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The Apprentice to Master Journey: Exploring Tertiary Music Instrument Teachers' Reflections on Their Experiences as Learner

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ABSTRACT

Many students worldwide engage in lessons on a music instrument; the most common format for this type of learning is the one-to-one or studio lesson where the master guides the apprentice. At the same time, the one-to-one or studio lesson is an isolated area of practice, given that it takes place behind closed doors. In addition, while the literature for classroom music teachers is substantial with regard to investigating how they describe their own previous teaching experiences or the general characteristics of effective teachers, in comparison there are few studies that explore what music instrument teachers believe are effective characteristics and attributes of their previous teachers and lessons. In order to address this problem, this exploratory article focuses on the reflections of current higher education performing arts teachers; specifically music instrument teachers and their experiences of teachers and lessons. Survey data were obtained from 171 practitioners from nine nations. The respondents were asked to reflect on their initial, pre-tertiary and tertiary lesson experiences and teachers, and to identify the most significant influences on their learning. The data reveal a number of findings, such as the dominance of the master-apprentice social and learning relationship, the characteristics and attributes of inspiring teachers and/or learning experiences, and the fact that some respondents do not have any positive reflections on some periods of their learning. The data also point towards the cyclical nature of music instrument learning and teaching, with masters guiding apprentices who then become the masters.

Keywords: Apprentice, instruments, lessons, master, music.

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1.0 Introduction

Many students at various ages engage in regular lessons on a music instrument. Most common in terms of how they learn is via the master-apprentice relationship that dominates the applied, one-to-one or studio lesson environment (Daniel, 2008; Donald, 2012; Gaunt & Westerlund 2013, Haddon, 2009; Georgii-Hemming & Westvall, 2010; Wöllner & Ginsborg, 2011). While many students also engage in master classes, class music and/or ensemble training, the one-to-one lesson has dominated western art music for centuries (Lennon & Reed, 2012; Long, Creech, Gaunt, Hallam & Robertson, 2012; Presland, 2005; Slawsky, 2011). With the master at the center of the learning environment (Burwell, 2012), the typical role of the student is to absorb and accept direction, and to follow their guidance (Gaunt, Creech, Long & Hallam, 2012; Long et al., 2012). While one-to-one teaching remains a core element of the broader music education learning system, it is a relatively mysterious and isolated lesson environment given the fact that it takes place behind closed doors (Carey, Lebler and Gall, 2012; Collens and Creech, 2013; Gaunt, 2011; Gaunt and Westerlund, 2013; Serra-Dawa, 2010), hence it offers numerous opportunities for research and investigation (Johannson, 2012; Lennon & Reed, 2012; Triantafyllaki, 2005).

Research literature for music educators, specifically classroom teachers, is substantial with regard to investigating how classroom teachers describe their own previous teaching experiences or the general characteristics of effective teachers (e.g. Campbell & Thompson, 2001; Campbell, Thompson, & Barrett, 2010; Rowher & Henry, 2004; Schmidt, 1998; Taebel, 1980; Teachout, 1997). However, in comparison, there are few studies that investigate what music instrument teachers believe are effective characteristics and attributes of their previous teachers and lessons. Therefore, despite the fact that there is a growing body of research in relation to this format of learning (Carey, Lebler and Gall, 2012; Gaunt, 2011; Serra-Dawa, 2010), the nature of this expert-novice relationship remains elusive, particularly when considering the fact that many apprentices become masters themselves (Gaunt, 2008). Despite a recent non-empirical representation on this phenomenon with the movie “Whiplash” (Scott, 2015), the learning in this setting continues to be considered as different in the wider university climate of teaching and learning.

