Student-Teacher Dyad Dissolution in Post-Secondary Music Studios

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DEDICATION

to my parents

Helen M. Ryan & Damian P. Ryan

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ABSTRACT

The purpose of this study was to investigate factors leading to student-teacher dyad dissolution in post-secondary music performance studios. Thirty students and 30 teachers were interviewed. Questionnaires containing closed-ended rating scales and open-ended questions were employed and responses were subjected to statistical and content analysis. Participants cited several factors leading to dyad dissolution including different expectations, different goals, poor communication, incompatibility, student attitude, student practice, teacher teaching abilities, and lesson satisfaction. Students and teachers differed regarding their perception of practice strategies and goals; teachers more often reported that goals were established and practice strategies were taught than did students. The most important factors leading to dyad dissolution appeared to be poor communication, expectation imbalance, and lack of personal cohesion. The majority of students' dissolution factors were attributed at the Interpersonal level, whereas the majority of teachers attribution dissolution to factors to the student (level of Other).

ABRÉGÉ

Le but de cette étude était d'investiguer les causes des bris de relations entre étudiants et professeurs dans les cours individuels d'instrument musical au niveau universitaire. Trente étudiants et trente professeurs ont participé à des entrevues individuelles constituées de questions structurées et non-structurées. Leurs réponses ont été soumises à des analyses statistiques et des analyses de contenu. Les participants ont mentionné plusieurs facteurs ayant contribué au bris de relation, incluant les attentes différentes, les buts différents, la mauvaise communication, l'incompatibilité, l'attitude de l'étudiant, la préparation de l'étudiant, l'habileté pédagogique du professeur, et la satisfaction des leçons. Les étudiants et les professeurs ne partageaient pas les mêmes points de vue en ce qui concerne les buts et les stratégies de la pratique personnelle. En fait, les professeurs ont signalé, plus souvent que les étudiants, que les buts étaient établis et accomplis, et que les stratégies de pratique personnelle étaient enseignées. Les facteurs les plus importants de dissolution semblent être la mauvaise communication, un déséquilibre des attentes, et un manque d'affinités personnelles. La majorité des étudiants ont attribué les causes au niveau de la relation, tandis que la majorité des professeurs ont attribué les causes de la dissolution aux élèves.

CHAPTER 1

INTRODUCTION

In music performance lessons at the post-secondary level, it is not uncommon for students to rely on their teachers for expert instruction and psychological support. Both teacher and student may become emotionally invested in the success of the relationship. Therefore when the student-teacher dyad ends in a fashion that is unsatisfactory to one or both members, the consequences can be upsetting and even devastating to the student and teacher.

Several studies detail causes of student-teacher relationship failure, primarily at the pre-secondary level (Lessard, Poirier, & Fortin, 2010; Gamin, 2005). These relationships are non-dyadic in nature, however, as they involve more than two people. Because of their fundamental structure, they may deteriorate but do not terminate until the year ends (Archambault, Janosz, Fallu, & Pagani, 2009).

Interactions between student and teacher in university and conservatory music studios differ from those of traditional teacher-class dynamics in that learning is one-to-one. While a one-to-one context does not diminish the teacher's authoritative power, it involves a more intimate level of relationship than is typical between an instructor and a large group. As a result of the one-to-one nature of the student-teacher relationship, certain aspects within it may resemble more closely friendship and romantic relationships and their breakdowns than the one-to-many interactions present in the classroom.

One-to-one student-teacher breakdowns herein are referred to as *dyad dissolution*, which involves two people and is characterized by termination of lessons before graduation. This term

reflects the experiences of the participants interviewed because its focus is on termination of lessons, regardless of the negative quality of the relationship, and the term does not imply that the relationship itself was the reason for the dissolution. In fact, relationship decline does not always lead to termination (Safran, Samstag, Muran, & Stevens, 2001) and dissolution may be a healthy solution for both parties involved (Duck, 1982).

Students and teachers in post-secondary music studios end their lessons before they are obliged for several common reasons, yet research explaining or describing this phenomenon is almost completely absent (Kennell, 2002). Research topics including student-teacher relationships, interactions, identity-constructions, and individual behaviours during and outside of lessons may serve as a general starting point to examine various aspects of lesson formation, maintenance, and termination. Researchers have compared student-teacher relationships in post-secondary music studios to mentorships (Manturzewska, 2002; Hays, Minichiello, & Wright, 2000) and examined the degree of autonomy and authority therein (Nerland & Hanken, 2002; Burnwell, 2005; Mackworth-Young, 1990; Purser, 2005; Presland, 2005; Jorgensen, 2000). Lesson interactions, teaching and learning styles, and musical identities of students and teachers at the university level have also been investigated (Karlsson & Juslin, 2008; Duke & Simmons, 2006; Barry, 2007; Young, Burnwell, & Pickup, 2003; Barry & McArthur, 1994; Kingsbury, 1984; Nerland & Hanken, 2002). Studies have identified issues of frustration and conflict within lessons and relationships (Nerland & Hanken, 2002; Zhukov, 2007; Hays, Minichiello, & Wright, 2000). Expressed student dissatisfaction with teachers may result in negative outcomes (Nerland & Hanken, 2002).

Researchers have examined dissolution in a range of dyads including in the contexts of

friendships (Wiseman, 1986; Argyle & Henderson, 1984), romantic relationships (Koenig Kellas, Bean, Cunningham, & Cheng, 2008; Lloyd & Cake, 1985; Stephen, 1987), therapist-client relationships (Hopwood, Ambwani, & Morley, 2007; Tryon & Kane, 1995; Hatchett, 2004; Safran & Muran, 1996), and coach-athlete relationships (Smoll & Smith, 2006). From this research, various conceptual models may be adopted to better evaluate and understand relationships and dissolution. Conceptual models include categorization based on emotions, thoughts, and behaviours (Jowett & Cockerill, 2003), scales for measuring conflict (Zacchilli, Hendrick, & Hendrick, 2009), stage models of breakdown progression (Duck, 1991; Baxter, 1984), and multi-level social frameworks (Stephen, 1987; Hopwood et al., 2007). Factors reported as contributing to relationship termination include communication and behaviour (Smoll & Smith, 2006), lack of teacher support and personality conflict (Roberts, 1993), neuroticism, competing alternatives, conflict, and external stress (Hinde, 1997). Other research has indicated that dyad dissolution may be attributed to factors at the individual, interpersonal, social, and circumstantial levels (Lloyd & Cake, 1985). As in other relationships subject to formal and informal contracts, such as those found in marital, educational, and corporate institutions (Wiseman, 1986; Nerland & Hanken, 2002), students and teachers generally adhere to particular formalities for lessons and negotiate unexpressed behavioural expectations.

1.1 Rationale

Oftentimes student success in post-secondary music performance may be dependent on the development of a relationship between student and teacher. Such a relationship is based on open communication, mutual and clear expectations, and personal investment. Therefore, when

communication breaks down, expectations conflict, personalities clash, and lessons resultantly are terminated, the overall experience may be distressing for both student and teacher.

This study serves both music students and teachers currently experiencing difficult studio relationships or having previously encountered premature lesson termination, helping them better to understand their experiences and alternative perspectives. Some students and teachers may lack the self-awareness necessary for effective interpersonal communication and clarification of expectations at the outset of studio lessons. In addition, individuals outside the dyad, including music school deans and directors, may be called upon to give advice or provide mediation but are unprepared for the task or undervalue the severity of the situation. Policies regarding lesson termination may be unsupportive of both students and teachers. A study on the experiences of student-teacher dyad dissolution is therefore necessary as no large-scale studies exist which systematically explore dissolution between teachers and students while probing individual experience.

1.2 Purpose Statement

The purpose of this study was to examine the factors associated with student-teacher dyad dissolution in post-secondary music performance studios. Participants included both teachers and students, and data from them was collected using questionnaires, which were administered via interviews.

1.3 Research Questions

Research attempted to answer the following questions:

1. What motivated student-teacher dyad dissolution? Did proximate causes vary between respondents?
2. What was the dyad quality before, during, and after lesson termination? What was the length and quality of these stages?
3. How did communication affect dyad dissolution and potential resolution?
4. How were dissolution factors grouped according to level (self, other, interpersonal, outside) of attribution? Did levels of attribution vary between students and teachers?

CHAPTER 2

REVIEW OF LITERATURE

2.1 Introduction

The relationship between student and teacher in music lessons is crucial to student success (Manturzewska, 2002; Hays et al., 2000; Clemmons, 2007; Brown, 2000). Often likened to mentorship, student-teacher relationships are subject to factors that take place at the individual, interpersonal, contextual, and societal levels (Allen & Eby, 2007), all of which may influence the relationship's success and failure. This review is divided into two main sections. The first section deals with student-teacher relationships in post-secondary music studios, including interactions in lessons, individual preparation of students and teachers, and musical relationship identity.

The second section focuses specifically on dissolution, decline, and breakdowns of dyads in a variety of contexts. The study of dyad dissolution has been found in the research on: (1) marital and non-marital romantic relationships (Lloyd & Cake, 1985; Stephen, 1987; Koenig Kellas et al., 2008; Baxter, 1984); (2) friendships (Wiseman, 1986; Argyle & Henderson, 1984; Duck, 1991); (3) therapist-client relationships (Hopwood, Ambwani, & Morley, 2007; Tryon & Kane, 1995; Hatchett, 2004; Safran & Muran, 1996; Safran et al., 2001) (4) coach-athlete relationships (Smoll & Smith, 2006; Jowett & Cockerill, 2003; Philippe & Seiler, 2006); and (5) music teacher-student relationships (Roberts, 1993; Kronish, 2004). Factors leading to dyad dissolution, or relationship breakdowns, have been identified at various social levels, including

individual (self and other), interpersonal, social, and outside circumstantial (Lloyd & Cate, 1985; Stephen, 1987; Hopwood et al., 2007).

2.2 Student-Teacher Relationships

Research in lesson interaction and student-teacher dyads in post-secondary music studios provides the starting point for this review. Decline and dissolution of student-teacher dyads occur at the post-secondary level and "dysfunctional teacher-student relationships exist in anecdotes but have not been studied formally" (Kennell, 2002, p. 251). Therefore it is necessary to examine studies dealing with student and teacher emotions, thoughts, and behaviours, which ultimately contribute to the formation, maintenance, and possible termination of their relationships and interactions.

Student-teacher relationships found in Western art music studio instruction are culturally specific to and rooted in Western European traditions (Campbell, 1991), and while classical music underpins conservatories and university music schools, research on post-secondary studio instruction of jazz, traditional music, and pop music is increasingly common (Nielsen, 2008; Green, 2001; Kamin, Richards & Collins, 2007). Universities tend to offer both performance and academic programs, whereas conservatories tend to focus solely on performance and composition programs. The term *professional education,* which refers to "the musical training needed by a performer... to function at a level of adequacy or excellence both artistically and economically" (Hallmann & Beckwith 1992, p. 406), applies to both institutions.

A school of music rests its ideologies in both the disciplines of music and higher learning education (Nerland & Hanken, 2002). These "values, beliefs, norms, and ways of understanding

the world [...] underlie the functioning of society's institutions" (Barakett & Cleghorn, 2008, p.2). Music schools experience *double positioning* in which a dichotomy exists between the professional world of music and the public system of education regarding values and priorities (Nerland & Hanken, 2002). In practice, however, the values of the professional field are more developed and perhaps more valued in schools of music than those of current educational ideologies.

2.2.1 Mentorship. Student-teacher relationships have been compared to mentorships (Hays, Minichiello, & Wright, 2000). Like mentorships, studio dyads are ever-changing social relationships that are defined and constructed by the two people involved (Bearman, Beard, Hunt, & Crosby, 2007; Nerland, 2007). These relationships may be considered on four levels of context: individual, dyadic, contextual, and societal (Allen & Eby, 2007). Systematic research on studio music instruction shows that "studio instruction is a cultural system interlocking with other cultural systems" (Kennell, 2002, p. 249), a system which is itself divisible into novice, musical artifacts, teacher knowledge, and lesson interactions (Kennell).

Scholars and educators have asserted that the conservatory model of student-teacher relationships, which is a mentorship model, is essential to the musical growth of students (Manturzewska, 2002; Hays et al., 2000). In fact, “the lack of a master-student relationship, lack of deep ties with a master and the lack of masters seems to reflect unfavourably upon the artistic and professional development of the youngest generation of musicians” (Manturzewska, 2002, p. 135). Not all student-teacher relationships have the depth that is assumed in mentorship. Mentorship is student-centered, involves good student-teacher rapport and effective

communication, sets goals, and employs effective strategies to meet established goals (Hays et al., 2000).

The mutually beneficial mentorship model is important in university studio teaching and supports both career and psychosocial functions – student professional and personal development, respectively (Hays et al., 2000). Performance professors support their students' development on a personal level by creating a personal relationship in which acceptance, confirmation, and independence building are reinforced. Attributes of professional development include professional values and standards, skills development and training, protection, challenge, and networking (Hays et al., p. 7). Student personal and professional success depends on both student and teacher commitment and interpersonal skills.

On the professional level, in which the function of the relationship is career-oriented, teachers are responsible for their students' skill training and access to the professional field (Hays et al., 2000). As the relationship extends out to institutional and professional spheres, the teacher can become the powerful gate keeper who "controls the mechanism of rewards and sanctions" (Nerland & Hanken, 2002, p. 175) and can deny access to the professional world by withholding recommendations. Problems may also arise for students when the skills that their teachers share are in themselves flawed or when there is a lack of support (Hays et al., 2000).

The quality of communication between two people and the quality of their relationship are interrelated (Hinde, 1997; Hays et al., 2000). Communication is important for discussing problems, issues, and concerns. However, close personal relationships in which students and teachers share their feelings risk putting them both in vulnerable positions (Nerland & Hanken, 2002). If this results in hurt feelings, one or both members may later avoid honest feedback.

“Criticism can therefore cause a strain in, or at worst, a breakdown of, the relationship” (Nerland & Hanken, p. 181). Vulnerability may be decreased by framing closeness more in terms of the intensity of a mutual commitment to music rather than in terms of a personal intimacy (Nerland & Hanken).

Mentorships and apprenticeships occur in fields other than music. In management, coaches counsel, mentor, tutor, and confront, which are all performance-centered dyadic interactions aimed to solve problems and improve performance (Kinlaw, 1989). Mentorship throughout an individual’s development stages primarily fulfills the "need to belong" (Allen & Eby, 2007, p. 399). Behaviour of participants within dyads changes depending on stages and contexts. Formal and informal university mentorship differ by stage; training is necessary for both mentor and protégé (Bearman et al., 2007).

2.2.2 Authority and autonomy. While the traditional mentorship model often emphasizes teacher-directed approaches, authority and teacher-direction are not synonymous. Teacher-direction is situated on a spectrum of student-autonomy in lessons referring to teaching and learning styles. Authority signifies teacher power in student-teacher relationships.

Students differ regarding the degree to which they accept their teacher's power and on which basis they build respect for their teachers. In a study on student-teacher relationships, students discussed their teachers’ authority in relation to their performance and pedagogical credentials. For example, one student ascribed authority to "the teacher's position as an artist and renowned performer of the instrument" whereas another student "to the teacher's expertise as supervisor and credibility as professional practitioner" (Nerland & Hanken, 2002, pp. 174-5). In

other words, different students place divergent values on teacher skill and knowledge.

