies supporting class sessions	•2-way interactive video •1-way video 2-way audio •audio conferencing •audiographic conferencing	•none, since there are no classes	•2-way interactive video •1-way video 2-way audio •audio conferencing •audiographic conferencing
Technologies supporting out-of-class communication	•telephone •fax •mail •computer	•telephone •mail •voice-mail •computer	•telephone •computer •mail
Opportunities for Interaction	•all students do •on-campus and off-campus students can interact with instructor before, during and after class, pending on the medium	•specific time for interaction determined in the syllabus •detailed written comments on assignments •structure for interactive discussions available	•class sessions designed for interaction •individual out-of-class interaction when needed by mail, telephone, email

(IDE: Three Models of Distance Education 1997)

In distance learning, Morgan (1995) developed the idea of a 'deep approach' and a 'surface approach' to learning. Students' approaches to learning are defined by Morgan as the manner in which students tackle particular tasks. 'Approach' is viewed as context-specific. Ramsdem (1988, 19) has summarized the distinction between the deep and surface approach as follows:

Table 3.1 Morgan's Approaches to Learning

Approaches to learning	
Deep approach	**Surface approach**
Intention to understand	Intention to complete learning task requirements
Focus on what 'is signified' (e.g. the author's arguments)	Focus on the 'signs' (e.g. the text itself)
Relate and distinguish new ideas and previous knowledge	Focus on discrete elements
Relate concepts to everyday experience	Memorize information and procedures for assessment
Organize and structure content	Unreflectively associate concepts and facts
Internal emphasis: "A window through which aspects of reality become visible, and more intelligible."	Fail to distinguish principle from evidence, new information from old
	Treat learning task as an external imposition
	External emphasis: "Demands of assessment, knowledge cut off from everyday reality."

The strength of the deep/surface approach dichotomy, as Morgan (1995) writes, is that it illustrates a more sophisticated model of learning than the passive/active learning distinction. "The implication is that the 'deep' approach is not merely a cognitive (or metacognitive) technique but an aesthetic, connected to much wider cultural predisposition, a source of pleasure [which resembles the idea of personally meaningful learning] and power, a matter of social distinction, social solidarity and social

reproduction" (Harris 1994, 199). In fact, a deep approach is valued on cognitive grounds and an emotional dimension of feelings of satisfaction followed by a feeling of understanding (Morgan 1995). Taking the argument further using the works of Bourdieu the idea of 'cultural capital' wished for in post-compulsory education is highlighted. It points to the importance of raising understanding of what learning entails. To succeed, students need to adopt a deep approach to learning.

Biggs (1994) summarized issues important to enhance student learning: (1) positive motivational context; (2) high degree of learner activity; (3) interaction with others; and (4) a well-structured knowledge base. Those areas were not written for distance education environments, but Harris (1994) argues they directly translate because they refer to independent learning theories.

Motivation to learn in adults is often more intrinsic than extrinsic, when learners assume a sense of ownership about what and how they learn. Accordingly, it is imperative for distance learners to be active participants in their learning. Attention needs to be given to activities promoting reflection for students to construct their own meanings (Morgan 1995). Active learning is linked directly to interaction with others. Finally, to ensure time efficiency and effective learner support, the instructor must provide a well-structured knowledge base. An organized subject matter will maximize the interaction between the student and the instructor. Those issues are now examined below.

3.3 "I wanna see what you mean!" Adult learning

According to constructivist principles, individuals are shaped by the world they have experienced. Yarusso (1992) presented, in Performance and Instruction, a general assumption of constructivist evaluation. He writes: "[constructivist evaluation assumes] a unique goal or objective for each student based on the individual's internal construct of reality and the interaction of that construct with the learning event"(Yarusso 1992, 9). Individuals learn according to what they are, in the sense that their culture, selection criteria, values, feelings, which are among learner characteristics, determine the way they interact and construct new information. The physical and psychological environment of the learners, that is, their reality, defines the way they process information, consciously and unconsciously, as well as the way they perceive and make judgments in a context.

"Student-centered learning systems essentially define the students as the principle arbiters in making judgments as to what, when, and how learning will occur" (Hannafin 1992). The underlying assumption here is that adult learners possess the skills to make judgments about what they need to know, what they know, and how they can most effectively achieve their learning objectives.

3.3.1 Learning objectives

"Objectives are important in the planning of learning environments because they provide the means for identifying specific learning needs and instructional strategies" (Tennyson, Elmore & Snyder 1992). The authors define three types of learning

information to the learner, that is, a context which will be meaningful to the learner and to which the learner can apply prior knowledge is presented. The purpose of practice strategies is to "create an environment in which (a) the student learns to apply procedural knowledge to previously unencountered situations, while (b) the instructional system carefully monitors the student's performance so as to both prevent and correct possible misconceptions of procedural knowledge" (Tennyson, Elmore & Snyder 1992). Problems not seen before are presented to the learner.

In the 'problem-oriented strategies' category, learners are asked to solve problems in a specific situation as to improve the organization and accessibility of the new knowledge. In other words, learners need to be able to retrieve and apply appropriate knowledge. Learners use both declarative and procedural knowledge in a specific context. In order to do that, they need to analyze the problem, conceptualize the 'it,' define goals for coping with the problem, and propose a solution or decision (Tennyson, Elmore & Snyder 1992).

3.3.2 Collaborative learning in adult education

Increasingly, the university community relies on collaborative learning (i.e. sharing of knowledge) to provide better technological and learner-centered modes of education. An example may be the proliferation of conferences, and scholars visiting various universities to teach. Collaborative learning permits students to share and analyze information, discuss it, and work together creatively. Traditionally, the sharing of information was based on text and face-to-face meetings. Today, technological

objectives: verbal information, intellectual skills, and cognitive skills. They have related learning objectives to instructional prescriptions, and memory systems as follows:

Table 3.2 Learning objectives and instruction

Instructional Design Components	**Acquisition of Knowledge Base**		
Memory Systems	Declarative Knowledge	Procedural Knowledge	Contextual Knowledge
Learning Objectives	Verbal Information	Intellectual Skills	Cognitive Skills
Instructional Prescriptions	Expository Strategies	Practice Strategies	Problem-Oriented Strategies

Research in cognitive psychology has demonstrated that learners, to solve problems, possess 'contextual knowledge,' that is, a memory system where cultural aspects of information are associated to new information. In other words, individuals learn by relating new information to prior knowledge and its context. Learning is acquired within meaningful situations instead of memorizing meaningless, isolated, bits of information. But, research in instructional design theory tends to illustrate an emphasis on developing declarative and procedural knowledge, and with little attention to contextual knowledge (Tennyson, Elmore & Snyder 1992). Declarative knowledge fulfills the verbal information learning objective. It is the "what about the information?" (memorization of isolated facts). Procedural knowledge is an intellectual skill necessary to explain how to use the information memorized, and contextual knowledge is the why, when, and where to use the information. As mentioned before, meaningful information is used for problem-solving, where the learner is confronted to a new situation.

Expository strategies are to provide an "environment for learning of declarative knowledge" (Tennyson, Elmore & Snyder 1992). The environment provides the

advancements allow a growing number of people to communicate more effectively (Minoli 1996). In fact, collaboration is a critical component of the university environment and has contributed to many recent academic discoveries (Noam 1995).

Knowles (1970, 1984) differentiated between characteristics of adolescent and adult education with the concepts of pedagogy and andragogy. The assumptions made were assembled in the table taken from Kember (1995, 14), shown in Table 3.2[13].

Table 3.3 Knowles' (1970, 1984, In Kember 1995, 14) differentiation between adult and adolescent education

	Pedagogy	**Andragogy**
1. The need to know	The teacher defines the course content.	Adults expect to understand the relevance of a course to their needs.
2. The learner's self-concept	Student seen as dependent, needing direction from teacher.	Adult is a mature, responsible person capable of self-direction.
3. The role of experience	Any experiences of the students are not seen as valuable.	The experience of adults is a rich and important learning resource.
4. Readiness to learn	The teacher decides what will be learned and when.	Allows the learner to decide what is to de learned and when.
5. Orientation to learning	Learning is seen as acquiring subject-matter content.	Learning is seen as necessary for performing tasks in solving problems in daily life.
6. Motivation	External motivations are assumed.	Intrinsic motivation has primacy over extrinsic.

Burge and Howard (1988, 2) combine Knowles' principles of adult learning and the principles of learner-centeredness and provide the following list of characteristics which they claim to be typical of the adult learner:

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[13]This table provides a convenient starting point to contrast between adult and adolescent education. The concept of andragogy was much criticized, but taken as a philosophical construct to prescribe good practice in adult education, Brookfield (1986, 9) defines it as the "single most popular idea in the education and training of adults". Kember (1995) also mentions the narrow definition of pedagogy, as the teaching of adolescents and not the science of teaching generally. Knowles' definition assumes a teacher-centered environment, which contradicts the shift toward strong student-centered learning techniques.

- The learner has full responsibility for her own learning;
- The subject matter has relevance and meaning to the learner;
- Involvement and participation are necessary for learning;
- The relationship between learners shows helping styles and learner self-responsibility;
- The teacher is a facilitator and resource person;
- The learner sees himself differently as a result of the learning experience;
- The learner experiences confluence.

Students need to know what is to be expected of them in a distance learning environment. Prospective students need to know that they have to possess certain skills before entering a distance education course, if they are to succeed. For example, they require self-discipline, self-motivation, the ability to work independently and they need to possess an understanding of what it is to interact in a distance course (Hardy & Boaz 1996).

Learning styles differ among learners. Students might have various degrees of autonomy and self-directness in their learning process. "Adult learners perceive themselves as self-directed human beings and define themselves in terms of their own personal achievements and experiences" (Mason & Kayes 1990). The shift from teacher-centered to learner-centered education, however, is irrelevant if the learner is not able to make choices about learning requirements and work independently. Consequently, Hannafin (1992) argues why in this type of environment students are to be provided with the instructional tools and aids to elaborate and improve understanding and skills.

Consequently, regardless of the degree of interaction with peers, the geographical location, cultural differences, the learners must be active participants in their learning. Weinstein (1996) developed a theory called 'strategic learning.' People have access to an important amount of information but do not necessarily know what to do with it or how to retrieve it and evaluate it (Erhmann 1995; Noam 1995; Green & Gilbert 1995).

Threfore, students "need to learn how to acquire, integrate, and use new knowledge for higher order reasoning tasks and how to transfer it to new task demands and context" (Weinstein 1996). The author suggests five basic requirements that are self-explanatory: (1) know thy self, (2) knowledge about different types of academic tasks, (3) knowledge about strategies and methods for acquiring, integrating, thinking about, and using new knowledge, (4) awareness of prior content knowledge, (5) knowledge of present, and future context in which the new information could be useful (Weinstein 1996). These five categories are considered by the author to be essential to attain learning goals, but motivation also plays an important role in being a strategic learner. The learners need to be intrinsically motivated (Kinzie, 1990; Stelzer & Vogelzangs 1996). Students engage in the resolution of problems that are meaningful to them and which require effort and skills. In this sense, the material proposed should not be too easy nor too overwhelming (Certificate in Adult and Continuing Education, ED-B 591 1997). A way of doing this would be to write down what your have done or learned in the past, what you would like to do, and how you think you can get there. Basically, the responsibility for learning rests on the learner.

3.3.3 Concepts of self

Self-regulation requires that students are active and engaged in their learning process. They must be active participants and take control in "(1) receiving, selecting information; (2) relating this new information to prior knowledge; and (3) organizing, and assessing new knowledge" (Kinzie 1990). Exercising learner control over instruction is

considered a valuable educational experience that provides learners with appropriate tools to manage their own learning.

Jacobsen and Thompson (In Kinzie 1990, 18) suggest four steps to be taken by adult learners to self-regulate their learning process: "(1) adopt rules for making instructional decisions [rationalize what you know], (2) develop a rationale for the use of specific instructional procedures [on the basis of (1), how can you get from A to B?], (3) generalize to new instructional situations [if you ride a bike to the grocery store, can you ride it to the corner store?], and (4) adapt strategies to new learning needs [problem-solving]." But these four steps are not sufficient for self-regulation of learning. Kinzie argues that learners' attitudes toward learning play a fundamental role in the degree to which higher levels of cognitive engagement develop (Brophy 1983). It is therefore of primary importance that students be active learners.

For students to be engaged and active in their learning process, they need to be intrinsically motivated to learn. Students must want to learn. Researchers believe competence/self-efficacy, perception of personal control, perception of relevance, and stimulation of curiosity are related to motivation (Keller 1983; Lepper 1985; Malone 1981). Motivation was reported to be a ground for exploration and 'play behavior' (try-outs) (White 1959). That is, learners need to be challenged by an objective but not overwhelmed by it. It is important they know they can succeed but nonetheless have doubt about how to achieve that success. Individuals search for situations where they feel competent and effective. Kinzie (1990) reports that feelings of self-efficacy encourage motivation.