This article seeks to present preliminary insights into a key problem and gap in the literature, in terms of the lack of empirical research which explores the nature of how many music instrument apprentices, who study under the guidance of a master, often move into a teaching role and therefore arguably adopt many of the characteristics or attributes of their previous teachers and/or experiences. Using an exploratory inductive research approach, this article reports on survey data obtained from 171 pedagogues from nine countries, with these data analyzed in the context of socialization theory as presented by (Bouij, 2004). The findings are then discussed, as are the implications for the wider sector in terms of recruitment policy relevant to higher education music instrument teachers, as well as ongoing research opportunities.

2.0 Review of relevant literature

In order to articulate some of the complex issues associated with the one-to-one lesson environment, relevant literature was sought that dealt specifically with the potential issues of relevance to the cyclical nature of music apprentices becoming masters. Few research studies of direct relevance were found, despite the fact that ‘generations of apprentices have become the next master teachers’ (Gaunt, 2008, p. 226). In one study, (Slawsky, 2011) examined how twelve piano teachers of varying ages and experience made the transition to becoming one-to-one teachers. A key finding was that ‘piano teachers evoke memories (of former teachers, materials played, and experiences as students) [and they] emulate former teachers’ (p. x). The interviewees in this study also identified problematic characteristics of teachers (e.g. easily irritated, impatient or highly critical), hence set out to emulate positive characteristics they experienced as compared to negative ones. While only involving a small

sample of twelve teachers, (Slawsky, 2011) argued that ‘the influence of former piano teachers, both good and bad, can have an impact on the way one does and does not choose to teach’ (p. 89).

Fredrickson (2007) investigated the issue through undergraduate music students’ attitudes about teaching in one-to-one lessons after graduation. Both performance and music education majors in this study expressed similar intentions about becoming a teacher in this type of learning setting, however, it was not clear as to the reasons they expressed this view. Haddon (2009), in a research project that involved interviews with sixteen students in the final year of their undergraduate music studies, also identified a number of patterns of relevance. Firstly, the majority had no formal training in pedagogy or experience of teaching practice. Secondly, they ‘tended to rely on the memories of their own learning and on models of previous or current teachers to inform their work’ (Haddon, 2009, p. 68). Thirdly, most reported a ‘fairly casual beginning to their teaching’ (Haddon, 2009, p. 59), having been asked to do so by their own teacher, a peer, or colleague.

There is further literature that reinforces the findings of (Haddon, 2009), indeed at the higher education level, studio teachers are often high-level performers who are recruited on this basis (Purser, 2005; Wexler, 2009). That is, few have formal training in pedagogy, curriculum design or assessment practices relevant to this type of learning (Burwell, 2005; Collens and Creech, 2013; Parkes & Wexler, 2012; Watson, 2010). Gaunt (2008) argues that few music instrument teachers engage in lesson planning, while (Zhukov, 2012) contends that ‘typical instrumental lessons often lack clear goals, specific tasks and systematic teaching patterns’ (p. 34). While the recruitment of high level performers has typically been the major goal in higher education, there does however appear to be a recent shift in thinking (Hanken, 2008), with Abeles (2011) arguing that ‘an increasing number of institutions are seeking candidates with impressive performance experiences as well as the skills, knowledge, and personal qualities necessary to be an effective instructor’ (p. 19).

The literature therefore supports the fact that many of those that become high-level music instrument teachers have essentially learnt through their direct experiences of having lessons over many years (Triantafyllaki, 2005; Wöllner and Ginsborg, 2011). Bouij (2004) therefore proposes that role-identity theory offers an important framework in music teaching via the socialization of teachers, hence with direct relevance to the cyclical nature of the master-apprentice-master relationship. Bouij (2004) focuses on anticipatory socialization, where individuals develop skills that will be needed for the role coming up. This means determining who one wants to be, and what the role will require. This theory offers a useful framework for exploring what music instrument teachers remember about their own socialization via their past lessons. According to Bouij (2004), students value teachers with the reputation of being good performers hence the ‘individual lesson is a place where an important socialization takes place’ (p. 8); this theory therefore offered the most appropriate lens for this study and for exploring the personal reflections of current teachers on their own experiences of learning.

