

LEARNING TO TEACH A MASTER CLASS, WITH A CONSIDERATION OF ITS  
PEDAGOGICAL VALUE AND EXAMPLES FROM THE CLARINET WORLD

BY

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## CHAPTER 1

### INTRODUCTION

Considering that most job interviews for performing faculty positions require the applicant to teach a master class, and that most clarinet professionals will be asked at some point to act as a guest teacher in a master class situation, all future performance pedagogues should be educated in the skill of public teaching. However, the offering of experience and guidance in this teaching medium to music students is a seemingly sporadic occurrence in the typical pursuit of a degree. How do graduate students gain experience in master class teaching if not by engaging in the teaching process themselves? Is it reasonable to assume that students will excel in the master class medium merely by observing the classes taught during their university education?

This lack of hands-on educational experience creates a gap in the preparedness of graduate students to succeed as master class educators. Many graduates will face the first master class teaching opportunity on the first job interview, and standing up to teach a master class is a very different experience from that of watching as an audience member. Graduate pedagogues need more practical experience. Performance educators would benefit from expanding the available master class related research while increasing the scope of experiences and opportunities for graduate students in public teaching. The organization of this project will result in a document containing information for improving the overall skill and comfort level of graduate students in master class teaching, as well as exhibiting the need for future research into the psychology and philosophy of teaching an audience through a single performing student.

The project begins by defining the scope and nature of a master class, which is necessary before elaborating on the different elements that combine to create these educational events. The first portion of the document includes an annotated list of relevant literature on the subject of master class teaching. This list includes a heavy focus on sources which are clarinet specific, although there is not a great deal of scholarly published information regarding the strategies of teaching any type of musical master class, and all such sources published at this time have been included in this review. Many of the articles specific to master class teaching are less scholarly in scope and approach, often based on personal anecdotes or descriptions of specific pedagogues. These resources are useful however, in providing historical memoirs of the evolution of the master class, and offering general pedagogical advice for individuals interested in guidance on how to approach this style of public teaching.

The list of references in the literature review contains a combination of subjects that, standing alone, are essentially the base elements that come into play during master class teaching. These topics cover teacher education and effectiveness both in and out of the music classroom, and strategies for successful applied lesson teaching. The review includes useful resources detailing methods for improving public speaking, approaches to lecture teaching, and studies in providing successful student teaching environments. Student teaching is a pedagogical opportunity reserved for those students majoring in education, so many applied performance majors never receive the same hands-on type of teaching education, in spite of eventually holding collegiate teaching positions. The review of student teaching literature provides insight and methodologies for enhancing the successes and practical teaching opportunities for graduate students seeking

performance degrees.

The second portion of the document contains a collection of interviews given by established clarinet pedagogues, and it establishes a basic foundation of current philosophies and trends in approaching the teaching of master classes. The responses provided by these educators establish trends that reveal a definitive need for increasing the scope of graduate preparation in master class teaching.

The final portion of the document offers a brainstorming segment devoted to increasing the focus on building practical teaching experiences and establishing hands-on teaching opportunities within the applied courses already offered in many music performance programs. The weight of the responsibility to improve the condition of master class pedagogy will most often fall to the primary applied professor, and this document outlines reasons and methods that an educator could consider when endeavoring to initialize studio improvements.

## What is a Master Class?

*“Many musicians find master classes questionable in some ways, and yet the tradition itself is rarely discussed.”<sup>1</sup>*

*~ William Westney*

A master class is a unique pedagogical situation in which a professor or performer is entrusted to teach one student in front of an audience, with all in attendance expected to learn from witnessing the exchange. The traditional types of master class teaching fall into two categories: guest master classes where a pedagogue comes to work with unknown students, and recurring weekly or monthly studio classes led by the resident applied professor of the students in attendance. Studio classes allow the applied professor to have an immediate understanding of the learning needs of each student, to have more control and follow-up capabilities of the overall progress of the students, to maintain a bigger picture of pacing and background, and to provide flexibility in determining class direction and scope. Graduate students, however, should be prepared to first teach master classes as a guest pedagogue, as the first job interview with a teaching segment will be most closely related to this style of pedagogy. The focus of the teaching techniques in this study could apply to either situation, whereas the suggestions for improving graduate student involvement are based on a studio class scenario.

There can be something inherently daunting in requiring new graduates to stand up and declare themselves a master educator in front of an audience on their first job interview. When one considers the history of famous master class teachers, living up to

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<sup>1</sup> William Westney, *The Perfect Wrong Note: Learning to Trust Your Musical Self* (Pompton Plains, N.J.: Amadeus Press, 2003) 176



the standard of the ‘greats’ can present challenges to a less experienced educator.

The master class tradition is a long one, going back to the group lessons taught by Liszt and other revered European pedagogues in the nineteenth century, many of whom were indeed abrupt, temperamental, and disrespectful of students.<sup>2</sup>

Today it is expected that most applied instructors will also function as master class teachers, as it is no longer a medium reserved for the upper crust of performing artists.

Are all college professors ‘master’ pedagogues? It is statistically unlikely. Yet it is conceivable that everyone can improve and enhance their abilities in teaching master classes if an effort is made to do so.

The potential benefits to master class participation and attendance are overwhelmingly positive. Reviewing the varied way current literature approaches the value of the master class offers a snapshot of the wide range of definitions assigned to this style of teaching:

All parties to the event stand to benefit. The [musician] gains from working, albeit briefly, with a new teacher who can approach established... habits with fresh diagnostic skills. Students in the audience learn vicariously, internalizing suggestions for future personal application...in most cases, however, it is the teachers in the audience who have the most to gain from a good master class...Master classes provide the opportunity to observe other teachers in action. In the safety of our teaching studios, it is easy to become rather complacent, constantly recycling methods and techniques that have proven successful in the past.<sup>3</sup>

Master classes represent an opportunity for initiation into the music profession, providing insights...into the thinking of a professional musician...[Master classes] enhance goal-related learning strategies by raising intrinsic motivation, providing performance and self-appraisal opportunities through comparison with peers.<sup>4</sup>

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<sup>2</sup> Westney, 180.

<sup>3</sup> Scott McCoy, "Getting Wired: A New Twist on the Voice Master Class," *Journal of Singing* 64, no. 3 (2008): 329.

<sup>4</sup> Marion Long, Susan Hallam, Andrea Creech, Helena Gaunt and Linnhe Robertson, "Do Prior Experience, Gender, or Level of Study Influence Music Students' Perspectives on Master Classes?"

[Students] come to understand their place within a growing community, value differences as well as similarities, feel connected to others, accept and love their own musical traditions, and [become] empowered to change those things that should be changed and embrace new perspectives.<sup>5</sup>

Perhaps one of the most fascinating aspects of witnessing or taking part in a master class is the idea that the performance heard at the beginning of the session is not a finished product but a starting point.<sup>6</sup>

As with any educational situation, there are also potential consequences to unsuccessful master class teaching.

At their worst, master classes can become an exercise in vanity or high theatrics. We wait patiently for the secrets of artistry to be revealed...and we love the thrill of a public trial, and possibly an execution.<sup>7</sup>

The audience can feel bored or that time is being wasted, the students can lose respect for the teacher due to poor teaching skills or low performance ability, the students can come away confused if presented with drastically conflicting pedagogical information, or the performing student can have a negative experience with lasting effects.

All teaching scenarios possess potential positive and negative attributes, and master class teaching is no exception. The lack of academic research completed on the topic of master class teaching makes it difficult to discern the true value of this teaching medium, and this project will provide information to assist students and teachers in making that determination.

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*Psychology of Music* 40, no. 6 (2012): 684

<sup>5</sup> Estelle R Jorgensen, "Music Education as Community," *The Journal of Aesthetic Education* 29, no. 3 (1995): 81.

<sup>6</sup> Angela Taylor, "Participation in a Master Class: Experiences of Older Amateur Pianists," *Music Education Research* 12, no. 2 (June 2010) 199.

<sup>7</sup> Richard Lalli, "Master Plan: How to Get the Most Out of a Master Class," *Opera News* 69, no. 1 (2004): 24.

## CHAPTER 2

### LITERATURE REVIEW

The topics selected for this literature review were initially chosen based on their immediate relevance and general application to teaching a master class. The first sources to be considered were scholarly research articles exploring approaches to teaching a master class. Unfortunately, the breadth of these is incredibly limited, and the resources that carry the heaviest scholarly weight are focused on the perspective of student participants in master class scenarios, rather than on teacher experiences. The articles outlining teaching approaches are essentially anecdotal, rather than research-oriented, so in order to gain perspective on the actual teaching that occurs during a master class the literature review had to venture toward scholarly sources describing the teaching approaches of an educator during successful one-on-one applied lessons. Another element of master class education can be viewed from the standpoint of giving a public lecture, therefore research into successful lecture teaching was included.

The importance of teacher effectiveness and traits of successful music teachers became evident after the initial research and interviews were completed, and the literature review expanded to include these subjects. Two of the most commonly given interview responses when asked for traits of successful master class teaching included voice projection and eye contact, both vital components of public speaking, hence the inclusion of public speaking in the literature review. The remaining subjects included in this review summarize the conflicts inherent for performer-teachers, and the challenge of preparing students for teacher roles.

## **Master Class Research**

The existing literature that elaborates on the nature of master class teaching can be divided into the following four categories:

Academic research regarding the perceptions and participation of master class students.

Anecdotal and experience-based sources about teaching master classes.

Anecdotal and experience-based sources about participating in master classes.

Descriptions of specific master class pedagogues.

Of these four categories the first two are the most relevant with regards to understanding how to teach a master class. The academic articles are valuable, yet they focus on the perceptions of the student rather than on a study of teaching techniques. The articles about how to perform in a master class are also useful in providing a sense of the expectations held by the students, which can be helpful when approaching the class as a teacher. These expectations must be taken into consideration if a teacher is committed to understanding and improving his or her approach to master class teaching.

The anecdotal articles are useful “How-To” sources, and serve as a starting point for any educator interested in gathering another perspective on master class teaching. They contain a breakdown of 1) what to expect 2) what to consider and 3) a way to proceed. These guides are an effort to shed some clarity on the approaches that the specific authors take towards master class teaching. They leave it to the reader to judge the value of the provided suggestions, as there is no academic foundation as to why the offered education principles were selected. Ideally these two categories could be combined to form a foundation for more scholarly approaches into the different styles of

master class teaching.

It is valuable to read descriptions and accounts of master teachers working in master class situations, in the same way it is valuable to observe a wide variety of master class teachers. It encourages brainstorming of class ideas, suggests approaches for common problems from new directions, and allows for insights into the educational styles of master pedagogues, many of whom may no longer be teaching.

The current research literature available regarding the specific study of teaching a master class is limited, creating a definite gap in the research. According to Creech:

While there has been extensive research on the role of a 'master' in contributing to the development of expertise within the context of the one-to-one student-teacher relationship, there has been little research concerned with the purpose of master classes, nor is there a substantial evidence-base relating to the value of this type of 'master-student' interaction.<sup>8</sup>

This review will provide detailed annotations of the available master class specific resources in the hopes of highlighting this void and providing a solid framework for future research into master class teaching. The sources are presented in the following order: Academic Research, How-To for Teachers, How-To for Students, and Anecdotal Descriptions. The level of detail in this portion of the literature review will be carried deeper than the following portions, specifically due to the small number of directly relevant sources to master class teaching and the importance of each source for the review.

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<sup>8</sup>Andrea Creech, Helena Gaunt, Susan Hallam and Linnhe Robertson, "Conservatoire Students' Perceptions of Master Classes," *British Journal of Music Education* 26, no. 3 (2009): 315.

## Academic Research of Student Perceptions and Participation in Master Classes

In the article “Conservatoire Students’ Perceptions of Master Classes,” by Andrea Creech, Helena Gaunt, Susan Hallam and Linnhe Robertson, the authors explore different student perspectives of the value and purpose of the master class. The students participating in the study expressed doubts about the value of audience participation, but the overall results were ultimately positive, with students considering the classes “to offer valuable performance opportunities, fresh ideas for approaching musical interpretation and technique, and access to a professional community of practice.”<sup>9</sup> The authors acknowledge the lack of research in the field of master class pedagogy, which includes a lack of exploration in establishing the validity of the master class as a method for performance instruction.

The article contains three valuable tables resulting from student responses: “What Students Hope to Learn, Reasons Classes are not Beneficial, and Barriers to Learning.” Useful traits and qualities of the teacher were suggested, including being engaging, communicative, and possessing a high level of expertise, knowledge, and insight. The data gathered by this qualitative study is a useful beginning for educators interested in applying student perspectives to their personal teaching styles.