As a relationship between two people is constructed, so too is the power within it. Teacher authority stems both from student desire to learn from their teachers and from the institutional rules, expectations, and performance standards (Nerland & Hanken, 2002). The student respect, trust, and discipline that accompany teacher authority may positively influence learning, however authority-based asymmetry in student-teacher relationships may create several challenges (Nerland & Hanken). Students who hurt their teachers' feelings, upset the personal relationship with their teachers, and challenge their teachers' authority may diminish their teachers' sharing of knowledge, affect their grade and the type of degree awarded, and limit their professional prospects. While teachers may encourage critical thinking during lessons, it is practically limited by perception; "the power is not obvious to the person possessing it, only to the one who is exposed to it" (Nerland & Hanken, p. 178). In addition, student evaluations of teachers may not be honestly reported due to the potential negative impact on the trust within the authority-based asymmetry of dyad relationships and the difficulty in guaranteeing student anonymity (Nerland & Hanken). Consequently, teacher accountability may be an institutional matter.

Student perception of role and personal autonomy in lessons varies (Burnwell, 2005; Mackworth-Young, 1990; Purser, 2005; Presland, 2005; Jorgensen, 2000). Studio lessons of young children tend to be exclusively teacher-directed (Calissendorff, 2006). Similarly, pace and direction of lessons between expert teachers and highly motivated students is largely controlled by the teacher (Duke & Simmons, 2006). Not all students want the responsibility of thinking for themselves; for example, one student exclaimed that she "needed to be FORCED to do well...He

doesn't shout at me!" (Burnwell, author' s original emphasis, 2005, p. 209). In contrast, a separate study indicated that the majority of university students felt that their teachers' role was to "teach them to teach themselves" (Presland, 2005, p. 239). Issues of student autonomy within lessons often extend beyond the dyad to broader social concerns, such as conforming for job eligibility (Jorgensen, 2000).

2.2.3 Interactions in studio instruction. Both pedagogical approaches and interpersonal interactions, primarily effective communication, influence the quality of student-teacher relationships (Hinde, 1997; Duke & Simmons, 2006). Research in these areas has been conducted by observing behaviour, lesson content, and teaching and learning styles (Karlsson & Juslin, 2008; Calissendorff, 2006; Kostka, 1984; Young, Burnwell, & Pickup, 2003; Kennell, 2002; Barry, 2007).

2.2.3.1 Behaviour. Teacher behaviour, in particular verbal behaviour, dominates studio lessons (Karlsson & Juslin, 2008; Calissendorff, 2006; Young et al., 2003). In a study conducted by Young et al. (2003), teachers were responsible for 86% of the verbal content in lessons. Question-asking plays a role in studio lessons. At the university level, teachers use questions to encourage student thinking or to disguise direct instruction (Burwell, 2005; Young et al., 2003). Adult students tend to ask more questions than younger students (Siebenaler, 1997) and teachers ask younger students more questions (Duke, 1999).

Expert teachers give frequent and comprehensive feedback (Siebenaler, 1997; Buckner, 1997; Duke & Simmons, 2006; Barry, 2007). In a study on the interactions of adults and students

in piano lessons (13 teachers with 2 students each, 3 lessons per pair), Siebenaler (1997) found that the behaviours of inactive students and active teachers, which included playing, talking, and approving, were related positively to students' performance. The inactivity of teachers was negatively associated with student progress in lessons because it usually corresponded to a student's lengthy struggle with a performance that could have used more guidance. A study on fifth grade music students (Henninger, 2002) also revealed that a high rate of feedback was important for eliciting change and that students responded equally well to both negative and positive feedback. Additionally, Kurkul (2007) reported a relationship between lesson effectiveness and teacher sensitivity to nonverbal behaviour.

Gustafson (1986) psychoanalyzed four dyad relationships of violin students and teachers using Freud's personality defence mechanism theory. She found various forms of projection, which are based on the assumption that the other reacts identically to the self, most often subconsciously in both teachers and students. One teacher avoided identifying a particular technical solution because it was used exclusively and poorly in her own training. This self-awareness is particularly useful as teachers may be vulnerable to projection.

Several studies used time measurements to examine behaviours of students and teachers in lessons (Duke, 1999; Speer, 1994; Kostka, 1984). Rates of student attentiveness and on-task behaviours tend to be very high, perhaps due to the short time period of one-on-one lessons. Lesson frequency was largely reported as once a week for a duration of 30 to 60 minutes (Jorgensen, 1986; Kostka, 1984). For example, Duke, Flowers, and Wolfe (1997) revealed that 86% of lessons were weekly and 92% of all lessons lasted between 30 to 60 minutes. At the university level, studio teaching was found to vary in frequency and length (Presland, 2005;

Zhukov, 2007).

2.2.3.2 Lesson content. Research on post-secondary music learning has been conducted through systematic observation of lessons (Young et al., 2003; Burwell, 2006; Karlsson & Juslin, 2008). Observed content included interpretation, ear training, creativity, communication, and critical thinking (Young et al., 2003), however technique appeared to be an area of focus in several teachers' university music lessons (Young et al., 2003; Burwell, 2006; Karlsson & Juslin, 2008). Singing teachers tended to emphasize technique more and interpretation less than their instrumental colleagues (Burwell, 2006). Karlsson and Juslin (2008) investigated lessons of 5 teachers and 12 students in municipal, high school, and conservatory settings. They found that there was an overall focus on technique and the written score, and despite differences in instrument and student level, teachers followed a similar lesson structure, whereby students play a given piece followed by improvised teacher feedback. While this study employed a small sample size, it is possible that results reflect the general population.

Studio teachers are often responsible for choosing repertoire and lesson content, as well as monitoring and stimulating student progress (Kennell, 2002), but not all forms of decision-making are equally engaging to teachers. Of administrative, student-related, curricular, and instructional decision-making areas, administrative decisions are the least interesting (Jorgensen, 1986). From a curriculum perspective, teachers are most concerned with technique and least concerned with theory. Repertoire choice is student-specific and perceived as a useful motivational tool; private studio teachers' decisions are "egalitarian rather than hierarchical" (Jorgensen, p. 111).

2.2.3.3 Teaching and learning styles. Young et al. (2003) investigated teaching strategies of 9 university music teachers in 3 consecutive lessons with 3 different students. They based their framework of categorizing and analysing strategies on a model by Mosston and Ashworth (Moston & Ashworth, 1994). Categories were listed as *command*, *practice*, *shared*, *self-check*, *guided discovery*, *open ended*, and *flexible* of which the command strategy was most often employed. It was typically used for teaching technique, but was rarely found in other areas of learning.

Duke and Simmons (2006) videotaped 25 hours of instruction by 3 internationally recognized artist-teachers (strings, winds, piano) in order to determine if similar pedagogical elements existed between teachers. Using descriptive narrative analysis, results revealed that while individual styles varied, 19 elements were common to all teachers. The authors grouped the elements into three categories – *goals and expectations*, *effecting change*, and *conveying information*. For example, the category goals and expectations included assigning level-appropriate repertoire; having a clear aural plan of the music; demonstrating musical ideas; establishing short term lessons goals within students' abilities; and providing fluidity and consistency between past and present lessons. Negative feedback was given more frequently than positive feedback, whereas positive feedback was longer in duration. Students were highly motivated and hard working, which suggests that different, perhaps lazier, learners may require a different set of teaching strategies.

Experienced teachers tend to plan lessons deliberately (Rosenshine, Froehlich, & Fakhouri, 2002), employing various functions such as: "(1) review, (2) presentation of new

material, (3) guided practice, (4) feedback and corrections, (5) independent practice, (6) weekly and monthly reviews," (Rosenshine et al., p. 302) and (7) being aware of student progress (Duke & Simmons, 2006). Kennell (2002) employed scaffolding strategies as a lens through which to analyse problem solving in music lessons. Like its literal definition, which refers to a temporary wooden structure used to help workers with construction, scaffolding in educational terms is a set of initiatives used to help learners with tasks, especially when introduced for the first time. Kennell (2002) categorized strategies as *recruitment*, *marking critical features, task manipulation, demonstration*, *direction maintenance*, and *frustration control*, but found they did not accurately represent studio interactions.

Barry (2007) examined student-teacher interactions of 12 videotaped university music lessons and their relation to students' subsequent practice sessions, which were videotaped. Participants were 3 experienced university professors and 12 students. Based on Schön's theory of reflection in action, Barry categorized the three teaching styles as *the coach, the professor,* and *the conductor* (2007, pp. 59-61). The three phases of reflective conversation consisted of identifying the problem, exploring musical options through performance, and assessing the solution. The teaching style of the coach demonstrated the fastest pacing and highest rate of student-teacher interaction, in which lessons included several complete reflective conversation cycles, practice suggestions, and various teaching strategies. The professor style demonstrated a reserved approach with slower pacing but complete cycles, though mostly incomplete when discussing practice suggestions. The conductor provided high energy, but minimal complete conversation cycles and no practice suggestions. The coach's students most often followed practice strategies taught in lessons, even using strategies not included in lessons; complete

cycles of reflective conversation were strongly associated with ensuing student practice (Barry, 2007).

Zhukov (2007) investigated the student behaviour of 24 students in post-secondary music studios and identified six learning styles – frustrated, compliant, serious, extrovert, disappointed, and apologetic. Though the learning styles were based on categories of student behaviour (playing, answering, asking general and specific questions, agreeing, suggesting, joking, apologizing, and socializing), it seems plausible that teacher behaviour influenced the interactions. Frustrated students, for example, experienced off-task behaviour and disorganization from the same teacher.

2.2.4 Individual preparation: Student and teachers. Several studies outlined the importance of clear expectations regarding effective student and teacher preparation (Lehmann & Davidson, 2002; Chaffin & Lemieux, 2004; Grant & Drafall, 1991; Walters, 1992; Tait, 1992). Expectations, however, were not always met and did not always reflect student and teacher realities (Parkes, 2008; Karlsson & Juslin, 2008). Furthermore, teacher and student views of their responsibilities were frequently divergent (Barry & McArthur, 1994). Successful students planned and organized practice (Nielsen, 1999) and asserted choice and control over private practice (Nielsen, 2008). Nevertheless, research has shown that quality of student practice is partially dependent on teacher guidance (Barry, 2007; Lehmann & Davidson, 2002; Duke & Simmons, 2006). For instance, students practiced more effectively when taught how to practice during lessons (Duke & Simmons, 2006; Barry, 2007) and students who experienced practice strategies in lessons rather than received only verbal instruction were more likely to incorporate

these strategies in personal practice time (Barry, 2007). Student progress requires deliberate practice and sustained mental effort, motivation, and proper resources, including teacher guidance (Lehmann & Davidson, 2002). Effective practice requires the development of varied strategies, such as concentration, goal setting, self-evaluation, strategy selection, and *the big picture* (Chaffin & Lemieux, 2004).

University instrumental and vocal teachers are considered specialized musicians in their given instrument and require the dual expertise of pedagogy and performance (Duke & Simmons, 2006), which entails combining musical with interpersonal skills. Musical skills noted in expert music teachers include modelling, musical analysis, error-detection, and instrumental knowledge (Grant & Drafall, 1991; Walters, 1992; Tait, 1992; Mills & Smith, 2003). Interpersonal skills include effective communication (both verbal and non-verbal), good human relations skills, sensitivity to students' needs and interests, and self-confidence (Kurkul 2007; Hamann, Baker, McAllister, & Bauer, 2000; Walters, 1992; Grant & Drafall, 1991; Tait, 1992).

Effective teachers incorporate several teaching strategies in lessons (Grant & Drafall, 1991; Tait, 1992) and select relevant, age-appropriate music and activities that are well sequenced for learning (Hamann et al., 2000). A survey given to 134 music teachers revealed the importance of providing various performance opportunities for students, employing a variety of music activities in lessons, and incorporating various teaching strategies to motivate students toward success (Mills & Smith, 2003). In addition, studio teachers indicated that they shaped their curriculum according to where students were musically, developmentally, and technically (Jorgensen, 1986; Burwell, 2005; Purser, 2005). Effective teaching requires planning and preparation through the communication of clear outlines and goals (Mills & Smith, 2003;

Walters, 1992; Grant & Drafall, 1991; Hamann et al., 1998). Effective assessment requires aligning instructional strategies to learning outcomes (Biggs, 1996) in which a shared explicit goal guides lesson design and student learning (Kemp, Morrison, & Ross, 1999).

Other research indicated that there is a lack of systematic assessment in studio teaching at the university level (Parkes, 2008). Teachers often have to make decisions without guidance (Jorgensen, 1986) and independent systematic evaluation presents a challenge for both teachers and students (Presland, 2005; Burwell, 2005). Many studio teachers are without formal pedagogy training, which diminishes their teaching confidence (Burwell, 2005; Purser, 2005; Kurkul, 2007); accomplished performers who become university teachers often fear outside evaluation of their teaching (Purser, 2005). In an online study of university faculty and grading conducted by Parkes (2008), 79% of the 162 respondents reported that they had not received any training in grading students. In addition, approximately one third of participants wrote additional comments about their evaluation strategies, which Parkes categorized as *my personal approach* (43%), *necessary and I don't like it* (17%) and *not good at grading* and *have concerns with grading* (10%). In another study, Karlsson and Juslin (2008) noted that all 5 teachers had received pedagogical training but did not outline clear goals during lessons.

Studies pointed to discrepancies between student and teacher perceptions and attitudes towards practice (Kostka, 2002; Geringer & Kostka, 1984). Kostka (2002) revealed that university students did not practice as much as teachers felt necessary, and only 45% of students followed specific practice routines. While the majority of teachers reported that they gave practice suggestions during lessons, a small minority of students reported this was the case. This may have been a matter of perception and communication. Studio teachers almost always discuss

practice strategies in lessons but these strategies infrequently reflect current research on effective strategies, including mental practice and recording one's practice (Barry & McArthur, 1994). Students often inaccurately report practice time (Geringer & Kostka, 1984) and teachers similarly report time focused on teaching expression (Karlsson & Juslin, 2006). Consequently, student and teacher self-perception does not always align with actual behaviour.

2.2.5 Identity: Students and teachers. The development of identity plays an important role in the lives of both music students and teachers, and as a consequence may impact their relationships with each other. Some scholars advocated promoting teacher self-awareness (Smith & Smoll, 2006; Gustafson, 1986; Kronish, 2004) and developing student and teacher self-concepts (Brown, 2000). Self-concept is defined as "the different ways in which we see ourselves" and self-identity refers to "the overall view we have of ourselves in which these different self-concepts are integrated" (Hargreaves, Miell, & MacDonald, 2002, p. 7). Kingsbury (1984) proposed that the development and maintenance of student and teacher self-concepts are interrelated.

Teachers at the post-secondary level negotiate self-concepts of teacher and performer, often balancing their identities as musicians and as pedagogues. Schools of music tend to hire studio teachers based on performance reputation rather than on teaching abilities, and music schools and their teachers enjoy mutual benefits as their own status is heightened by that of the other (Hays et al., 2000). Some post-secondary music pedagogues favour their self-concept of performer over that of pedagogue (Nerland & Hanken, 2002). In her study on university performer-teachers, Mills (2004) drew on the experiences of 37 alumni from a UK music

conservatory. She explained that because the field of music is complex, so too is a musician's identity. Therefore, musicians who earn their income from teaching or administration may still only regard themselves as performers.