3.0 Methods

The objectives of this exploratory inductive research were to study the reflections of current teachers upon their own learning and the socialization processes that may influence them presently in their current role as a teacher (Bouij 2004). The following overarching research questions were therefore identified:

1. What do teachers recall about their musical instruction (earliest, high school, and tertiary³ lessons)?
2. What teaching elements appear to be common across all their musical instruction?
3. Do these elements provide links between what occurs in one-to-one lessons and the master-apprentice-master cycle?

³ The term tertiary is used in this paper to reflect learning at the university or higher education level. Additionally, ‘pre-tertiary’ refers to learning occurring in the 2-4 years prior to university.

In order to gather data relevant to these three overarching research questions, an online survey was designed by the researchers and was given ethical approval. The survey included seven question items:

- (1) What were the principal learning formats in your very first learning experiences?
- (2) What do you remember most about your very first learning experiences?
- (3) After your first learning experiences, what best describes the main formats for your studies on a music instrument up to the time when you commenced tertiary study?
- (4) Who had the biggest impact on your learning prior to commencing tertiary study?
- (5) During this period of your learning, who was your most inspirational teacher, and why?
- (6) Which of the following formats for learning an instrument were a frequent part of your tertiary studies?
- (7) During this period of your learning, who was your most inspirational teacher and why?

Items 1, 3, 4, 6 were in a closed format with several choices available while items 2, 5, and 7 were open-ended questions.

The current paper deals only with these 7 questions; there were other questions from the survey that dealt explicitly with issues of identity and also motivation to work in the higher education sector (Parkes and Daniel, 2013; Parkes, Daniel, West and Gaunt, *in press*). The survey itself was sent to approximately 2700 individuals involved in music teaching in higher education across nine countries (2427 were sent a direct email with six heads of departments also forwarding it to their staff). The aim of distributing the survey to several countries was to investigate whether any major differences emerged between the various nations. The final response rate of 171 (6.4%) is low and this response rate will be further addressed in the limitations section. The solicitation of respondents proved problematic in certain situations, where some heads of department did not specify how many staff /teachers they forwarded the survey to. Therefore, in some countries we were unable to calculate how many teachers received the invitation and compare it to how many completed the survey. Of the 160 respondents that answered the question about their country, there were 5.6% (n = 9) in Finland, 6.3% (n = 10) in South Africa, 8.1% (n = 13) in Denmark, 9.4% (n = 15) in New Zealand, 9.4% (n = 15) in Sweden, 12.5% (n = 20) in Norway, 13.1% (n = 21) in England, 16.3% (n = 26) in the United States, and 19.4% (n = 31) in Australia. Of the total sample, 57.5% were male.

In terms of the process of analyzing the surveys, questions involving closed choice options were calculated as percentages of total responses and reported in tables. In terms of open-ended responses, the researchers initially read the data for the first question, tentatively categorizing the content of respondents' qualitative statements as per the inductive reasoning method (Saldana 2009). We discussed commonalities and differences in our interpretations after which we worked to clarify and choose the most appropriate themes. The same responses were then re-analyzed, independently. Each sentence within each response was categorized, which meant a complete response statement with three sentences within may have been coded into three separate themes. Inter-rater reliabilities were calculated at this stage, yielding an agreement rate of 98%. A third discussion resolved disagreement over the remaining 2% of statements and improved rater agreement to 99%. This protocol was repeated for the next open-ended question, again resulting in agreement of 98%. In examining the third open-ended item, the researchers again analyzed independently, then met to discuss patterns and themes. After categorizing the statements, it was apparent that consensus in our understandings and analyses had occurred hence a third inter-rater agreement was not calculated before the final coding took place. In addition, there were no obvious differences between countries observed through the analytical process, hence the data could be viewed and reported as one set.