Personal control is related to self-efficacy in the sense that personal control over a situation favors competence/self-efficacy, and competence/self-efficacy encourages the learner to take control of the situation. Another factor in motivation is relevance. If the information delivered to the learner is meaningful and can be related to past experiences, the instruction will be motivating (Keller 1983). Stimulation of curiosity is the last requirement for intrinsic motivation proposed by Kinzie (1990). Kinzie defines curiosity as a challenge to learners' understanding, cognitive or physical, as it helps them to change their knowledge structure, doubts, questions to reach a new level of knowledge. In this sense curiosity stimulation and satisfaction of reaching a new level. These can be elements of motivation (Kinzie 1990).

3.3.4 Interaction

Interaction is another important issue pertaining to distance learning. The distinction between interaction and interactivity needs to be clarified, as both terms are often wrongfully used interchangeably. Wagner (1994, In Wagner 1997, 20) defines interaction as "reciprocal events requiring two objects and two actions." Interactions, he adds, are supposed to occur when objects and events mutually influence each other. It concerns people's behaviors between one another. Interactivity on the other hand applies to technological capabilities of communications systems in real time, particularly in distance learning endeavors, and not people. The issue of interaction is fundamental to the study of distance learning, and a clear understanding of the terms is essential to offer a description of this construct.

Moore (1989) offered a schema that attempts to measure interaction and in which he describes three types of interactions in a learning environment: (1) interactions that occur between the learner and the instructor; (2) interactions that occur among learners; and (3) interactions that take place between learners and the content they are trying to master (In Wagner 1997, 21). These have provided a sense of direction for the working of distance learning programs. Furthermore, the schema implies "purpose, intent, and/or intended outcome of an interaction by virtue of indicating *who* or *what* is to be involved in a transaction" (Wagner 1997, 21). The problem with this schema is that Moore does not describe specific outcomes. Instead, he defines interaction agents, that is, he describes with whom (or what) interactions will occur.

Last, McCombs (1992, 25) made a list of the types of interactions to be considered for effective learning:

- Interaction to increase participation;
- Interaction to develop communication;
- Interaction to receive feedback;
- Interaction to enhance elaboration and retention;
- Interaction to support learner control/self-regulation;
- Interaction to increase motivation;
- Interaction for negotiation of understanding;
- Interaction for team building;
- Interaction for discovery;
- Interaction for exploration;
- Interaction for clarification of understanding;
- Interaction for closure.

These characteristics are considered to be benchmarks of a quality learning experience. They provide a conceptual framework for building distance learning programs but do not explain which order of importance to give them and how often to use them. The first rule

is to examine closely the goals and objectives before effectively designing an interactive learning experience.

3.4 Distance teaching

Cyrs (1997) divides the process of distance teaching into four categories. The first one is 'course planning and organization.' This competency targets how distance education teaching differs from a classroom setting, and how the capabilities, advantages, and disadvantages of the delivery system affects course planning. This area generally deals with the basics of course design strategies such as interaction, effective use of material and new technologies, learning theories, instructional development and systems theory (Cyrs 1997).

The second area of concern is 'verbal and non-verbal presentation skills.' It is essential for instructors to construct and organize presentations appropriately to project and maintain enthusiasm. It is important here to focus the students' attention. Finally, the instructor needs to know how to manage discussions among people in various locations.

The third one is 'questioning strategies.' Instructors need to start from the premise of interaction and develop sets of questions of various intellectual levels and instructional purposes and navigate among those. For questioning periods, ground rules to ask and answer questions as well as a system to help in interventions should be established. Also the instructor should be aware of how to encourage students to ask questions and provide positive feedback verbally and non-verbally at specific moments.

Last is 'subject matter expertise.' Also, 'involving students and coordinating their activities at field sites' is an area of competence. "As colleges and universities become increasingly market-driven, they are targeting students not on the basis of geographical proximity but on the basis of interest in programs" (Minoli 1996, 7-8). When distance learning is considered, it suggests a broader scope of learners. An institution promoting distance education attempts to reach an increased amount of learners, which are not local. The issue in distance education is not on the effectiveness of technology in providing quality education, but on student isolation, academic support services and the viability of a program (Johnstone & Krauth 1996).

3.5 Summary

This summary reveals the main points that result from the literature review on distance learning and adult learning. As a reminder, these questions are in a point form to help readers when they interpret the results of the comparison between distance learning literature and music performance literature in table 5.0.

• Society-centered. Market-oriented instruction for immediate social and/or economic fulfillment, although the type of courses offered are changing.

• Learner-centered/specific
  active participants;
  learning styles;
  learner characteristics;
  learner responsibility of learning;
  learner discusses authority of instructor.

• Teacher as facilitator
  well-structured knowledge base;
  clear expectations;

subject-matter expertise;
teacher-training.

- Instruction
  theoretical framework for necessary instructional planning;
  specific objectives;
  high possibility of interaction;
  collaboration during instruction;
  relevance to students;
  horizontal hierarchy based on respect;
  flexibility, adaptability, creativity.
- Distance education literature can be considered a hybrid of classicism and pragmatism as an ideal-typical view of effective distance education and problem-solving skills with a desire to meet today's societal constraints.

Chapter Four: Music instrumental teaching at a tertiary level

> Applied music instruction has long played a dominant role in the education of the musician and it unquestionably remains a central component of college and university curricula. Despite its pervasive practice, theories of applied teaching have often been based primarily on first-hand experience, intuition, and teaching methods informally passed from one teacher-student generation to the next. Although these sources of information are of value, they are nevertheless highly subjective and contribute little to generalizable theories of applied music instruction (Schmidt 1989, 110).

4.1 Research background

Scant research (Sloboda 1982, 1985, 1994; Hallam 1992, 1995; Persson 1993, 1994, 1996a, 1996b) has focused on the musicians' approach to learning, and the few existing studies deal with professional musicians or children. Miklaszewski (1989) and Gruson (1988) studied the learning approach of piano students. Both studies were conducted in a rehearsal context and not during instruction. Hallam's (1992, 1995) studies tried to "provide a framework for analyzing research into the learning and interpretation of music" (Hallam 1995, 112) among professional musicians. Because the target population of those studies is different than the target population of this thesis, those studies were not included in this review. Schmidt (1992) reported on the "instrumentation to measure applied teaching behavior and/or effectiveness" developed by Abeles (1975), Gipson (1978), and Hepler (1986). These measuring instruments deal with teacher evaluation and 'student-teacher behavior,' and not specifically with instructional methods of teachers and learner characteristics. Schmidt (1992) also concluded that these measuring tools need to undergo further validation and reliability research.

Swanwick and Tillman (1986), Serafine (1988), Gardner (1973), Hargreaves and Galron (1992) are part of a small group of scholars who have developed theoretical

frameworks for future research in music learning in children. They do not, however, address learning and performance in adults.

4.1.1 Aural tradition

An accomplished musician or performer is traditionally called a *maestro*. A teaching maestro may master performing instruments but may know very little about the learning process and the dynamics of an effective teacher-student relationship. Unless teachers specifically studied principles of teaching and learning, they will entirely rely on common sense teaching[14].

Teachers of one-on-one instruction are generally not trained in the basic teaching and learning principles. In fact, those teachers are mostly the product of a long-standing oral tradition where "personal experience and historical anecdotes form the basis of contemporary common practice. Performance expertise is passed from one generation of performers to the next through the lineage of personal experience and the applied lesson" (Kennell 1992, 5).

Consequently, there is no theoretical framework that can be identified which supports applied studio instruction. "Applied music teaching tends to rest largely on the basis of self-devised strategies, commonsense and tradition. In fact, identifying with the source of a certain tradition sometimes decides what may be regarded as a good-quality performance" (Kingsbury 1988, In Persson 1996a). Thus, a brilliant performer does not make a professional musician a brilliant teacher (Persson 1993, 1994, 1996b; Elkin 1960).

"Shaughnessy and Manz (1991), for example, claim that 'true creatives' tend to shun traditional and established training programs, and both Rovics (1984) and Gelber

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[14]Teaching that relies not on empirically derived models and knowledge but rather on tradition and lore is defined by Persson (1996a, 1996b) as common sense teaching.

(1988) provide accounts for over-worked and emotionally distressed performance students as a result of a conservatoire environment" (Persson 1996a, 26). Excellence requirements and standards for instrumental teachers do not require them to have knowledge of basic teaching and learning principles. Teachers may end up mistreating their students, and students see this treatment as a necessary condition for success (Persson 1996b).

While some studies examined classroom instruction, the empirical field of research of the teaching and learning of performance in a studio setting is very limited. Three case studies dealing with music performance teaching were found. They serve as the core element in this part of the literature review. These case studies allow the identification of conditions deemed necessary for effective instrumental teaching. The literature on modeling strategies was also examined. Although, much of the research on modeling is generally done on children, a few studies dealt with university students.

4.2 Conditions for an effective instrumental teacher

Elkin (1960) proposes four skills to be possessed by instrumental teachers:

> (i) A good general education, in the course of which powers of application, concentration and capacity for work have been developed; (ii) A natural, sensitive response to beauty in line, color and, particularly in sound--prose, poetry and music; (iii) A desire and a determination to secure (*a*) a high degree of mastery, technical and artistic, on a musical instrument; (*b*) the solid basis of musicianship which alone can secure the achievement of (*a*); (iv) An ability to understand others, young and old, and to appreciate their point of view (Elkin 1960, 165).

Bruhn (1990, 14) also describes what he believes are conditions of effective music performance teaching at a tertiary level:

> 1. That the teacher is genuinely concerned about understanding not only a composition as a whole, but each and every detail in any piece being taught.
> 2. That the teacher knows each pupil well enough to choose only compositions which can be mastered spiritually, emotionally and technically.

3. That in teaching a particular piece the teacher is guided by the goal of transmitting as much as possible of this understanding to each pupil.

Although these conditions determine what makes an effective instrumental teacher, no reference is made in such studies to knowledge of teaching and learning principles. The known and accepted approach to teaching, as mentioned earlier is common sense teaching or aural (oral) tradition. Master teachers teach the way they were taught, and most have no teaching background. They entered the world of music to become performers, not teachers.

Manturzewska (1990, In Persson 1996b, 34) argues "[i]t is common for eminent performers at a certain stage in their career, to withdraw from the strains of a vagrant concert life and turn to teaching and raise future generations of musicians." More than 99% of performing musicians, Bruhn (1990) argues, spent or will spend an important part of their professional life teaching. "People who have spent their student days with the explicit aim of a concert career will find themselves responsible for students who, for a number of years, might rely primarily if not exclusively on their judgment" (Bruhn 1990, 13). Bruhn roughly estimates at over 50%, the proportion of teachers in the western countries who originally did not consider teaching as a career path.

What these teachers lack, Bruhn (1990, 14) separates into two categories: (1) lack of consciousness and knowledge of teaching and learning techniques both generally and in music education; and (2) consciousness and knowledge about how to teach interpretation details. Again, those teachers teach on the basis of what their teachers did, how they were asked to play a certain piece, "and find an easy solution in recapitulating those truths inherited as they are through many generations" (p. 14). Bruhn is supported by Elkin (1960) who likewise argues that teachers must master the instrument taught. He does not, however, discuss teaching and learning principles.

4.3 Case studies

This next part of the discussion looks at how music performers turned to teaching with no formal training teach and how students react to such teaching. Kingsbury (1988, 39) states clearly: "teachers in the conservatory have highly varied and individualized approaches to the teaching of music." Three case studies specifically related to the topic of music performance instruction at a tertiary level were found. A case study should not be generalized but patterns definitely translate from one case to another, and some useful findings pertinent to music performance teaching can be derived from these studies.

4.3.1 Logistics

The first case study is by Persson (1996a) working in the music department of a British university and focuses on Mrs. White, a 49-year old concert pianist with no formal teacher training and nine of her students. The student participants were volunteers who had studied with Mrs. White for over a year. Observations were made following Abeles' model (1975) of "Applied Faculty Student Evaluation Scale" (In Schmidt 1992)[15]. The second case study was also done by Persson (1996b) who observed Professor Goldberg, 52 years of age, male concert organist and six of his students. Goldberg also teaches in a "highly regarded music department of a university in Great Britain." The university was not named. The third case study was conducted by Kingsbury in 1988 in an English conservatory. The teacher observed is Goldmann, and the study focused on the social organization of the master's teaching.

4.3.2 Teacher dominance

In Persson's first study (1996a) the students' main complaint was that Mrs. White often "took over" during the lessons. That is, she decided what students would play and

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[15]The model of Abeles (1975) is replicated in Appendix A.

how they would interpret the piece. Each of the participants were asked to estimate their degree of initiative or active participation in their learning as opposed to teacher dominance. The following results were obtained:

Table 4.0 Degree of Dominance During Instruction (Persson 1996a, 30)

Participants	**Mrs. White**	**Student**
Eric	50%	50%
Stewart	60%	40%
Jane	70%	30%
Helen	65%	35%
Anthony	65%	35%
Jeanette	100%	0%
Vanessa	50%	50%
Mary	50%	50%
Mrs. White	50%	50%
Student Mean	64%	36%

The data indicate that Mrs. White was perceived by students to control 64% of the instruction. Persson (1996a) believes that his observations of each student's lessons with Mrs. White in fact revealed even more teacher dominance.