Another article that focused on student perception titled “Do Prior Experience, Gender, or Level of Study Influence Music Students’ Perspectives on Master Classes?” by Marion Long, Susan Hallam, Andrea Creech, Helena Gaunt and Linnhe Robertson aims to establish the importance of previous experiences on master class participation and

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<sup>9</sup> Ibid, 315.

overall class value. The literature review provided at the onset of the article is a thorough description of available sources and provides a confirmation of the limited number of resources available in master class pedagogy. The authors present the review in the context of defining the purposes and values of master class participation, and the first two pages of the article contain an abundance of valuable information about approaching this style of teaching from the student perspectives. The article outlines ideas that contribute to successful or unsuccessful performance experiences, including elements of inaudibility on the part of the teacher and the usefulness of demonstration to convey musical suggestions. It mentions that post-graduate students value the opportunities of master class interactions more than undergraduate students, suggesting that graduate students might thereby also appreciate the opportunity for teaching opportunities in master classes as they are quickly approaching post-graduate status.

The article “Participation in a Master Class: Experiences of Older Amateur Pianists” by Angela Taylor also focuses on the student perspective, and aims to examine the experiences of older amateur musicians in a master class scenario. The outcome of the study suggests that participating in master classes increases the overall musical motivation and progress of the performer. Taylor begins by outlining the traits that comprise a typical master class situation, and claims that the class encourages performer growth:

The ritual goes beyond the actual event to include its anticipation and aftermath. These can be regarded as psychological spaces for developing musical motivation through preparation, reflection and further learning.<sup>10</sup>

She continues by establishing four requirements for positive master class situations,

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<sup>10</sup> Taylor, 201.

which all essentially put the burden for success on the students rather than the teacher:

The students genuinely want to improve their playing, both by learning directly from a tutor (performer) and from observing (audience).

The students are receptive to new ideas.

The students are able to share their learning with an audience without undue performance anxiety.

The audience wants to learn from observing the students go through this process.<sup>11</sup>

The article emphasizes the value of student willingness to learn in the education equation, yet includes very little information regarding the importance of teacher involvement or specific educational approaches in promoting student success.

This literature review focused on the viewpoint of the student in a master class, as it is useful to understand student perception when discussing teacher training. The remaining sources included in this portion of the literature review shift the emphasis from the student to the teacher. In the text *Educating the Reflective Practitioner*, Schön expresses his belief that professional education is in need of artistry, and he uses both an architectural and musical master class example to describe his vision for education. He begins by outlining the expectations of the teacher from an academic standpoint:

The teacher confronts a threefold coaching task: First, he must deal with the substantive problems of performance, drawing for the purpose on many domains of understanding. [Analysis-in-action]... The coach must tailor his understandings to the needs and potentials of a particular student at a particular stage of development. He must give priority to some things and not to others. He must decide what to talk about and when and how to talk about it, deploying for this purpose the full repertoire of media and language at his disposal. He may give verbal advice or criticism, tell stories, raise questions, conduct demonstrations, or mark up the student's score.... He must do all these things within the framework of a role he chooses to play and a kind of relationship he wishes to establish with

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<sup>11</sup> Ibid, 200.



the student, taking account of the ever-present dangers of vulnerability and defensiveness.<sup>12</sup>

The relevance of the view offered by Schön remains accurate, in spite of being written over 20 years ago. Very little has changed in the basic formula for master classes, which allows this research to remain relevant. Schön continues by offering two models for the way a teacher can approach teaching a master class: “Joint Experimentation and Follow-Me.”<sup>13</sup> The Joint Experimentation model allows for group brainstorming, where all participating members work together to determine solutions to potential problems. The Follow-Me model is based on a more direct master-student relationship, where the teacher is the possessor of the knowledge and the student is the receiver. Through this chapter Schön provides a foundation for defining a master class on which other educators are able to build.

In the article “Raising Standards in Performance” by Robert Davis and Mark Pulman, the authors outline a concept of combining a weekly master class and applied performance lessons with the goal of “creating a forum for improving performance standard of students, not only in technical skills but also in the contextual act of performing to an audience.”<sup>14</sup> The article evaluates student participation and the overall aims of a master class, yet offers very little in the way of improving teacher experience. The authors establish that the main purpose of the class should include the following principles:

Activities should support the experience of performing. It should be a holistic program, which would address issues such as the performing context and preparing to perform, confidence building, controlling stage fright and other

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<sup>12</sup> Donald A Schön, *Educating the Reflective Practitioner* (San Francisco: Jossey-Bass, 1990), 176.

<sup>13</sup> *Ibid*, 212, 214.

<sup>14</sup> Robert Davis and Mark Pulman, "Raising Standards in Performance," *British Journal of Music Education* 18, no. 3 (2001): 252.

psychological and physiological aspects of performance. Students should contribute to the content and direction of the weekly class. Wherever possible visiting staff with interests in a particular aspect of performance should be directly involved in the class in leading a workshop/demonstration/session.<sup>15</sup>

They suggest continually changing the activities expected in the classes, and the article provides a detailed look at how critiques and performance analysis can be utilized to improve motivation and direction with performing.

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<sup>15</sup> Ibid, 254.

## Anecdotal and Experience Based Sources about Teaching Master Classes

The first article in this category, “The Art and Science of a Successful Master Class” by Kelly Burke is clarinet specific, but offers a practical approach to teaching a master class based on the observations and experiences of the author. It is divided into four sections: general guidelines, clarinet quick fixes, job interview master classes, and a summary of master class teaching. Many of the suggestions provided are strictly experience-based, but they offer one opinion for approaching master class pedagogy. The author begins by acknowledging the lack of experience currently offered to applied students:

Typically [teaching a master class] first occurs during a job interview and, unfortunately, is often an on-the-interview learning experience. Young professionals are usually woefully unprepared for this type of teaching.<sup>16</sup>

She states that observing and practicing teaching are the best way to prepare oneself for leading a master class, and elaborates on the differences between this and applied lesson teaching:

Master class teaching requires a different skill set because it is more than a private lesson in front of an audience. Private lessons not only imply factors of prior knowledge of students, greater span of materials and planning for weekly follow up.<sup>17</sup>

Burke continues by offering practical advice for teaching a master class, including the importance of personality, depth of knowledge, using names, engaging the audience, vocal projection, and being prepared when the performer is unable to make the appropriate improvements. She lists the possible core topics one could mention,

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<sup>16</sup> Burke, 40.

<sup>17</sup> Ibid, 40

reminding the teacher to approach a different topic with each performer, and concludes by providing a formula to elaborate upon those subjects:

Identify the musical issue that is not working and then discuss it with performer and audience. Quickly identify what is incorrect in the mechanics of playing or musical understanding that is impeding the musical goal. Provide quick fix exercises based on a core concept. Have the student perform again and point out the improvement.<sup>18</sup>

This is a fairly detailed article that covers a wide range of relevant topics to master class teaching. In spite of being specific to clarinet pedagogy, it contains a clear and concise viewpoint that would be applicable to any instrumental approach to master class teaching.

In “Teaching and Learning Music Performance: The Master Class” by Ingrid Maria-Hanken the author intends to improve the overall impact of teachers on learners in master class situations. Hanken begins by demonstrating the lack of information currently available regarding master class teaching, including the fact that master classes were not even defined in many mainstays of music dictionaries. She offers the following realization:

It would appear that we are facing a paradox: The master class is widely employed, is claimed to be as effective for musical development as individual practice, and it is so interesting to observers that it attracts paying audiences. ...At the same time, this particular method of organizing teaching and learning has been subjected to scarcely any systematic analysis or research.<sup>19</sup>

The author is not intending to fill that void with this particular article, although the information presented is the beginning of a crossover of anecdotal ‘how-to-teach’ articles and the more scholarly research based study articles. Hanken discusses the value of modeling, offers different concepts of teaching approaches, comments on different types of learning, and spends time focusing on the perspectives of the performer, the teacher,

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<sup>18</sup> Ibid, 40

<sup>19</sup> Ingrid Maria Hanken, "Teaching and Learning Music Performance: The Master Class," *Collected Work:*

and the audience.

In a similar vein, “The Art of Teaching Master Classes” by Thomas Lanners provides educators with a guide for approaching master class teaching based on the experiences of the author. Lanners points out the lack of literature currently available, and acknowledges the limited experience offered to educating teachers in how to succeed in public pedagogy:

Typically little time is spent honing skills associated with ‘public’ teaching situations...such classes are akin to private lessons, but require a distinct approach that constitutes a collaboration between teacher, performing students, and listeners.<sup>20</sup>

Lanners includes many practical suggestions and guidelines, such as utilizing voice projection, including the audience by asking questions, using names as much as possible, and dividing the time equally between all performers. He emphasizes the importance of incorporating the audience, and warns against behaviors that create feelings in the room of spying on a private lesson. A large focus is spent on how to manage the time spent with each student:

One must prioritize carefully which problems to address, choosing [problems that] seem the most pressing, or those that will make the music sound demonstrably better within the time frame— rather than attempting to cover every shortcoming in haphazard fashion.<sup>21</sup>

Lanners elaborates on the value of demonstrating, and lists a few traits and characteristics that are helpful when teaching in public. He touches on the importance of constructive criticism and compliments, and draws comparisons between approaches to studio classes and master classes.

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*Musiikkikasvatus/The Finnish Journal of Music Education* 11, no. 1-2 (2008): 27.

<sup>20</sup> Thomas Lanners, "The Art of Teaching Master Classes," *American Music Teacher* 62, no. 2 (2012), 30.

<sup>21</sup> *Ibid*, 31.

Another resource that focuses on approaches to teaching a master class is *The Perfect Wrong Note: Learning to Trust Your Musical Self*, by Dr. William Westney. This is a unique text intended for any pedagogue interested in expanding views on possible teaching approaches during a master class. The book provides one chapter specifically devoted to the Un-master class, a session created by Dr. Westney to break down the expectations and ritualistic nature of public pedagogy. The chapter begins by including a very detailed description of what to expect in a typical master class, presented in a somewhat bleak context. The concept of negative energy in public teaching is a running theme throughout this chapter. Dr. Westney believes that after attending a master class “students frequently come away disheartened and (perhaps subtly) humiliated, having learned little of lasting value.”<sup>22</sup> The potential for negative experience exists in educational exchanges, and master classes are no exception. The Un-master class is a counter to the negative undercurrents Dr. Westney feels are naturally built into the standard class formats. John Dewey wrote “what avail is it to win prescribed amounts of information...if in the process the individual loses his own soul?”, and Dr. Westney’s approach to these classes is directly aligned with that philosophy.<sup>23</sup> The Un-master class is based upon the teachings of Eloise Ristad:

She believed that playful, even seemingly ridiculous, interactions between people could have integrity and could clear the way for authentic artistry to emerge. She got results because of her pure belief that there was indeed a unique artist within each person.<sup>24</sup>

The goal of the Un-master class is to change the roles and participatory expectations of the group. He suggests warming up the room together, removing the instruments from

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<sup>22</sup> Westney, 175.

<sup>23</sup> John Dewey, 49

instrumentalists, asking specifically open questions rather than guided inquiries, or having the room explore motion by incorporating props or mirroring actions with partners. A large facet of the Un-master class is his utilization of the phrase ‘Here’s What I Got’ in response to any student performance in the class. This approach differs from the more traditional interactions of student and master by removing specific instructions for musical or technical change. By hearing feelings or observations felt by the audience during a performance the student is able to interpret and invent solutions for improving the performance through their own creativity. The downside of this methodology is the assumption that technical issues do not require any focus by the pedagogue, and enhancing musical elements becomes the focus of the class.

In the article “Teaching Master Classes: Taking a Lesson from the Performers” by Jennifer Mishra, the author focuses on preparing students for teaching situations by having master classes specific to teaching pedagogical techniques rather than acquiring musical performance skills (aka, master classes for teaching.) Mishra emphasizes the importance of practicing the skill of teaching, believes that mentoring by master teacher trainers is a necessity for improving the state of music education, and claims that feedback is an essential element of increasing teacher competence:

The aim is to improve teaching skills with an honest, thorough, constructive discussion of the strengths and weaknesses of the teaching performance leading to practical and specific suggestions for improvement. A teaching master class extends the student teaching experience.<sup>25</sup>

This article is intended to elaborate upon music education programs, and when Mishra mentions

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<sup>24</sup> Westney, 182.

<sup>25</sup> Jennifer Mishra, "Teaching Master Classes: Taking a Lesson from the Performers," *American String Teacher* 58, no. 1 (2008), 76.

“extending the student teacher experience” it is important to remember that students with applied music degrees— rather than music education degrees— never experience student teaching, which creates an even greater need for master classes devoted to applied teaching pedagogy. The brevity of this article is unfortunate as the premise and spirit for change are very closely aligned to the focus of this document, yet the depth of the writing does little to further the goal of providing future educators with the information necessary for successful master class teaching.