4.0 Findings relevant to the key research questions

The findings here are a summary of the reflections and data presented by 171 current higher education music instrument teachers. Table 1 summarizes the principal formats of respondents' learning experiences at the initial, pre-tertiary and tertiary levels (survey question items 1, 3 and 6). For each

question, respondents were able to choose more than one response, noting that at the tertiary level, the response options were focused on those typically available in a tertiary music program.

Table 1. Respondents' recollections of lessons experiences and formats.

Format of learning	Initial experiences	Pre-tertiary	Tertiary
Private or applied studio lessons	56.7%	69.5%	93.3%
Partner lessons (2 students – 1 teacher)	-	-	4.2%
Small group lessons (3-5 students – 1 teacher)	-	-	26.7%
Master-classes	-	-	50.3%
Large group sessions (performance classes)	-	-	34.5%
Band/orchestra/ensemble	24%	47.9%	-
Lessons at school	24%	28.1%	-
A parent/guardian or friend taught me at home	20.5%	7.8%	-
Informal learning or self-exploration	23.4%	24.6%	-
Other	7.6%	16.8%	13.9%

NB: Respondents could select more than one format

The data reveal that at all three stages of learning, one-to-one or applied studio lessons dominate, at the rates of 56.7% for initial experiences, 69.5% for pre-tertiary experiences, and 93.3% for tertiary experiences. While there appears to be an increase across the three stages, it is possible that school lessons and those at home in the earliest and pre-tertiary stages were also individual or one-to-one lessons, hence potentially a more dominant learning format than is revealed in the table for the first two stages. Informal learning or self-exploration and ensemble activities are certainly present at both the earliest and the pre-tertiary stages while the significance of the master-class can be seen at the tertiary level, a format which again places the teacher as the master at the center of the learning environment. In terms of those that selected 'other' at each of the three stages this included activities such as:

- Initial experiences: singing at home/church, lessons at a conservatoire
- Pre-tertiary: lessons at a conservatoire, attending concerns, singing at home
- Tertiary: accompanying other students in their lessons, peer-directed bands or groups, as well as chamber music and/or summer schools

Respondents' reflections on their earliest learning experiences (question item 2) are presented in Table 2, which presents the identified themes, an exemplar quote, as well as the total number of references and this figure as a percentage of the full sample of 276 statements.

Table 2. Respondents' reflections of their earliest learning experiences on a music instrument.

Themes	No.	%
Positive emotive recollections (<i>Exciting. I could join a world of beauty</i>).	66	23.9
Non-emotive detail or fact (<i>Difficulty in assembling the trombone</i>).	47	17
Teacher characteristics and behaviors (<i>My oboe teacher was warm and lovely; Being hit with a ruler</i>).	40	14.4
Engaging with music and/or music making (<i>Making music with other students</i>).	28	10.1
Negative emotive recollections (<i>I felt out of place so much and didn't enjoy it at all</i>).	24	8.6
Self evaluations of own skills (<i>I apparently had a good ear and held the bow well</i>).	19	6.8
No recollection (<i>I don't remember</i>).	15	5.4
Critical learning or turning point (<i>Initial failure then determination to do better</i>).	12	4.3
Parental involvement (<i>I was taken for lessons by my mother</i>).	10	3.6
Lesson activities (<i>Playing and walking around in a circle</i>).	8	2.8
Learning difficulties (<i>Choosing to try to play pieces which were too difficult for me</i>).	4	1.4
Teacher methods (<i>All her pupils had to practice</i>).	3	1

The data in Table 2 reveal both positive and negative emotive reflections. These relate to the extent of enjoyment, including the socialization and relationship aspects between student and teacher in terms

of how respondents describe their feelings of belonging (or not) and how their teacher made them feel. In order to explore reflections on learning at the pre-tertiary stage, respondents were invited to rate a list of potential influences (question item 4). The data are summarized in Table 3.

Table 3. Respondents' ranking of influences on their learning of a music instrument at the pre-tertiary stage.