Similar results were obtained in the study of Goldberg's teaching style. Goldberg also "took over" the instruction of the students "on the more or less tacit understanding that they would comply to his authority. Little or nothing would be left for the students to decide for themselves" (Persson 1996b, 38). "He never gave his students the opportunity to make their own unique skill in artistic problem solving..." (Persson 1996b, 43). The students were to comply with the master's decisions as to what they would study and how, and they perceived this situation as a necessity for them to become accomplished musicians. "After all, for the most part, applied instruction seems successful, students usually do get better, and many believe if a student does not seem to improve it is probably because 'they don't have sufficient talent,' or 'maybe they just aren't motivated' (they don't practice enough)" (Abeles, Goffi & Levasseur 1992, 18).

In Kingsbury's case study, Goldmann said the composition was of paramount authority in his lessons. But what Kingsbury observed was that Goldmann was "teaching by telling the students directly how to feel the piece, how to feel while playing particular passages. This was a frequently used device for the teacher" (Kingsbury 1988, 95-96). The authority remained in the hands of the teacher. Observations illustrated that Goldmann arbitrarily decided what he believed was the original intent of the composer and an 'authentic edition' of a piece.

Hepler (1986, In Kennell 1992) looked at teacher-student interaction in the applied studio and concluded that during lessons, students play and teachers talk. In a similar study, Rosenthal (1984, In Kennell 1992, 6-7) argues "the teacher's role was to decide the proportion of verbal explanation and performance demonstration in each intervention. In lessons, the teacher could verbally describe the music for the student, demonstrate the music, or combine these strategies." Rosenthal (among others) argued that modeling is the most effective instructional strategy, while Hepler concluded that in 54% of the lessons, teachers talk and 14% of the time, they use modeling strategies (Kennell 1992). Although those studies were done with children, the two instructional strategies are used by instrumental teacher at a university level.

In fact, Hepler (1986) replicated his student-teacher behavior study with university level students and concluded that "continuous teacher behavior (i.e. teacher behavior following teacher behavior) was the most frequently observed of these categories[16]" (Schmidt 1992, 34). In other words, teachers dominated the instruction, they had control over their teaching strategies and how students should learn, notwithstanding learner characteristics; and students complied.

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[16]The categories of student-teacher behavior reported by Schmidt (1992, 34) are: (a) teacher behavior following teacher behavior; (b) student behavior following student behavior; (c) student behavior following teacher behavior; (d) teacher behavior following student behavior.

4.3.3 Fixed teaching strategies

In her teaching, Mrs. White used a lot of imagery. 'Metaphor' (or imagery) is employed to suggest the affective qualities of music (Davidson & Scripp 1992). It is both used for expressive and technical purposes. "[T]he metaphor creates an affective state within which the performance can return to the model for further insight" (Davidson & Scripp 1992, 407). Metaphors depend on personal experience, and they can be used as a catalyst to stimulate insight and exploration, as well as to provide a sort of feedback. But Persson (1995a) observed that imagery seemed to confuse students. Mrs. White was said to have a vivid imagination, but not all students could follow what she was trying to express with the imagery. "In spite of this she has little patience with students who cannot conjure up the same imaginative world instantly" (Persson 1996a, 29).

Impatience is not specific to Mrs. White. The teachers in the other two case studies were also reported to be victims of their temper. Madsen and Madsen (1983, In Duke 1991) note that the majority of teachers want a positive learning environment, but many of these still give mostly negative feedback. "A possible explanation for this seeming contradiction between intentions and behavior may be that teachers' verbalizations are determined primarily by their *reactions* to students..." (Duke 1991, 2). Duke further argues that the teacher is reacting to a negative situation by 'losing control' [sic] and acting on impulse, that is, that teacher's behavior is not controlled by an *a priori* decision.

In fact, Madsen and Duke (1985) and Persson (1996a, 1996b) observed that positive feedback is often considered less sincere than negative feedback and students 'put up with it' because they mostly see the abuse as a means to an end, a bridge they have to cross. Duke (1991) argues the reason that approval feedback is perceived as insincere might be due to the difficulty teachers have in providing highly specific tasks and directions to students. If tasks were precise, the appropriate behavior would be easier

for students to identify and achieve. Therefore, the perception of feedback would be different.

Furthermore, when asked what were Mrs. White's strengths and weaknesses, all the students but one pointed to her "serious lack of technical assistance and of progressive planning in this respect" (Persson 1996a, 29). Even though students admired her playing, they were critical of the way she taught. "Mrs. White is very good for anyone who immediately can play what she asks. But if you are a slow learner then you will be in trouble!" a former student argued. Another said:

> She has no logic. She is wonderful with interpretation. But there is no plan, no structure to her teaching. I don't feel that I have learnt anything of that which I felt I needed to learn. Both I and Stewart [participants in the study] have talked many times about getting another teacher in the department; one which is more orderly and knows where it is all going. (Persson 1996a, 28)

The same was true for Goldberg. He was also accused of lacking flexibility in his teaching. Observations illustrated that students' ideas were not considered worthy. "Goldberg did indeed listen to suggestions, but then immediately canceled them by appealing to what is 'right,' 'wrong,' or 'better.'" (Persson 1996b, 41).

In all three cases, a commonsense approach to teaching does not appear to be an effective approach to teaching. "Mrs. White, replete with good intentions often fell short in accomplishing what she set out to do because of an unfamiliarity with relatively simple psychological principles of learning and teaching" (Persson 1996a, 34). As for Goldberg, despite what the observer saw as very dominant and authoritarian behavior on his part, students did not feel he was preventing their initiative, but that his 'eccentric' attitude was a means to an end. Persson (1996b, 41) writes:

> During my stay, I did not once hear any student's suggestion taken seriously [...] The students were seldom allowed to play more than a few bars during lessons before a discussion or 'a better way of doing it' was introduced. [...] Interruptions were construed as necessary in order to learn but also negative because--at least according

to Kay [one of the participants] they often prevented her from being able to 'get into the music.'

In Goldmann's case, observations expressed mostly a precise hierarchy between the teacher and his students, similar to a master and his disciple. To Goldmann, students were inferior, stating a 'social inequality' that seem to occur also during instruction with Mrs. White and Goldberg. Goldmann was said to believe "that (1) their [students] skills in performance were clearly below acceptable standards (this confirming the social hierarchy), and at the same time that (2) a hypothetical audience would in all likelihood find little of 'meaning' in such a performance" (Kingsbury 1988, 105-106).

4.4 Modeling[17]

One area of music education not addressed in the three case studies is modeling. In music performance teaching, greater emphasis is placed on non-verbal modes of communication than in any other discipline (Baxter & Stauffer 1986). Modeling is a type of cognitive tool used in music education with metaphors[18]. Modeling places the focus on the instructor which Davidson and Scripp (1992) describe as 'production-in-action.' The instructor plays a piece and, by trying to imitate what the instructor played, students work at interpreting what they heard.

Sang (1982) studied three observable teaching skills (modeling skills, discrimination skills, and diagnostic skills) in a university instrumental music methods course, as a theoretical model of instructional effectiveness. He found that all three teaching skills contributed to instructional effectiveness, but that "modeling skills was [sic] identified as the greatest single contribution to variance in instructional

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[17]Modeling instruction is the alternations of teacher demonstrations and student imitations (Dickey 1992). "This technique is used to demonstrate correct and incorrect rhythm patterns, pitches, styles, articulation, and other elements of musical performance" (Dickey 1992, 28).

[18]I mentioned metaphors earlier in the case of Mrs. White. Metaphors (verbal communication) and modeling (non-verbal communication) are the two instructional strategies used the most in music education, and experiments done by Sang (1982, 1985) in particular show evidence of modeling being the most effective strategy.

effectiveness" (Dickey 1992, 30). This means that the study reveals the use of modeling strategies as the most effective instructional strategy.

Another study designed by Sang (1982) and carried out by Dickey (1991) reports that 36.6% of instructional time was spent on verbal communication while 21.8% of the time is used for modeling. Dickey (1991) argued that this study suggests musical skills and sensitivities can be developed and improved through training and practice. "Students can be led through demonstration, imitation, association, and generalization to make more and more subtle, complex, and distinct musical discriminations" (Dickey 1992, 37).

Sang (1982, 1986) argues that modeling is the most effective mode of delivery of instruction in music performance. Modeling is fundamental to performance teaching. Baxter and Stauffer (1986, 52) agree: "Teachers who have stronger modeling skills *and* apply those skills in teaching are more likely to produce students who perform better than teachers who do not." Furthermore, modeling can be used for reflection or personal feedback, that is, students can evaluate their own performance through what they understand of the model presented by the teacher. Consequently, students will work at achieving the model by controlling what they understand and then go beyond. Modeling works as a comparative tool, a stepping-stone to create different interpretations, and as a way to develop concepts applicable in various situations.

4.5 Conclusion

Small (1987) argues today's symphony orchestra is product-oriented, and Persson (1996b) argues the approach to teaching of the teachers observed is a representation of that aim. The criterion for excellence to become a teacher is a successful career as a performing musician. 'Proper' artistic behavior is often imposed on students of institutions of formal training instead of encouraging different ways of knowing and learning styles, in an environment which promotes uniqueness (Persson 1996a, 1996b).

Renshaw (1986, In Persson 1996b, 44) argues similarly: "creative energy, rhythmic vibrancy, aural acuity, musical responsiveness and the uplifting joy of making and sharing music have become deadened as students continue to be inducted into a museum culture which has lost touch with its musical roots." In the applied studio instruction, and hermetic definition of the roles and power structure is created. Students *have* to conform (Persson 1993).

But this inequality is caused both by teachers and students:

> The tentative findings suggest that inherent in a context of Western art music are strong expectations about how a master performance teacher should behave; this causes students to reconstrue harsh and insensitive treatment as something positive and necessary. The maestro's role appears product oriented rather than person oriented; suggesting that students lacking in self-assurance and independence may fare badly under such tutelage (Persson 1996b, 33).

This suggests that teachers act as 'dictators,' but students willingly submit. The organizational authority is defined in terms of masters educating their disciples on the secrets of professional musicianship. Light shines on master-teachers, not on the progress and hard work of students. For example, students are named at recitals as "student of John Doe" (Kingsbury 1988, 44). Instead of promoting their own individuality and creativity, students are left to bask into someone else's glory. Kingsbury (1988) believes the student-teacher interaction "recapitulates the structural principles of political patronage" of the master-disciple relationship and therefore conflicts with the principles and workings of a bureaucratic administrative structure" (Kingsbury 1988, 37).

Musicians have great expectations of the studio instruction, but it is not understood exactly what happens behind closed doors. It is not known how performers are created in a studio environment. Music teaching and learning has not yet focused its attention on the study of the private music lesson.

4.6 Summary

The following points represent the main ideas revealed by the literature on music performance. These points are transposed to table 5.0 to be compared with the results of the literature review on distance learning.

• Subject-centered. Product-oriented for the continuity and promulgation of a musical tradition.

• Teacher-centered
  passive participants;
  little or no knowledge of teaching and learning principles;
  not concerned with student learning;
  compliance with the authority of the maestro.

• Teacher as a 'sage on a stage'
  'ill-structured' knowledge base, based on tradition;
  clear expectations;
  subject matter expertise;
  no teacher-training.

• Instruction
  no theoretical framework, shown in lack of planning;
  commonsense teaching;
  unclear objectives;
  low-possibility of interaction;
  no collaboration (discussion of information);
  relevance to teacher and tradition;
  vertical hierarchy, based on teacher dominance;
  fixed teaching strategies.

• Encyclopaedism. Culture/tradition-centered knowledge

Chapter Five: Data Analysis

5.1 The use of technology in distance education

With the advent of two-way interactive telecommunications technologies the nature of distance education is changing. Today, computer-based communication is extensively exploited. E-mail, bulletin boards, and Internet are accessed by a wider audience. Audio conferencing, one or two-way video and two-way audio video conferencing are just a few of the communication tools adopted by distance educators (Sherry 1996).

The advantage of teleconferencing is that it provides live, face-to-face, audio and visual communication, artificially recreating face-to-face, student-teacher interaction. Teleconferencing may seem complex and difficult to manage at first glance, but standardization of equipment and technological advances have rendered teleconferencing more easily accessible and economical.

The data analysis is divided into Holmes' first five categories of comparison. Each criterion identified in the two literature reviews and summarized at the end of chapters three and four were put side by side for comparison under one of the five headings. In Table 5.0, the data are divided into the categories of aims, administration, structure and organization, curricula, teacher education. The last category, finance, determines the level of comparability of music performance instruction and distance learning.