Students often select music schools by a teacher's performance reputation and status, on which their own status is dependent (Robert, 1993). Furthermore, students believe that they would acquire a higher level of musical prowess from their teachers' lineage along with access to professional opportunities (Kingsbury, 1984; Roberts, 1993). Consequently, music schools value performance reputation because it attracts potential students to the school (Nerland & Hanken, 2002) while a minimum of teachers report their teaching being validated by faculty (Hays et al., 2000). It can be said that both students and institutions reinforce the teacher self-concept of performer, while placing little or no value on their role of pedagogue.

Teachers play a significant part in shaping student identity and ensuring their successful transition to professional lives (Kingsbury, 1984; Davidson, 2002; Mills & Smith, 2003; Burland & Davidson, 2004; Ericsson, 1997). Talent is a sought-after label, which is often attributed to students by a music teacher who holds a respected and recognized position in the music field (Kingsbury, 1984). In her research on the lifespan of the professional musician, Maturzewska (1990) suggested that there are six different musical stages, of which the third (from the end of pubescence to the early/mid-twenties) marks the point in which musicians become more aware of their musical goals and need for the best possible mentor. One important role for mentors is to support their students (Allen & Eby, 2007; Hays et al., 2000). Students who make successful transitions to musical careers, compared to students who are not successful, tend to have positive experiences with others within the institution (Burland & Davidson, 2004).

2.3 Dissolution, Decline, and Breakdown of Dyads

Pertaining to relationships, the terms *dissolution* and *termination* signify a permanent end, *decline* a reduction in closeness, and *breakdown* turbulence potentially leading to dissolution (Hinde, 1997, p. 487). Decline and breakdown are thus associated with the relationship's quality, whereas termination and dissolution can be used in cases when relationships have ended. In terms of these distinctions, a relationship can end with or without decline and with or without breakdown, and in some cases, termination may even create a positive outcome for both people involved (Duck, 1982). Conversely, the decline and breakdown of relationships do not always lead to their demise (Safran et al., 2001).

2.3.1 Romantic relationships. Research on dyad dissolution has been prominent in romantic relationships (Lloyd & Cake, 1985; Stephen, 1987; Koenig Kellas et al., 2008; Baxter, 1984; Duck, 1982). Though the interplay of romantic relationships differs from that of student-teacher relationships, theoretical constructs from this literature may be useful. For instance, termination is thought of as an on-going process rather than a single event (Lloyd & Cake, 1985; Stephen, 1987; Koenig Kellas et al., 2008), consisting of various phases (Duck, 1991). Categorized stages of dissolution in romantic relationships may help conceptualize student-teacher dissolution timelines and identify pivotal points within them.

Duck (1991) identified five phases of relationship breakdowns. The first stage is a growing dissatisfaction felt by one or both individuals. This first phase simply indicates a sense of discontent but is not necessarily serious. In fact, evaluation of relationships is constant

regardless of the quality (Duck, 1982). The second phase happens when one partner begins to more seriously assess the relationship, both privately and with confidants. The third phase occurs when the possibility of a break-up is discussed and evaluated as a couple. The next phase involves making the couple's issues and thoughts of breaking up known to family and friends, and is considered the final tipping point because social support and pressures can influence the couple's decision to persevere or to terminate. Finally, the fifth phase is one of retrospection after the dissolution of the relationship, in which individuals make sense of the relationship and termination process. Often versions of the relationship and attributions of dissolution are different during the experience than after dissolution (Stephen, 1987).

Koenig Kellas et al. (2008) investigated the aftermath of relational dissolution and established that most partners maintained some form of contact even after the end of their romantic relationship. The purpose was to understand how individuals adjusted to their breakup. Similarly, after dyad dissolution, students and teachers face both positive and negative consequences of lesson termination. Retrospective accounts of non-marital partners identify ten turning points (negative redefinition, positive redefinition, holding on, letting go, moving on, maintaining contact, break up, logistics of uncoupling, ending the post-dissolution relationship, and romantic reconciliation) of relationship degradation along four graphed trajectories (constant, non-changing, linear process; relational decline; upward relational progression; and turbulent relational progression). Experiences graphed as a linear process relate to less difficulty with post-dissolution adjustment.

Lloyd and Cate (1985) examined five stages of relationships from formation to termination. Data was obtained from the accounts of 100 serious romantic couples via interview.

Changes, or turning points of the relationships were graphed according to rate and direction. Attributions were categorized as either individual, dyadic, social, or circumstantial. Approximately half of all attributions were at the couple, or dyadic, level. Changes in relationships that resulted in a positive direction were more often attributed to dyadic factors. As the relationship declined and dissolved, individual attributions increased and dyadic attributions decreased. Reasons given for this included an increase in both introspection and need to control situations as the relationship broke down. Attributions relating to social networks, including friends and family, and to outside circumstances, remained fairly consistent over time.

Stephen (1987) interviewed 97 participants from 52 dissolved non-marital relationships and categorized attributional factors based on self, other, interpersonal, external 1 (based on an aspect related to one of the two partners, such as parental influence), and external 2 (based on circumstantial factors outside of both partners' control). This pattern of categorization may be useful for analyzing student-teacher dyad dissolution factors. Stephen (1987) found that responses generally consisted of a combination of attributional factors. As time passed from the end of dissolution, negative impact decreased on most factors.

Baxter (1984) examined romantic relationships of 97 couples and identified six features characteristic of the termination process. They were explained in opposites; for example, “the gradual versus sudden onset of relationship problems” *(*Baxter*,* p. 33). Features marking the process included rate at which problems appeared, person who took the decision, types of actions used to dissolve the relationship, duration of negotiation, attempts to repair the relationship, and final outcome. While interpersonal dynamics and goals differ, this framework may be useful to map student-teacher dyad dissolution. The most frequent dissolution trajectory involved a

unilateral decision, indirect actions, extensive negotiations, and no attempts to repair. One partner thus decided to end the relationship but acted indirectly to accomplish this task. Once the other partner was made aware of the intention to terminate the relationship, several discussions took place before the final dissolution. After termination, neither partner attempted to revive the relationship.

2.3.2 Friendships. While research on relationship breakdown and dissolution has primarily focused on romantic relationships (Koenig Kellas et al., 2008; Lloyd & Cake, 1985; Stephen, 1987; Hinde, 1997), it has also been conducted on the dissolution of friendships (Wiseman, 1986; Argyle & Henderson, 1984). Friendships are more similar to student-teacher relationships than romantic relationships in that the goals associated with partnership and family are absent for both. Likewise, they lack the same social and institutional pressures to persevere through difficulties and their goals and expectations differ wildly from those in marriage, resulting in a disparity of failure assessment (Wiseman, 1986). Nonetheless, as with other kinds of relationships, tacit behavioural expectations exist in friendships, which may be thought of as an "unwritten contract" (Wiseman, p. 203). Unwritten contracts, however, are grounds for miscommunication since friends do not usually discuss their expectations, which may lead to problems and possibly dissolution. Friendships may dissolve from a change or eventual gap in identity and values between friends.

Length of time affects friendships in that after a four to six-month period, people start to test their friends to determine if the perceived connection is genuine (Duck, 1991). Furthermore, initial politeness is replaced with increased honesty concerning individuals' true beliefs (Duck).

Studies have reported that the breaking of unspoken rules between friends can lead to dissolution of the relationship (Argyle & Henderson, 1984; Wiseman, 1986). Argyle and Henderson (1984) listed the broken friendship rules that contributed to breakdowns as public criticism, betrayal of confidence, jealousy of other relationships, and disrespect of privacy. It is possible that tacit rules and behavioural expectations also exist in student-teacher relationships, which can contribute to communication breakdown.

2.3.3 Therapeutic alliance. Goals of therapy and music lessons differ considerably but the presence in each relationship of one member's (student/client) need for guidance and support implies a link (Hopwood, Ambwani, & Morley, 2007; Tryon & Kane, 1995; Hatchett, 2004; Safran & Muran, 1996). A strong relationship, or therapeutic alliance, between patient and therapist is important for patient progress and is one of the key predictors of eventual success (Safran & Muran, 1996; Tryon & Kane, 1995). The dyad formed by client and therapist in first sessions strongly influences whether future termination is mutual or unilateral (Tryon & Kane, 1995). Strong, open relationships fail to form from clients' unwillingness or inability to express disagreement with their therapist, and clients often wait until after termination to express dissatisfaction (Safran et al., 2001). In a review on therapy termination, Safran et al. (2001) found that while some studies indicated that therapists were often unaware of their clients' dissatisfaction, other studies revealed that therapist awareness could lead to negative outcomes. Similarly in student-teacher relationships, outcomes were negative when students expressed criticism of their teachers (Nerland & Hanken, 2002)

Ruptures in therapeutic alliance may cause a decline in the relationship and, while not

uncommon, do not inevitably lead to termination (Saran et al., 2001). Breakdown factors include misunderstandings, mismatched goals between client and therapist, and hostile communication patterns. A four-part intervention model entails problem identification, problem evaluation, considering alternatives, and allowing new directions to unfold (Saran et al.).

Researchers classified factors leading to termination as attributed to the client, the therapist, their relationship (such as different expectations of the therapy), and external factors (such as scheduling problems) (Hopwood et al., 2007). Clients in positive therapeutic relationships had greater social support than those in negative relationships (Tryon & Kane, 1995). Some clients may benefit from developing social skills in therapy sessions in order to learn how to build strong social relations with others (Tryon & Kane). Hopwood et al. (2007) found that clients who were highly motivated to pursue therapy and receptive to therapy were less likely to terminate sessions than less motivated and receptive clients. A unilateral decision to terminate therapy, without completion of treatment, is typically that of the client (Hopwood et al., 2007; Tryon & Kane, 1995; Helmeke, Bischof, & Fordsori, 2002) except in the case of doctoral students training to become therapists who, along with their clients, are forced to end sessions upon internship completion (Zuckerman & Mitchell, 2005).

Premature therapy termination was a common occurrence in university counselling centres as almost half of students dropped out of therapy before completing treatment (Hatchett, 2004). Consequences of premature termination included a decrease in therapist morale and students not receiving the full benefits of longer duration in counselling. Furthermore, some patients simply terminated treatment by failing to show up to appointments, which resulted in a waste of resources for other students. In order to decrease premature termination, therapists may

begin treatment by explaining its process and purpose, discussing and developing mutual expectations and goals, having shorter and more accessible intake sessions, planning a timeframe that includes termination upon completion of therapy, being open to briefer models of therapy, constantly evaluating client progress, and sending out appointment reminders (Hatchett, 2004). Successful music instruction similarly necessitates clear goals, progress assessment, and planning for positive termination (Mills & Smith, 2003; Chaffin & Lemieux, 2004; Duke & Simmons, 2006).

2.3.4 Athlete-coach relationships. Like student-teacher relationships, athlete-coach relationships are performance-oriented and traditionally lack empirical research. According to Jowett (2006) the past decade has witnessed an increase in research on competitive sports and relationships, including those between coach and athlete. This research borrowed conceptual models from the areas of social psychology and interpersonal relationships, including the use of multi-level frameworks (individual, partner, interaction, and social) to better understand the aspects of coach-athlete relationships. One of the challenges in research on sports relationships is maintaining an awareness of relationship contexts when examining individual accounts of relationships (Jowett, 2006).

Several scholars have reported that the relationship between coach and athlete is important to athlete success and recommended that coaches develop their interpersonal skills (Smoll & Smith, 2006; Jowett & Cockerill, 2003; Philippe & Seiler, 2006). Jowett and Cockerill (2003) investigated 12 Olympic athlete experiences of athlete-coach relationships at the interpersonal level. *Closeness*, *co-orientation*, and *complementary* served as the methodological

framework to analyze units of participants' segmented verbatim responses. For example, positive co-orientation was identified by shared goals and effective communication, and positive complimentary by responses indicating supportive coach behaviours and clearly defined roles and tasks. Negative aspects included lack of coach knowledge, lack of closeness, and coach behaviour. However, only 11.6% of identified units were considered negative. In general, athlete accounts revealed positive relationships with their coaches at the interpersonal level, which was believed to have a strong influence on personal and professional success. Jowett and Cockerill (2006) found associations between the three constructs. For example, a lack of coach direction (complementary) influenced athlete trust (closeness).

Philippe and Seiler (2006) operationalized Jowett and Cockerill's (2006) research framework in a uni-gender case study of 5 high performance male athletes. The constructs of closeness, co-orientation, and complementary were expanded. Closeness, or the emotional bond between athlete and coach, was categorized as an essential requirement for athlete success. This bond exited at the professional level through respect and esteem and at the social level through friendship and love. While the professional qualities were recognized by participants as key to their development, the athletes also emphasized that personal relationships were more important to them. Consistent with Jowett and Cockerill (2006), participants discussed co-orientation as communication and goal-setting. In general, coaches were involved in decision-making and often held authoritative roles; athletes, however, indicated that they felt comfortable making final decisions. Complimentary (collaborative teamwork) was divided into acceptance and respect of roles. Athletes accepted their coaches' flaws, but unlike Jowett and Cockerill's findings, did not consider any aspects of their relationships to be negative.

Smoll and Smith (2006) found that coach behaviour played a strong role in athlete retention. Based on analysis of an extensive coding system of coach behaviours, three separate models emerged – supportiveness, instructiveness, and punitiveness. Young athletes enjoyed their athletic experience more when working with coaches who displayed supportive behaviours. Smith and Smoll (2006), who developed a research based training program, found that coaches trained in communication and behavioural techniques experienced lower dropout rates. Their research indicated that coaches were unaware of their behaviours and that self-awareness was essential to behavioural change. As found in music student-teacher relationships, teacher self-awareness was encouraged (Gustafson, 1986), and interpersonal skills played a key role in relationship success (Kurkul, 2007; Hamann, Baker, McAllister, & Bauer, 2000) of which a lack thereof may lead to relationship decline and even dissolution.

2.3.5 Music student-teacher relationships. Evidence of dyad dissolution was found in some music education studies (Roberts, 1993; Kronish, 2004; Kingsbury, 1984). In looking at identity construction of student music majors, Roberts (1993) interviewed music education majors in five Canadian universities. Lesson termination was mentioned by a few students. Reasons indicated were perceived lack of support and personality conflict. As one student noted,

> Well it didn't work so I changed teachers. One of the biggest problems I had with her [was] a personality conflict... She always felt that I was never focused enough and she never had confidence in what I had done. (student cited in Roberts, 1993, p.164)

The interpersonal dynamics of music lessons are important and can affect degree of closeness (Hays et al., 2000). For example, relationships resembling parent-child models can

become too authoritative, blur the limits of advice-giving about a student's life to which a teacher may feel entitled, and even harm the student's emotional-well being. Conversely, the degree of closeness may be reduced by a student's over-exaggerated worship of the teacher (Nerland & Hanken, 2002) or by a teacher's uninvested attitude. An extreme variation of closeness that compromises mentorships is the development of sexual relations (Hays et al., 2000).

Kronish (2004) conducted a qualitative study on communication patterns in the lessons of one piano teacher and 3 of her students in music lessons. During the study, one of the students left the teacher. A host of reasons were attributed to lesson termination, including perceived lack of teacher direction, limited student autonomy, and lack of support. In a specific example, the teacher inadvertently communicated through direct and specific commands. This communication approach was not typical for her but was adopted for competition preparation competition (N. Kronish, personal communication, June 5, 2010). Teachers need to constantly reexamine the effectiveness of their teaching approach, as well as develop an awareness of their students' unrealistic goals; students need to recognize their limits and identify the point when teacher guidance may be trusted (Kronish, 2004).