Influence on learning	Importance level					
	Not at all	A little	Moderate	Fairly	Most	N/A
My school music teacher(s).	18.2% (27)	10.8% (16)	12.2% (18)	28.4% (42)	5.7% (38)	4.7% (7)
My private or applied studio music teacher(s).	8.0% (12)	4.0% (6)	6.0% (9)	18.0% (27)	57.3% (86)	6.7% (10)
My parents/guardians.	11.5% (17)	13.5% (20)	17.6% (26)	27.7% (41)	25.7% (38)	4.1% (6)
My fellow musicians in bands/orchestras/ensembles.	11.7% (16)	10.9% (15)	12.4% (17)	29.2% (40)	27.0% (37)	8.8% (12)
My conductor of the band/orchestra/ensemble.	19.5% (26)	9.8% (13)	12.8% (17)	28.6% (38)	20.3% (27)	9.0% (12)
Inspirational artists on recordings or in live performances.	4.8% (7)	4.8% (7)	15.8% (23)	26.0% (38)	45.2% (66)	3.4% (5)

Given the prevalence of learning via the one-to-one lesson format (private or applied studio setting), it is not surprising that many respondents (57.3%) selected the teacher(s) in this setting as having the most impact on their learning. In addition, many ranked live performance or recordings as having a strong influence. Several other individuals were rated highly in terms of influence (e.g. parents, peers), hence proposing a variety of factors contribute to a musician's growth and development. Indeed some respondents even stated that their one-to-one learning was not a significant influence at this key stage of study and growth. Nevertheless, the data point to the fact that the one-to-one teacher plays a major role in terms of many students' development and socialization.

To explore further influences, respondents were asked to identify their most inspirational teacher prior to entering tertiary studies and why (question item 5). An early issue that emerged when analyzing these data was in terms of who each respondent had selected. Some referred to 'my second teacher' without indicating if this was a private or school instructor. Others referred to a name, which again became problematic in terms of attempting to identify whether this person was a band leader, private or school teacher etc. As a consequence, the researchers could not reasonably determine the categories to which the various types of responses belonged, hence these data could not be reported. Rather, what could be reported are the reasons why these teachers were identified, in terms of the qualities, attributes or skills. In addition, three sub-categories of themes soon emerged, which were a) teacher characteristics or attributes, b) teaching approaches or styles, as well as c) other experiences or reflections that did not relate to any one teacher. A total of 207 codable responses were presented (35 respondents did not provide a reason or response). Of the themes in each sub-category, these are ranked in frequency in descending order in Table 4, with an exemplar comment to further illustrate them. For those responses which generated only one theme, these are grouped together as an 'other' category and listed last in each sub-category of the table.

Table 4. Inspirational pre-tertiary music instrument teachers or experiences.

Theme: Teacher characteristics or attributes	No.	%
Expertise (<i>He set the level for what my concept of trombone playing was to be</i>).	35	14.96%
Personality (<i>His charismatic personality</i>).	9	3.85%
Passionate (<i>She loved making music and making it with her students</i>).	9	3.85%

Respectful (<i>He took me seriously</i>).	5	2.14%
Enthusiasm (<i>He was renowned for his enthusiasm</i>).	4	1.71%
Experienced (<i>The guys with experience</i>).	3	1.28%
Committed (<i>She was extremely devoted</i>).	2	0.85%
Positive (<i>He was positive</i>).	2	0.85%
Others: Patient, Influential, Could relate to, Professional, Open-minded.	5	2.14%
	74	35.75%
Theme: Teaching approaches or styles		
Guiding (<i>Gave me the direction needed</i>).	26	11.11%
Encouraging (<i>Encouraged me to think outside the syllabus</i>).	19	8.12%
Demanding (<i>He made heavy demands in terms of technique</i>).	14	5.98%
Inspiring (<i>My introduction to modes was particularly inspiring</i>).	11	4.70%
Supportive (<i>He became like my second father</i>).	8	3.30%
Feeling (<i>She worked gently and sympathetically with the voice</i>).	5	2.14%
Motivating (<i>They could motivate why I practiced the things I did</i>).	4	1.71%
Others: Holistic, Fun, Engaging.	3	1.28%
	90	43.48%
Theme: Other experiences or influences		
No teacher (<i>I did not have a teacher</i>).	6	2.56%
Parents (<i>My father, in whose footsteps I hoped to follow</i>).	5	2.14%
Sees self as teacher (<i>All teachers of awareness are secondary to self awareness</i>).	4	1.71%
Recordings as teacher (<i>Jobim's recordings. He provided a goal</i>).	4	1.71%
Music (<i>I was fascinated by music itself more than any person I knew</i>).	2	0.85%
Many not just one (<i>All three were important</i>).	2	0.85%
Others: Frequency of lessons, High School Principal, Work opportunities, Listening, Composition, Ensembles, Other musicians, Alexander technique, Open-minded.	9	3.85%
	32	15.45%