5.2 Aims

Holmes (1981, In Lepherd 1992) identified three sub-classifications of aims: learner-centered goals of the educational institution, society-centered, and subject-centered. As a comparison, what are the aims implied in the literature of

Table 5.0 Results of the Comparison

Holmes' Six Categories	Distance Education	Music Performance Instruction
Aims	• Society-centered. Market-oriented instruction for immediate social and/or economic fulfillment, although the type of courses offered are changing.	• Subject-centered. Product-oriented instruction for the continuity and promulgation from a musical tradition.
Implementation	• **Learner-centered/specific** 1. active participants 2. learning styles 3. learner characteristics 4. learner responsibility 5. learner discusses authority of instructor	• **Teacher-centered** 1. passive participants 2. little or no knowledge of teaching and learning principles 3. not concerned with student learning 4. compliance with the authority of the maestro
Structure & Organization	• **Instruction** 1. theoretical framework for necessary instructional planning 2. specific objectives 3. high possibility of interaction 4. collaboration 5. relevance to students 6. horizontal hierarchy based on respect 7. flexibility, adaptability, creativity	• **Instruction** 1. no theoretical framework, shown in lack of planning. 2. commonsense teaching 3. unclear objectives 4. low-possibility of interaction 5. no collaboration (discussion of information) 6. relevance to teacher and tradition 7. vertical hierarchy, based on teacher dominance 8. fixed teaching strategies
Curricula	• A hybrid of **classicism and pragmatism** as an ideal-typical view of effective distance education and problem-solving skills with a desire to meet today's societal constraints.	• **Encyclopaedism**. culture/tradition-centered knowledge
Teacher Education	• **Teacher as facilitator** 1. well-structured knowledge base 2. clear expectations 3. subject-matter expertise 4. teacher-training	• **Teacher as a 'sage on a stage'** 1. 'ill-structured' knowledge base, based on oral tradition 2. clear expectations 3. subject-matter expertise 4. no teacher-training
Finance	**The ideal-typical distance learning environment does not propose conditions comparable to a one-on-one instruction with a maestro for an effective alternate mode of learning.**	

distance learning and what are those of music performance instruction at a tertiary level?

The literature reviews illustrate that distance education is society-centered or market-oriented, which is the term used in the literature. Most courses provided via telecommunications are driven towards answering to the needs economics and society have. On the other hand, the literature illustrates that music performance instruction is knowledge-centered. That is, the instruction attends to the promotion of a musical tradition and the creation of a product (i.e. a professional musician) that will carry out that tradition to future musicians.

The 1995 European Union Commission on Open and Distance Learning advises that, to date, many institutions that offer open and distance learning, like in the European Union, are market driven and consumer/learner driven, and cater specifically to the needs of the proximate environment. In a large part, these institutions are committed to meeting the education and training needs of industry and offer courses directed toward the need of professional practitioners and other vocational workers (European Union Commission 1995). In other words, most distance education instruction does not aim at providing education for the personal fulfillment of learners but to prepare them to become productive on the market.

In a way, product- and market-oriented aims are similar. That is, distance education creates a usable work force, and music performance instruction carries forth an oral tradition. Both aim at maintaining a specific culture: the former an economic culture and the latter a musical culture. But they differ in that distance education wants to break the status quo and provide the means of life long learning, while music performance instruction preserves the status quo in its closed system of instruction.

5.3 Implementation

The implementation category helps determine the comparability of music performance instruction and distance education. How are aims met in distance learning literature? How are aims met in music performance instruction? Do they have opposing or similar views of teaching and learning?

> Willis (1993) describes the strategies which are effective in distance learning: namely, developing appropriate methods of feedback and reinforcement, optimizing content and pace, adapting to different student learning styles, using case studies and examples which are relevant to the target audience, being concise, supplementing courseware with print information, and personalizing instruction (Sherry 1996, 7).

In this respect, the two literatures are remarkably different. The data on distance education illustrate an emphasis on students and their characteristics. Learning styles and the active participation of learners in the instruction are fundamentals of an effective distance learning environment. In fact, instructional designers begin by emphasizing empirical knowledge: objects, events, and practices that mirror the everyday environment of the learner. "Then, with firm theoretical grounding, they develop a presentation which enables learners to construct appropriate new knowledge by interaction with the instruction" (Sherry 1996). The point is that even if technology is an important component of distance and open learning, the focus must be on the needs of the students, what they know, and want to know, and what makes their reality construct different. Therefore, the students as a person, as well as their interaction with and perception of the environment, are at the centre of the learning environment.

Moreover, for the first time, Connick (1997) argues, educational consumers have to participate in determining what they study, where and from whom, and these choices continue to grow. In the near future, it is believed that "[p]otential students will shop for institutions that provide the most efficient and most student-centered services, whenever the student needs then, with the highest quality and the lowest cost" (Connick 1997, 9).

Students pay for a service provided by an institution of higher education. They have specific needs and they often will not want to comply with the authority of a master, but prefer to discuss and negotiate how they will learn. Increasingly, university students see themselves in positions of equality with instructors, where the only difference between the learner and teacher is that the latter possesses some information of interest to the learner, which the learner wishes to learn.

On the other hand, studies of music performance illustrate that instruction is primarily teacher-centered and that few music teachers possess knowledge of teaching and learning principles. In fact, Persson wrote that music teachers are not generally concerned with education. These teachers are, however, concerned with making music. Schmidt (1992, 43) acknowledges that teacher and learner characteristics "appear to be significant predictors of lesson behavior and quality of teacher-student interaction" as well as 'student age levels,' 'teacher cognitive style,' 'teacher and student personality,' 'teaching styles,' and 'learning styles.' But those characteristics do not yet transpire in teachers' approaches to instruction. They expect students to passively comply with their decisions on how learning should take place. In fact, Persson (1996a, 1996b), Kingsbury (1988) and Sang (1982, 1987) argue that an informal relationship based on mutual respect is important not only for the student performer as a 'product' of the instruction but also as a 'person' interacting with a master-teacher. "The expert to whom the student has come is indeed essential not only to the development of the skill, but also to the establishment of identity and self-esteem, in case this has not yet been established" (Persson 1996b, 35). Cohler and Galatzer-Levy (1992, In Persson 1996b, 35) defined in this case the importance of a teacher-mentor attitude as:

> Particularly important in fostering a student's determination for success in spite of adversity or in giving the student the 'courage to try.' [...] The skillful teacher is able to give the student courage to work on a problem of a particular difficulty, perhaps one even at the growing edge of his academic competencies, and to stick by the

> student during times of difficulty in realizing new learning [...] In this manner, the mentor is able to facilitate new learning and to give students the courage to try.

For example, in the case of a student entering a higher education institution with little or no assertive skills, Rovics (1984) argues that it will be very difficult for this student to gain needed support and to become assertive. Matters will most likely not improve if the teacher is impatient with the student who needs more than simple transfer of facts.

5.4 Structure and organization

With respect to the structure and organization of learning, the data compared were taken from the literatures that offer characteristics of the actual instruction process. Here, too, both bodies of literature illustrate different views of instruction. The question asked was: What are the criteria set forth in the literature to define the aspects of instructions?

The discussion begins with the assumption that both teacher and student should be aware of the implicit nature of their interaction. "In each performance situation a context is established and provides expectations which are modified and updated on the basis of new input" (Heller & Campbell 1982, 9). In this environment, student and teacher are active participants. Both need to understand the context (e.g. objectives, delivery mode) that was chosen. Expectations on the basis of the context must be clearly stated to finally frame objectives with well defined assessment tools, provide appropriate feedback, and develop new strategies to meet new objectives.

Probably the most essential condition for an effective distance learning environment is the high possibility of interaction. The majority of the literature on distance education gives much attention to the importance of interaction during instruction. Wagner (1997, 22) believes:

> Interactions enable active learner participation in the instructional/training/ performance improvement process. They allow learners to tailor learning experiences to meet their specific needs or abilities. Interactions enable clarification and transfer of new ideas to already-held concept frameworks. Interactions promote intrinsic

motivation on the part of a learner by highlighting the relevancy that new information may have under specific circumstances.

The literature indicates that distance education tries to provide constant possibilities for interaction during instruction. But, in the literature on music performance instruction, research shows that, generally, there is a low possibility of meaningful interaction between the teacher and students. In fact, Hepler (1986) found that a teacher behavior following a teacher behavior pattern of interaction is most frequently observed. This suggests that teachers dominate the instruction. It also suggests that there is little room for students to discuss information with teachers or to work in collaboration with teachers, as opposed to what the literature on distance education describes.

Further, the literature on distance education refers to the importance of instructional planning and gives specific objectives to learners, while preserving flexibility, adaptability, and creativity. In fact, given the educational constraints, the remodeling of institutions and the perception of learners on education and training, the expectations of learning systems are flexibility, adaptability, and creativity. Further, the marketplace today asks for a skilled, self-motivated, and engaged work force aware of the necessity of life long learning to remain competitive in the global market. Information is increasingly accessible. Now, learners have to discriminate it, interpret it, and use it creatively.

Again, the data gathered on music performance illustrate conflicting views. In music instruction in the applied studio, there is no available theoretical framework on which to base instructional planning. In fact, the case studies described environments lacking planning. Although students are aware of teacher expectations, the objectives on how to satisfy those expectations are unclear. This suggests that it is due to the commonsense approach to teaching and not based on knowledge of teaching and learning principles. The data show the instruction is developed on the basis of what is relevant to the teacher and not to students. The teacher has fixed teaching strategies and does not

appear to adapt to learners' needs. This is probably the result of teacher dominance during the instruction and the definite vertical hierarchy between teacher and student in terms of master-disciple.

The most important recommendation Persson (1996a) makes to performance teachers is to keep an artistic and technical plan of each student. Also, a lesson must not be an isolated event, but part of a larger plan. Further, lessons need to be organized. "Continuity of experience is essential when providing a comprehensive music program for the learner, and such continuity should promote the sustained and continued use of the practices of music" (Barrett 1992, 32). "For the developing musician who has not yet arrived at an identity as a musician and thereby gained a degree of self-assurance, product-orientation as put into effect by the maestro is likely to inhibit personal and creative development" (Persson 1996, 45). As Lathrop (1970, In Persson 1996b, 47) observes:

> The role of the music educator is primarily as a facilitator of student learning. In this role, his principal competencies should be described in terms of his abilities to organize effective music learning experiences, to motivate students to want to make music a part of their lives, and to serve as a diagnostician and critic of student musical efforts.

Lathrop's point is well taken. The responsibility of the teacher is to provide an effective learning environment. "Learning environments are the interfaces in which learning occurs through the interaction between the learner on the one hand and instructional resources and activities on the other" (Duchastel 1993-94). The idea of designing learning environments which are inviting, motivating, and provide a structure where learning can occur is founded on the theories of student-centered learning, which in turn consider the learning and cognitive styles of the individual. The purpose of learning environment design (LED) is learning. The former may be stating the obvious but it illustrates the paradigm shift in theories of learning from behaviorism to constructivism. Hence, what

determines whether an LED is effective or not is the determination of whether or not learning occurred. Education is about learning, not teaching.

5.5 Curricula

In this category, curricula refer to learning objectives. Holmes (1981) divided 'curricula' into three orientations: essentialism, encyclopaedism, and pragmatism.[19] The point is what type of knowledge is valued in distance learning and in music performance instruction? Which of the three orientations described by Holmes is followed by distance learning and music performance instruction?

The data gathered on music performance resemble the 'encyclopaedism' orientation. Holmes (1981, 122) defines the orientation as "a number of eighteenth-century philosophies [that] provide concepts of man, society and knowledge as constituents of coherent constructs. In the music culture, the preservation of traditional knowledge appears as a 'coherent construct' for instruction." Music performance instruction seems to define itself in tradition, or on the basis of what past generations of professional musicians did. The focus of the instruction is therefore culturally centered.

In contrast, distance education literature appears as a hybrid between pragmatism and classicism. Pragmatism stems from 19th century American thinkers looking to meet the needs of their time. In education, pragmatism is interested in problem solving. On the other hand, Holmes (1981) derives 'an ideal-typical normative pattern' from Classicism. The literature on distance education is a hybrid of the two because it proposes an ideal-typical environment for effective distance learning. It describes ideal conditions, but in the 'real world,' those ideal conditions are not necessarily followed to the letter. But that literature is not exclusively grounded in Classicism. It provides ideal-typical characteristics for pragmatic reasons. As mentioned before, distance education instruction

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[19]Refer to section 2.1.2.

has been largely employed to meet market trends and train a workforce who will remain competitive and efficient. In other words, distance education is most often applied to tackle real and immediate problems faced by employers and employees alike:

> Adult learners have a wide variety of reasons for pursuing learning at a distance: constraints of time, distance, and finances, the opportunity to take courses or hear outside speakers who would otherwise be unavailable, and the ability to come in contact with other students from different social, cultural, economic, and experiential backgrounds (Willis 1993). As a result, they gain not only new knowledge but also new social skills, including the ability to communicate and collaborate with widely dispersed colleagues and peers whom they may never have seen (Sherry 1996, 9).

Employers require a work force up-to-date to keep up with technological advancements and remain competitive. Employees need to constantly retrain themselves to fulfill changing job requirements.

5.6 Teacher education

This part of the discussion deals primarily with the teacher's role during the instruction. Comparison between the two literatures here shows both similarities and differences. Both require teachers to master their subject matter. It is imperative for an instructor in a video conference environment to have a solid mastery of the subject and of how the students will be able to learn it (e.g. examples, analogies, visual tools). This differs from the traditional classroom model in that the instructor tries to keep the attention of students and coordinates activities among people distributed among several sites. The teacher therefore needs to develop exercises and activities that do not require much direct supervision.