2.4 Summary

This review brings together aspects that influence the quality and length of student-teacher relationships, including the identity formation of students and teachers, as well as the types of interpersonal relationships and interactions between them. Because relationships are dynamic and fluid processes (Lloyd & Cake, 1985; Stephen, 1987; Koenig Kellas et al., 2008; Bearman et al., 2007; Allen & Eby, 2007; Nerland, 2007), any combination of factors, including

inappropriate behaviour, poor communication, poor rapport, different learning styles and needs, lack of skill, and lack of commitment, may lead to a given dissolution.

As a result of research efforts in other fields, various conceptual models of relationships are available to better understand dyad dissolution. Frameworks outlining stages and turning points mark the termination of relationships (Duck, 1991; Baxter, 1984). Dissolution factors may be categorized by social levels – individual (self and other), interpersonal, social network, and circumstantial (Lloyd & Cate, 1985; Stephen, 1987; Hopwood et al., 2007). Because student-teacher dyads are influenced at individual, interpersonal, and societal levels (Kennell, 2002; Nerland & Hanken, 2002), a multi-social level model may be useful for the conceptualization of student-teacher dyad dissolution. Factors attributed to relationship decline or turbulence include lack of shared goals, mismatched expectations, poor communication, lack of closeness, lack of knowledge, poor behaviour, and misunderstandings (Wiseman, 1986; Hatchett, 2004; Safran et al., 2001; Jowett & Cockerill, 2003) but did not invariably led to termination (Safran et al., 2001). Research has suggested that greater awareness is needed in relationships, especially of one's own communication and behaviour (Wiseman, 1986; Smoll & Smith, 2006; Kronish, 2004; Safran et al., 2001) because strong personal connections are important in goal-oriented, non-romantic relationships, such as those between athlete and coach, client and therapist, and student and teacher.

2.5 Present Study

An absence of empirical research on student-teacher dyad dissolution (Kennell, 2002) questions how to apply dyad dissolution research to the specific circumstance of post-secondary

music performance studios. In this research, focus points include the social levels (self, other, or dyad) at which dissolution factors are attributed, the source and motivation of termination, whether communication awareness and shared goals are sufficient preventative measures, and how strength of personal relationship contributes to dissolution. Determining the level to which these characteristics mirror termination in other studies, student-teacher dyads form the basis for this research. Student and teacher participants experienced dyad dissolution at the university level. Data was obtained from teacher and student questionnaires and subjected to statistical and content analyses or presented descriptively.

CHAPTER 3

METHODOLOGY

3.1 Participants

Participants (n = 60) were 30 university music students and 30 university music professors. Fifty-nine were from North American conservatories and university music schools, and one was from an Australian university. The primary criterion common to all participants was that they had experienced a dissolution of a student-teacher dyad at the university/conservatory level in a private music studio setting. No attempt was made to seek out student-teacher pairs to have two sides of the same story.

Participants included 9 male and 21 female students, and 24 male and 6 female teachers. From the 60 total participants, 60 pairs of 4 different student-teacher combinations based on gender emerged (female student and male teacher as one combination). Furthermore, these 60 pairs comprised a total of 24 male and 36 female students and 46 male and 14 female teachers as each participant reported a male or female other (student/teacher) (see Table 3.1).

Table 3.1

Participant Gender and Gender Pair Combinations

Gender					**Student-Teacher Pairings**				
Respondent	**M**	**F**			**Respondent**	**MF**	**MM**	**FM**	**FF**
Student	9	21	30		Student	1	8	14	7

Teacher	24	6	30		Teacher	2	13	11	4
Total	33	27	60		Total	3	21	25	11

Teachers' average age was 50.07 years (SD = 9.01; range = 29 - 70 years) and mean teaching experience was 15.2 years (SD = 12.02; range = 5 - 40 years). Two thirds of teachers identified themselves as full time, 30% as part time, and 3.3% as both due to contract specifications. Ninety-seven percent of teachers were classical musicians and three percent taught jazz. Fifty-seven percent of teachers indicated that they had received pedagogical training in music.

Students' average age was 27.7 years (SD = 8.69; range = 18-55) and mean age at the start of lessons was 20.3 years (SD = 4.66). Twenty students began lessons between the ages of 17 and 19 years, 4 between 20 and 21 years, and 6 between 24 and 35 years. At the time of dissolution, 83% of participants were undergraduates, 7% were graduate students, and 10% were licentiate students. The licentiate in music (L.Mus) is generally a three year program for students wishing to focus on performance skills with less focus on academics. Seventy-eight percent of students in all 60 student-teacher combinations were undergraduates. Table 3.2 illustrates the programs of both student participants and students found in the teacher participants' dyads.

Table 3.2

Student Program Level

Source	**Undergraduate**	**Graduate**	**Licentiate / Artist Diploma**
Student	25	2	3

Teacher	21	5	4
Total	47	7	7

Approximately half of students indicated that they were no longer studying their primary instrument at the post-secondary level at the time of the interview. Twenty-eight students were classical musicians and the remaining two students indicated that they studied both jazz and classical music at the university level. A wide variety of instrumentalists and vocalists were represented in the sample, as detailed in Table 3.3.

Table 3.3

Participant Instrument

Instrument	**Teacher**	**Student**	**Total**
Voice	7	8	15
Woodwind	6	7	13
Keyboard	7	5	12
String	2	7	9
Brass	6	2	8
Percussion	2	1	3

3.1.1 Selection and recruitment of participants. Participants were recruited from 17 university music schools across North America, which were located in major urban centres and in smaller cities and university towns. Other Participants were recruited by a general email

invitation, a followup email to the general email (used only for teachers), an email invitation including the name of the recommending individual (teachers recommending teachers and students recommending students who were known to have experienced a dissolution), and direct oral/email solicitation (see Appendix A). Once the quota of 30 of each respondent class was reached, interviews commenced. Participants shared the experience of a dyad dissolution at the university/conservatory level in a private music studio setting, which was the study's main criterion. Random sampling was impossible due to the lack of a list naming all individuals sharing this experience; consequently, response rates could not be determined.

It was challenging to find participants, especially university teachers, willing to discuss their experiences about this sensitive issue. This study was therefore limited by the absence of stratification for particular participant characteristics including gender (see Table 3.1) and instrument type (see Table 3.3). Nonetheless, a fairly even distribution of instrument types were represented. The high male to female teacher ratio (4:1) is representative of the general population of university teachers. Forty-seven percent of teacher participants taught at the same large university. Data collected from this university's music school showed that 76% of all full-time, part-time, and casual performance staff were male in 2009-2010. Using the same university music school as a population base for student comparison, the 47% of female students did not match the larger female population (70%) present in the study's sample, although it is possible that population bases of other universities would show different student numbers. Combining the 30 students interviewed with the 30 students mentioned by teachers, the female population was closer at 60%.

3.2 Measures

This study employed two measures (closed- and open-ended questions) across two collection instruments (main and followup questionnaires - see Appendices B and C, respectively). Closed-ended questions included multiple-choice, binary, rating scales, and single-response prompts. The followup questionnaire (by email) further developed themes from the main questionnaire.

3.2.1 Design of the interview questionnaire. Little research exists on student-teacher dyad dissolution in music studios. The lack of relevant published questionnaire models required a five-stage research instrument design process to develop student and teacher interview questionnaires for the main study.

3.2.1.1 ***Stage 1 – Initial design.*** Initial interview questionnaires for students and teachers (Appendix D) were developed along themes found in studio teaching literature (Manturzewska, 2002; Nerland & Hanken, 2002; Hays et al., 2000; Burnwell, 2005; Mackworth-Young, 1990; Purser, 2005; Presland, 2005; Jorgensen, 2000; Karlsson & Juslin, 2008; Kostka, 1984; Young et al., 2003; Kennell, 2002; Barry, 2007; Duke & Simmons, 2006; Zhukov, 2007; Lehmann & Davidson, 2002; Chaffin & Lemieux, 2004; Parkes, 2008; Barry & McArthur, 1994; Nielsen, 1999; Kostka, 2002; Geringer, 1984; Hargreaves et al., 2002). Original sections for professors were Background; Lessons; Expectations, Responsibilities, and Roles; Expertise as a Performer/Composer and Pedagogue; and Learning Environment. Student sections were Background; Lessons; Learning Environment; Goals and Values; Motivation and Preparation

Habits; Musical Aptitude; and Materials. Both questionnaires included a section on lesson termination.

3.2.1.2 ***Stage 2 – Pilot study.*** Two students and two teachers (one each in composition and performance) not participating in the main study were interviewed using the initial interview questionnaires. The pilot study aimed to determine and resolve logistical problems regarding interview procedures, length, question clarification, and need for additional questions.

Participants selected their preferred interview settings. Audio-recorded interviews lasted 15-20 minutes. As in the main study, the project and procedure were individually discussed before beginning the interviews and a short introduction was read (see Appendix E). Each participant signed a consent form (Appendix F).

Participants were informed that they would be taking part in a pilot study and that feedback would be solicited following the interview, to be discussed informally but not recorded. In addition to the questions of the interview questionnaire, additional questions probed for elaboration or clarified meanings. Researcher and participant both kept notes. Participants were invited to review interview questions and answers using the following script:

1. Were any of the questions unclear? If so, please indicate which.

2. Were there any multiple choice or yes/no questions that you would have preferred to have answered more openly? If so, please indicate which.

3. Are there any questions that were not asked in this interview that you feel would be useful to include?

4. Other comments about the interview.

3.2.1.3 ***Stage 3 – Interview questionnaire assessment.*** Following the pilot study, the questionnaire was modified (Appendix G) to include additional questions and a change in order both of questions and sections. Eight individuals (two music education professors, two music performance professors, two music performance students, and two external individuals) evaluated the second version of the interview questionnaires. During this evaluation, they focused on negative wording, wording assumptions, ambiguous, vague, inappropriate, or informal wording, questionable verb tense, question order and flow, and omissions. The two people not directly involved in music were asked for their input in order to determine if a different perspective would yield additional information.

3.2.1.4 Stage 4 – ***Thematic Analysis of Pilot Study.*** Pilot study participants' verbatim responses were subjected to modified thematic analysis (Aronson, 1994), in which data were collected, conversations transcribed, dissolution-relevant factors identified, experience patterns categorized relative to dissolution, and data collated as dissolution factor subthemes (Table 3.4).

Questions were:

5. Tell me about the relationship with your student/teacher. (teacher and student)
6. What do you think caused the relationship breakdown? (teacher and student)
7. What, if anything, could have prevented it? (teacher and student)
8. Was there anything missing in your teacher's approach that you felt was important to your

growth as a musician and/or person? (student)

9. In which ways was this relationship different from your other "successful" studio relationships? (teacher)

Following thematic analysis, the interview questionnaires were modified to reflect emerging themes – dissolution factors, relationship descriptions, lesson start and end procedures, relationship and dissolution timelines, communication and issue resolution, student background regarding motivation, practice habits, and learning style, and teacher background regarding performing career and teaching style.

Table 3.4

Sub-Themes of Factors Attributed to Dyad Dissolution by Pilot Participants

Teacher disinterest	*"the teacher talked on the phone during lessons" PsS1* *"needed a professor to guide me, but she just wasn't interested" PsS2*
Student age	*"probably me because I was young and didn't have the confidence to tell her how I feel and what I expected" PsS2* *"when dealing with 18-19 year olds, sometimes they are in a transitional time in life. I knew she was having problems with a changing lifestyle." PsT2*
Difficulty teaching student	*"[the student] took criticism personally" PsT2* *"[the student] was not interested in any other point of view" PsT1*
Personal relationship	*"the fact that we didn't get along" PsS2* *"non-existent" PsS1*
Regret of continuing lessons	*"after one year, I couldn't go on working with this person" PsT1* *"I didn't intervene quickly enough" PsS1*
Unmet student expectations	*"[the student] had a different idea of what [they] should be learning" PsT2* *"[missing] active involvement in the subject of my research" PsS1* *"didn't foster any type of relationship" PsS2*

Note: Ps signifies pilot study, *S* and *T* student and teacher respectively; an identifying number

distinguishes students and teachers.

3.2.1.5 ***Stage 5 – Final changes.*** With combined feedback from pilot participants and evaluators, four additional changes were implemented to create the final questionnaires for the main study – participants were limited to performers rather than performers and composers, the formal introduction was eliminated, certain questions were modified, and some questions were eliminated. From the pilot study it was found that differences in lesson interactions, content, and expectations between composers and performers were great. Accurately addressing differences between these two disciplines would have required separate interview and analysis procedures. Composers were thus excluded from the main study.

During the pilot study, each interview began with the reading of a short introduction on the study's confidential nature and purpose (Appendix E), creating unnecessary formalism that detracted from the necessary openness and trust needed between researcher and participant. The prepared introduction was replaced by an explanation of the research project and interview process as consent forms were distributed.

Questions were modified to eliminate inappropriate order, vagueness, and bias. From the first interview, it was obvious that the two opening questions (*Tell me about your relationship with your student/teacher* and *What do you think caused the relationship breakdown?*) were jarring to participants. Originally intended to prompt participants to first discuss their relationships without interviewer direction and influence, participants were unsure of response expectations and requested more direction and prompting in the opening section. In addition, participants required more specific open-ended questions. To avoid repeating specific factual

information, revised questionnaires began with more factual, closed-ended questions, which served as an adjustment/warming-up period. Questions directly pertaining to dyad dissolution ended the interview. Pilot participants found lesson structure questions vague and confusing. This feedback enabled the researcher to create shorter, closed-ended questions, and to reword lesson structure questions.

The assumption that relationship breakdown was negative was rectified through redefinition of the research phenomenon. *Relationship breakdown* in the pilot study signified "a student-teacher relationship in university or conservatory music lessons that caused a negative experience or dissatisfaction" with an unintentionally implied negative connotation. During the pilot study interviews, one of the teachers postulated that the nature of the breakdown might not be negative. As questions were modified to eliminate this negative bias, the definition was altered, which impacted the criteria of participation inclusion. The revised definition used in the main study was "the termination of lessons by the student or teacher before the student's graduation." While this definition does not assume quality judgment of either relationship or breakdown, there is clearly a lesson termination before the normally preset end date. The revised definition also eliminated the assumption that the relationship itself primarily caused the breakdown. Relationship breakdown signifies a negative connotation. Its wording was later changed to *student-teacher dyad dissolution* to more accurately reflect these distinctions.

The final change was a reduction in the number of questions. Before conducting the pilot study, each interview was estimated to take between 60 and 90 minutes. In actuality, the four interviews ranged from 15 to 20 minutes. As a result, questions were added to the second versions of the questionnaires as time permitted to probe deeper. However, these revised

questionnaires (Appendix G) were considered to be excessively long. The student questionnaire had 99 questions and the teacher questionnaire 80. Therefore the final step was to create questionnaires for the main study that would lead to more effective and focused analysis. This change was supported by the results from the thematic analysis of the pilot study, which helped refocus questionnaires and reduce the number of questions.

3.2.2 Main study interview questionnaires. The five-stage design of the research instrument culminated in the versions of the interview questionnaires used in the main study (Appendix B). The questionnaires were also translated and made available in French (Appendix B). They consisted of both closed-ended questions employing nominal, ordinal, and interval rating scales, and open-ended questions for more detailed responses. When necessary, additional questions were used to probe for participant elaboration and to clarify the meaning of a given question.