## Anecdotal and Experience-Based Sources about Participating in Master Classes

The literature reviewed in the previous section was focused on anecdotal experiences of teaching master classes; the literature in this section shifts that focus from the teacher to the perception of the student. The article “Master Plan: How to Get the Most out of a Master Class” by Richard Lalli describes how to approach a master class from the perspective of a potential performer. Lalli establishes a framework for the goals and basic formats of typical master classes, including the phenomenon of everyone sounding better the second time. The classes can be led by one of four types of pedagogue, (Star, Pro Teacher, Pianist/Coach, or Specialist) and the types of performers are organized by age (High School, Undergraduate, Graduate, or Young Professional). Lalli offers reasons that musicians would choose to participate in a master class, including “to touch a legend, gain insights into the music business, to test their value...and to learn new repertoire.”<sup>26</sup> He warns against the potential negative outcomes they might encounter and compares the master class experience to a trial or public execution. He includes a segment for “Frequently Asked Questions” with specific directions for how to handle the preparation and eventual participation in a master class. He believes that “master classes are not a substitute for consistent, repetitive one-on-one work with a...teacher, but they can open your eyes and ears to new concepts, sounds, techniques and repertoire.”<sup>27</sup>

This essay is directed to the performing participants, but a pedagogue interested in

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<sup>26</sup> Lalli, 24.

<sup>27</sup> Ibid, 24.

raising teacher standards will benefit from knowing what the students expect to gain from attending or participating in a master class. The article is just three pages long, yet offers an introduction to those who many have little or no experience with the master class teaching scenario. The specific teaching themes of the article are based in vocal pedagogy, but much of the advice carries through all musical mediums.

The article “Master Class Syndrome” by Lynn Holding also describes what to expect in a typical master class, and is written with both the teacher and the performer in mind. Holding is one of few pedagogues in the category of master class education who ventured into philosophical territory by posing the question “Is the master class a worthwhile experience?”<sup>28</sup> She presents a vague summation to the question at the conclusion of her article:

Finally, if nothing but an internal shakedown was the result of the master class experience, one may well wonder: was it worth the price of admission? My opinion is this: consider the shakedown a free fringe benefit. You may be the richer for it— at least as far as true learning is concerned.<sup>29</sup>

Holding takes a different approach to describing facets of the master class scenario by focusing on the experience of learning itself, and she succeeds at combining elements of pedagogical and psychological research with anecdotal experience. She begins by defining what it means to learn, including the reminder that “an organism can learn from experience only if it can rewire its nervous system in a lasting way; there can be no learning without memory.”<sup>30</sup> This is the foundation for the suggestions she offers for those participating in master classes. She elaborates upon the differences between exposure and learning and highlights the importance of immediately applying the

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<sup>28</sup> Lynn Holding. "Master Class Syndrome," *Journal of Singing* 67, no. 1 (2010), 73.

<sup>29</sup> *Ibid.*, 77.

information seen or heard at a master class in one's own private practice in order to have a chance at exceling at a given technique.

In the article "Master Classes for the High School Private Studio" by Laurie Lee Cosby, the author describes her inclusion of a high school studio class for all private lesson students, which is a unique way to approach educating younger students in master class protocol and preparation. Many of the benefits Cosby offers to her students are applicable to all participants of master or studio classes, including providing a break from routines, offering built in goals (both short and long term), enabling students to become complete performers, and creating a sense of studio camaraderie. She provides suggestions for ways to maintain audience involvement in the class, and indicates a few examples of topics she includes through the course of semester that cover a wide range of supplementary subject matter.

The article is only four pages long, and it is completely anecdotal and experientially based. The main idea she presents, however, is an interesting direction to consider in the evolution of master classes. Starting high school students in a studio class when they enroll for private lessons is an advantageous way to prepare them for master class participation. The extra years of battling stage fright and learning the proper way to carry oneself in a performing situation can provide a huge head start for the aspiring musician or teacher.

In the same way that Cosby describes expanding the age expectations of master class participation, Errante and Lavonis describe an expanded studio inclusiveness in "University/Collegiate Master Class: The Combined Studio Model." This article describes a model of combining collegiate vocal studio classes into a regular larger group

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<sup>30</sup> Ibid, 74.

class, thereby exposing the enrolled students to the teaching methodologies of all the vocal professors at a given institution. The aim of this gathering is to provide junior faculty with both teaching mentors and feedback to improve master class teaching skills. The article includes no mention of extending the offer of teaching to graduate or undergraduate students, but this type of teaching scenario could be adapted to include students for gaining hands-on teaching experience. An added benefit of the combined studio model is an increased feeling of unity and camaraderie between studios, as well as promoting the idea of knowledge sharing versus knowledge ownership:

There is a lot of vocal knowledge on a voice faculty; why confine it to an elite group known as ‘my studio’? We are here to serve the students and to have them get the most out of their collegiate musical experience. The more knowledge with which we are armed, the greater will be our success as singers and teachers.<sup>31</sup>

This admission that information was, and often still is, held in elite circles reminds the reader that transparency in applied music teaching techniques does not result in a loss of teacher power or appeal.

This article outlines that which is expected of the participating students, including a voice journal that is turned in at the conclusion of the semester. The students are required to take notes during all studio classes, and must observe vocal lessons from the other studios. This brief article, only three pages, offers ideas for those pedagogues interested in using Errante’s practical experiences to experiment with this type of teaching scenario at their own institutions.

In the article “Getting Wired: A New Twist on the Voice Master Class” by Scott McCoy, the author describes the order of events in a typical master class in a similar style

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<sup>31</sup> Valerie Errante and William J. Lavonis, "University/Collegiate Master Class: The Combined Studio Model," *Journal of Singing: The Official Journal of the National Association of Teachers of Singing* 65, no. 1 (2008), 42.

to the previous articles. He offers his own ideas on how students and teachers gain insight by participating:

The singer gains from working, albeit briefly, with a new teacher who can approach established vocal habits with fresh diagnostic skills. Students in the audience learn vicariously, internalizing suggestions for future personal application. If the class is successful, the master teacher certainly benefits from the boost to his reputation. In most cases, however, it is the teachers in the audience who have the most to gain from a good master class.<sup>32</sup>

The focus on the teachers in the audience is a unique feature of this article. He elaborates with the following statement:

Master classes provide the opportunity to observe other teachers in action. In the safety of our teaching studios, it is easy to become rather complacent, constantly recycling methods and techniques that have proven successful in the past.<sup>33</sup>

This article stands alone in its portrayal of audience members learning to teach by observing master classes, a surprising fact considering how widely accepted it is that master classes will result in audience education.

The initial direction of this article was directly relevant to master class participation, yet McCoy spent the remainder of his essay discussing a teaching technique unspecific to his thesis. More than half of this three page article emphasizes a specific technical enhancement to vocal teaching: the concept of utilizing a harmonic spectral analysis, thereby freezing sound in visible space to better diagnosis and solve pedagogical issues. He shifts to this focus by describing the idea of performers sounding better after being told to focus on the air stream, and how it would be much easier if the pedagogue was able to visibly pinpoint what changed to create the improvement. It is important to note that, whereas the article itself is quoted throughout the other resources included in this review, the focus of this article is on a relatively isolated topic.

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<sup>32</sup> McCoy, 329.

## Descriptions of Master Class Pedagogues

The final portion of master class related materials focuses on anecdotal perspectives of master classes given by specific pedagogues. In “Star Turns by Star Teachers” Bernard Holland reviews a play by Terrence McNally titled “Master Class.” The premise of the play is to recreate the diva-type teaching performances given by Maria Callas in master classes during her career. Holland takes a poetic approach to describing the power of the master and the audience in these classes, and even describes the performing students as nothing more than props.

It is the audience that changes everything. Whom are they there to pay attention to? If you say the student and the music, I don't think you are being honest. The master class is first of all about an audience and a star. The equation goes something like this: Performing artist is to song what master class teacher is to student. The singer interprets the song; the master class singing teacher interprets the student.<sup>34</sup>

He continues by describing the unique three-way feature of master class teaching, which is quite different from the normal two-way concept of standard education.

Master classes dilute the transaction by introducing outsiders....The audience rules.... As public stimulation the master class is first-rate entertainment. As a learning device it is seriously compromised. For the teacher is sending out beams in two directions simultaneously; toward the student and toward those watching....There is simply not enough energy to sustain both beams.<sup>35</sup>

This review is quite clearly against using master classes as anything more than entertainment, although it is based on a very specific niche of dramatic ‘master’ as teacher.

The remaining articles take a more play-by-play approach to describing specific

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<sup>33</sup> Ibid, 329.

<sup>34</sup> Bernard Holland, "Star Turns by Star Teachers," *New York Times* 148, no. 51415 (1999), E1, 2.

<sup>35</sup> Ibid, 2.

master classes given by renowned pedagogues. The driest example of this type of recounting is given by Gregory Barrett in “Robert Marcellus Memorial Master Class and Concert.” He lists the three master teachers, all previously students of Robert Marcellus, and then lists each performer, each piece played, and the comments made by each of the three educators. The focus of the teachers is predominantly specific to the music, which makes the information most relevant to students studying those pieces. Barrett finds themes in the teaching styles of the three teachers that he is able to tie back to the teaching methods of Marcellus, including an intent focus on rhythmic accuracy, beauty of sound, and carefully planned phrasing. This is the only article that attempts to describe the transmission of teaching methodologies from a master to a master to a student, which is a unique acknowledgment of the passing of the metaphorical educational torch.

In similar articles, the teaching methods of Janós Starker and Artur Schnabel are described by Mark Whale and David Goldberger, respectively. The central theme of the class given by Starker is the importance of always saying something with the music, or to remember that some phrases are statements and some are questions. The article describing the Schnabel class emphasizes the uniqueness of his approach to musical interpretation, reminding the reader that Schnabel was “the first internationally famous pianist to make an issue of following the composer’s text with absolute fidelity.”<sup>36</sup> Goldberger describes a moment after Schnabel performed a passage by saying that “an occasional glance around the room at those moments found everyone sitting wide-eyed

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<sup>36</sup> David Goldberger, "Artur Schnabel's Master Classes at the University of Michigan: A Personal Recollection," *Collected Work: Artur Schnabel: Bericht über das Internationale*, Symposium Berlin (2003), 138.

and sometimes even open-mouthed at the perfection.”<sup>37</sup> These classes are described in a more general way, and have less of the play-by-play complex felt in the Marcellus article.

Teri Einfeldt describes the teaching style of Carol Dallinger in “Master Teacher, Class Teacher” as she works with younger Suzuki students in four master classes. Einfeldt provides a summary of the themes and techniques utilized by Dallinger, and comments on how she always took ample time to compliment and encourage each student after a performance.

The next portion...was spent working on whatever she felt would enhance that which they were already doing well. She never once spoke down or above their heads. She respected each child and their knowledge and approached them in a variety of teaching approaches, which applied to their particular style of learning.<sup>38</sup>

Einfeldt expresses enthusiasm about having a guest teacher work with her students, and was impressed with how Dallinger was able to teach the art of teaching itself.

The teaching style of Eduard Brunner is described in *The Clarinet* magazine in an article by Heribert Haase, and includes his use of descriptive metaphors to evoke musical changes, his obsession with absolute rhythmical precision, and his belief that a performer must have a comprehensive knowledge of the pieces being performed. The author comments on Brunner’s approach to instrumental modeling by stating “when words do not seem to suffice, then Brunner takes his instrument in hand and demonstrates what was intended.”<sup>39</sup> Demonstrating only after a verbal description fails is a good complement to the intended use of modeling.

The article by Mary Wagner discusses the teaching approaches of jazz vocalist

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<sup>37</sup> Ibid, 139.

<sup>38</sup> Teri Einfeldt, "Master Teacher, Class Teacher," *American Suzuki Journal* 34, no. 1 (2005), 76.



Dee Dee Bridgewater, which are heavily based on presenting the realities of the music industry. Bridgewater “provided a thorough picture of life as a professional performer. She highlighted the obstacles of entering the field, [and] gave recommendations to aspiring musicians.”<sup>40</sup> The article summarizes the concepts presented during the class, including how to deal with nerves, how to approach contracts, and how to create an appropriate stage persona. These subjects are not commonly covered in performance master classes, and having this resource is helpful for students interested in gaining insight into the less glamorous, yet essential, facets of the music profession.