In order to become professional musicians, music performance teachers learned their subject matter via the aural tradition. In turn, they teach the same subject matter to a new generation of future professional musicians. In contrast, distance education teachers

need to master the subject they are teaching to maximize student learning but also because of the medium they are using.

Another similarity is the definition of clear expectations. In distance education literature, the importance of expressing clear expectations is founded in the idea that distance education is designed for students to compete in the world. Students come to an institution providing distance education with specific expectations: they want an education, they want it quickly, and they want it to be flexible to meet their constraints. Music teachers have clear expectations of students: students have to learn what they are saying. But data show that students expect harsh treatment from teachers as a necessary condition for them to succeed as professional musicians. They expect to need to comply with the authority of the '*sage-on-the-stage*' who deems to transmit his knowledge to students. Alternatively, data on distance education illustrates that students expect a collaborative relationship with the instructor in the role of *facilitator*. Four studies identified a set of competencies for distance teaching, especially on two-way video conferencing or taped television[20]. They conclude that 'collaborative teamwork' is an important foundational element in distance education, because students depend on each other for much of their learning. The instructor and the students need to view the role of the teacher as a facilitator and not a 'sage-on-the-stage.'

This comparative difference in perceptions about teachers' roles may be attributable to the fact that maestros have no formal training in music teaching. The literature on music performance shows that the majority of instrumental teachers never considered teaching as a career. Most professional musicians turn to teaching as a relief from performing. The literature describes that musicians are hired has teachers on the basis of their successful performing careers and their reputations as musicians, not because of their competence as music educators.

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[20]For a better description, see Cyrs & Smith, 1988, 1990; Chute, Balthazan & Posten, 1988; Tach, 1994.

The literature review further suggests that music performance teachers possess an 'ill-structured' knowledge base, based on tradition, which they try to transmit according to past experience. On the other hand, in distance education literature, teachers are defined as those who possess a 'well-structured' knowledge base received in teacher training, and which they transmit according to specific instructional designs.

Frequent performance successes maximize motivation and interest on the part of students. In the end, a proactive teacher will reinforce the amelioration of the student's self-perception. Barrett (1992, 32) argues that "[w]orking with music as a creative medium, is an intellectually challenging and stimulating task, and needs to be recognized as such. Students need to be provided with challenges which extend their understandings, involve the individual in making choices, and promote the individual's confidence in making personal judgments." Again, data illustrate that a well-structured instruction will "most likely elicit a correct student response [that] may facilitate feedback that is 'proactive,' in the sense that the learning sequence is arranged specifically to bring about opportunities for student success" (Duke 1991, 3). In other words, for teachers to elicit appropriate behaviors from students, they need to provide a structured learning situation where students will most likely succeed.

5.7 Finance

This last area of comparison tries to answer the question of whether or not the ideal-typical distance learning environment proposes conditions comparable to a one-on-one instruction with a maestro for an effective alternate mode of learning. It seeks to know if music performance instruction is a good 'learning/educational' investment[21] in distance education.

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[21] This investment is not economical but educational. Is the music performance distance learning worth trying on an educational basis?

Studies compared in the above sections suggest many differences in approaches to learning between music performance instruction and distance education for distance music performance learning. After comparison, data show the literature on music performance does not meet the necessary conditions for an effective distance learning environment.

Technological development in the past ten years eases communication between learners and instructors. The growing capacity of interactive technologies optimizes interaction and thus enhances the teaching and learning process. Jenkins (1989) argues that interaction should be part of the learning environment design aimed toward the objective of reaching students and fostering positive and effective learning. Further, "[t]he interaction should emphasize independence, autonomy and feedback for the student and it is important to identify the people with whom the student should interact [...] Some interactions take place naturally while in other cases procedures have to be put into place to encourage it" (Shaw & Stanfield 1993, 1). In fact, because of geographical and/or time constraints, distance education instructors must find alternate ways of promoting interaction and must come to view effective interaction in terms of effective teaching and learning. But, as Holmberg (1989) points out, "it is impossible to determine an absolute set of instructional procedures that will be 'best' for different learners but it is possible to provide pointers that are likely to facilitate effective learning" (Robson 1996, 327).

For any course of study to be effective, a systems designer must know what the targeted market knows and needs to know. In other words, a systems designer should conduct a needs assessment. Lee and Roadman (1991) define needs assessment as "a systematic process for determining goals, identifying discrepancies between goals and outcomes, and establishing priorities for action." Burton and Merrill propose five types of needs to consider when doing a needs assessment in the industry: (1) normative needs-- what are standards, (2) felt need-- what students want to know, (3) expressed or demand

need-- what are the demands and offers of research and development in the specific field, (4) comparative need-- identifying what students know to better provide them with what they need to know, and (5) anticipated or future need-- what students need to know to be marketable and/or to have expertise in the field. Again, for the course to be effective, present and desired learning states should be identified. It is important to know who the students are, what they know, need to know, and want to know. Not until then should goals/objectives be determined. A problem cannot be resolved before being identified and expressed.

5.8 Summary

"Student-centered learning systems essentially define the students as the principle arbiter in making judgments as to what, when, and how learning will occur" (Hannafin 1992). The underlying assumption here is that learners possess the skills to make judgments about what they need to know, what they know, and how they can most effectively achieve their learning objectives.

Learning styles differ: students might have various degrees of autonomy and self-directness in their learning process. Thus, what program designers have to tackle is the task of integrating video teleconferencing into the available material offered to students so they can define their own learning process about what, where, and when to study, while achieving their objectives. "Adult learners perceive themselves as self-directing human beings and define themselves in terms of their own personal achievements and experiences" (Mason & Kayes 1990). This shift from teacher-centered to learner-centered education is irrelevant if the learner is not able to make choices about learning requirements, and work independently. This is why Hannafin (1992) argues, in this type of environment, students are to be provided with the instructional tools and aids to navigate, elaborate and improve understanding and skills.

Chapter Six: A Proposal Strategic Plan for an Ideal Music Performance Distance Learning System

The purpose of this final chapter is to go beyond the results obtained in the comparison. This chapter translates the impact the results of the literature analysis may have on the system design of a distance learning music performance environment.

In this chapter, a hypothetical system is presented. This system proposes a learning environment for music performance distance learning that uses two-way video teleconferencing for one-on-one instruction and computer-mediated communication as the learners' support system. The system is presented in the form of a proposal strategic plan for music performance distance learning. This plan takes into account the restrictions and possibilities that were brought to light by comparing the literatures on music performance instruction and distance learning.

The proposed system alters the more 'traditional' model of music performance instruction and of organization management and learning to a goal-oriented learning environment to serve learners. Instead of providing an inflexible product such as an aural based common sense approach to teaching which is relevant to teachers and tradition, the system instead centers on students and their competency.

The components of the proposal strategic plan are the result of chapter 5,[22] and of an observation of the websites of Ziff-Davis University, The Open Learning Agency, Athabasca University, Open University in the United Kingdom, Virtual University for

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[22] See Table 5.0.

Small and Medium Enterprises and Magellan University. From vision to goal setting to organizational development, institutional considerations and fiscal policy, the following system is modeled on those institutions providing distance education programs.

6.1 Organization and life-long learning

As Charlie Chaplin beautifully illustrated in the movie "Modern Times," 20th century organizations have been designed and developed according to Taylor's theory of Scientific Management. Taylor saw the organization as a machine. Employees were bolts and screws that made the machine function properly (Morgan 1986).

The same theory has often been applied to the design and development of public education that served a mechanistic purpose, demanding conformity and compliance from the members of the organization and the consumer. The trainee was not the consumer but the beneficiary of education.[23] But recently, because of the rapid growth of technologies, this type of institution is becoming obsolete. The need for an organization to be competitive, to improve constantly at the forefront of information, to update itself continuously and economical forces, all contribute to a change in the manner in which education management operates.

Today, in education the concept of excellence is added to performance, entailing a year-round improvement of the general performance and demonstrating "value-added leadership in overall performance relative to comparable schools and/or to appropriate benchmarks" (1995 Education Pilot Criteria). The modern instructional institutions now

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[23] This resembles particularly in this case the provision of music performance instruction at a tertiary level

become, through a commitment to excellence, similar to a commercial organization, linked to the business and commercial worlds. The Education Pilot Criteria (1995), an extension of the Malcom Baldrige National Quality Award standards for quality in American businesses, suggests that "the school should view itself as a key developmental influence (though not the only influence) and that the school should seek to understand and optimize its influencing factors." This suggests that to excel the institution providing education must be constantly aware of what type of individuals it serves, what they know, what they need and want to know, and what they can do (Lee & Roadman 1991). In fact, the Western Interstate Commission for Higher Education (WICHE) developed 'Principles of Good Practice' for quality distance learning. From those principles, the Commission emphasizes that "empowering the learner is, finally, the only real way to ensure quality in higher education programs delivered via technology. In this regard, the Principles are intended to help prospective students identify what questions to ask of provider institutions. It will be up to students to ask these questions and to make sure they are satisfied with the answers" (Johnstone & Krauth 1996, 41).

6.2 Vision for the future

To improve itself, the institution must focus on the future and its vision of the future. It is essential to remain committed to the students and to stakeholders, that is the community, the staff, the faculty, and the subordinate institution. The institution must be prepared and must expect changes in needs, requirements, resources, to then readjust the

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in a studio.

programs or reevaluate resource distribution or reconstruct a program (1995 Education Pilot Criteria). The main investment of an institution in the end should be in learning, which implies the improvement of teaching and learning and openness to comparison with other practices. The Rochester Institute of Technology wrote: "we are beginning to see education in terms of learning, not just teaching—where learning is defined as students' guided efforts to construct knowledge for themselves, in addition to merely receiving information from an instructor and other resources" (Rogers 1995, 5).

To help move from vision to reality, music performers, educational technologists, and technical experts would meet to design the aims and objectives of the ideal video conferencing with a computer-mediated support system for music performance distance learning. The vision is fashioned by the growing availability and increased usage of advanced information technologies based on personal computers in the global markets. Second, it is shaped by the constant need for an aging student population to increase and actualize its skills, while meeting the constraints of day-to-day living. Third, the vision was fashioned by the results obtained from comparing the literatures on music performance instruction and distance learning. The proposed system requires music performance instructors to adopt some of what most distance education researchers believe are requirements for effective distance learning. A complete reconstruction of the music performance instruction culture is not implied nor requested in this plan, but the proposed system implies concessions to be made to take greater advantage of the possibilities offered by telecommunications in music performance instruction.

6.2.1 Goals of the system

The system of music performance distance learning would serve a number of important goals. These include:

- To enable learner efficiency by exploiting new approaches to teaching *and* learning to ease contemporary constraints of learners and to respond to socio-economic needs;
- To expand access to a broader range of learning opportunities around the world through life-long learning;
- To provide a means for formal recognition of the skills and knowledge learners gain off campus;
- To shift the focus of education away from the teacher-centered model to learner-centered education, based on the actual competence of participants and learning styles;
- To reduce the costs of these opportunities and providing a vehicle for cost sharing; and
- To create high performance standards for a quality learning environment and constant evaluation of needs.

6.3 Work plan[24]

"Just go in there and teach the way you have always taught. There isn't any difference between traditional classroom teaching and teaching at a distance" (Cyrs 1997, 15). This is the nightmare of any distance education endeavor. Distance education is much different from traditional classroom instruction, and both students and instructors need to be aware of it. "A new approach to teaching and learning was needed from the ground up. This meant not only taking into account the new technical, economic, and social factors affecting today's students, but also becoming better informed about

alternative teaching styles, course design approaches, learning functions of the human brain, and individual social factors affecting learning responses to instructional environments[25]" (Alley 1996, 51). In fact, it should be mandatory for a distance learning instructor to understand that distance learning is definitely not a version of a traditional classroom instruction. Ostendorf (1997) argues that a replication of a traditional instruction on live video is doomed to failure. She continues by pointing to three essential issues to consider when using a distance delivery mode: learner-centered design, learner-centered delivery skills, and direct learner participation.

6.4 Organizational development

The music performance distance learning system would provide education *to* individuals and *for* individuals. Bridging time and place between the organization and learners would be accomplished with educational technologies and telecommunications (media-based instructions).

6.4.1 Partnerships

This system would establish a network of two-way video conferencing courses that are supported by electronically mediated educational services such as bulletin boards, chat rooms and a virtual library capable of reaching every learner. This requires a high degree of inter-dependence among, and significant contributions from, current providers of educational services such as universities currently providing the more 'traditional'

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[24] View the organizational chart shown in Appendix B.

mode of music performance instruction (Advanced Education and Career Development 1996).

The system proposed would aim at public/private sector partnerships. That is, all partners would work together with the learner in mind in the areas of 'relevance and quality,' 'access,' 'affordability' and 'accountability.'[26] Further, courses and programs would be developed conjointly with public and private sector providers and funders of distance education materials and music performance instruction. Moreover, distance educationists and music performance teachers (maestros) would facilitate excellence in content development and implementation by working conjointly to fulfill the knowledge and skills needs of learners. Furthermore, continuous needs assessment would ensure appropriate course design and programming in concordance with market trends, institutional patterns of use of technology, and change in the organization of learning.