Table 4 evidences that the pre-tertiary teacher's expertise was the most frequently cited inspirational factor (14.96%). Additionally observed was the respondents' recognition of their previous teacher's ability to guide and direct them (11.11%). Overall, the data reveal that it was not only the teacher's approach or style of pedagogy but also their attributes and qualities that played a part in influencing the respondents to learn and develop. In addition, there is a diversity of themes identified suggesting it was a personal situation for each musician; indeed a small number felt that it was non-lesson experiences that were most influential or inspiring for them as they developed during this period of time. The next survey question involved asking respondents to identify their most inspirational teacher during their tertiary studies and why (question item 7). While 37 chose not to give a reason for indicating their choice, the remaining data are coded similarly to that in Table 4 and are ranked in descending order in terms of frequency of responses (see Table 5).

Table 5. Reflections on inspirational tertiary music instrument teachers or experiences.

Theme: Teacher characteristics or attributes	No.	%
Expertise (<i>She was a world class performer and keen communicator</i>)	59	25.11%
Personality (<i>He had charisma</i>)	6	2.55%
Passionate (<i>He loved words and music in equal measure</i>)	6	2.55%
Enthusiasm (<i>A brilliant enthuser</i>)	4	1.70%
Committed (<i>For digging deep</i>)	4	1.70%
Experienced (<i>He had huge experience</i>)	2	0.85%
Character (<i>A man of deep humanity and integrity</i>)	2	0.85%
Professional (<i>He inspired me with a sense of professionalism</i>)	2	0.85%
Other: Communicator, Motivator, Fascinating, Realistic, Role model, Serious, Influential, Famous	8	3.40%

	103	44.02%
Theme: Teaching approaches or styles		
Inspiring (<i>I had a very inspiring teacher</i>)	22	9.36%
Guiding (<i>He put me on the path of good craft</i>)	17	7.23%
Demanding (<i>Her love of high standards</i>)	12	5.11%
Encouraging (<i>She was the most encouraging teacher</i>)	12	5.11%
Supportive (<i>I was given the opportunity to perform with freedom</i>)	8	3.40%
Holistic (<i>For the discussion and arguments we had about music outside lessons</i>)	6	2.55%
Met needs (<i>Had a better understanding of my particular gifts and needs</i>)	4	1.70%
Created opportunities (<i>He introduced me to influential people</i>)	2	0.85%
Other: Thorough, Challenging, Understanding, Made it interesting	4	1.70%
	87	37.17%
Theme: Other experiences or influences		
Peers (<i>Being in the environment of talented peers</i>)	5	2.13%
No inspiring teachers (<i>I didn't have an inspirational teacher</i>)	3	1.28%
Music (<i>I looked to music itself, not a teacher</i>)	2	0.85%
Other: Refers to self, Recordings, Various/all teachers, Outside teacher, Listening	6	2.55%
	16	6.84%

The responses presented in Table 5 are similar to those in Table 4, however what is noticeable is the increase in the number of references to the teacher expertise factor at the tertiary level (25.11% for tertiary compared to 14.96% pre-tertiary). While the respondents are likely to be reflecting on having experiences of working with expert performers and/or musicians, there are also many who found the style or approach to teaching as important. On the other hand, a small number of respondents continued to report that they learnt more from non-lesson experiences, through such informal learning experiences as listening and from working with peers.