Richard Zimdars and August Göllerich describe the approaches of Hans Von Bülow and Franz Liszt to teaching piano master classes, and both authors emphasize that each of the performers focused a great deal on the basic interpretation of the music. Birgit Nilsson’s teaching is described in an article published in *The New Yorker*, and also focuses on accurate musical interpretation. As an internationally recognized vocalist she also places a high value to having a strong stage presence, and this article goes into specific detail about how Nilsson is dressed, how she gestures, and how she carries herself, almost in homage to that theme. Stage presence is often discussed during a master class, as it can be one of the most immediately recognizable and improvable elements of a flawed performance.

The article "Marsalis Master Class: An Exercise in Communication and Democracy” by Jennifer Odell allows the reader a glimpse at the way Wynton Marsalis

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<sup>39</sup> Heribert Haase, "Fifth Annual Workshop: International Music Academy for Soloists -- Reflections on the Master Class with Eduard Brunner," *Clarinet* 11, no. 3 (1984), 33.

<sup>40</sup> Mary H Wagner, "Dee Dee's Pearls of Wisdom: Very Practical Advice from a Master Class with Jazz Vocalist Dee Dee Bridgewater," *Jazz Education Journal* 37, no. 6 (2005), 42.

approaches teaching in a master class, with incredible weight given to connecting music with his politics and democratic viewpoints. Marsalis “teaches the way he solos- with intensity, speed, and a big-picture mentality.”<sup>41</sup> This session concluded with a surprise family performance, establishing that this particular class was more about watching and learning from the teacher exceling in his performance medium rather than learning from his approach to teaching the students.

Virginia Thompson wrote a fairly extensive article about the pedagogical approaches of horn professor Barry Tuckwell, and a large portion is devoted specifically to his views on teaching master classes:

It’s a very delicate format, and I believe— or my approach, anyway, is to make it so that the person who is ‘on the hot seat’ will benefit or learn something, and that the people who are attending will find it interesting... Well, on many occasions, it’s very funny, because afterwards the teacher will say, ‘I’ve been saying that for two years!’ But I understand that too, because you listen to what you’re being told, and you understand the words, but you may not actually understand what the words mean, or you can’t actually come along and put it another way, so that you say ‘Of course! That’s obvious!’ But that’s not in any way a criticism of the teacher.<sup>42</sup>

Rather than focus on his own personal knowledge of the repertoire, Tuckwell considers appropriate pieces for a master class to be anything with which the student is comfortable and fully prepared to perform. He acknowledges the role of the master teacher in a humorous way by claiming that “there’s a strong feeling that you know something. That you’ve got a secret and you’re not telling. My answer to that is that I wish I did, because I’d like to have it too!”<sup>43</sup> This viewpoint could be reassuring for novice educators.

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<sup>41</sup> Jennifer Odell, "Marsalis Master Class: An Exercise in Communication and Democracy," *Downbeat*, 80 (2013) 86.

<sup>42</sup> Virginia Thompson, "Tuckwell on Teaching," *Collected Work: The Horn Call: Journal of the International Horn Society* 27, no. 3 (1997), 50.

<sup>43</sup> *Ibid*, 50.

## One-on-One Applied Lesson Teaching

A large portion of master class teaching is comprised of teaching a performing student in a similar one-on-one style as utilized in applied lesson teaching. The literature and resources available on applied music pedagogy are extensive, and this review includes a cursory presentation of four sources that present varied pedagogical ideas applicable to master class teaching.

The article “Interpersonal Behaviour in One-to-One Instrumental Lessons: An Observational Analysis” by Andrea Creech focuses on studying a teaching technique known as ‘Scaffolding,’ which is “when a teacher provides appropriate support that enables students to move beyond current skills or knowledge in small/attainable steps.”<sup>44</sup> That general philosophy is applicable to most teaching scenarios, although the speed at which a master class teacher must assess both a student’s skill set and learning capabilities raises the importance of a scaffolding teaching style. The steps for improvement offered to the performing student must be appropriate, or the rate of success diminishes. The author states that expert teachers provide specific suggestions, including detailed references to tone, intonation, expression, phrasing or articulation. This is equally applicable in a master class, where the comments must resonate with an audience as well as the performer, so specific suggestions can help ensure that the audience is able to clearly follow the improvements. The concept of specificity is later confirmed in the interview portion of this document, with the interview participants preferring a more detailed teaching style to maintain interest in the audience attendees.

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<sup>44</sup> Andrea Creech, "Interpersonal Behaviour in One-to-One Instrumental Lessons: An Observational Analysis," *British Journal of Music Education* 29, no. 3 (2012), 389.

Another technique specific to applied music teaching is commonly referred to as ‘Modeling,’ and Warren Haston provides a detailed analysis in his article “Teacher Modeling as an Effective Teaching Strategy”. Modeling occurs when the teacher provides an aural representation of a musical goal for the student. When this style of teaching is reduced to a rote exchange the educational value can be limited, as the student will be unable to apply the concept in a new situation. Incorporating an element of call and response in a master class is an easy way to have the audience participate directly in the learning process. Having students play material by ear forces the students to function at a higher level, rather than only having them play back material you demonstrate as they are reading from a page of music. Students will imitate regardless of whether or not the example is ‘good,’ so possessing high performance skills is vital to successfully teaching through modeling.<sup>45</sup> Correct modeling is even more necessary in a master class, partially because there is less time to redeem oneself, but even more due to students not having the same awareness of what would be considered good or bad performance style, thereby not being able to differentiate right and wrong elements to mimic in their own practice.

In Eric Booth’s article “The Private Music Lesson: Improving the Future,” a discussion of general applied teaching methodologies can be directly applied to master class pedagogy. The author describes private lessons as “an improvised teaching and learning device, a work of art as much as of science; and its success derives as much from

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<sup>45</sup> Warren Haston, "Teacher Modeling as an Effective Teaching Strategy: Modeling Is a Technique That Can Help Your Students Learn Effectively in Many Situations," *Music Educators Journal* 93, no. 4 (2007), 29.

the interpersonal as from the technical.”<sup>46</sup> The same holds true for master class teaching, with even more of the success riding on interpersonal communication as more students are introduced to the situation. The two goals he suggests for a successful private lesson are also applicable to master classes: increasing student motivation and developing degrees of musicality. He clarifies the impossible task of trying to force someone to learn, and submits that the pressure is on the teacher:

[Teachers] find the best way to stimulate each student’s musical motivation.... customizing what each student needs to learn next, tapping strengths and inclinations, while remaining aware of weaknesses.<sup>47</sup>

The article focuses on ways to nurture motivation, which is more likely an issue when dealing with maintaining audience participation or involvement in master classes than on the performer themselves. It is fairly common for the student investing the time in the performance to be more motivated to learn than those students passively observing from the audience.

Richard Kennell outlines a thorough review of existing literature centered on applied lesson teaching in “Toward a Theory of Applied Music Instruction.” He goes on to compare applied music teachers to stewards of an important oral tradition, and defines the applied teaching scenario as “dynamic interactions between a more experienced teacher and a less experienced student, in which students play and teachers talk.”<sup>48</sup> This particular study confirms that applied lesson interactions tend towards a passive student and an active teacher, which creates a challenge in a master class scenario when it comes

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<sup>46</sup> Eric Booth, "The Private Music Lesson: Improving the Future," *Chamber Music* 24, no. 2 (2007), 50.

<sup>47</sup> *Ibid*, 52.

<sup>48</sup> Richard Kennell, "Toward a Theory of Applied Music Instruction," *Collected Work: The Quarterly Journal of Music Teaching and Learning* 3, no. 2 (1992), 7.

to maintaining audience interest. The author urges educators to find alternative foundations for encouraging learning and suggests that social interaction is the key. Master classes are highly conducive to this social facet of education. He describes the importance of Vygotsky's Zone of Proximal Development, which is an "area just beyond the student's existing capabilities that becomes accessible to the student only through the assistance of a more competent teacher."<sup>49</sup> Combining the knowledge of this Zone with the technique of Scaffolding provides a few guidelines for navigating the challenges of improving a student performance during a master class.

A close relative to the master class is the concept of the group lesson, although the master class has a more traditional passivity with regards to the audience. In "An Analysis of Group Instrumental Teaching," Kevin Thompson describes different approaches to group instrumental teaching, including examples of both successful and unsuccessful group education. The author believes that "in a group, whilst it may still be argued that the teacher is a 'keeper of knowledge,' the opportunity exists of collaborative learning, of pooling resources."<sup>50</sup> Master classes tend to consist of one student performing in front of many students observing, but the findings of this article suggest that the educational value would be increased if the audience is engaged in a more active way. According to Thompson, incorporating elements of collaborate learning would help to increase the rate of progress for all students involved.

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<sup>49</sup> Ibid, 8.

<sup>50</sup> Kevin Thompson, "An Analysis of Group Instrumental Teaching," *British Journal of Music Education* 1, no. 2 (1984), 165.

## Lecture Teaching

*“Most people tire of a lecture in ten minutes, the clever can do it in five, and the sensible never go at all.”<sup>51</sup>*

*-Stephen Leacock*

Many of the core concepts relevant to lecture teaching are directly applicable to the element of the audience when teaching a master class. Understanding the methods utilized to maintain the focus of a large group helps the teacher create an environment conducive for the highest degree of knowledge retention and participation of everyone in attendance. This literature review highlights three sources that provide an overview for enhancing or strengthening the lecture elements of master class teaching.

In “Giving a Lecture: From Presenting to Teaching” by Kate Exley and Reg Dennick, the authors begin by establishing the history behind lecture teaching, creating a context for the inclusion of lecture elements into a master class. The authors outline reasons that a lecture scenario would be utilized, including communicating enthusiasm for a topic, providing structure for material, and providing current information. It is more difficult to incorporate a preconceived structure or plan into a master class, although being personally aware of how to approach and organize the different subjects makes for clearer teaching. Communicating enthusiasm covers two of the main traits that are prominent in effective educators (communication and passion), and the information conveyed by a master class teacher should always be as up to date as possible. An entire chapter of this text is devoted to using one’s voice effectively, including ideas for finding a personal style and ways to successfully present oneself as an

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<sup>51</sup> Sherin, 1995, 104.

educator.

Mulryan-Kyne begins her article “Teaching Large Classes at College and University Level: Challenges and Opportunities” by commenting upon the downsides of lecture style teaching, which include poor engagement of students with course content, low motivation in student learning, lack of opportunity for discussion, and more off-task student behavior.<sup>52</sup> The author believes that relying on a single teaching approach is undesirable, with the ultimate goal being to find a blend of methods that reduces student dependence on the teacher for acquiring knowledge. She offers practical methods to increase student involvement in a lecture class, and places the most weight on creating a sense of quality closure, often achieved by having the students write down the main points they remember after the lecture, rather than taking notes throughout the class. The ideas she offers are applicable to master classes, particularly group brainstorming for solving problems, debating possible solutions, and having the students participate in different class roles.

The text “Why Many College Teachers Cannot Lecture” by John Penner is based upon the idea that teaching is simply a form of communication, with personality being of utmost importance to successfully delivering information and maintaining interest and attention in the classroom. The authors provide a list of 18,000 traits to consider as a lecture teacher, divided into sub-categories such as physical traits, intelligence, and social, moral, psychological, or cultural traits. Teachers are compared to actors in this text, and the way one approaches a class should vary depending upon the mask chosen for a particular scenario. The focus on traits and personality is a useful subject for master

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<sup>52</sup> Catherine Mulryan-Kyne, “Teaching Large Classes at College and University Level: Challenges and Opportunities,” *Teaching in Higher Education* 15, no. 2 (2010), 177.



class teachers to consider, and comparing oneself to an actor can assist with voice projection and audience inclusion, while encouraging an increase in the scope of gesture and movement on the part of the teacher.

## Traits of Effective Teachers

*“What all the great teachers appear to have in common is love of their subject, satisfaction in arousing this love in their students, and an ability to convince them that what they are being taught is deadly serious.”<sup>53</sup>*

*~Joseph Lowman*

This portion of the literature review is devoted to resources investigating the traits that exist within and define effective teachers. Teachers possess many varying types of personalities and teaching methodologies, and the following studies focus on trying to pinpoint the core commonalities of effective teaching.

Manny Brand’s article “Music Teacher Effectiveness: Selected Historical and Contemporary Research Approaches” provides a thorough review of the literature available regarding music teacher effectiveness. It divides the research into studies that focus on the personal qualities of the teacher and those that focus on the elements of classroom management and performance. The author defines effective music teaching as “teaching that reflects some special combination of pedagogical talents, personal magnetism, musicianship, artistry, knowledge, and organizational and communication effectiveness— all within the cultural, political, and community context of a teaching/learning setting.”<sup>54</sup> The research tends to link good teachers with good people, and many traits of effective teachers are listed, including patience, adaptability, ability to analyze situations, enthusiastic, musically proficient, and confident communicator.