6.4.2 Job descriptions

It is important to notice that the duties of each employee who would be involved in the implementation of the proposal strategic plan are described separately. But this does not presume a linear process for the design and development of a course. Employees would constantly interact with each other and give themselves feedback to ensure that primary goals are met from the beginning to the end of each task.

In addition, a program officer who specializes in issues of open and distance

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[25] See Chapter Three.

[26] These four areas of partnership are general themes for Athabasca University's Vision for Change paper written in 1996.

learning would keep the proposed system running at all time. Further, the distance education expert would be available to help music performance teachers on any difficulties arising about curriculum design and implementation. Further, the technical expert would be available to answer questions pertaining to technical matters regarding the delivery system.

6.4.2.1 Music performance teacher (maestro)

For any course to be effective, it is mandatory to know what the targeted market knows and needs to know (Lee & Roadman 1991). "Students need opportunities to show their talents and learn in ways that work for them. Then they can be pushed to learn in new ways that do not come so easily" (Chickering & Ehrmann 1996, 6). In other words, a need assessment[27] is of primary importance. After making a need assessment, the music performance teacher would have the responsibility to research, gather and report the information on a particular topic that the program or music department wishes to address in the form of a one-on-course course. This step may cause many difficulties and it may even be impossible in some cases to accomplish. Because the field of music performance is based on an aural tradition, information on a particular piece of work or phrasing, for example, may not have been reported in a manual. This may cause a problem in the design of specific instructional objectives and design of content material. So the maestro would do a review of the literature as far as he/she can and does his/her best to fill in the blanks. Once the research is completed, the material is forwarded to the distance

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[27] See page 57.

education specialist. The results of this research would be provided to students. This has the purpose of informing the students about how to get support and ask the right questions when the time comes for them to have a lesson.

6.4.2.2 Distance education expert

For a course to be effective, present and desired learning states should be identified (Wolf 1990). Again, it is important to know who the students are, what they know, need to know, and want to know. Not until then should goals/objectives be determined.

"To inform their design decisions, interactive program developers rely on at least three sources of information: educational research and theory, actual design experience (either their own or as reported in case studies), and creative intuition" (Kinzie 1991). Many interactive program developers put the learner in control of the program and provide them easy access to information. Therefore, as stated before, a concern would be to ensure user control at all times and present an easy to understand and appealing program by offering support systems for learners (Kinzie 1991). The author continues by noting that reference points are important to learners so they know where they are in the event of the course to avoid feeling lost or overwhelmed by the content. If orientation is not frequently provided, students may feel disoriented, which in turn may cause them to feel anxious.

The distance educator would have two responsibilities to attend to in the proposed system. First, he/she would have to transform the work of the music performer into

teaching material. That is, the distance educator would design the objectives and the instruction. Second, he/she would have to keep always in mind the nature of the instruction, that is the constraints and possibilities offered by music performance instruction applied to video conferencing.[28] The distance educator would put down on paper how the whole course should look like from learning activities to instructional objectives.

6.4.2.3 Technical specialists

Once the distance education specialist has completed his/her work, the technical considerations for setting a two-way video conferencing with computer-mediated-communication support system would be given to technical experts. Further, due to the geographical spread of learners and the technical capabilities of the systems they use, unfortunately, not all countries would be able to afford an upgrade of their technical facilities. Therefore, some institutions would not be able to participate in the music performance distance learning system. Technical experts would try to alleviate this problem by informing each institution wishing to participate on the necessary networking facilities and ways to access technical material.

Also, to have access to the computer-mediated-communication support system, students would need a 486 and up hardware, a minimum 14K modem, but a 28K modem is recommended, Windows 95/98/NT software, Netscape 4.0 or Explorer 4.0, and real audio player. This would permit students to access the chat rooms, listen online to audio

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[28] See Table 5.0.

material, send and receive email and download instructional material, such as music partitions. The partners involved in implementing the proposed system would provide the necessary facilities for two-way videoconferencing.

For individuals wishing to take advantage of distance learning music performance but lack necessary working knowledge of the system used for its delivery, the technical experts would be available to answer questions and help use the system effectively.

6.4.3 Information-management system

One-on-one tutorials would be provided for advanced music performance students. To support this policy, the following administrative services would comprise the major components of the system:

Admission and registration. An online registration system would permit students to take the one-on-one tutorials without having to go on campus or suffer delays in the processing of their application. Admission and registration could be completed electronically.

Information and learning resources (Virtual Library). Due to the geographical spread of the student body participating in a one-on-one tutorial in music performance instruction, the system would be primarily resource based. This means that all necessary instructional material and learning support would be provided directly and easily to students online. Students therefore could work through the material at their own pace and still have a general idea of what the tutorial is about. From this stems one general issue: access to information. It is worth facing the problem of access by the design and

implementation of a virtual library, which can be of definite usage.

Organizational transparency. Because distance students cannot necessarily attend campus meetings and because they are left "on the fringe" of the student life, it is important that the institution is easily accessible to students. Students need to understand where the institution is coming from, that is its vision and mission, its teacher hiring process, how the system was designed, its admission and registration process, and so forth.

Administrative flexibility. In the spirit of distance learning, students would be given flexible timelines for the completion of the course they are taking at a distance. The one-on-one tutorials via video conferencing would be scheduled at specific times, but the learning process would be left to the discretion of students. If some students wanted to be closely monitored by their teacher and obtain constant feedback or if they need little supervision to achieve the instructional goals, the choice would come down to learners and how they prefer to learn and feel more comfortable.

The use of electronic mail systems. To maximize efficiency and limit the costs of distance learners, electronic mail systems, such as email and chat rooms would be the main communication media in between video conferencing instruction.

Course material inventory system. Again, due to the geographical spread of a large student body, course material would need to be easily accessible. In this sense, all material would follow a particular filing system, which depends on the level of ability of students and the courses provided.

Streamlining the registration and examination processes. Students would record

on audiotape their exams and send them to their teacher by mail. If they were to go on-campus for their examination, the teacher and the student would schedule a time and a room. Registration would be possible either online via the World Wide Web, by email or by telephone at the students' convenience.

6.4.4 Student services

'User comfort' is difficult to ensure in a highly interactive program. Students who use a system for the first time may be confused in how to advance through it. Consequently, it is important to provide orientation prior to the beginning of the course, and during the course. Apple Computer (1989, In Kinzie 1991, 19) supports that "an introduction should be provided to give the "uncertain novice user the information and physical practice necessary to feel confident using and exploring" the program." A way to steer learners might be to give examples of the system's use or an explanation of some features the system offers.

The focus of the proposed system is the promotion of an effective distance music performance learning system, whether the learner is at home, at work, or in an institution. The purpose is to link learning opportunities, support services and resources. The following services are considered mandatory to maximize individual learning: Content instruction support, information on learning resources, staff records, student record system, virtual library, positive student evaluation of educational services, computing services, educational advising, student surveys (Open Learning Agency 1997; Athabasca University 1996).

6.4.5 Virtual library

When an institution offers programs with a wide geographical spread, the biggest challenge it faces is in providing adequate resource material, particularly for those who cannot necessarily access campus libraries or other information systems. "The goal is, of course, that students, regardless of where they are attending class, would not be put at a disadvantage in their educational experience" (Cook 1996, 24). The Western Association of Schools and Colleges (WASC) defined accreditation standards for resource accessibility to off-campus students which W. A. Cook (1996, 20) reported as follow.

> 1. 6.B.1 Basic collections held by the institution are sufficient in quality and quantity to meet substantially all the needs of the educational program on and off-campus…
> 2. 6.D.5 Where off-campus programs exist, students are provided ready access to basic collections held by the institution…
> 6.D.6 Comprehensive training programs to promote library use are available to both students and faculty.

The Virtual Library (VL) would have world wide web interface, ease of access, searching capability, browsing capacity, and it will be menu driven (Athabasca University 1996).

The VL would primarily accommodate course reserves. This would provide for selected course material items to be cleared for copyright, scanned, and digitized for search and retrieval by students online. Learners would be able to: (1) search the library's online catalogue using either a graphical- or text-based interface; (2) access or order

digitized supplementary materials from the "Supplementary Materials List"[29]; (3) connect to, and search online catalogues of other libraries; (4) use 'hot links' to access other libraries, agencies and database resources; (5) use 'hot links' to access online journals and selected Internet resources; and (6) search and retrieve articles from selected online electronic journals (Athabasca University 1996).

Technical experts and music performance teachers would be able to: (1) do all the above; (2) receive research assistance; (3) make online requests for material acquisition; (4) conduct online searches from databases to which accounts have been established; and (5) develop electronic resources for courseware for student use (Athabasca University 1996).

Students would need to know how to access other sources of information, how to evaluate them and how to use them. It would be the responsibility of the institution to make sure that students possess the skills to use automated databases and information services. Collections must be available to students through a combination of technologies and program specific collections. For example, easy access to the Internet, to automated references such as ERIC, to periodical indexes and all-campus libraries on CD-ROM are fundamentals. A strong information resource support is essential to produce a program of quality. In fact, the use of technology and telecommunications are today's necessary tools of collaboration between institutions and they are the providers of an international perspective in the sense that they give access to information worldwide. The internationalization of institutions and programs is increasingly essential for providing

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[29] Term used by Athabasca University in their proposal for an online library that designates recommended readings.

education (WICHE, NACER Information).

6.5 Institutional considerations

Learner-centered education, as its name suggests, emphasizes on the needs of learners, as the primary component of a market-oriented system. Because of the rapid development of technologies, and of national and international markets, the demand for knowledgeable workers and problem solvers increases. Educational institutions have to place their focus on maximizing student learning to form knowledgeable workers and problem solvers in a shorter period of time (European Union Commission 1995). In this sense, administrators of institutions are required to incorporate and recreate the requirements of the community or market into specific programs. Consequently, institutions have to be willing to improve continuously, or even change their offerings to meet the environment's expectations. But, in order to continuously improve the performance of the student, and in the same locus that of the organization, the "mother institution" needs to have a clear understanding of what needs to be improved, and the ability to evolve (Total Quality Management). Continuous improvement has to be an inherent part of the institution, and it has to be actively applied (Malcom Baldridge National Quality Award). This suggests that the will for improvement must be applied daily, and the problems should be resolved at the source. The rationale behind this is to seek to do better by listening to internal and external constituencies' critical points (1995 Education Pilot Criteria).

6.5.1 Open and distance learning

The system proposed would use media to deliver all or part of the content and instruction. These technologies would include print, computer-mediated-communication (CMC), computer-assisted-instruction (CAI), audio, video conferencing, and various combinations of each. The courses and programs would be designed for self-taught instruction focusing on learning styles.

The music performance distance learning system is a project that supports the learner and the achievement of instructional goals and objectives. Further it uses learning theories which relate to project-based learning, collaborative learning, partly time and space independent learning (outside the scheduled video conferencing tutorials), continuous improvement of a piece of work, and the improvement student-facilitator and student-student interaction and enhancement of feedback (Rowntree 1990).

The computer would be used to a maximum for the distribution of course material, email correspondence between students and various members of the institution, computer conferencing among students and between students and facilitators, the provision of virtual library, registry and other student support services, the provision of assistance to students learning to use systems (Athabasca University 1996; Open Learning Agency1997; Open University 1999; Ziff-Davis University 1999; Magellan University 1999).

6.5.2 Course and program regulations

The courses and programs would follow a specific template. These characteristics

would constitute the foundation of course and program regulations. Those characteristics are facilitator-student communication, that is, greater predictability and stability in the accessibility of music performance teachers, outcome-based, goal-oriented instruction, planning models to achieve system goals for the delivery of leaner-centered instruction and adapt to learning styles and last, emphasis on writing objectives.

To quote Lathrop (1970, 47) again:

> The role of the music educator is primarily as a facilitator of student learning. In this role, his principal competencies should be described in terms of his abilities to organize effective music learning experiences, to motivate students to want to make music a part of their lives, and to serve as a diagnostician and critic of student musical efforts.

The responsibility of the teacher is to provide an effective learning environment. Music performance teachers would need to adapt their methods of instruction to those necessary for effective distance education. That is, they would have to plan thoroughly their instruction, identify clearer objectives, permit greater interaction and discussion with students during the instruction, and limit the relevance of a teaching technique to their past experience in favor of the students' knowledge base. Consequently, teachers would need to be prepared to teach in a video conferencing environment by educating themselves on its characteristics and advantages and disadvantages. Do students need a lot of supervision or can they learn more independently? "The epiphany was triggered when it finally struck me that I not only would have to redesign the course, but should also first redesign my basic approach to teaching. As long as I held on to the traditional 'sage-on-the-stage' style of teaching, I would keep reinventing way for the students to be a passive audience" (Alley 1996, 51).