3.2.2.1 ***Administration.*** Interviews took place between January and June 2009 in settings chosen by participants. The researcher discussed the project and interview process with each participant individually. Each read and signed a consent form (Appendix F). For telephone interviews, the consent form was read aloud by the researcher and agreed to verbally before continuing. Forms were forwarded to participants by mail for their completion. Interviews spanned 30-45 minutes and were audio-recorded.

3.2.2.2 ***Procedure.*** Responses were subject to statistical analysis, descriptive analysis, and content analysis of contributing factors to dyad dissolution. Responses were

transcribed, segmented by units representing factors, and then subjected to a number count. Consistent with Jowett and Cockerill (2003), numbers counts of factors in the interview responses were used to facilitate the presentation of large amounts of data. It was possible for more than one factor to be attributed to one participant. However, if a factor was repeated more than one time in a participant's verbatim response, it only received one count. Factors were grouped according to themes, and then categorized by levels of social attribution. Borrowing from Hopwood et al. (2007), the four levels were Self, Other, Interpersonal, and Outside.

A separate content analysis was conducted on participants' verbatim accounts regarding whose decision it was to terminate, whether termination was direct or indirect, pre-dissolution resolution attempts, the quality of the experience leading up to the termination, and the critical factor of the dyad dissolution. These aspects were counted for frequency and for consistency between participants' structured and unstructured answers.

3.2.3 Followup questionnaires. Thematic analysis of main questionnaire responses produced a followup questionnaire (Appendix C). Student and teacher unstructured responses grouped both by question and individual participant case were then subjected to initial coding analysis (Saldana, 2009) for emergent themes. These themes were developed from participant responses and were influenced by the questions to form a list – background of self, qualities and background of other, other (specific topics), emotions, communication, relationship, differences, resolution attempts, process, outside influences, and post-dissolution outcomes and interactions.

Based on these themes, followup questionnaires were designed to create identical rating scales for teacher and student questions. Unlike the scoring of the main questionnaires, closed-

ended questions focused solely on termination-specific aspects employing a four-point scale from one (strong impact) to four (no impact). Open-ended questions ascertained additional information.

3.2.3.1 ***Administration.*** In October 2009, four months after interview completion, the followup questionnaire was sent by email to all participants. A cover letter (Appendix H), also in the email, explained that all communication and content remained confidential and included directions for completion of the questionnaire. Participants returned the questionnaire either by email or printed hard copy.

3.2.3.2 ***Procedure.*** Participant answers were totalled to determine frequency counts. From the prompt *Please assess the degree to which each of the following aspects contributed to the termination of lessons (1 = strongly; 4 = no impact),* 1 and 2 (strong and moderately strong) were combined to determine contributing aspects of dyad dissolution. In order to determine which aspects most strongly contributed to termination, aspects were also ranked in descending order by impact. Student and teacher response distributions were separately subjected to Chi-square analysis.

3.2.4 Summary of measures. Dyad dissolution factors were investigated through multiple forms of data. Data was measured by open- and closed-ended questions from both main and followup questionnaires and analyzed through statistical analysis and content analysis. Unstructured participant responses provided depth for the study's numeric trends.

3.3 Coder Accuracy

Two evaluators (university professors familiar with participant-based research) other than the researcher were asked to read participants' verbatim responses and answer the following questions:

10. *Rate the experience leading up to and including the dissolution as relating only to the participant being interviewed (1-5).*
11. Response options were *Extremely positive (1), Amicable/Pleasant (2), Neutral/No inconvenience (3), Unpleasant/Uncomfortable (4),* and *Extremely negative (5)*.
12. *Were attempts made to resolve issues that contributed to the dyad dissolution?*
13. Response options were *No/Little attempt, Self only, Other only,* and *Mutual Attempts*.
14. *What is the main reason for the dissolution?*
15. Responses were any single-word or phrase.

Coder accuracy testing is a procedure to check for potential bias due to researcher proximity to the study's central questions and premises. Material was limited to questions dealing with dyad dissolution. The following questions were analyzed for teacher and student responses.

Questions for teachers:

16. What was your personal relationship like with your student? How did you and your student typically get along?

17. Why do you think the issues weren't discussed?
18. Did you and your student try to resolve your difficulties before terminating lessons? *If yes,* how?
19. What was the process by which lessons were ended?
20. In retrospect, what do you think caused the relationship breakdown?
21. What, if anything, could have prevented the lesson breakdown?
22. What were the consequences – positive or negative – that resulted from the breakdown?
23. If you have had other relationship breakdowns, why did you choose to discuss this one?

Questions for students:

24. What was your musical relationship like with your teacher?
25. Outside of music, what was your relationship like?
26. How did you address and resolve conflicts?
27. Did you and your teacher try to resolve your difficulties before terminating lessons? *If yes,* how?
28. What was the process by which lessons were ended?
29. In retrospect, what do you think caused the relationship breakdown?
30. What could have prevented the relationship breakdown?
31. In what ways was this relationship different from your more successful relationships with other teachers?
32. What were the consequences, positive or negative, that resulted from the breakdown?

3.3.1 ***Administration.*** Ten student and 10 teacher answer sets were randomly selected for outside evaluation, which were first analyzed by the main researcher to determine if any potential changes to the coder accuracy test were necessary. The two outside evaluators' training included an explanation of criteria for each item and an opportunity to ask questions. Following training, each evaluator was given the unstructured responses of 20 randomly-selected participants, the coder accuracy test, and a spread sheet for data entry.

3.3.2 ***Procedure.*** Accuracy was determined through comparison of evaluator results for the 20 randomly-selected participants to those of the main researcher. For the two structured-response questions, 3-way and 2-way matches were tabulated. For the open-ended question determining main factors, 3-way perfect matches, 3-way similar matches, and 2-way perfect matches were totalled.

CHAPTER 4

RESULTS

4.1 Introduction

The results presented in this chapter are based on teacher and student questionnaire responses collected during the course of this study. It should be remembered that all participants completed a main questionnaire (tailored to either teacher or student) and that a subset of 21 teacher participants and 22 student participants answered supplementary questions presented in a followup questionnaire. Depending on the question, data were subject to statistical analyses or presented descriptively. Some verbatim unstructured responses are presented in order to provide the reader with a deeper sense of how students and teachers felt while framing numeric and statistical analyses.

4.2 Respondents' General Background

4.2.1 Teachers. Most teachers (87%) indicated having had experience teaching students of elementary or high school age while only slightly more than half (57%) received formal pedagogical training. Virtually all teachers (93%) based their teaching practices on their own studio experiences as students, drawing attention to the self-perpetuating nature of studio pedagogy.

Would you describe yourself primarily as a teacher or as a performer?

The majority of teachers (66%) gave equal weight to their double role as pedagogues and

performers. When asked the above question for which response options were *teacher, performer,* or *teacher and performer,* the remaining respondents chose *teacher* (28%) compared to the 7% seeing themselves as performer first. With a total of 93% of respondents self-identifying as no less than half in the role of teacher, this clearly demonstrates a near-total adherence to a student-centred approach.

In which role are you more comfortable and feel more qualified?

The three choices were: *as a teacher, as a performer,* and *equally comfortable in both roles.* Similarly, given the choice of teacher, performer, or equally, not only did respondents respond overwhelmingly in favour of an equal division between pedagogy and performance (83%) but the remaining selection was weighted in the direction of teacher (10%) rather than performer (7%) as primary comfort area. With a dominant response in favour of comfort with teaching (93%), the previous result of demonstrated student-centred thinking is reinforced.

Do you spend more time on university teaching and administrative tasks or on your career as a performer?

Of *teaching and administration, performance,* and *depends on the semester*, a majority of respondents (57%) focused on stated university duties (teaching and administrative roles), compared to the 24% whose response varied by semester. The 20% whose time was predominantly focused on performing formed the smallest of the three groups. When reanalyzed without the per-semester response, the 74% majority response rate in favour of teaching and administration describes an academic environment where teachers focus the majority of their

time on pedagogical concerns rather than the implicit expectation of performance.

When further asked whether teaching helped, hindered, or had no discernible effect on their performance careers, 66% responded that teaching enhanced their careers. Of the remaining 34%, 17% responded that teaching had been a hindrance and another 17% responded that there was no discernible effect.

4.2.2 Students.

Compared to fellow music students, how would you describe your overall musical preparation and practice?

Thirty-three percent of students responded *above average,* 40% *average*, and 27% *below average.* When asked *Generally how prepared were you going into lessons?,* 10% of students indicated *extremely prepared,* 50% *well-prepared,* 33% *fairly prepared,* 3% *not very prepared,* and 3% *poorly prepared*. In response to the question *Did you enjoy practice?,* 23% of students indicated *always,* 40% *often,* 17% *sometimes,* 17% *rarely,* and 3% *never.* With a total of 93% of students responding that they were prepared for lessons and 80% indicating enjoyment of practice, this demonstrates positive student attitude and effort regarding musical learning.

In the following statements, please choose the word that best described your learning style.

Student self-perception of learning styles differed from the level of guidance students desired from teachers. While two-thirds of students preferred *a lot of teacher interaction* and one-third preferred *some teacher interaction* (no one chose *no interaction*), only one-third of students answered *dependent learners* while two-thirds answered *independent*. While the former

result suggests that students desired a significant quantity of teacher guidance and viewed such intensive guidance as an important part of the teacher's role, the latter implies that teacher guidance was irrelevant to their progress. The answers to the two separate questions appear to contradict each other.

Students were also asked *Regarding personal practice and musical development, how would you best describe your motivation?* to which an overwhelming 83% indicated they required outside motivation – 10% *extrinsic*, 73% *a combination*, and 17% *intrinsic.* It is possible that students interpreted the term *dependent learner* as a weakness while feeling more comfortable answering the question regarding teaching interaction. Given the above results on practice and preparation, is also possible that students interpreted *independent learner* as referring to their willingness to practice, or how they would like to see themselves.

4.3 Lessons

4.3.1 Assignment. Forty-three percent of teachers and 47% of students were assigned to their respective student or teacher (Table 4.1). Seventy-seven percent of teachers, however, when asked *Why did you accept your student in your teaching studio?*, indicated that they had the option of accepting or refusing students. Ten teachers indicated that they selected the student because the student had talent, 8 teachers based their choice on the fact that audition criteria had been met, 4 had been requested by the student, and one teacher admitted to lowering his/her expectations. Of the remaining teachers, 5 answered that they had no choice due to faculty assignment and 2 were not present at the audition.

Table 4.1

Lesson Assignment

Decision	**Teachers**	**Students**	**Total**
Chosen	17	16	33
Assigned	13	14	27

One student (S22) voiced frustration at not having a say in his choice, saying,

> I was already hostile to the fact that the teacher was imposed on me and I never understood how you could be paying tuition to go to a school – I always viewed the university as my client, you know what I mean? – and they're dictating to you the direction of my education and I didn't think that was fair.

S19 also questioned the initial placement as

> I just don't think it was a good placement to begin with. It might have been better if I had known more clearly but I didn't know enough about the process. So I didn't know enough to request a specific teacher. I didn't know it was important to have a relationship with a teacher beforehand.

Students were asked what they knew about their teacher prior to beginning lessons. Answers were categorized as uninformed (having no knowledge of the teacher), somewhat informed (knowing at least one aspect of their perspective teacher's reputation), and highly informed (by consulting with the teacher or having previously studied with the teacher). It is clear that students who were highly informed about their perspective teachers were more likely

to choose their teachers. Conversely, students who were uninformed were more likely to be assigned to their teacher. (see Table 4.2).

Table 4.2

Relationship Between Student Degree of Informed Choice and Teacher Assignment

	Highly Informed	**Somewhat Informed**	**Uninformed**
Assigned to Teacher	2	5	7
Chose teacher	8	7	1

Performance reputation was by far the most commonly listed (53%) aspect of teachers of which students were aware prior to beginning study. One student (S29) reported that "All I heard was good things […] about his playing. I never heard anything about his teaching. And I never really cared." Other aspects included *teaching reputation* at 27%, *nothing* at 27%, *teacher's education*, *nice*, and *teacher's biography*, each at 10%. Two students reported being warned about their teachers' negative social behaviours. Their subsequent experiences with these teachers were highly negative.

As far as choice was concerned once lessons started, the majority of respondents (80%) knew of other teachers who taught the same instrument at their school. Only 30% of teachers and 10% of students indicated that there were no other teachers teaching their instrument/voice at their school (see Table 4.3). The 3 students who did not have the option of switching teachers within their schools were forced either to change schools or to select a new teacher from outside the school, thus increasing the cost of their termination choice.

Table 4.3

Number of Available Teachers at Students' Schools in their Chosen Area

Respondent	**0**	**1-2**	**3-4**	**5-6**	**7-8**	**9+**
Teacher	9	4	5	3	5	4
Student	3	3	11	7	3	3

4.3.2 Lesson structure, goals, and feedback. Eighty-five percent of all student and teacher lessons took place in a university or conservatory studio. Two respondents indicated that lessons took place in the home studio and the remaining 7 indicated that lessons occurred in both home and university/conservatory studios.

How would you best describe the overall structure of the lessons?

Of *guided but flexible, open-ended,* and *fixed-structure*, most teachers (73%) responded that overall lesson structure was *guided but flexible*, 23% responded *open-ended*, and 3% *fixed-structure*. The results were more evenly divided for students at 40%, 40%, and 17% respectively. Given that both numbers suggest a low degree of structured guidance in lessons, this presents a disparity between these responses and the previously discussed student preference for teacher guidance.

Were lessons directed by you or by the teacher/student, or was it typically a mutual interaction?

Student (43%) and teacher (40%) responses of mutual direction were similar when respondents were asked who directed lessons. S11's lessons exemplified mutual interaction. "I

felt like it was a team effort, that we were doing something together, rather than sort of a more traditional 'I'm the teacher, you're the student, learn from me.' It was much more like a partnership, which I appreciated very much." The response *teacher-directed* also almost matched with teachers at 47% and students at 43%. S30 discussed her mixed feelings about her teacher's leadership. "I think it was a good thing that he was so structured even though it was negative in some aspects. It's good to have that structure in your first year, although he wasn't always creative in his explanations. It became kind of repetitive, the sort of rigid approach to everything." No teachers but 13% of students indicated *student-directed*. While some students required more input from their teachers, S1 remembered her student-directed lessons favourably as "I felt that I had a lot of freedom to direct lessons, challenge him and ask as many questions as I wanted without offending him." Thirteen percent of teachers indicated that lesson direction depended on the student.

There were discrepancies between students and teachers regarding goal establishment and achievement. Eighty-seven percent of teachers stated that they outlined goals for lessons with students compared with only 50% of students reporting that their teachers did so. Of teachers who outlined goals, 50% indicated that goals were determined mutually, 31% by themselves, and 19% responded that it depended on the student. When asked *were the goals generally achieved?* 70% of teachers responded positively while only 23% of students answered that goals were achieved. Thus three times as many teachers as students sensed that goals were met. When asked about establishing professional goals with their students, 73% of teachers indicated that they did so compared to 37% of students, of which 45% stated that these goals were to become teachers.