5.0 Limitations

Because the response rate was low, we must state that our respondents are not representative of all music instrument teachers and as such, we are not presenting generalizable findings. This purpose of this study was to explore the recollections of this set of respondents; furthermore, we also acknowledge that 'recollections as evidence' should be analyzed with the assumption that they may not be accurate. Reflections on teaching experiences are potentially difficult to determine as being accurate and fair. Indeed, there is a body of research (e.g., Madsen & Duke, 1985a, 1985b; Madsen & Madsen, 1998) indicating the difficulty of retrospective analyses and it is acknowledged that memories are not necessarily accurate in generating assessments of experiences. We suggest our findings be taken with caution and that further research build on the preliminary investigative nature of our work as presented here.

6.0 Discussion

The findings from this study, while not representative of the entire higher music instrument teaching sector, are in some ways significant and provide relevant insights into some of the common socialized events experienced by this group of higher education teachers. Our study illustrates several findings for our three overarching research questions. In terms of the first question (what do teachers recall about their musical instruction?), respondents reflect on different aspects, depending on whether it was their earliest, pre-tertiary, or tertiary learning. Lesson format reflections were dominated by the one-to-one setting, even when respondents also indicated they were involved in ensemble settings as well. The data also illustrate that the studio, or one-to-one teacher, had the most impact on respondents (57.3%) prior to tertiary study. In the earliest instruction reflections (Table 2) nearly a quarter of responses (23.9%) were about emotive elements and 17% illustrated non-emotive facts about the lessons themselves. Only 14.4 % of responses illustrated information about the respondents' teachers or

teacher characteristics. In their pre-tertiary lesson stage, nearly half the respondents' statements (43.48%) were regarding the teaching approach or style of former teachers, and over a third of responses (35.75%) illustrated specific details about their teacher's characteristics or attributes when asked what was inspirational. Additionally, the attribute of expertise was coded 14.96% of the time (Table 4) as an emerging characteristic of pre-tertiary learning. When asked to recall what was inspirational about their tertiary teachers, the frequencies changed in regard to 'teacher characteristics and attributes', rising to 44.02% and expertise was again a recollection for nearly a quarter of responses (25.11%). Teacher approach or style responses reduced in saliency to 37.17% of responses (Table 5). The expertise of the teacher seemed to have significant importance in the reflections of our respondents about their tertiary learning, and this reinforces the findings of (Purser, 2005), (Haddon, 2009) and (Wexler, 2009). Additionally, the expertise of a teacher is also noted to be part of what promotes socialization or role-identity formation (Bouij, 2004; Triantafyllaki, 2005; Wollner & Ginsborg, 2011).

In terms of the second research question (what elements appear to be common across all their musical instruction?), the answer becomes evident in the themes that emerge across the three stages of learning. It is apparent that the teacher approach and style is more important in pre-tertiary recollections while teacher characteristics and attributes (specifically expertise) become more important in tertiary learning experiences. Common experiences that emerge across all learning stages were teacher characteristics and in the pre-tertiary and tertiary levels these were illustrated as expertise (pre-tertiary 14.96% and tertiary 25.11%) and personality (pre-tertiary 3.85% and tertiary 2.55%). Teaching approaches and styles were also recalled, with more specificity given for the pre-tertiary and tertiary years. The important approaches or styles were cited as being 'guiding' (pre-tertiary - 11.11%, tertiary - 7.23%), 'inspiring' (tertiary 9.36%) and 'encouraging' (pre-tertiary - 8.12%). These findings relate to those of (Slawsky, 2011) who identified that teachers' actions do impact on how students may approach teaching when they do in fact choose to start in this role.