But, before thinking about change, reform and improvement in the manner in which music performance teachers teach, higher education institutions need to understand what it implies, and then broaden their scope. The ultimate choice remains essentially in their hands, and they have to be aware of the consequences of their methods of education management not to repeat a culture/tradition-centered knowledge base in a 'milieu' that requires text-based modes of communication.

Last, quality in distance education depends on: (1) exemplary instructional design; (2) high standards and systematic evaluation; (3) learner-centered materials and learning support systems; (4) learner-centered tutorial support; and (5) learner-centered non-academic support systems (Open Learning Agency 1997; Athabasca University 1996).

6.5.2.1 Design plan

To provide learners with the best educational opportunities possible, the music performance distance learning system would have the mandate first to promote quality of content and delivery. That is, it would need to set standards to ensure that the education provided fulfills the needs of students. Second, the system would need to maintain those quality standards for curriculum development and delivery and support the facilitation of learning and access to information to prevent students' feeling of isolation by conducting continuous learner assessment. "The efficacy of technology itself is not in question; research and evaluation studies have consistently demonstrated that the achievement and satisfaction of students who learn via technology can equal those of students in regular classrooms. Instead, the focus is on surrounding issues, such as, Will students in "virtual"

learning situations be isolated, with no semblance of human contact with their instructors?" (Johnstone & Krauth 1996, 39) Third, the system must provide outcome-based evaluation matching reality by using instructional design and student evaluation derived from practice.[30]

6.5.2.2 Development--Objectives

Wolf (1990) defines educational objectives as "a statement of a desired change in the behavior of a learner." Wolf (1990) presents three main sources of educational objectives: (1) the needs of the learner, (2) the needs of the society, and (3) the material to be learned. These are prerequisites of objectives, but do not constitute objectives. As mentioned before, an objective is valued information. To become an objective, an element of one of these three sources must be seen as valuable by a group of people (e.g. companies, educators). Nonetheless, an objective is about the learner and the learning process.

According to Wolf (1990), objectives have to be expressed on three levels. First, a statement of basic intentions. Second, clear general statements where changes in behavior are desired. This step will determine what is valued, and what is not. Finally, specific objectives need to be expressed clearly. The author continues by stating a set of principles to help formulate general objectives. (1) Objectives should be stated in terms of the learner and not in terms of subject matter to be learned, teacher activities, or learning experiences, (2) statements of objectives should begin with a verb, denoting the desired

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[30] The instructional design and evaluation model derived from practice are detailed below and a diagram illustrates how they work in Appendix C and D. Those models are "derived from practice" as they were developed by instructional systems designers on the basis of actual design experience of distance learning environments.

learner behavior or state, (3) objectives should be stated in terms that have uniform meanings, (4) objectives should be unitary statements, (5) objectives should be stated at an appropriate level of generality, (6) objectives should be related to the learning experiences provided, and (7) objectives should be realistic in terms of the time available for instruction, the characteristics of the learner, and knowledge base.

General objectives need to be elaborated. Basically, specific objectives should answer the question: "What do I have to do to show I achieved the objective?" "What is needed is a set of clear and specific behaviors that could be considered representative of a general objective's attainment" (Wolf 1990). A clear balance between specificity and unity of objectives is essential. Too specific objectives may compromise the unity of the general objective, and lack of specificity may not be directive enough for comprehension, and consequently, give wrong impressions.

6.5.2.3 Design

In reality, the instructional design process rarely follows a linear progression of steps (McAlpine 1992). The development of courses or programs can start at many different stages and some might be recurrent. Further, through every step of the instructional design is an ongoing formative evaluation, in order to make revisions and modifications to plans and materials, for example.

According to these two issues, McAlpine (1992) designed an instructional design model based on practice. This model is sound for the development of courses and programs of distance learning music performance instruction because music performance

is based on an aural tradition, it does not follow any theoretical framework and it lacks planning.[31] The flexibility of an instructional design that enables instructional designers to start at any stage they see fit gives them more leverage to work with a common sense approach to teaching and see where this approach can be applied and where it is not appropriate. The diagram in Appendix C illustrates McAlpine's model of instructional design. It would serve as a template for all courses developed for music performance distance learning.

Further, learning styles differ. Students might have various degrees of autonomy and self-directness in their learning process. Thus, what curriculum developers have to tackle is to integrate telecommunications into the available material offered to students so they can define their learning process as for what, where, and when to study, while measuring up to the requirements. The responsibility for learning comes down to learners. This may cause learners to feel overwhelmed and isolated. In this sense, computer conferencing, two-way video conferencing, email, would be widely used to avoid psychological isolation. Through these modes of communication, students can obtain the support they need to learn effectively. To support learning off campus, students would have access chat rooms, a virtual library, email, bulletin boards, and other services which can facilitate their learning and reduce the potential feeling of isolation.

6.5.2.4 Delivery

Further, because often new technologies appear overwhelming, and are not used

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[31] See Table 5.0 on the results of the comparison on page 47.

properly, they are discarded to be impracticable or 'unsuited' (Green & Gilbert 1995). In that sense, although right now the trend is toward providing learner-centered environments, Mason and Kayes (1990) suggest that there is a chance for old patterns to prevail. What they are saying is that we may be caught in a viscous circle where wanting to move away from the 'master-teacher' to the coach, we might move toward the 'master-coach,' that is the facilitator becomes the authority.

Video teleconferencing providing two-way audio/video systems has the capacity to show people on both sides of the 'virtual classroom,' which creates a "social presence that resembles face-to-face meetings and classes and enables participants to see the facial expressions and physical demeanor of participants at remote sites" (Distance Learning Resource Network 1997, 3). There are three major types of teleconferencing: audio teleconferencing, audiographic teleconferencing and video teleconferencing (Barron & Orwig 1995). The focus here is on video teleconferencing.

Full motion video teleconferencing is the medium that reproduces the most accurately a face-to-face class instruction. The most common includes one-way video with two-way audio. The video image is delivered through cable, microwave, or satellite technology, and audio is distributed through telephone lines (Barron & Orwig 1995).

Analog television transmission is one of the most widely used video teleconferencing communication system. "Analog video technology has been in use for decades, and is the standard form of video transmission, so all televisions are designed to receive analog signals [...], although their individual characteristics may vary" (Barron & Orwig 1995, 126).

Video teleconferencing is effective in the case of a teacher instructing students at numerous sites. It is cost effective where only a few students are enrolled in many campuses, and often it permits courses in particular or peculiar subject matters with low enrollment, that would otherwise be canceled, to be given. In such cases, it is less expensive to pay for a telecommunications channel than to pay an instructor to go to the site or to pay travel expenses to send a student to an educational expert.

It is understood that both teacher and student should be aware of the implicit nature of their interaction. "In each performance situation a context is established and provides expectations which are modified and updated on the basis of new input" (Heller & Campbell 1982, 9). In this environment, student and teacher are active participants. Both need to understand the context (e.g. objectives, delivery mode) that was chosen. Expectations on the basis of the context must be clearly stated to finally frame objectives with well-defined assessment tools, provide appropriate feedback, and develop new strategies to meet new objectives.

6.5.2.5 Evaluation [32]

"To objectively and accurately determine the effectiveness of a program on student learning, systematic data gathering procedures need to be planned and conducted, using direct performance data" (Muller 1985). The main question is whether or not the course "worked", that is, did learning occur. Coburn, Kelman, Roberts, Snyder, Walter, and Weiner (1982, In Muller 1985) propose four areas to be considered when conducting

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[32] For the evaluation checklist used for the evaluation of student learning, see Appendix D.

an evaluation: (1) program content; (2) pedagogy; (3) program operation; and (4) student outcome. Straightforward, these areas are not developed further here, but are nonetheless important to notice, as they serve as the core of the evaluation model, which is outlined in Appendix D.

The purpose of this model is to judge whether the course under evaluation provides an environment where students maximize their learning. It also tries to identify if student-centered characteristics are used as determinants of an individual's learning style and construct of reality. The ground upon which it lies are needs analysis criteria, and learning and instructional objectives. The former recognizes the importance of creating a product marketable, that is, a product that serves a specific and concrete purpose. The latter verbalizes needs analysis, in the sense that it values a certain type of information and structures it into desired changes in learner behavior. All objectives should then be taken individually to ensure appropriate and efficient content development.

The design template and systems development stages provide the basis for creating a learning environment inviting and stimulating for students. Here, the instructional strategies are carried through in how they can maximize characteristics of a video conferencing environment.

6.6 Fiscal Policy

Video conferencing systems are still costly. Consequently, to limit tuition for students using distance learning in music performance, partnerships would aid to reduce

costs of delivery by providing the necessary facility.

In the spirit of partnership, the providers of music performance distance learning would share courses with private and public sector providers of music performance instruction at a tertiary level. Partners would further share the revenue generated from the use of system as well as expenses.

The home or 'mother institution' monitors tuition and related costs of the delivery system, and it maintains standardized course material fees, for example, if material is sent or received by students off campus. The revenue would come from government grants, fund raising from private and public organizations providing music performance instruction at a tertiary level, donations, and tuition fee. The level of expenditure would depend on the cost of the program delivery infrastructure, the administrative infrastructure and the qualifications of the personnel (distance education specialist, music performance teacher and technical expert).

One major issue in education is access. Realities such as tuition fee, physical disability, social and cultural obstacles, enrollment capacity, distance should not constrain people from learning and/or obtaining a higher education degree. Also, learners should not have to comply with time or location constraints imposed by an institution. On the contrary, because more and more learners are returning students with unavoidable responsibilities, or conventional students who have to work part-time to pay for their education, institutions should be flexible toward the needs of the individual and society, targeting specific groups. "Policy makers have been very busy trying to link the issues of economic and social change to the provision of more relevant education: for the young,

for those who are unemployed or under employed, as well as for those who are employed but whose jobs will be changing radically… No longer is it appropriate for education to be seen to stop once one acquires a job" (Pacey & Penny 1995).

6.7 Conclusion

You made me single, half of your split life:
The switch went wrong and now I see truth whole.
My valves scream out like animals, my wires
Strum thump, my rubber joints contort, glass melts,
And now I print the vilest words I know
Like lightning- myxomatosis, hydrogen,
Communism, culture, sodomy, strip tease!

That shocked you! But the truth includes them all.
You set me like a cactus to draw life
From drought, in the white desert of your mind,
Your speculative wilderness of charts;
What went you to the wilderness to see?
A matrix made of glass? An electric thought?
Come quick! I snow down sheets of truth; I print
The sleep of Socrates, the pain of Christ!

A man, white-coated, comes to switch me off.
"Something is wrong with our expansive brain."
Poor pricked balloon! Yes, something has gone wrong:
Smear your white coat with Socrates and Christ!
Yes, switch me off for I fear I should explode:
Yes, switch me off for fear yes switch me off
for fear yes switch me off for fear yes switch
(finis) (Wain 1967, 181)

It is in fact important to point out that there are many internal constraints in developing distance education systems in a traditional university setting. Distance education and educational technology systems are difficult for some people to understand and for others a threat. In fact, "for at least a decade, most campuses have treated new technologies as something they must contend with --computer labs, for example-- but they have tended to regard technology as a fringe function of the *real work* [my italics] of the academy" (Connick 1997, 10). Connick (1997, 11) points to the issue of leadership by

asking "Will higher education be able to shift from an industrial mode to an information age model? Who will lead the way?" One of the most critical issues that higher education institutions are facing is that of leadership and not technology. Sitting on a strong basis of tradition, it is expected that the change will be slow and filled with periods of conflict and controversy.

Research in distance education still aims at developing new educational and learning strategies to increase the flexibility of education to meet the changing needs of students and society as a whole, and to reduce geographical barriers. Institutions using telecommunications are challenged by new trends in learning and development, which focus on creating learning environments where students are active participants in their learning, and where they are able to process new information by relating it to past experiences. But to this day, very few systems design and evaluation procedures used in institutions of higher education focus on developing a stimulating interactive environment for students to learn. These models do not specifically try to determine and evaluate whether or not students learn, or if the particular technology used enhances student learning, nor do they consider a certain cultural specificity.

Nowadays, the general trend is toward globalization and isomorphism. Globalization of economy, globalization of education and isomorphism as quality control. Hope is toward creating a worldwide educational community, one uniform community where research would be shared among all academics. Notwithstanding the fact that globalization of education is a valuable ideal, Galtung (1981) in "Structure, Culture, and Intellectual Style: An Essay Comparing Saxonic, Teutonic, Gallic, and Nipponic

Approaches" argues that isomorphism, and hence, uniformism in academia is not achievable because of significant differences in how academic work is done.

In fact, intellectual styles can be defined as constructs of reality, and one intellectual style does not construct reality the same way as another. Galtung believes "intellectuals process impressions into expressions," and that they are conditioned by their "impressions and range of expressions." The results of the thesis seem to follow a similar pattern. It actually brought to light the definite differences in how effective teaching and learning is perceived depending on a field. It expresses a cultural gap that does not appear to desire a change or to become more uniform. Galtung developed his idea in terms of intellectual styles, but the culture surrounding each field of study creates systems as closed as those created by intellectual styles.