S13 explained her situation regarding the establishment of goals as "One of the conflicts

was organizing my time when I was in second year [...] I tried to practice but he never gave me that much to work on so I would have to think about it all by myself and it was really hard." A similar case of a student unprepared for independent goal-making may be deduced from S29's statement of "He left me on my own a lot. Going into a university with this teacher and not having any structured practice time or lessons. It was kind of 'practice your piece' and everything was left up to me, which at the time I wasn't ready to handle, I guess." While 100% of teachers responded that they taught practice strategies to be used outside the lesson environment, only 47% of students answered as receiving such instruction. It may be significant to note here that this low percentage does not reflect students who received practice instruction and ignored it but simply those who received it at all.

Did you receive/give feedback in lessons?

Responses to this question further support the communication disparity between students and teachers, with only 23% of teachers but 63% of students reporting that lessons did not always contain feedback. It is significant to note that this is not a case of value judgment over the quality of the feedback given but simply a question of whether feedback was always present in lessons (see Table 4.4).

Table 4.4

Number of Respondents Reporting Feedback in Lessons

Respondent	Always	Often	Sometimes	Rarely	Never
Teacher	23	6	0	1	0
Student	11	12	5	2	0

Was the feedback generally given positive, negative, or somewhere in between?

Sixty percent of teachers responded that feedback was mixed compared to 40% who reported that it was positive (Table 4.5). However, 17%, 60%, and 23% of students responded receiving positive, mixed, and negative feedback, respectively. As can be seen from Table 4.5, no teacher admitted to giving generally negative feedback. Whether this signifies misinterpretation of self, miscommunication, or simply a willingness to misrepresent lesson content is unclear, but the resulting disparity strongly supports the previous statements on teacher guidance.

Table 4.5

Participant Response of Feedback Quality

Respondent	Positive	Mixed	Negative
Teacher	12	18	0
Student	5	18	7

4.3.3 Timeline of lessons.

How long had you been working with this student before lessons ended?

The duration of studio lessons ranged from 5 weeks to 5.5 years for students (median = 1.7 years) and from half a year to 5 years for teachers (median = 2 years). As to *how long it has been since lessons had ended*, the range for students encompassed 2 months to 37 years (median = 2.3 years) and the range for teachers was 0 to 20 years (median = 2.3 years) (See Tables 4.6 and 4.7). Interestingly, numbers were similar for both teacher and student samples regarding time.

Table 4.6

Number of Years of Study Prior to Dissolution

Respondent	**<1**	**1-3**	**3-4**	**>4**
Teacher	6	14	7	3
Student	5	17	7	1
Total	11	31	14	4

Table 4.7

Number of Years Between Dissolution and Interview

Respondent	**<1**	**1-3**	**3-5**	**5-15**	**>15**
Teacher	6	10	4	8	2
Student	5	11	5	7	2

Total	11	21	9	15	4

How long into lessons did you sense there was a problem?

Of all respondents, 73% sensed a problem during the first year of lessons (77% and 70% for teachers and students respectively, see Table 4.8) of which 43% of teachers and 24% of students, respectively, determined immediately that a problem existed. Both T14 and T30 reported problems from the beginning in relation to their students' lack of confidence in their teaching. “From the very beginning there was a lack of confidence in my studio, in my teaching, perhaps because she didn't get the person who that she thought was going to make a famous violinist out of her” (T14). “It was difficult from the very first lesson. I always felt that she never agreed with what I was trying to make her improve” (T30).

Table 4.8

Year During Which a Dyad Problem Was First Sensed

Respondent	**1**	**2**	**3**	**4**	**NS**
Teacher	23	1	2	3	1
Student	21	6	2	1	0
Total	44	7	4	4	1

(Note. NS = No sensed problem by respondent.)

How long after you realized there was a problem did the lessons end?

After a problem was sensed, 78% of dyads dissolved within the first year (73% and 83% for teachers and students respectively, see Table 4.9). Students were more likely than teachers to terminate lessons immediately after sensing a problem. No students waited beyond 2 years while 13% of teachers continued lessons for more than two years after sensing a problem. Results suggest that teachers were more willing than students to continue working in difficult studio circumstances for longer periods of time. It is significant to note that neither students nor teachers availed of opportunities to terminate immediately upon sensing the existence of a problem likely to lead to dissolution.

Table 4.9

Number of Years After the Problem Being First Sensed During Which the Dyad Dissolved

Respondent	**0**	**1**	**2**	**3**	**4**	**5**	**NS**
Teacher	0	22	3	2	1	1	1
Student	0	25	5	0	0	0	0
Total	0	47	8	2	1	1	1

(*Note.* NS = No sensed problem by respondent.)

4.4 Dyad Dissolution

4.4.1 Background factors

4.4.1.1 ***Teacher ratings of student characteristics.*** Teachers were asked of students with whom the dyad dissolved *In relation to your other students, how would you rate this student in the following categories?* with categories being *attendance*, *attitude*, *practice*,

motivation, *promise*, and *on-task behaviour in lessons*. Response options were *exceptional*, *above average*, *average*, *below average*, and *poor*. Quasi-normal distributions across all categories implied that the students discussed by teachers did not all share the same characteristics. Results revealed that the majority of students were not represented as being particularly exceptional or poor in any of the categories. Furthermore, these students may represent the general population of music students in how they are perceived by their teachers in the six categories listed (see Table 4.10).

Table 4.10

Teacher Comparison of Dyad Dissolution Students as Compared to the Norm

Categories	**5**	**4**	**3**	**2**	**1**
Attendance	7	5	11	6	1
Attitude	3	7	10	7	3
Practice	3	7	9	8	3
Motivation	2	11	8	7	2
Promise	6	7	5	8	4
On-task Behaviour	2	11	8	7	2

(*Note.* Scale of 1-5 from Poor to Exceptional with 3 as Average)

When teachers discussed student qualities and backgrounds, descriptions tended to be negative or neutral. Teacher-noted problems (lack of desire, patience, motivation, respect, effort, practice, focus, goals, maturity, self-esteem, and student confidence in the teacher) were cited. Lack of student confidence in the teacher was cited most frequently. T18 stated that

> She was unable to accept instruction. This person showed up with a very high level of skill and never accepted that I was a worthy professor and eventually formed in her mind that I was the root of all evil in her life and actually led a campaign with others to prove that end.

Lack of confidence in the teacher was often associated by teachers with other negative student characteristics, such as arrogance and irresponsibility. For example, T30 responded that

> She was kind of arrogant, you know. Her arrogance. She was a very hard to deal with student. Always questioning my marks and everything. To me, she really broke the relationship, you know. Professional and personal relationship, so I couldn't trust her anymore.

Teachers also mentioned that students' lives outside lessons were a negative influence. Three teachers indicated that their students were overburdened with non-lesson work and 3 specified that students' egos were exaggerated, as in T3, “His ego has grown so big, his head has grown so big that he thinks he is on par with me.” Thirteen percent of teachers reported student mental and emotional strain.

Forty-three percent of teachers discussed student talent, potential, progress, and limitations. Thirteen percent of teachers classified their students as very talented, which directly or indirectly contributed to dissolution, while 7% emphasized talent was completely absent. T9 remarked “But the truth is, the kid was musically stupid. I felt like I was baby-sitting.” Twenty-three percent classified students as incapable of progress and, in some cases, teachers reported that students practiced extensively but without understanding how to do so successfully. Similar to responses on prior questions, teacher perception of teaching practice skills was higher than the

actual perceived practical knowledge passed to the student. A further 23% of teachers indicated that they had a difference of opinion regarding their students' actual abilities. As T16 declared, "I didn't feel that he was advanced enough for the performance program and he felt that I didn't find him advanced enough. I was annoyed with him because he wasn't aware of his level." T25 remarked "I think the big issue with her was that she didn't expect I would make so many suggestions. I think she was just expecting that 'OK all my basics are fine, with no major things to correct.'"

4.4.1.2 ***Student perceptions of teacher abilities.*** Students rated teacher teaching and performing abilities on a 5-point scale (1 as none to 5 as complete) as responses to the questions *How much confidence did you have in your teacher's ability as a performer?* and *How much confidence did you have in your teacher's ability as a teacher?* (see Table 4.11). Sixty-seven percent of students lacked confidence in teacher ability as compared to the 90% of students who ranked their teachers' performance ability as average or above. Furthermore, 20% of students ranked their teachers as having absolutely no teaching ability whatsoever. Students stated that they were attracted to and selected teachers based on performance reputation and had little knowledge of teachers' pedagogical prowess prior to beginning study.

Table 4.11

Student Rating of Teacher Ability

Ability	**5**	**4**	**3**	**2**	**1**
Performance	12	7	8	3	0

Pedagogy	6	4	7	7	6

(*Note.* Scale of 1-5 from None to Complete; see Table 4.15 for complete dataset.)

Describe how the following aspects impacted the success of your learning experience.

While two thirds of students indicated that teacher teaching abilities negatively impacted their learning experience, only 13% suffered negative impact from teacher performing ability. This reflects the previous question's result of 67% of students lacking confidence in their teachers' teaching ability as compared to only 10% in performance. The relationship between negative impact from teaching ability to lack of confidence in teaching ability is not only strong but exactly equal.

A causal link can be shown between the majority of students' lack of confidence in teaching ability and dyad dissolution. When asked retrospectively what led to dissolution, S3 responded,

> My lack of confidence in his ability to teach me. I didn't have a sense that he considered or thought about my development in between lessons. No cumulative understanding. He was always reacting as if he had just met me for the first time.

Beyond this lack of confidence was lack of structure and teacher enthusiasm. As one student whose progress was slow remarked,

> I felt I had to make a change if I was going to make it in music. He was much more casual than my other teachers. It was much more like 'what are you going to play this week?' There was no structure, no goals.

Several students doubted their teacher's ability to teach them due to the students' less

advanced level. S23 explained that “He didn't try to teach me. Like, I didn't know what a triplet was and he just kept yelling at me that it was a triplet. I didn't know what that meant and he wouldn't teach me.” Many students felt that their technical needs were left unanswered and felt unsatisfied by their lessons. “The particular needs and technique that I had, he didn't have personal experience with. He couldn't help me get past my wall. He needed to learn how to teach beginning students and set them up for good technique” (S2). Other students reported that their teachers were not able to answer their questions meaningfully; S20 responded, “One time I came with a question in her area of expertise. It was about fingering. And the only thing she told me was, 'explore.'” S9's case similarly reflected this – “I asked him a question, you know, 'can you do that more slowly?' and he would say 'just be quiet and look at what I am doing.'”

Students additionally cited unprofessional behaviour and issues in the teacher's personal life as negative aspects. S15 recalled that

> There were issues in his personal life that I have heard a lot about now and I think part of it was that he was pretty unhappy at the time, outside of lessons. And I didn't realize that and I took it all very personally.

Regarding behaviour, S17 stated that

> I think it was definitely more than we were just incompatible. I think he just had serious anger management issues, where you could make a musical mistake and instead of telling you with one neutral sentence, he would yell at me for 40 minutes about this mistake.

4.4.2 Dyad dissolution factors

Which of the following aspects contributed to conflicts with the student?

Of *personal relationship, professional relationship, compatibility of personalities, communication, different student-teacher goals,* and *different student-teacher expectations* as conflict aspects, teachers were asked to select those that applied to their situation. Aspects ranking highest were *communication* (73%), *different student-teacher expectations* (73%), and *different student-teacher goals* (63%) (see Table 4.12).

Table 4.12

Teacher Rating of Dyad Dissolution Aspects

Aspect	**Affirmative Response**
Communication	22
Different student-teacher expectations	22
Different student-teacher goals	19
Professional relationship	17
Personal relationship	12
Compatibility of personalities	9

Please assess the degree to which each of the following aspects contributed to the termination of lessons.

The teacher response rate for the followup questionnaire was 70%. When asked in the followup questionnaire which aspects contributed to termination of lessons, responses remained fairly consistent (see Tables 4.13 & 4.14). When asked to assess their choices on a 4-point scale where *strongly* and *somewhat strongly* were combined, *different student-teacher goals* (76%) and *different student-teacher expectations* (76%) remained the top choices while communication dropped to 48%. This difference may result from the distinction between *conflict* and *termination* in the questions and from an increase of 6 to 22 aspects that participants were asked to assess in the followup questionnaire. *Student attitude* (71%), *student practice* (62%), and *lack of student improvement* (57%) were the next highest rated factors. To determine the aspects that most

strongly contributed to dyad dissolution, responses were ranked in descending order by *strongly* (Table 4.14). The highest ranked aspects regarding intensity were *student attitude* (52%), *different expectations* (23%), and *different goals* (23%).

Table 4.13

Teacher Rating of Impact of Aspects on Lesson Termination (Grouped)

Teachers (n=21)	**1+2**	**3+4**	**NR**
1. Different student-teacher expectations	16	5	0
2. Different student-teacher goals	16	4	1
3. Student attitude	15	5	1
4. Student practice	13	8	0
5. Lack of student improvement	12	9	0
6. Communication	10	11	0
7. Lack of focused behaviour in lessons	10	11	0
8. Student ambition	10	10	1
9. Lack of student investment	8	13	1
10. Change of student's career goals	8	13	0
11. Compatibility of personalities	8	13	0
12. Difficulties in student's personal life	8	13	0
13. Different artistic outlooks	8	12	0
14. Student dynamics of studio	7	14	0
15. Student promise	7	13	1
16. Professional relationship	6	15	0
17. Student attendance	6	14	1
18. Personal relationship	5	16	0
19. Institutional expectations	4	17	0
20. The environment of the institution	3	15	3
21. Lack of own investment in lessons	2	19	0
22. Difficulties in own personal life	1	20	0

(Note. 1+2 = strongly & somewhat strongly; 3+4 = little or no impact; NR = No Response)

Table 4.14

Teacher Rating of Impact of Aspects on Lesson Termination (Ranking Order)

Teachers (n=21)	**1**	**2**	**3**	**4**	**NR**
1. Student attitude	11	4	0	5	1
2. Different student-teacher expectations	7	9	2	3	0
3. Different student-teacher goals	7	9	2	2	1
4. Lack of student improvement	6	6	4	5	0
5. Different artistic outlooks	5	3	5	7	0
6. Lack of student investment	5	3	4	9	1
7. Change of student's career goals	5	3	2	11	0
8. Student practice	4	9	2	6	0
9. Communication	4	6	7	4	0
10. Lack of focused behaviour in lessons	4	6	5	6	0
11. Compatibility of personalities	4	4	4	9	0
12. Student attendance	4	2	3	11	1
13. Student dynamics of studio	3	4	2	12	0
14. Professional relationship	3	3	7	8	0
15. Institutional expectations	3	1	5	12	0
16. Difficulties in student's personal life	2	6	7	6	0
17. Student promise	2	5	6	7	1
18. Student ambition	1	9	4	6	1
19. Personal relationship	1	4	4	12	0
20. The environment of the institution	0	3	3	12	3
21. Lack of own investment in lessons	0	2	5	14	0

22. Difficulties in own personal life	0	1	1	19	0

(Note. Ranked in descending order by *strongly, somewhat strongly*, *little impact*, then *no impact*. 1 = strongly; 2 = somewhat strongly; 3 = little impact; 4 = no impact; NR = No Response)
Describe how the following aspects impacted the success of your learning experience.

In the main interview, students were asked how different aspects impeded the success of their learning experience. *Degree of lesson satisfaction* (67%), *teacher's teaching abilities* (67%), *compatibility of personalities* (63%), and *communication* (60%) ranked highest as negative effects (see Table 4.15).