Robert Duke focuses specifically on the common traits used by successful applied

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<sup>53</sup> Joseph Lowman, *Mastering the Techniques of Teaching*, (San Francisco: Jossey-Bass Publishers, 1995), 3.

<sup>54</sup> Manny Brand, "Music Teacher Effectiveness: Selected Historical and Contemporary Research Approaches," *Australian Journal of Music Education*, no. 1 (2009), 15.

teachers in “The Nature of Expertise: Narrative Descriptions of 19 Common Elements Observed in the Lessons of Three Renowned Artist-Teachers.” The article is based around the inquiry of how effective teachers are able to turn good musicians into great performers.

Answers to these questions encompass all of the things that teachers do: how they explain, how they demonstrate, how they ask questions, how they respond to student performance, and, perhaps most importantly, what they have students do.<sup>55</sup>

The study shows that teachers may have varying personalities and teaching styles while still encouraging students through musical advancement. The traits and methods discussed are divided into three sections: goals and expectations of the teacher, how the teacher effects change, and how the teacher conveys information to the student.

The text *Acting Lessons for Teachers* by Robert T. Tauber and Cathy Sargent Mester is not music specific, yet it is a creative resource for master class pedagogy, particularly considering the performance elements of the master class. The text compares teaching to performing, and states that teacher enthusiasm is absolutely necessary for successful pedagogy. The authors describe the importance of gestures, eye contact, use of the voice, and facial expressions in successfully connecting to a class. They consider teaching to be a form of story-telling, and use categories like humor, suspense, and surprise to describe ways to maintain audience involvement.

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<sup>55</sup> Robert A. Duke and Amy L. Simmons, "The Nature of Expertise: Narrative Descriptions of 19 Common Elements Observed in the Lessons of Three Renowned Artist-Teachers," *Bulletin of the Council for Research in Music Education*, no. 170 (2006), 8.

## Public Speaking Education

The importance of personal comfort with public speaking cannot be overstated with regards to effective master class pedagogy. Maintaining audience inclusion is a large element to consider when teaching a master class, and having the necessary skills to communicate information is vital for a successful class. This literature review includes three resources devoted to improving public speaking skills.

The idea of being oneself when teaching appeared throughout this literature review and interviews, yet Tony Carlson begins his text *The How of Wow* by discounting the value of that mindset when approaching any type of teaching or speaking scenarios. The author emphasizes the importance of creating a role for yourself, and that the idea of ‘being yourself’ is a hidden message intended to fool people into thinking that no change is needed from how one behaves day-to-day versus in front of an audience. The ease with which a teacher can transition into the role of an actor differs depending upon inherent personality traits, but the transition is a necessary part of education. Carlson states that it is crucial to be prepared for errors or alterations from one’s teaching plan, and to expect that anything can and will go wrong. This is especially true for the inherently unpredictable nature of master classes. Carlson believes that having a checklist and asking for feedback from those in attendance afterwards can be a helpful way to keep track of how the presentation was received, something that very few master class teachers request.

In *High Impact Speeches* Richard Heller places his focus on delivering a prepared speech, yet much of the advice is applicable to delivering the type of impromptu remarks one would be making while teaching a master class. The author focuses on tricks and

techniques for delivering a speech, including the necessity of varied rhythm and emotion in the vocal patterns. The same is true for delivering pedagogical information in a master class, particularly when considering how to maintain audience involvement. It is crucial to know your audience and to speak to them accordingly. The audience views the master as a source of authority, and finding common ground can help students feel a stronger connection and a higher degree of interest in the information delivered by the educator.

The previous sources were intended to help a teacher seeking information on improving delivery techniques in the classroom, yet they included little information about teaching the techniques to future teachers. Erik Palmer addresses this issue in *Well Spoken: Teaching Speaking to All Students*, and encourages an increase of public speaking knowledge during a student's education. The text is supplemented by an on-line resource (PVLEGS.com) that provides even more activities, ideas, and advice for improving communication skills. The author believes that the "key to developing poise is experience," and a large segment of this text is centered on the experience of performing a speech, including the value in appearing calm, the use of vocal volume and enunciation, the necessity of exhibiting passion, engaging in eye contact, and incorporating gestures.<sup>56</sup> The author cautions against a list of potentially annoying speaking habits, and includes ideas for engaging the audience, including the importance of making eye contact:

As a speaker I need to look at the audience for two reasons. One, making eye contact ensures that each person feels involved and important. Two, making eye contact gives me feedback about my performance.<sup>57</sup>

This portion describes the need to exaggerate the "feeling in your voice" as well as the importance of using functional gestures to add drama. Learnable skills that enhance

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<sup>56</sup>Erik Palmer, *Well Spoken: Teaching Speaking to All Students* (Stenhouse Publishers, 2011) 64.

audience enjoyment and participation while promoting education, such as public speaking, should be considered for future programs designed to prepare students for master class teaching.

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<sup>57</sup> Ibid, 76

## Turning Students into Teachers

The process of turning students into teachers is heavily dependent upon providing accurate pedagogical information and some amount of practical teaching experience.

This portion of the literature review includes sources that cover methods for making that transition as efficient and effective as possible. Applying the research and information already gathered for successful student teaching could enhance the potential for turning students into successful master class educators.

The article “From Music Student to Professional: The Process of Transition” written by a range of authors including Andrea Creech, endeavors to determine if students are currently being prepared for the transition from student to professional. The authors claim that experience is paramount to increasing the likelihood of teacher success, and “the longer a person engages in musical activities the more expert they are likely to become as performers.”<sup>58</sup> This also applies to becoming an expert teacher—the longer a person engages in the activity of teaching the higher the potential for teaching success. The authors believe that mentoring is vitally important for the student-teacher transition, and that it is the responsibility of the music curriculum to build support systems for turning students into teachers.

The article by Janet Mills titled “Conservatoire Students as Instrumental Teachers” provides a review of the current research literature available regarding the ability of students to teach, and it highlights the current voids in our understanding of the transition from student to teacher. The results of the students interviewed indicated that

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<sup>58</sup> Andrea Creech, Ioulia Papageorgi, Celia Duffy, Frances Morton, Elizabeth Haddon, John Potter, Christophe de Bezenac, Tony Whyton, Evangelos Himonides, and Graham Welch, "From Music Student to Professional: The Process of Transition," *British Journal of Music Education* 25, no. 3 (2008): 315.

students felt it was not obvious how to teach instrumental lessons, even after having experienced lesson scenarios as students, although students who engaged in some form of teaching while in school felt much more comfortable with the shift in role. Students also believed that spending time training and gaining experience as a teacher would ultimately improve their own playing.

The text by Conway and Hodgman, *Teaching Music in Higher Education*, targets the methods of teaching music in collegiate environments. It contains information specifically devoted to improving teaching strategies for applied music in higher education. A unique inclusion in this text is a chapter outlining what to expect and how to prepare when searching for a collegiate teaching job in music. This chapter mentions the expectations of a teaching interview, and it is one of the few resources that acknowledges this stage of the job search process. However, even though the teaching interview is mentioned, the advice and insight provided is incredibly brief:

The goal of this type of activity is to get a sense of your rapport and interaction with students and to get a glimpse of your musicianship....If possible, find a way to model musically... Engage students and try to get to know them within the time you are given. Work to model several different types of teaching.... Your interaction with the students is more important than the content of your lesson.... Avoid controversial content areas.<sup>59</sup>

This information is aligned with the content of the previous master class articles, yet the depth is far from what is needed to make graduate students feel more confident about undertaking a teaching interview.

One resource devoted to highlighting this lack of preparation in applied graduate

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<sup>59</sup> Colleen Marie Conway and Thomas M. Hodgman, *Teaching Music in Higher Education*, (New York: Oxford University Press, 2009), 175.



students is “Supporting Conservatoire Students Towards Professional Integration,” written by Helena Gaunt, Andrea Creech, Marion Long and Susan Hallam. The authors believe that the focus of music students needs to shift to a broader view for successful career preparation. They state that the “most reliable feature of a career is likely to be its unpredictability, and emerging musicians require a broader set of skills than previously needed to be ‘resilient.’”<sup>60</sup> Preparing students to excel in master class teaching is a perfect example of the widening horizon necessary to remain competitive in the music industry. The authors claim that students need to develop flexibility, personal confidence, communication skills, and artistic imagination in order to be viable candidates for successful music careers. These skills are directly relatable to the skills necessary for successful master class teaching.

In “Music Majors’ Attitudes toward Private Lesson Teaching after Graduation” Fredrickson presents a study based on the reactions of music students to teaching after graduation without receiving tangible educational experiences while obtaining the degree. The author concludes that good teaching techniques are not obvious and that formal training is necessary, that good performers are not automatically good teachers, and that the students all regretted not having more educational experience before becoming teachers themselves.

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<sup>60</sup> Helena Gaunt, Andrea Creech, Marion Long and Susan Hallam. "Supporting Conservatoire Students Towards Professional Integration: One-to-One Tuition and the Potential of Mentoring," *Music Education Research* 14, no. 1 (2012), 26.

## Conflict of the Artist-Teacher

*“In the pedagogical situation, the teacher is in the world of ideas. The student, at least in the beginning, is only barely in this world.”<sup>61</sup>*

*~Donald Philip Verene*

A major issue facing the current lack of preparation for graduate students in master class teaching stems from the great divide between music education and music performance degree plans. If a student pursues a Bachelor’s degree in music performance followed by any number of graduate performance degrees they will have effectively skipped all opportunities for student teaching experience. This void results in having skilled performers attempt to secure and maintain collegiate teaching positions without much in the way of a teaching background. The suggested articles in this portion of the literature review address that split, and offer suggestions for better preparing and making the best of a less than ideal institutional divide.

Desmond Mark’s article “The Music Teacher’s Dilemma: Musician or Teacher” is geared towards music education majors, yet reflects upon the lack of real world preparation currently being offered to music students across typical degree plans. It goes into detail about the current methods of student teaching and believes that the separation between music disciplines is the root cause of the problem. Using master classes as a cross-over tool would be a functional and immediately available experimental classroom environment to explore more of a blend between music performance and music education degrees.

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<sup>61</sup> Verene, Donald Phillip, *The Art of Humane Education*, (Ithaca: Cornell University Press, 2002).

Janet Mills is a prolific author in the field of music education, and one of her articles, "Working in Music: Becoming a Performer-Teacher," is based on the career of performer-teachers, which the author defines as "performers for whom instrumental teaching is integral to their professional identity."<sup>62</sup> Mills makes the claim that teaching others is impossible without also learning something oneself, and that teaching requires one to give serious thought to everything being done while making music. She argues that studying the art of teaching actually enhances a student's ability to perform, which could be doubly beneficial in a master class situation where students could simultaneously study performance and pedagogy.

"College Applied Faculty: The Disjunction of Performer, Teacher, and Educator" by Kelly Parkes approaches the disparate nature of music performance and music education in the same way as the Desmond article, claiming that the separation between applied studios and education studies is the source of a serious disconnect in many degree plans. The problem is propagated when institutions exhibit an "unquestioned adherence to tradition" without considering the advantages to be gained by offering more education opportunities to music performance majors.<sup>63</sup> The author argues that "a performer is not necessarily a teacher, nor is he trained to become one... and often not 'educated' to deal with how to solve pedagogical problems."<sup>64</sup> A performance degree does not guarantee a teacher the complete training necessary for applied teaching positions.

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<sup>62</sup> Janet Mills, "Working in Music: Becoming a Performer-Teacher," *Music Education Research* 6, no. 3 (2004), 245.

<sup>63</sup> Kelly Parkes, "College Applied Faculty: The Disjunction of Performer, Teacher, and Educator," *Collected Work: The College Music Symposium*, (2009), 65.

<sup>64</sup> *Ibid*, 67.

## CHAPTER 3

### METHODOLOGY

Sixteen experienced educators, all recognized clarinet pedagogues and performers, responded to an eighteen item questionnaire via email or phone interview regarding their pedagogical approach and personal history with master class teaching. The teachers interviewed have taught clarinet at major music performance based colleges in the United States, including Indiana University, Northwestern University, Arizona State University, Rice University, Northern Illinois University, Southern Illinois University, DePaul School of Music, Texas Tech University, University of Nebraska, Middle Tennessee State University, George Mason University, and Columbus State University. The participants have taught studio classes for music majors and minors, have participated in teaching master classes at national and international conventions, and are experienced guest clinicians at colleges across the country, with hundreds of years of combined teaching experience. There existed no monetary benefit to any subject interviewed. The interview process, data collection, and presentation of information has been approved by the Indiana University Institutional Review Board.