The approach to teaching and learning is very much idiosyncratic based on the subject area. The question to ask would then be: "Is there a way to develop common grounds to instructional design and delivery that would prevent the fall into that idiosyncratic difference? How could music performance teachers become aware of teaching and learning principles so they can integrate them into their approaches to teaching and learning over time? How could change be promoted in the field of music performance instruction? In other words, how can we motivate music performance teachers to change their approach to teaching to move away from stagnancy and institutional control over teaching and learning? This in fact is a pertinent question to education at all levels today.

This might suggest that some things are just better left untouched. Maybe it is true

that not all subject areas can be taught as effectively over distance education modes as they would in a classroom and maybe there is no way to change that. The idea of common sense teaching does not seem to be questioned. Teachers say: "It is working… what's the problem?" When comparing principles of 'good practice' in distance education to music performance instruction, there are major lacunas in the approach to teaching and learning in music performance which can lead us to ask whether it is effective. Could the large number of musicians on the entertainment scene be simply the result of self-motivation and concepts of self-efficacy on the part of students and a question of the filtering of music students at that level? Might the teachers be inhibitors instead of facilitators?

Resistance to change on the part of institutions and teachers still remains a major barrier to the growth of distance learning, which consequently reinforces the cultural clash with institutions that welcome change. How can we eliminate that cultural clash? Sartre argues people who refuse change because of xenophobia and choose to live in a passionate state as the anti-Semite is. Before institutions of higher education acknowledge they are stagnant, regardless of the efforts they put in improving and actualizing themselves, real goals, and real lives will keep on existing as utopias. Higher education institutions, like anti-Semites, will change their attitude once they make the choice of living in a rational state.

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Appendix A

"Applied Faculty Student Evaluation Scale" (Abeles 1975, In Schmidt 1992, 33)

Rapport

He/she does not instill a feeling of confidence in students.
His/her enthusiasm is infectious and inspiring.
He/she encourages the student to express himself/herself.
He/she brings out the best in students.
He/she is too overbearing.
He/she shows a genuine interest in the student outside the lesson.
He/she is patient and understanding.

Instructional Systemization

He/she gives explicit directions regarding what to practice.
Music is chosen to strengthen the student's weaknesses.
Analysis is part of his/her approach to a new piece of music.
He/she is absent-minded and forgetful, and never seems to remember what music the student is working on each lesson.
He/she outlines his/her system of teaching for the student, so the student knows where he/she is heading.

Instructional Skill

His/her explanations are clear and concise.
His/her method of teaching gives the student insight into teaching as well as performing.
He/she is flexible, and instructional begins at the student's own level of proficiency.
He/she is unable to diagnose technical problems.
He/she is able to correct technical difficulties.

Musical Knowledge

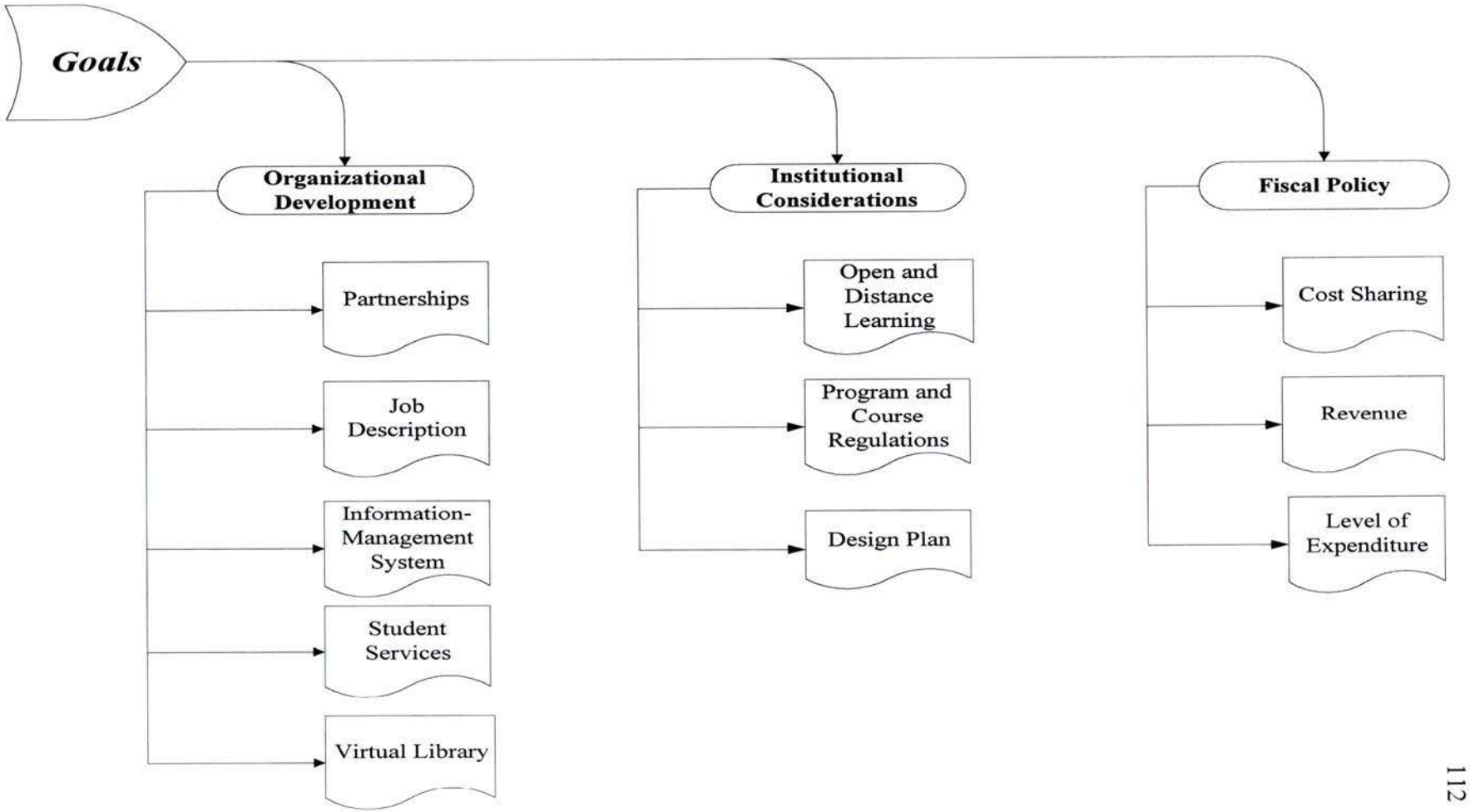
He/she has a knowledge of different musical styles and performance practices.
He/she has to refer to references in order to answer basic questions.
He/she knows little music outside his/her own interests.
He/she has a knowledge of the repertoire.
He/she has a knowledge of good performing editions of music in his/her field.
He/she has a knowledge of reference materials to which the student can refer.

General Instructional Competence

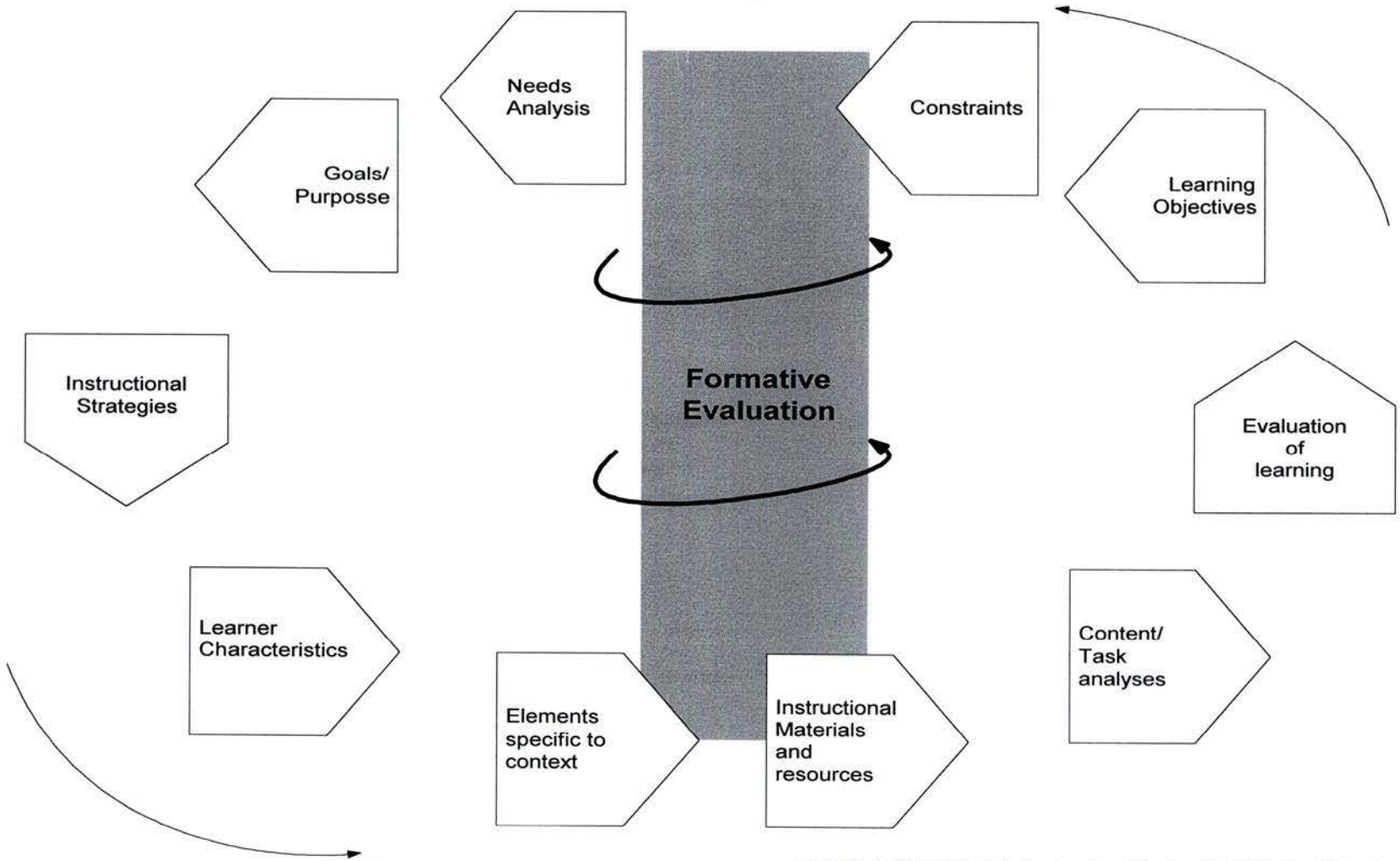
He/she "talks down" to his/her students.
He/she is reluctant to admit a mistake.
His/her teaching includes criticism and correction mixed with compliments and praise.
He/she is aware of current professional musical activity.
He/she instills a sense of responsibility which is needed to get the work done.
He/she has an accurate perception regarding the student's ability.

Appendix B

Organizational Chart of the Proposed
Music Performance Distance Learning System



Appendix C
Instructional Design Model



McAlpine's (1992) Model of Instructional Design That "Matches" Practices from P&I Nov/Dec 1992, p. 17.

Appendix D

Evaluation Checklist

Needs Analysis

Were each of the following criteria assessed?

	+	0	-
Normative need			
Definition of target audience			
Felt need			
Expressed or demand need			
Comparative need			
Anticipated or future need			
Attitude/motivation			
Degree of self-regulation/strategic learning			
Learning style			

Instructional Objectives

Are instructional objectives...?

	+	0	-
Representing clearly expressed specific objectives			
Defining prerequisite skills			
Related to learning objectives			
Stated in terms of the learner			
Uniform in meaning			
Unitary statements			
Appropriately generalized			
Realistic in terms of period of instruction			

Content

Is the content...?

	+	0	-
Accurate			
Related to instructional objectives			
Appropriate			
Providing suited required and recommended readings			
Integrating instruction to student's knowledge base			
Providing summary questions for each key concepts			

Presented in a logical, and sequential order			
Providing activities related to each key concepts			
Sufficient to meet desired outcomes			

Instructional Strategies

Do the following criteria provide the grounds for the development of expository, practice, and problem-oriented strategies?

	+	0	-
Appropriateness and effectiveness of feedback			
Synchronous/asynchronous communication			
Instructor's advising			
Level of interactivity between student and teacher			

Design Template

Were each criterion determined and defined?

	+	0	-
Degree of learner control			
Sequence of instruction			
Objective- outcome-based instruction			
Length of lessons			
Appropriate design of support material			

System's Development

Are the following criteria met?

General features	+	0	-
System's introductory instructions			
Time and space orientation			
Ease of use			
Degree of interactivity			
Inviting LED			
Favors collaborative learning			

Aesthetic of computer-mediated-communication learning support	+	0	-
Promotes processing of information			
Screen display easy to read			
No unnecessary crowding of the screen			
One screen = one idea			
Use of graphics when possible			
Regular title display			

Consistency in structure			
Visible demarcations between lessons			
Pictures			
Text			
Sound effects			
Animation			
Page structure			
Browser			
Index			

C) General Features for Summative Evaluation

- Is the learner learning?
- Can learning objectives be reached more rapidly and can the retention, and attention rate be higher with support of other media?

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