Table 4.15

Student Rating of Effect of Aspects on Learning Experience

Aspect	**Negative**	**Little**	**Positive**
Degree of lessons satisfaction	20	2	8
Teacher's teaching abilities	20	2	8
Compatibility of personalities	19	5	6
Communication with teacher	18	9	3
Professional relationship with teacher	17	8	5
Personal relationship with teacher	15	11	4
Teacher feedback	14	8	8
Lesson content	12	10	8
Lesson structure and organization	11	15	4
The environment of the institution	10	9	11
Personal practice and lesson prep.	8	8	14
Personal goal setting	6	15	9
Student dynamics of your teacher's studio	5	18	7

Studio location	4	16	10
Teacher's performance abilities	4	12	14

Communication Questions

Students were asked about their level of comfort with their teachers pertaining to six topics – discussing professional goals, suggesting ideas, asking questions, expressing differing views, discussing personal information, and addressing conflict (see Appendix B). Thirty percent, 20%, and 17% of respondents, respectively, indicated that they were always comfortable asking questions, suggesting ideas for repertoire or lesson content, and expressing a viewpoint that differed from the teacher's. Contrary to an expressed desire for increased personal rapport with teachers, only 10% of students were always comfortable discussing professional goals and 3% personal information. No students were always comfortable addressing conflict.

A theme present among students who indicated that they were not comfortable communicating with their teachers was that they had tried to approach their teachers but were dismissed or dissatisfied with the results. S20 answered "At the end I didn't agree with what she was saying. I would say OK and do the opposite because I finally understood that she just wanted us to agree and that was it." A few students feared that confrontation would lead to lower marks – S23 stated "I tried once but learned quickly that I couldn't. I stopped trying and just conceded because it was a lot easier and less painful thank duking [sic] it out and him taking it off my grade." "I was kind of afraid to just tell him that I thought he was wrong on things because I wanted a good grade" (S25).

Please assess the degree to which each of the following aspects contributed to the termination of lessons.

The response rate for the student followup questionnaire was 73%. Results regarding dyad dissolution differed somewhat between the student main and followup questionnaires. Similar to the followup questionnaire for teachers, student assessed 21 aspects on a 4-point scale (see Tables 4.16 & 4.17). Combining *strongly* (1) and *somewhat strongly* (2), the highest ranked aspects contributing to lesson termination were *compatibility of personalities* (68%), *teacher's teaching abilities* (64%), *communication* (64%), *different student-teacher goals* (64%), *different student-teacher expectations* (64%), and *professional relationship* (64%). To determine the aspects that most strongly contributed to dyad dissolution, responses were ranked in descending order by *strongly* (Table 4.17). Fifty percent of students indicated *different goals* as having *strongly* contributed to dyad dissolution, 45% to *different expectations*, and 41% to *teacher's teaching ability*.

Table 4.16

Student Rating of Impact of Aspects on Lesson Termination (Grouped)

Students (n=22)	**1+2**	**3+4**	**NR**
1. Compatibility of personalities	15	7	0
2. Different student-teacher goals	14	8	0
3. Different student-teacher expectations	14	8	0
4. Teacher's teaching abilities	14	8	0
5. Professional relationship	14	8	0
6. Communication	14	8	0
7. Lesson content	13	9	0
8. Different artistic outlooks	11	11	0
9. Personal relationship	10	12	0
10. Lack of teacher investment	10	12	0
11. Lack of improvement	9	13	0
12. Lesson structure and organization	8	14	0
13. Lack of focused behaviour in lessons	6	16	0
14. Change of career goals/direction	6	16	0
15. Student dynamics of studio	5	17	0
16. Difficulties in teacher's personal life	5	17	0
17. Difficulties in own personal life	5	17	0
18. Institutional expectations	5	17	0
19. Teacher's performance abilities	5	6	1
20. Lack of own investment in lessons	4	18	0
21. The environment of the institution	4	18	0

(*Note.* 1+2 = strongly & somewhat strongly; 3+4 = little or no impact; NR = No Response)

Table 4.17

Student Rating of Impact of Aspects on Lesson Termination (Ranking Order)

Students (n=22)	**1**	**2**	**3**	**4**	**NR**
1. Different student-teacher goals	11	3	1	7	0
2. Different student-teacher expectations	10	4	2	6	0
3. Teacher's teaching abilities	9	5	4	4	0
4. Different artistic outlooks	8	3	4	7	0
5. Compatibility of personalities	7	8	5	2	0
6. Professional relationship	7	7	4	4	0
7. Lesson content	7	6	3	6	0
8. Personal relationship	6	4	6	6	0
9. Communication	5	9	5	3	0
10. Lesson structure and organization	5	3	6	8	0
11. Student dynamics of studio	5	0	9	8	0
12. Lack of improvement	4	5	6	7	0
13. Lack of focused behaviour in lessons	4	2	3	13	0
14. Difficulties in teacher's personal life	3	2	4	13	0
15. Teacher's performance abilities	3	2	3	3	1
16. Lack of own investment in lessons	3	1	6	12	0
17. Lack of teacher investment	2	8	4	8	0
18. Change of career goals/direction	2	4	3	13	0
19. Difficulties in own personal life	2	3	5	12	0
20. Institutional expectations	1	4	7	10	0
21. The environment of the institution	1	3	11	7	0

(*Note.* Ranked in descending order by *strongly, somewhat strongly*, *little impact*, then *no impact*. 1 = strongly; 2 = somewhat strongly; 3 = little impact; 4 = no impact; NR = No Response)

Unlike the student and teacher questionnaires of the main study, which differed at times in their questions and possible choices, the followup questionnaires were identical for 17 of the 22 questions related to dyad termination. Chi-square analysis was therefore performed on student versus teacher response on aspects contributing to dyad termination (Table 4.18). The only significant relationship found was for the aspect *student dynamics of studio*. Student and teacher responses revealed a difference between student and teacher experience.

Table 4.18

Chi-square Values for Teacher versus Student Response Distribution for Dyad Termination

Aspects	x^2	**p**	**df**
1. Personal relationship	5.95	0.114	3
2. Professional relationship	5.33	0.149	3
3. Compatibility of personalities	6.70	0.082	3
4. Communication	1.16	0.761	3
5. Different student-teacher goals	6.92	0.074	3
6. Different student-teacher expectations	3.43	0.330	3
7. Different artistic outlooks	7.10	0.871	3
8. Difficulties in other's personal life	5.58	0.134	3
9. Difficulties in own personal life	7.23	0.065	3
10. Institutional expectations	3.29	0.349	3
11. The environment of the institution	6.55	0.088	3
12. Student dynamics of studio	9.74	0.021	3
13. Change of student's career goals	1.77	0.621	3
14. Lack of student improvement	1.20	0.753	3
15. Lack of focused behaviour in lessons	5.06	0.168	3
16. Lack of other's investment	3.60	0.309	3
17. Lack of own investment in lessons	3.56	0.313	3

Student and teacher responses were subject to content analysis, focusing on factors that contributed to dyad dissolution. Consistent with research on dyad dissolution in therapeutic

contexts and romantic relationships (Hopwood et al., 2007; Stephen, 1987), factors were then classified according to attributed social levels. Social levels, which were grouped as Self, Other, Interpersonal, and Outside, highlighted to whom (or to what) respondents felt the responsibility of the dissolution belonged (see Table 4.19). Outside and Other are levels that imply factors as being outside of respondents' control, whereas Self and Interpersonal indicate factors for which participants see themselves as being fully or partly responsible and in full or partial control.

Student and teacher responses yielded different social attributions of factors. When combining Interpersonal and Self levels, students indicated that 74% of factors were within their control. Conversely, only 36% of teachers cited factors of which they had partial responsibility.

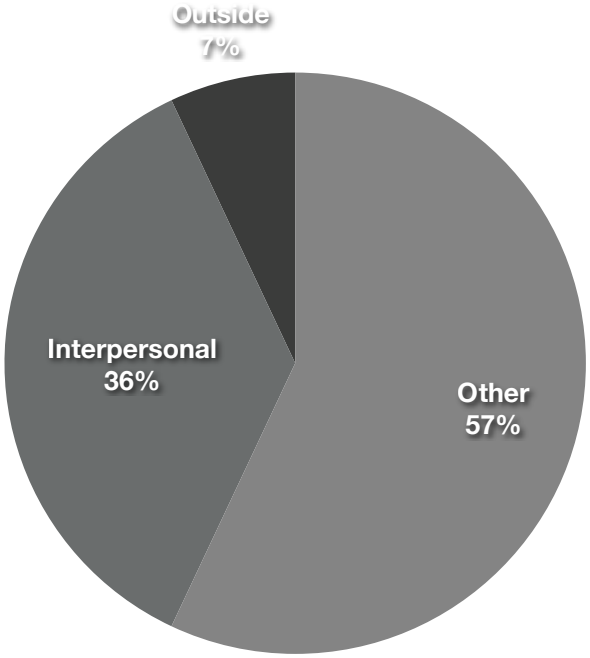
Table 4.19

Social Level to which Factors Leading to Dyad Dissolution Were Attributed

Teacher Response		**Student Response**	
Other lack of student commitment student behaviour lack of student progress student unawareness of level student talent outside student life	57%	Interpersonal personal lessons differences power	60%
Interpersonal differences personal lessons	36%	Other teacher behaviour lack of teacher's teaching skills outside teacher life	17%
Outside	7%	Self student life	14%
		Outside	9%

4.4.3 Content analysis of teacher responses. Teacher responses excluded any identification of Self as the sole responsible dyad member and were grouped as Other (57%), Interpersonal (36%), and Outside (7%) (Figure 1). While teachers did not self-identify as uniquely responsible (Self), several felt that they had failed. Feelings of failure were based on not being able to avoid the dissolution and not finding ways to reach the students.

Figure 1



Factors Attributed to Social Levels Leading to Dyad Dissolution (Teacher)

4.4.3.1 ***Social level Other.*** The level Other (referring to students of teachers' dyads) represented 57% of all items reported by teachers. The level comprised six categories – lack of student commitment, student behaviour, lack of student progress, misguided student self-

perception, student talent, and student's outside life. T2 explained lack of student commitment by degree of desire – "His lack of desire of what he wants to do. I don't know if he understands what it takes." Accounts of student behaviour were negative and at times influenced other students. As T12 explained, "He was a negative presence in the studio and didn't want to do what everyone else was doing so everyone else was uncomfortable when he was around." The challenging behaviour of T11's student was localized to lessons –

> I mean, he was on his cell phone more than he was in the lesson. I found some of his behaviours kind of irritating. The phone would go off in lessons and he would see who it was. I mean, he was just young.

Lack of student progress and misguided self-perception both involved the teacher's perception that the student was not performing at an adequate level; the former however focused only on lack of amelioration. As T5 pointed out, "Lack of progress, and in her case, digress. I think her problem was that she didn't know how to practice, even though she seemed to be putting a lot of hours into it." Misguided self-perception also included teacher frustration at the gap between student performance and student self-awareness. T10 cited that "She just didn't realize what she is. I didn't want to tell her that she was not at a performance level, but she just didn't know." Whereas T10 did not want to confront the matter, T9 tried to encourage a broadening of awareness, but to no avail –

> I just think there was a disconnect between what he thought he was doing and what he heard in his head. There was just this huge disconnect. I remember saying in lessons 'evaluate that for me' and he'd give me this evaluation that was totally off the mark.

In T14's case, the student had “misguided ideas about music. In general her sense of her abilities was sort of exaggerated tremendously.” The category of limited talent specified that even with practice there was no hope for students. T29 said “She wasn't at the level. She practiced, she was the nicest, but she had no talent.”

The last category of Other was the student's outside life. This category differed from the teachers' third social level Outside in that the former related to what the student brought in from outside the lessons rather than to external factors to student, teacher, and their relationship. As T1 made clear, “I understand now that he was under a lot of stress at the time. He was newly married and he was working part time at something else.” T14's complaint was of his student's competing scholarly commitments – “She was overburdened with too many things and she was unable to do what I felt were quite basic tasks of learning repertoire for her exam.”

4.4.3.2 ***Social level Interpersonal.*** Interpersonal represented 36% of teacher responses, which were divided into differences, personal, and lessons. Differences were largely those based on goals, expectations, musical direction, and learning styles. As T13 explained, the problem involved “the student's expectations versus the teacher's reality and their expectations. And that's where the clash comes from.” While teachers reported differences in learning styles as a factor, no consensus appeared as to which styles their students preferred. That is, some teachers indicated that students wanted more independence while others needed more direction. In the case of T10, “I don't spoon feed and that's what she wanted. I need a student who reacts.” T16 also discussed not being able or willing to meet the student's learning needs.

We worked on his musical problems but I think he needed a lot more positive

> reinforcement. But I am much more frank. I think it was just an incompatibility. He had needs that I couldn't satisfy. He needed a lot of encouragement and a more motivating attitude.

In contrast, it was T13's student's readiness to contribute that caused friction – "He wants to have a collaborative teaching experience. He thinks his opinions are on par with mine, but it just doesn't work for me." Pacing was also a concern. According to T4, the issue was "unreal expectations on her part because she found that our systematic and slow work was impeding her career path. Her inevitable career path."

Personal factors included incompatible personalities, poor communication, and being too close. "Like oil and water" is how T18 described the incompatibility of his relationship with his student. T8 expanded on this idea saying "Two personalities don't click sometimes. For some reason at the beginning, the atmosphere of the studio was pretty negative during the lesson. Not so stimulating for anyone."

Communication presented several challenges for teachers and their students, which affected scheduling, teaching, and meeting professional obligations. The last was true in the case of T1 –

> He didn't let me know at the beginning that these things I was setting up for him were things he didn't have time for. He came to me at the very last moment and said he couldn't. I would say misunderstanding and on some level communication.

T5 admitted that "It's just that I could not find the language anymore to make her connect with what she needed to learn." Communication problems arose in previously stable relationships, which led to the eventual dissolution. As T26 recalled,

> We got along great in the beginning. And then about mid-way through the semester, she would not communicate, not show up for lessons at scheduled times, not tell me when I would write to her. It was a total breakdown. It had nothing to do with music whatsoever. It was a communication gap and I couldn't take it.

Lesson interaction formed the third category in which student lack of confidence in teacher's teaching was the most prominent factor, as illustrated by T3 – "I have been his only teacher ever. Started teaching him in high school. He doesn't have the necessary respect for me and doesn't realize how much I know." T8 also discussed this issue saying "Putting in doubt some of the things I was saying instead of trying." In three cases, respondents simply recognized a need for change, which was usually a result of being together for a long period of time. In the one case reported by a teacher of his student's discomfort, T15 was unsure of the discomfort's origin. He wondered, "The director did say that she felt uncomfortable with me in the lessons. I don't know if that was a physical uncomfortable thing or a level of expectation that she was uncomfortable with."

4.4.3.3 ***Social level Outside.*** Categories comprising Outside (7% of factors) were director's involvement, institutional performance standards, and institutional academics. One case involved a director's indiscreet intervention and the two other categories were influenced by institutional expectations. For example, performance standards set by the school were not being met by students. T16 felt an obligation to adhere to the school's guidelines.

> It was interesting because if he had been in a different program other than

> performance, it probably would have been an excellent relationship. Once a student is in the performance program, I become much more demanding. And it's because of that we had our difficulties.