The phone interviews were transcribed directly from the audio files. Not all questions were answered by all subjects. All interviews were confidential; the names of interviewees are withheld by mutual agreement. The transcripts and emails were coded in both a qualitative and quantitative manner. The approach to the coding was based upon the methodologies presented in *The Coding Manual for Qualitative Researchers* by Johnny Saldaña.

If a subject answered a question with more than one viewpoint all responses were considered in the qualitative analyses. Every question answered by each subject was reduced to short phrases on an Excel spreadsheet and each column was analyzed for trends, patterns, or recurring key words and phrases. The interviews were then re-analyzed and coded again with the specific key phrases to ensure that nothing was missed. The number of instances that key words recurred were tracked and logged.

Questions resulting in yes/no responses were conducive to a quantitative interpretation. The numbers gathered in those columns have been compiled and included in the analysis section. Questions pertaining to teaching philosophies and/or anecdotes were conducive to qualitative interpretation. The material gathered in those columns has been compiled and included in the analysis section. Certain questions were conducive to a combination of analysis approaches, such as when multiple subjects would make identical suggestions. The qualitative numbers and quantitative trends gathered in those columns have been compiled and included in the analysis section.

The following questions were selected from the questionnaire for specific analysis in this portion of the document. Information gathered from the remaining questions and information gained through the literature review was used to supplement this portion of the document.

### **Questions Included in Analysis Section**

- What do you believe to be the main purpose of a master class?
- How does your approach to master classes differ from private lessons?
- Do you play your clarinet during a master class?
- How does age or level of expertise of the performer and audience affect your approach to the class?
- What do you tend to tackle first when a student finishes performing for a master class? Do you find certain topics to be more challenging to change in a master class situation? What subjects do you include?
- What personality traits do you feel are most essential for a strong master class teacher?
- Who are your master class mentors?
- Do you believe that graduate students are prepared to teach master classes after simply observing classes?
- Do you believe it is possible to learn/teach a strategy for the delivery of pedagogical concepts: perhaps an order for attacking problems?
- Which concepts/advice would you want to pass onto a future master class teacher?

## CHAPTER 4

### FINDINGS

**What do you believe to be the main purpose of a master class? Is it more for the improvement of the student performer (lesson), for the student audience (entertainment), to make a memorable impression as a teacher (job interview), or some combination of the above?**

In this category the subjects were instructed to select from three suggestions as to what defines the ideal central focus for a master class pedagogue: the improvement of the student performer, the education or entertainment of the student audience, or to make an impression as a teacher. This question is of central importance for this study, as it defines the purpose and underlying direction of a master class as a teaching medium. All sixteen subjects stated that the main purpose of the master class should be equally divided between the student performing and the audience in attendance. Only four of the sixteen indicated that the focus of the class should be to make a memorable impression as a teacher, and only in certain instances, specifically job interviews. The hope of the educators who made this selection, however, was still to encourage student improvement while making a memorable impression as a successful teacher. One of the educators chose to place emphasis on the forum facet of the master class:

The main purpose of the master class is to solidify, in a larger than usual setting, the principles of playing the instrument, and to share these ideas in a group setting. Questions and free flow of ideas add to the experience, as well as giving students a larger platform for their playing.

Another educator placed the emphasis on the aim of teaching the teachers through a master class:

All in attendance can learn a different approach to teaching from the clinician. A large majority of performers are also teachers, so the clinician is really modeling a teaching style that the audience members can incorporate into their own teaching style.

Even those audience members who do not currently consider themselves teachers may, at some point in a career, find themselves in a teacher role. Having the opportunity to observe different teaching styles through these classes would potentially assist if a student should suddenly find themselves in a teaching role.

With reference to the balance between education and entertainment, one educator chose to distance the teaching from the entertainment side of the class:

Nothing about it should be strictly entertainment. However, the class should be informative and interesting, and should provide strategies for creating improvement over the long run, rather than the short-term. Both the student and the audience should leave the class having gained knowledge that inspires them to work for improvement and teaches them exactly how to achieve this improvement. By doing these things, you will leave a memorable impression as a teacher, because you are simply being a good teacher.

However, another educator spoke out with a directly opposing view on the weight of entertainment during a master class:

The role of the teacher in a master class is to try to improve one or two things in the student performance. It is NOT a private lesson, but almost a public performance and public learning experience. The teacher must accomplish goals while engaging not only the student performing, but the audience as well. This means the teacher must be part teacher, part performer, and frankly, part entertainer.

This type of disagreement over the details of public pedagogy was a common thread through the interviews, which suggests that these inquiries will rarely result in black and white pedagogical approaches. Yet the quantitative responses mirror the information gained from the literature review. According to Taylor's article on master class participation, with regards to the focus given in a master class setting:

It can be thought of equally as an opportunity for the master to display his or her skills at musical, pedagogical and social communication...for the student soloists, their peers and their audience to avail themselves of the master's expertise, the balancing of their needs being critical to the success of the occasion



as a context for teaching and learning.<sup>65</sup>

Taylor expresses a need for equality between the three interacting participants in a master class: the teacher, the performer, and the audience. Other studies also stress expectations that the audience is able to learn from observing a performer interacting with an effective master class teacher. McCoy states that audience members may “learn vicariously, internalizing suggestions for future personal application.”<sup>66</sup> Holding approaches the idea of the audience learning with a more scientific claim:

The recent discovery of mirror neurons in the brain suggests that even those who were not master class performers...may be able to summon the necessary sensory cues, provided they have reached a certain level of accomplishment.<sup>67</sup>

Holding makes it clear, however, that audience members must immediately apply the material they observed in a practice room if they hope to maintain a reasonable degree of retention. It may not be enough to simply observe, but the interview results and the literature review agree that a master class is intended to equally engage both the student performer and the audience. If the audience members are willing to immediately apply the lessons they witnessed during the course of a master class, the probability of the class affecting change from observation alone increases.

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<sup>65</sup> Taylor, 200.

<sup>66</sup> McCoy, 32.

<sup>67</sup> Holding, 14.

### **How does your approach to master classes differ from private lessons?**

*Teaching a master class is like taking apart an intricate clock— in public. Moreover, the master must put that clock back together again and, if she is worth her salt, not only in good condition, but one hopes in slightly better working order than it was presented.*<sup>68</sup>

*~Lynn Holding*

This question was intended to prompt discussion from the subjects interviewed regarding the differences between approaches to a one-on-one applied lesson and a standard master class. The answers ranged from claiming that no differences occur in the two situations, to providing highly considered psychological reasons that the two scenarios require unique approaches. The following discussion summarizes the insights and observations offered by the experienced pedagogues on the teaching adjustments necessary for success between applied lessons and master classes.

The most common response to this question was centered on the presence of the audience. One of the educators provided a swift summation of the difference:

The most important thing, and I've seen this done quite often, is when you're teaching a master class you really need to teach the entire room. It shouldn't be an audience eavesdropping on a private lesson. It should be a presentation to the audience as much as to the student who is performing at the front. Using that student as a guinea pig, if you like. The problems and issues that the student is having are issues that the entire audience can learn from.

The master class teacher is required to speak to more than a single entity while teaching, which creates challenges similar to those faced by stage actors or lecture teachers. The presence of the audience also changes the level of privacy between the student and the teacher, which can have serious implications on the psyche of the student, as discussed by the following educator's viewpoint:

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<sup>68</sup> Ibid, 76.

“In a private lesson, all focus is placed upon the relationship between the teacher and student. Failure is an option here. The student can be criticized and allowed to fail if that is part of the teaching philosophy. In a master class, public humiliation is simply not an option.”

Other answers given to this question involved the timing and long-term differences between master classes and private lessons:

“There is less time to work with a student in the master class. You have to think more quickly and immediately assess what the student can handle pedagogically. There is no way to know what to expect as far as student level is concerned when entering a master class. The teacher is generally unfamiliar with the student and his ability.”

“Master classes are all about the big picture. Private lessons are when the student and teacher get into the nitty-gritty of what the person can do to improve their playing.”

“In a master class you are looking to make quick improvements versus the slower or larger scale advancements in private lessons. Private lessons have a series of assignments, expectations, and assessments, because the assumption is that the learner will return and wants to follow a trajectory.”

“A lesson is an intense interaction between two people with difficult and complex issues that take weeks or months to see results. In a master class you pick one or two things that can get results today and that the audience can appreciate.”

Master classes do not allow for any type of follow up between the master and the student, which can affect the types of material covered. The improvements to the performance must be immediately gratifying, both to the performer and the audience. In private lessons, the responsibility for much of the improvement falls to the efforts given by the student in the practice room. The following response expresses one possible difference in master class teaching by placing the responsibility for improvement on the teacher rather than on the student:

In place of the expectations and assignments in an ongoing private lesson situation, the master class turns the tables, and the expectations are on the teacher to produce audible improvements in a short amount of time.

In addition to this potential shift, the pedagogical viewpoints of the regular applied professor of the student performer must always be kept in consideration: “Generally the teacher tries to not ‘un-teach’ anything the student’s own teacher has taught, as the master class is considered supplementary to the necessary private lessons.” When dealing with a student in an applied lesson, however, there is less issue of suggesting conflicting pedagogical information.

**Do you play your clarinet during a master class? How damaging is it to not play one's instrument for the students in the course of a master class?**

Performing on one's instrument is an important feature of master class teaching, as demonstration can increase the educational impact and overall ease of student learning.

It is important for the teacher to remember to not only demonstrate the new skill or behavior, but to explain the principals involved, and the importance of acquiring this skill/behavior.<sup>69</sup>

Modeling can be an immediately helpful way to demonstrate technical changes, musical ideas, and to imitate/over dramatize issues in the student's playing. According to one of the educators interviewed:

A great deal of what we do is based on imitation, and I don't believe that imitation is a dirty word...that's the way we learn to walk and other physical actions. The human psyche and physique is geared towards that, so hopefully good tone and good technique is also something that one can impart with a little osmosis.

However, according to Dr. Westney in his description of the "Un-Master Class", this type of imitative modeling can prove to be condescending: "Mimicry can be an effective form of pedagogy, [but] often contains a bitter coating of mockery."<sup>70</sup> It is true that, when trying to demonstrate something a student may be doing incorrectly, the teacher has a tendency to go to extremes in order to make it clear what needs to be improved, but being able to effectively demonstrate what is happening and how to fix it is a quick and effective way to evoke change.

The interview responses suggest that the value of performing during a master class varies depending on the target issues and the specific situation. Eight of the sixteen

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<sup>69</sup> Nancy A. Single, "A Summary of Research-Based Principles of Effective Teaching." *Update: Applications of Research in Music Education* 9, no. 2 (1991), 5.

<sup>70</sup> Westney, 181.

subjects used their instrument during the course of a master class. Six of the sixteen believed it is dependent upon the needs and pedagogical requirements of the specific situation. Only one of the sixteen did not see a need to perform in the class. There was an agreement that demonstration should never be about the ego of the teacher, and the majority of the performing should be done by the student. Those interviewed made it clear that the master class should not devolve into a mini recital opportunity for the educator, and expressed unhappiness at the instances they had observed clinicians “showing off” in the class. Subjects ultimately expressed feeling a degree of comfort in using their instrument as a prop, even if they did not perform or even make a sound. External issues might be addressable without actually producing a sound on the instrument, such as when the educator is showing alternative fingering options or demonstrating posture and finger movements.

The interviewees acknowledged the challenges facing a master class teacher, including “lack of warm up, cold horn, dry reeds, and a potential unfamiliarity with repertoire.” One educator warned of the “high level of expectation on the part of the listening students, which, if failed to realize, can result in loss of respect and legitimacy in the eyes of the audience.” This is a valid concern, also relatable to any performances given by a guest educator. Learning how to play on a cold horn or a dry reed is one of the more ‘teachable’ elements of master class pedagogy and educational activities involving these skills could be considered when attempting to prepare students for master class teaching.

## **How does age or level of expertise of the performer and audience affect your approach to the class?**

Educators are often required to teach master classes for a variety of ages and abilities, and this question was designed to address what adjustments are necessary when teaching the different groups. A general trend observed through the interview responses centers on the idea that classes of younger students require a more simplistic and higher energy teaching style than their older counterparts. The majority of those interviewed suggested that a focus on fundamentals would be more useful in younger settings, with an increase in detail as the students increase in age and experience: “College students can be engaged more esoterically, discussing subjects like the overtone series, etc. Younger groups, just focus on the notes,” or have “more interactive exercises with younger students because it is more difficult to hold their attention.” Two pedagogues, however, disagreed with the idea of simplifying material for younger students, claiming that “young players need real music and depth or their musical inquiry becomes hollow” and “what is shared is not so much about expertise or age, but more about their readiness and what their goals, dreams, and aspirations might be.” If it is the first time the student has participated or seen a master class, the teacher will need to be clearer in providing guidance of the expectations and order of events. Ultimately, as one educator explained, “generally anyone playing in a master class is serious. Approach them that way.”