Our final research question (do these elements provide links between what occurs in one-to-one lessons and the master-apprentice-master cycle?) is answered by seating these findings in the context of socialization and role identity (Bouij, 2004; Triantafyllaki, 2005). As noted, the master-apprentice model is directed by the master (Burwell, 2012; Daniel, 2008; Donald, 2012; Gaunt & Westerlund, 2013, Haddon, 2009; Georgii-Hemming & Westvall, 2010; Lennon and Reed, 2012) and the relationship is dominated by a position of power; one afforded to the teacher (Carey, Lebler & Gall, 2012; Creech & Hallam, 2010; Gaunt, 2011; Lebler, 2008). We see in our findings that our respondents were all impacted the most by their teacher and very few had no teacher (2.13%) or peers (2.13%) as their primary influence while studying at the tertiary level. Also we see that the expertise of a teacher (as a performer or musician) was an important characteristic for our respondents as they recollected their own teachers; that is, when they were students they very much valued their teacher's performer reputation and this seems to be evidenced in a quarter (25.11%) of the recollections from tertiary experiences being focused on the expertise of the teacher, rather than learning outcomes. As Fredrickson (2007) notes, when students are studying to be performers they indicate a certain assumption, that they will teach in the studio setting, but he asserts they don't really know what that will look like in the future. This is supported in the work of (Bouij, 2004) where he discusses anticipatory socialization, whereby students already develop skills that will be needed for the role coming up, even if they are unaware it will be part of their future roles.

7.0 Conclusions

The findings from this study provide the opportunity to make a number of tentative claims about the one-to-one music instrument lessons and early experiences our respondents navigated up to through to the tertiary level:

- One-to-one teaching and/or the studio setting plays the major role in terms of how students learning a music instrument become socialized in such an environment;
- While one-to-one teaching in the master-apprentice model remains the dominant format for learning an instrument and at all stages of learning, there is evidence that other formats and

experiences can be equally powerful, including ensemble activities, self-teaching and exposure to artists/experts and recordings;

- While most experiences of the one-to-one lesson are positive, negative emotive recollections of lessons were experienced by some and further, a small number of individuals felt that their teachers had no major influence on their learning at certain stages;
- Students respond to perceived expertise in teaching, be this the performance and/or pedagogy skills of their music instrument teachers; and
- Non-expertise factors can be equally powerful, including encouragement, enthusiasm and the personality teachers bring to the learning environment.

The data and evidence from this study point to the significant influence of the teacher in the one-to-one studio and therefore the potential for this to impact directly on how apprentices move into the role of becoming the master. That is, our analyses illustrate that there is indeed the potential that students, as apprentices, do absorb and adopt many of the characteristics of the teachers and the teaching from their own experiences, applying it in their future role as a master in the studio setting. Therefore, these findings have relevance for those responsible for the hiring of music instrument teachers in the higher education sector, in terms of recruitment and employment procedures and policies. Given the literature demonstrates that many higher education music instrument teachers have not received specific training in this form of pedagogy (Purser, 2005; Watson, 2010), it is potentially important for those recruiting music instrument teachers to require applicants to explicate the main influences on their teaching approach and style and how they have formulated their approach in the one-to-one or studio lesson environment. In addition, the findings of this paper propose that there should be ongoing emphasis placed on the requirement for current higher education music instrument teachers to formally engage in reflective practice, in order to continue to improve their understanding of the learning transactions and opportunities associated with working in this closed environment. At a sector wide level, the findings also point to the need for future higher education music instrument teachers to undertake formal training in pedagogy as relevant to the one-to-one or studio lesson, as a formal requirement for any appointment at this level. Finally, the findings presented here propose that additional research questions need to be asked about how to best provide each individual student with the most appropriate formats, styles and opportunities through both formal and informal music instrument learning experiences. Hence, in summary, there remains an ongoing call for further research into what is a complex but important learning environment in the performing arts, specifically the one-to-one or studio lesson in music.

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