One pedagogue believed that the information presented in a class should stay constant, regardless of age, but that the behavior of the educator must change: “It’s a change in general approach and demeanor. More professional for professionals, more loose with college students, more direct and fast paced with high school students.” In a

similar statement, another pedagogue described the difference as needing to be “more animated with younger students with shorter teaching intervals. Older students can be involved in more questioning or discuss imagery,” with a need to inspire “more independent thinking.” Another difference mentioned by one educator is the realization that “younger students are more likely to be critical of the performers. More experienced students are more likely to be critical of the master class teacher.” Also, “younger students tend to be more self-conscious. They are less comfortable in playing alone and you need to be more careful with them.”

Four of the sixteen educators interviewed claimed that adjustments must be made when factoring in age or experience, yet they failed to mention any specific details about what exactly needs to be altered. This vagueness in considering how to approach the different ages or skill levels prevents specific guidelines to be drawn from the interview responses. It is reasonable to consider that the groups might need to be approached differently, but without a clear picture of the specific adjustments required the teacher must approach each group with personal instincts and from previous experience.



**What do you tend to tackle first when a student finishes performing for a master class? Do you find certain topics to be more challenging to change in a master class situation? What subjects do you include?**

The data collected in the interviews suggests that there is no general consensus on what subject matter an educator should incorporate or what material an educator should avoid including in a master class. The answers collected were so disparate as to be contradictory. One pedagogue specifically indicated that the focus should always be on the music (phrasing/balance/etc.) while technical fixes should be avoided as they made it harder for the audience to relate:

Usually what I try to do is approach it from a musical standpoint, because that's where everyone needs help. When attempting the great masterworks, Brahms, etc, it's not going to be something that they have penetrated to the degree that they will later on as they mature. I try to look at phrasing and how developed the musical thinking is.

Yet another pedagogue specified that musical elements should be avoided and technical aspects (embouchure, articulation, etc.) should be the main focus:

I generally work on techniques for general performance improvement, rather than digging into musical content. This is because technical things that come up with a particular student (strategies for embouchure, articulation, use of air, how to practice, etc.) are the things that all the players in the room can take home with them and work on in the practice room. Talking about the phrasing of a portion of a Brahms Sonata is not generally as productive, and there is never enough time. But teaching someone a quick and concrete method of concrete improvement can work wonders.

The general theme of the interviews suggests that material incorporated into a class should stem from the skill sets that the teacher considers to be personal strengths, or whichever subjects the teacher is most comfortable teaching, be that musical or technical in nature. According to Howard Klug, Professor of Clarinet at Indiana University, in a handout he created about master class pedagogy, the educator must “decide which

approach is best...fix the music or fix the player. Fixing the music is a bit transitory; fixing the student can be global and life altering.”<sup>71</sup> Working on sound production, tension reduction, and stage presence were also mentioned as useful topics to consider broaching. The handout compiled by Howard Klug and the article by Kelly Burke both provide lists of possible topics one could cover, and providing students with this type of guide is a helpful step in the teaching of future master class educators.

When faced with the applause at the initial conclusion of a student’s master class performance, knowing the possible subjects to broach can set an educator up for immediate success. The main recurring theme throughout the interviews was essentially a confession that the performer will almost always sound better the second time, and that the educator should make the most of the phenomenon. One educator interviewed provided a very succinct bit of advice: “Start with the most obvious problem that the student can change.” This is a simple yet powerful approach to the limited time available for each master class performer, as it requires the teacher to make a quick and accurate assessment of the student’s weaknesses and learning capabilities.

The interview responses indicated that if huge or chronic problems are uncovered, the student should be directed to discuss the concepts with the regular teacher, rather than trying to work through the change in the class without any possibility for follow up. It was expressed that general comments provide a higher possibility for resonance with more members of the audience, whereas specific and detail-oriented comments enable the educator to hone in on specialty areas, often showcasing expertise in a topic or field.

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<sup>71</sup> Howard Klug, “Clarinet Master Classes,” (Unpublished handout, Indiana University, 2007).

**What personality traits do you feel are most essential for a strong master class teacher?**

*“A master class is exactly as effective or ineffective as the person conducting it.”<sup>72</sup>*

*~ William Westney*

*“The teacher must have the courage to do wrong. His task is not to prove infallible, knowing everything and never going wrong, but rather inexhaustible, ever seeking, and perhaps sometimes finding.”<sup>73</sup>*

*~Arnold Schoenberg*

The most commonly given responses to this question usually dealt with energy, passion, enthusiasm and animation. Many of the results presented in the literature of successful teaching traits included the same references to the importance of energy and enthusiasm. Interview subjects described a certain exhaustion after having taught a successful master class. Often it was suggested that if an educator tends towards introversion or shyness, then that educator might need to learn how to tap into a more outgoing and projected personality in order to improve at public teaching. However, the interview subjects also expressed that the educator should try to be themselves and not attempt to create a persona completely disconnected from the true personality. The most common example given related to humor. Many pedagogues believe that humor can help keep an audience engaged during teaching, but none believe the educator should attempt to include a level of humor that is outside their normally occurring comfort zone.

Another common response involved the ability to provide informed and accurate pedagogy. A teacher could be in possession of the most captivating personality traits

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<sup>72</sup> Westney, 175.

<sup>73</sup> Gullette, Schoenberg, *Harmonielehre*, (1922) xiv.

imaginable, but if he or she has nothing of value to offer a class in the way of pedagogical knowledge or musical insight it will do a student little good to be mesmerized by the act. Expert communicator, strong public speaker, exceptional artist and performer, and competent educator and demonstrator are additional descriptors presented while discussing this facet of teacher personalities. These results are mirrored by references to the same elements throughout the literature of successful teaching traits.

A few suggestions provided during the interviews, including humble, honest, trustworthy, sincere, amiable, and confident, would fall under the category of general character. “Teacher studies seem to equate good people with good teachers.”<sup>74</sup> Similar results from the interviews included maintaining a positive attitude while being engaging, inspiring, outgoing, encouraging, and fun. The strongest adjective given as a potentially helpful trait to master class pedagogy was “demanding.” No interview participant suggested that negative approaches assist in achieving results.

The traits of adaptability, flexibility, and creativity belong to a personality category describing the ability for a teacher to think on his or her feet while responding to the changing variables of any teaching situation. Those interviewed included phrases like “magician, imaginative, aware of the art of timing, and possesses an ability to relax the performer.” A master class is a living educational model; always changing, evolving, and impossible to predict. Being an educator with the ability to adapt and improvise creative teaching solutions is a major benefit when teaching these classes.

The variety of responses given for this question echo the idea that “no single description adequately describes all great teachers; but they fervently believe in the value

of music and music education. . . . highly devoted and share an underlying zeal— and they get results.”<sup>75</sup> Regardless of the type of approach or style in the personality of the clinician, if the teaching fails to encourage learning in the assembled students the exchange is no more than a frivolous entertainment. According to the responses given to this question, the personality traits of an educator can be widely varied and still promote a positive learning environment with educational merit.

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<sup>74</sup> Brand, 14.

<sup>75</sup> Manny Brand, "Master Music Teachers: What Makes Them Great?" *Music Educators Journal* 77, no. 2 (1990), 22.

### **Who are your master class mentors?**

The following list is comprised of the names offered by those interviewed when considering master class mentors. These teachers are predominately clarinet players, although a few interview subjects included other instrumentalists. If this questionnaire had been presented to a completely different musical subsection, all percussion or vocal teachers for example, the names suggested would be entirely altered. The results of this question make it clear that we, as clarinet players, are predominately exposed to clarinet pedagogues. This fact alone is not a bad thing, as long as it is understood that the insights of other studio professors can be valuable when it comes to one's music education. Having students experience a wide range of teachers will only increase their value and potential as successful future pedagogues.

Names were not provided by everyone interviewed, but every name suggested has been included. The only answer not incorporated into this list was the response of "anyone," given by a pedagogue who believes that observing any master class provides pedagogical concepts for a future educator. The list of names included in this document represents a sampling of pedagogues who have developed a memorable teaching methodology. It is being included in this document for the purpose of providing students a starting point for researching pedagogical styles, particularly those specific to the clarinet:

**Robert Marcellus, Larry Combs, Karl Leister, Howard Klug, John Manasse, James Campbell, Mark Nuccio, Eli Eban, Stan Hasty, Peter Hadcock, Larry Guy, John Mack, Christopher Deane, Bil Jackson, Eugene Rousseau, Ken Grant, Leon Rushinoff, Eugene Mondie, Leone Buyse, and Richard Stoltzman.**

**Do you believe that graduate students are prepared to teach master classes after simply observing classes?**

Not a single educator interviewed believed that graduate students are prepared to lead successful master classes after having only observed classes through their standard education.

“I was trying to think of some analogy to this, and it’s almost as if, okay, you know the basics of, let’s use tennis again, how to hold the racket and the basic rules, and you watch a tennis match. Does that mean you can go up against a professional player? No, you can’t. It’s not good enough just to watch because you haven’t practiced doing it.”

“Observing and doing are two different things. I think, just like playing recitals or auditions, you have to do it.”

“I don’t think observing qualifies as total preparation. It’s a little like the driving test. One must take the written test and also the road test. The road test, or doing some classes to practice, is extremely important to me.”

The agreement of these results suggests that, if academic institutions plan on continuing to utilize a master class teaching exhibition as part of the standard job interview process, it is only fair to provide graduate students with a pedagogical method that sets them up to enter the arena in a prepared way.

The degree of competition to win (and keep) collegiate teaching jobs only continues to increase, and colleges and universities should aim to provide students with the most comprehensive and complete education possible in order to enhance job placement rates and remain competitive as institutions. The fact that none of the educators interviewed for this document believe that students are prepared for master class teaching implies that this is a void in our education of future music pedagogues.

**Do you believe it is possible to learn/teach a strategy for the delivery of pedagogical concepts: perhaps an order for attacking problems?**

All sixteen educators interviewed believed that the potential exists to provide students with more guidance for successful master class teaching.

“I do believe you can teach and learn a *set of tools* in terms of delivery of pedagogy.”

“[Students] are better prepared if they have experienced classes taught by a variety of teachers on all instruments, but are not fully prepared until they give classes themselves.”

“You basically MUST make sure that you know what your own concepts are and then you can learn to deliver them in a way that many people understand. YOUR understanding must come first. Then you must find out how to transmit your ideas to others. Certainly this can be taught and learned. To some extent, it must come naturally, but guiding natural teaching ability can really help. It is a little of both.”

Given the general agreement that students are not currently prepared and it is possible to prepare them, what creates the disconnect preventing an actual educational shift? The most direct possibility is a simple lack of awareness that the education gap exists. Many of the pedagogues interviewed had not considered the need for providing master class teaching experience to students, and they expressed an interest in re-evaluating their approaches to master class education after considering the questions presented by this study.

The core curriculum for music students, particular in education fields, is already overflowing with required and necessary information and courses, making additional subject matter difficult to include. Many degree plans are bursting when it comes to average course load expectations, but the possibility exists of acknowledging, educating, and providing hands-on experience in master class teaching, particularly for graduate performance majors that intend to apply for college professorships. A goal of collegiate



music educators should be to prepare students to excel in the reality of the music industry, and for those interested in pursuing college teaching that would include education in the skills that allow for advancement in a professional job interview. Based on the information gathered through this questionnaire and literature review, it appears possible to create a substantial positive impact on a student's confidence and future success in pursuing a career in higher education by providing pedagogical materials and experiences devoted to master class teaching.

**Which concepts/advice would you want to pass on to a future master class teacher in order to best prepare him or her?**

This was one of the more open-ended inquiries in the questionnaire as it allowed for the insertion of strategies and advice that the interview subject felt was valuable to pass on to future educators. How does a teacher create “Eureka!” moments with a lasting effect? Why are quick fixes less expected during lessons but assumed as a standard element of master classes? The suggestions offered by the experienced pedagogues ranged from simple ideas (bring water) to more philosophical goals (develop a teaching methodology). The following section focuses on the suggestions supplied by the educators interviewed. The four most commonly given responses were specific in nature, and are listed by the highest rate of appearance:

“Ask questions of both the audience and the performer.” (All sixteen educators included this as a suggestion.) “Ask the audience for feedback or critiques of performer.”

“Project your voice.” (Ten of sixteen educators included this as a suggestion.) “Never mumble into the performing student’s ear. Speak in a clear, slow, concise, step-wise manner.” “Consider yourself an actor projecting to the back of the room.” “Hone public speaking skills.”

“Make eye contact with members of the audience.” (Seven of sixteen educators included this as a suggestion.)

“Physically engage the audience whenever possible.” (Six out of sixteen educators included this as a suggestion.) “Everyone can have their instruments out for group warm-ups, ear training, or improvisations.” “Have them take notes, raise their hands when they hear certain aural triggers, or complete worksheets.”

Other interview responses included references to the “Bag of Tricks” that an educator could utilize while teaching a master class. The suggestions included thinking of new ways to solve old problems and building an arsenal of information available for

quick fixes. One educator stated that “teaching is like fishing— you need to keep trying new bait until something catches.” These ideas can be gathered by listening to a lot of music, going to many concerts, reading about the field, practicing speaking in front of people to articulate viewpoints, and observing as many classes as possible. In the words of one educator, “watch great teachers and steal their best material.” The interview responses included references to the importance of honing public speaking skills, commented on the value of recording teaching sessions to watch for annoying habits, and suggested eliciting feedback from students and educational peers. Some of the suggestions included teaching advice specific to application:

“Do not attack too many issues with a single student as it will never leave lasting results. Focus on different concepts with each performer. Categorize problems as the student plays. Never stay on a topic too long.”

“Provide just a bit more demand than the student can handle. Lift the student up and show them the new horizon of what they can do”

“Approach each student according to the role the clarinet has in their life.”

“Use the student’s name repeatedly. That’s the sweetest sound to everyone’s ears.”

“Don’t be afraid to walk around the room. Bring the audience closer if possible.”

“Keep track of the time you have with each performer.”

“Summarize into single sentence at end to serve as memory trigger for student.”

“Find something positive to say. Only use constructive criticism.”

“Don’t try to change things that can’t be followed up on.”

“Thank the pianist. Attempt to incorporate the pianist during your class.”

“Tread softly and have a good reed. Respect the turf of the teacher.”

The educators also brought up a few more general suggestions, including the following:

“Never fear saying ‘I don’t know.’”

“Don’t pretend; be authentic and genuine.”

“Don’t fear mistakes.”

“Give as best you can. Know who you are and know your limits.”

“Be able to think on your feet.”

“Express flow and forward motion.”

“Possess flexibility and multi-functional scope.”

One of the educators interviewed provided an insightful summation of master class teaching:

I think good teaching is passing on what you’ve learned. Attack one quick fix right away with the student. Gain their trust by finding something you know you can fix and make a difference that the student will feel good about, then assign a long term goal for the student to work on, and at the end of the session be sure to recap— review everything you’ve told them. I try to follow this format, especially in an interview.

This final statement is a reminder of the weight given to the teaching portion of an applied instructor interview, and the importance of having a game plan when approaching any type of public teaching. Suggestions provided throughout this section could form the foundation for pedagogical approaches to assist educators in improving student preparation in teaching master classes.

## CHAPTER 5

### CONCLUSIONS

*“All the reading and reflection in the world cannot teach the instructor as much about teaching as experience can.”<sup>76</sup>*

*~ Richard Fraher*

*“The best way to learn is to teach.”<sup>77</sup>*

*~Michael R. Rogers*

The pedagogical views held by an applied music teacher help to create a stable learning environment for his or her studio, one to which the students become accustomed, and this increases the potential for building a safe environment conducive to teacher education during the studio class. A professor in a studio class setting may express a concept to one performing student in a different way than observing students have heard in applied lessons, sparking an epiphany. The value in the weekly studio class includes more consistent opportunities to perform for an audience and a chance to build camaraderie within a studio. These opportunities should not, however, be limited to musical performances. Studio classes offer an ideal environment for pedagogical instruction in teaching strategies with immediate and direct application. The best way to fully appreciate an engaging teacher, an adaptable performer, or get the most out of sitting in the audience of a master class is to have an active, participatory understanding of every facet of the experience. It is easy to behave as a disengaged outsider while sitting as a master class observer, and requiring audience members to think about how to approach teaching itself increases the overall level of engagement and educational

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<sup>76</sup> Gullette, 122.

<sup>77</sup> Michael R Rogers, *Teaching Approaches in Music Theory: An Overview of Pedagogical Philosophies*, (Carbondale: Southern Illinois University Press, 2004) 5.

ownership.

What are the possible risks or consequences of offering graduate students teaching opportunities in studio classes? An immediate issue that requires constant monitoring is ensuring that no incorrect pedagogy is disseminated to the studio. If a student teacher is leading a performer down an inaccurate path, the resident professor will need to correct the error in a constructive way. The same vulnerabilities that apply to the student performers will apply to those students learning to teach. Teaching itself becomes the performance to critique or alter, and “since the teacher was the architect of the cognitive bulldozing in the first place, it is the teacher’s responsibility to guide the student through this awkward phase.”<sup>78</sup> Ultimately it is better for the resident professor to catch these teaching confusions during the formative years of the student teachers, rather than never correcting the pedagogical errors. The student teacher will be relying on the professor for pedagogical mentoring. As one clarinet graduate student observed in an email message to the author on May 1, 2008, “when graduate students are thrown directly ‘into the fire’ and do not have the opportunity to get formal feedback from their peers and their teachers it can be an experience that invites self-doubt and even insecurity.”

Students in the audience will need to gain respect and trust in the student attempting to teach. The student teacher will not have the ‘master’ background to assist in lending validity to their teaching, and they probably will have not yet developed a personal pedagogical style. Any feedback requested from the audience will need to be in the same positive vein as one would encourage from the audience towards a student performer of a musical selection. It can be difficult to teach the students of one’s own teacher, particularly in front of that specific teacher, but there is no clearer indication of

pedagogical understanding than by doing. The student teacher will need to try to find their own voice and not simply regurgitate the lessons of the studio teacher, nor will they want to deviate completely from the teaching methodologies of the professor. This may prompt students to more actively seek additional pedagogical resources and approaches to solving technical issues on the instrument. The more ideas a student explores the more balanced and informed their pedagogy will become, as “the more knowledge with which we are armed, the greater will be our success as...teachers.”<sup>79</sup> Having graduate students lead segments of classes allows the teacher to gain clarity in observing what is ‘sticking’ in their own teaching, it gives performers a chance to experience a different teaching perspective, and it provides an opportunity for students to gain teaching experience.

Applied music professors have such a unique and valuable teaching relationship with their studios, and they should always be endeavoring to use the time together creatively. Students observe hundreds of master classes through a four-year degree, and having even fifteen minutes during a few classes devoted to having students teach could make a huge difference over the course of a student’s education.

Simply put, as a professor of applied music the final aim should be to make the student an independent learning entity without continual need of a teacher. The same holds true for training students to be teachers. Starting to increase pedagogical experiences of the students could be as easy as finding ways to have the class think more actively about the process of teaching. Based upon the results of the interviews and the information gathered in the literature review it appears possible to better prepare our applied music students to succeed at future teaching roles. The following section suggests

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<sup>78</sup> Holding, 76.

<sup>79</sup> Errante, 42.

creative solutions for adding educational value to existing master classes, as well as offering ideas for strengthening and enhancing future approaches to public pedagogy.

The most direct way to positively increase hands-on experiences is to incorporate student teaching into a regular part of studio classes. The majority of the educators interviewed for this study had weekly master classes with their own students, which provides a perfect forum for teacher education. Film the student actively teaching and require the audience to take notes for feedback and constructive criticism about the teaching and presentation style. Have other faculty sit in to observe and offer feedback when possible. Try to provide more than one opportunity each year for a particular student to teach, which allows that student an opportunity to apply the lessons learned from previous teaching attempts in a more immediately relevant way.

Providing a hand-out or document addressing ways to think about leading a clinic or teaching a master class is another simple way to assist in applied teaching education. This forces the educator to think through a personal teaching methodology, concentrate on an approach for teaching a group, and supply a resource document for students which clarifies the chosen methods used within the master class. A recurring theme of the interview responses was the importance of developing a personal teaching philosophy, which is also applicable to other facets of applied music:

Something else that's very important when you go out for a job interview is that often you are asked for a teaching philosophy. You have to know what you believe as a teacher, what you want for your students, etc. ....And really make sure that you have a very firm foundation of what you believe to be how to play the clarinet and how you would teach it. Develop your approach to teaching a pedagogical concept to a student, have more than one way to describe something, and be able to vary that among the students you encounter.

You can also have students write out their own teaching methodology, keeping in mind



what they produce does not have to be a methodology specific to your teaching style. Allow freedom for an open discussion of different teaching ideas. The studio class is an ideal space for brainstorming experimental teaching concepts, or even discussing the purpose of a master class with your students.

When leading a studio class, ask students to consider how they would approach teaching the student performer. What would they work on first? How would they approach it? Have students write down what they would start with and indicate what they felt was the strongest facet of the performance. Add an element of ‘hot potato teaching’ by assigning each student a number and then drawing to select a teacher at random, forcing the audience members to listen to the performing student more actively and be more involved in the teaching process afterwards. You can then compare what the selected teacher worked on with what other audience members would have started with, creating a forum for discussion and debate on teaching approaches in a master class.

Invite guest clinicians, both in and out of the field, to expose your students to a wide range of teaching styles. Having them observe a variety of instrumental or vocal teachers in other studio classes can show the trends, commonalities, and differences in approaches to different fields of applied music. Videos of master classes can also be viewed through YouTube or purchased on-line, and watching these larger classes can provide smaller studios with a taste of the teaching styles of recognized instrumental pedagogues. Whereas observation alone is not enough to prepare a student to be a successful teacher, it is still a vital component for any teacher preparation program.

Be the student. Go in with a distinct issue and let your students try to fix you. Something as simple as secretly trying to play on a broken reed can highlight the

importance of checking the equipment when issues arise. The teacher creates a ‘mystery’ in the way that they sound and the students are challenged to solve the problem.

Inversely, have students learn to make the sounds created by different incorrect technical issues. If they are able to create the negative sound and work backwards into the better sound, they can then use that knowledge to assist in finding words to describe what they did to fix it.

Lead a non-verbal master class where everything must be communicated through body language and musical mimicry. This type of focus on gestures, music, and physical movement can encourage a different style of expression. This could be extended to utilize Dalcroze or Alexander Techniques in a studio class. As previously discussed, the ‘Un-Master Class’ described by Dr. Westney in *The Perfect Wrong Note* offers many non-verbal and gesture-oriented activities that attempt to better utilize the physical space available in a lecture class setting.

Have theme classes where everyone brings a way to teach an assigned issue for the week. How would you teach improving the embouchure if the student is biting, or if the fingers are not lining up with the articulation? Assign readings from pedagogical texts to create more ideas about tools for each student’s “Bag of Tricks,” as described by those educators interviewed in the previous section. Have each student keep a master class journal describing different tricks that they may like to utilize in their teaching, and have it organized by topic rather than class date.

Try having public speaking activities for the entire master class. All college majors would benefit from a focus on public speaking in a way that is directly relevant to the career path of their degree. Incorporating actual lessons in acting can assist students

in learning how to connect to an audience, how to incorporate gestures, how to use the voice most effectively, and how to present an engaging persona. According to one of the educators interviewed:

If you're on stage doing a love scene you have to, as they say, *cheat* to the audience, so each of the actors will be at a 20 degree angle to the audience, so it looks like they're speaking to each other but they're also addressing the audience, and that's what I try to do in a master class, what an actor would do and cheat to the audience so that they feel they're really included.

Having a better awareness of how to engage the audience is a teachable skill set, and even if nothing else is included in master class pedagogy, the topic of public speaking and actor presentation alone could transform the way an inexperienced student approaches teaching a master class.

Improving public pedagogy is the responsibility of those who have seen the void of education in master class teaching and believe that something must be done to break the cycle. Offering opportunities to think about how one would teach a master class results in new ideas, stronger pedagogical stances from students, and increases the potential to turn master classes into a truly valuable pedagogical tool for everyone in attendance.

The literature reviewed within this document makes it clear that more research needs to be done regarding the psychological and social effects of participating in and teaching master classes. Anecdotal explanations of how classes seem to work are not enough if we, as both students and educators, hope to reap the ultimate benefits of what is possible for this style of teaching. The educators interviewed for this document had many valuable insights and experiences to offer new pedagogues, yet even many of these professionals had hesitations in describing exactly what happens when they get up to

teach a successful master class. It is unfortunate that so few opportunities and resources currently exist for students to learn how to make the transition into becoming skilled public pedagogues, and it is the hope that this document will shed some light on what needs to be done to improve the situation.

With appropriate guidance the added benefits of offering more public teaching experiences to students of applied music are difficult to ignore. It is frustrating that more institutions are not implementing some form of master class pedagogy. If colleges adhere to the current status-quo, our educational systems will continue to propagate under-prepared applied music educators, especially in public teaching scenarios such as the master class.

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