As for institutional academics, students were generally doing well regarding their performances but were not meeting the expectations of other course work. T7 explained that

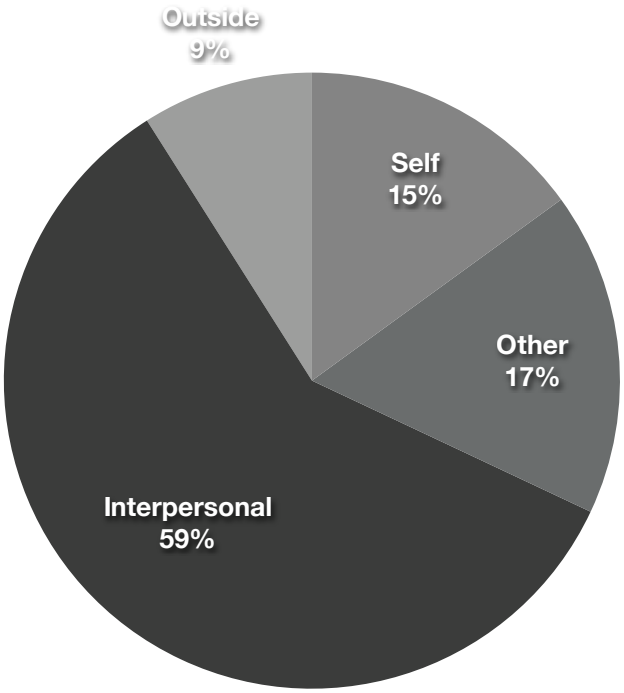
> He was very intelligent but not interested in learning about the academic side of things – he just wanted to sing. And where we really got into conflict wasn't so much in lessons themselves but the impact of his academic record on his ability to study with me. And the frustration that created because I was getting pressure from the school.

T28's student also struggled with the academic side of a university music education.

> I think what would have helped a lot if she would have understood more what the university was all about. I think that was the main problem [...] We go to university and think we are going to be making music but a university education is not just that. You have to have a much broader, complete education (T28).

4.4.4 Content analysis of student responses. Student responses yielded a different division of dissolution factors attributed to social level. The majority of student responses were attributed to Interpersonal factors (60%) compared with the majority of teachers whose responses were attributed to Other (57%). In addition to social levels Other (17%), and Outside (9%), Self was present in student responses and represented 14% of factors (Figure 2).

Figure 2



Factors Attributed to Social Levels Leading to Dyad Dissolution (Student)

4.4.4.1 ***Social level Self.*** This social level included five categories – student's low performance level, career direction, student injury, lack of practice and motivation, and financial limitations. Students' low level included one or a combination of young age, low level, and limited experience. S23 described the problem as "my inability and his impatience because he gave me things that were just beyond me, much above my ability." S30's case reflected both inexperience and lack of practice –

> I think at first, coming to university, I didn't really understand what was required of me with practicing and that kind of thing. I hadn't learned yet the type of personal effort and personal motivation that needs to go into practicing, which I

have since learned but I think that is a skill.

Four students expressed that they had been contemplating changes in career or musical direction. This was the case for both S7 and S8. S8 realized, “It's just that it was clear for me that I am not going to be a pianist.” S7's eventual career change was based on loss of enjoyment – “I had sort of lost my enjoyment of music and he tried very hard to reinstill that in me and I just told him that I needed time away from music and that's essentially how it ended.” S13 had her own high expectations of herself explaining “I was so intense about succeeding and so afraid of failing that I kind of had my own little breakdown and just couldn't care anymore about it. It was tough when I think about it.”

In the case of one student who reported personal and physical issues, including shoulder pain and a decrease in motivation, she felt unsupported by her teacher.

> I was having a lot of issues at the end. I don't blame her for those issues. It was because of poor practicing styles and posture and different things like that. But when I went to approach her, she didn't have any kind of helpful solutions, like breaking down what I needed to do to achieve what she wanted me to do. She wasn't able to give me that (S27).

4.4.4.2 *Social level Other.* As opposed to the majority of teacher responses, only 19% of student responses were attributed to Other. Categories included teacher behaviour, teacher's lack of teaching skills, and outside life. Inappropriate teacher behaviour was the most prominent factor and varied by degree of inappropriateness. For example, in S25's situation the reported teacher behaviour was mild – “He would also say some controversial things that

occasionally offended me. So that was another factor in our breakdown." Teacher behaviour was more questionable as retold by S19 – "He hit on my best friend at the time." S26 shared an exceptional experience dealing with his teacher's highly inappropriate behaviour saying "He has major behavioural issues. He tried to advance on all of his students. I couldn't accept this pressure that he was always wanting to sleep with me."

Lack of teaching skills (classified as Other) was relatively similar to lack of confidence in teacher's teaching (classified as Interpersonal). They differed however in that the former was more objective while the latter focused on students' feelings regarding the lack of teacher skill. Dealing with lack of teaching skills, S16 said of her teacher

> I don't think he was consistent in asking for consistent progress in me. More consistency in the teacher challenging the student to better things, so not just more challenges, but more consistency in the teacher saying, 'no, you did this last week and you need to do it again this week and you need to do it all the time.'

S19's teacher was deficient in vocal pedagogy – "I really don't think he had any tools to help me with my voice" and S24 noted "He was not able to fix certain things that I knew were not working."

As compared to teacher respondents, students also found that the other's outside life affected lessons. S2 reported that her teacher was going through a divorce; S5 remarked "He was having some career and health issues that didn't make it any easier." The older age of S21's teacher was seen as a contributing factor to the teacher's forgetfulness and unwillingness to become involved.

4.4.4.3 ***Social level Interpersonal.*** Interpersonal consisted of the categories differences, personal, lessons, and power. Differences represented almost half (41%) of student responses at the interpersonal level, which was the social level that covered the majority (63%) of all student responses. Differences were present in learning styles, autonomy, goals, expectations, and musical direction. Student needs and desires varied as to interpersonal aspects of their lessons. For S27,

> The communication in terms of direction was not as explicit as I needed it to be. And I don't feel like even though I asked, I was given more metaphorical examples and aural examples. And even though I learn aurally, I am also very analytical so I need the tools in order to achieve that.

Several students indicated feeling that their teacher focused too much on the technical rather than the musical side of learning, epitomized by S8 – "He was more technically-oriented. I, if I look back, I would prefer a more musical approach." For S5, differences were present in terms of musical direction, relationship, and autonomy. "I'd say we had a totally different way of seeing things and playing music. And totally different expectations of a teacher-student relationship. So he expected very much to impose an interpretation that I would mimic without asking questions" (S5).

S14 also sought to contribute more actively in her lessons than her teacher was prepared to allow –

> She just told me things that she wanted me to do and I didn't always understand what she meant. I think I like to feel like I am making the decisions as well, that I am part of the process. I think I like to be acknowledged that I have ideas as well

> [...] And I think that was a major conflict. She was controlling and I wanted to have more ownership in the lessons.

In some cases, students and teachers had different concepts of lessons and professional goals. As S15 explained,

> I did not meet his expectations. I think because I play music just for pleasure and not toward a professional goal, I didn't really fit with him that well because he, as a teacher, in his mind, was teaching people how to be a professional, an orchestral musician. And since that wasn't my goal, I don't think we really fit.

S15's experience was echoed in S30's statement – "I think that was one of the main problems, in terms of goals anyways. He sort of saw the main goal as being an orchestral player and I saw the goal as more to play beautifully." S9's goal to pursue a double career was not well-received by his teacher, and he explained that a source of conflict in the relationship was "his lack of acceptance of my goals to be [both] a performer and go into another aspect of the industry."

The category personal included poor communication, no personal connection, incompatible personalities, breakdown in trust, and being too close. S25 needed his teacher to communicate his pedagogical decisions –

> Maybe if he had explained his method of teaching a little better so I could understand why he wanted me to play these exercises a certain way because I assumed that he wanted me to play this way in everything I played.

Poor communication affected S29's progress – "What he wanted, I usually didn't accomplish it because I didn't understand the way he used to ask things."

Lack of personal connection was expressed in detail by several respondents.

> For me, building a social relationship with a teacher is important and for him he was very strictly professional. Just like 'You are here because I get paid to teach you and that is my sole interest.' Almost a little too professional about it and not quite personal enough I found. 'Cause music's a very personal thing, especially for performing. Emotionally, you sort of have to bear it all, just put yourself out there. And so I think you need to build a bit of a relationship to do that (S15).

S21 and S6 reported that their teachers were not dedicated enough to the relationship.

> Even though I know that he did care about me, I needed more of a personal relationship with a teacher. I needed someone to really care about me [...] If you want to be successful you have to be someone and I just didn't feel like I was someone, that I mattered enough to receive the full attention that I feel I deserved (S21).

And, as S6 reflected,

> I think he was casually interested in how I was doing but not particularly and I did expect a teacher who was going to care a lot more. So I felt my own motivation beginning to dwindle a little because the motivation that I have generally comes from the relationship that I have with that teacher.

The five sub-categories in lessons (lack of confidence in teacher, unmet student needs, lack of structure, lack of student progress, and wish of another teacher) were closely related. These sub-categories support earlier results concerning students' pronounced dissatisfaction with lessons as the top-ranked factor in the main questionnaire (Table 4.15). S14 expressed that “I never really felt confident in the lessons that I was learning from her.”

> Several students reported not receiving the structure they needed for learning. And the lessons were not very technical or musically oriented. It was more like, play through it. He would just listen to me play the whole piece. So it was kind of hard because I was always asking for more and he would never know what to tell me. I had old teachers who would point out what muscle to use where and I would just eat it up. I would come out of lessons very inspired because I had that kind of direction. But in these lessons, 'ok that was great. Now play something else.' So it was really lacking (S13).

For S6, the teacher's inability to provide direction resulted in frustration – "I didn't get much feedback or direction or comments and that kind of ties in with the personal because I was frustrated by the fact that personally he is a very amiable person but I never knew where I was." S16 needed a new perspective – "I think it was not a specific issue as I felt I needed a change. There wasn't anything I disliked about his teaching."

Power, which referred to teacher use of authority and how this affected the student-teacher dynamic, was the last factor category attributed at the Interpersonal level. Three students admitted that continued submission would have been necessary to avoid dissolution. For S24, her emerging independence created tension with her teacher, recalling

> At first when I started my degree, I almost worshipped him and was devoted to him. And as the more I learned and started to look elsewhere, and it wasn't that I lost my faith in him but I realized that there was so much more going on other than his ideas, and as my knowledge broadened and I stopped being this disciple-like student and questioning, and not necessarily questioning him but just in

general, he became more defensive (T24).

Students reported that their teachers' authoritative approach was oppressive to open communication and expression of personality. As S14 pointed out, "But she's very controlling and so you kind of walk in with ideas, but she didn't really care that you had ideas." This approach was similar for S5 – "He expected to impose things that I would do." S20 expressed her frustration at being unable to voice her opinions – "Because I finally understood that she just wanted us to agree and that was it." S19's teacher's dominant presence made her uncomfortable in lessons – "I couldn't let anything of myself out in his studio."

4.4.4.4 ***Social level Outside.*** Outside's four categories (poor initial placement, institutional expectations, social setting of the studio, and director's involvement) involved the institution. For poor initial placement, S11 indicated "I asked the area chair in my first interview how soon I can switch. To me there was always an aspect of temporariness." S7 discussed her relationship with her teacher as positive but institutional expectations influenced her decision to quit lessons –

> Even as a non-performance student going into an exam, they are going to look at you as if you were a performance student so the expectations [the institution] had of me were different than the expectations I had of myself.

The studio atmosphere impacted several student experiences in terms of their concern of what others would say and the low level of the studio. Status was important, as revealed by S22's description of an unexpected teacher substitution for the whole studio –

> The studio I was in before was known as the best teacher and we went from

having the best teacher to having some nobody. The whole studio did. When you are 20 years old, that kind of thing is important. Status was important to us.

In S1's situation, her relationship with her teacher had become close to the point where she questioned his objectivity toward her assessment and how the studio would perceive this – "I was concerned about what other people would think."

4.4.5 Decisive factors. In most instances, several factors influenced respondents' dyad dissolution, which were listed in the previous subsections. Nonetheless, an effort was made to determine the decisive factor for each participant's dissolution (see Tables 4.20 for teachers and 4.21 for students). Main factors were categorized by social levels (Self, Other, Interpersonal, and Outside).

For teachers, 57% of decisive factors were attributed as Other (student lack of desire, motivation, effort, and goals; student lack of progress; student lack of talent; student instability; student betrayal; student comfort in lessons; student lack of confidence in teacher; and student reception of a poor mark). Interpersonal (different personalities, different expectations, different learning styles, musical differences, poor communication, and long period of lessons) represented 36% of main factors attributed to dyad dissolution. Only two cases were classified as Outside, both dealing with institutional expectations. As in the other evaluation, no teacher case was attributed to Self.

Table 4.20

Decisive Factors of Dyad Dissolution (Teacher)

Other	**17**
Student lack of desire/motivation/effort/goals	4
Student lack of progress	4
Student lack of talent	3
Student receiving poor mark	2
Student betrayal	1
Student comfort in lessons	1
Lack of student confidence in teacher	1
Student instability	1
Interpersonal	**11**
Different expectations	4
Different learning styles	2
Incompatible personalities	2
Musical differences	1
Poor communication	1
Long period of lessons	1
Outside	
Institutional expectations	2

For students, Self represented 17% of main factors. Twenty-three percent of cases were

classified as Other (lack of teacher teaching abilities, lack of teacher investment, teacher behaviour) while fifty-three percent of responses were Interpersonal (different learning styles, incompatible personalities, different goals, different expectations, musical differences, breakdown in trust, and lack of confidence in the teacher). As with teachers, only seven percent of student cases were classified as Outside.

Table 4.21

Decisive Factors of Dyad Dissolution (Student)

Self	**5**
Student lack of practice	1
Student career change	1
Economical	1
Lack of student progress	1
Want teacher change	1
Other	**7**
Lack of teacher teaching abilities	3
Lack of teacher investment	2
Teacher behaviour	2
Interpersonal	**16**
Different learning styles	5
Incompatible personalities	3
Different goals	2
Different expectations	2
Musical differences	2
Breakdown in trust	1
Lack of confidence in teacher	1
Outside	**2**
Academic expectations	1
Teacher imposed	1

The four social levels derived from all factors leading to dyad dissolution (see Figures 1 & 2) were compared with the social levels represented by the decisive dissolution factors for each participant (see Tables 4.20 & 4.21). In teachers' responses, social levels were exactly matched – Other at 57%, Interpersonal at 36%, and Outside at 7%. Students' responses differed slightly – Interpersonal at 60%, Other at 17%, Self at 14%, and Outside at 9% of all cited factors as compared to 53%, 23%, 17%, and 7% of decisive factors. The 7% decrease in Interpersonal and 6% increase in Other from all factors to decisive factors cited in student responses suggested that factors outside of students' control had increased impact on students' breaking points.

4.4.6 Dissolution process.

Whose decision was it to end lessons?

Stated student and teacher responses varied regarding who made the decision to terminate (see Table 4.22). Teacher reports were evenly distributed (33% *mutual*, 30% *teacher decision*, 37% *student decision*) while the vast majority of students (73%) indicated student-initiated termination. In fact, students claimed student-terminated lessons twice as frequently as teachers, and teachers reported teacher-initiated termination three times more often than students. Content analysis, however, revealed numbers to be closer together, with 83% of student responses and 60% of teacher responses indicating student-initiated termination. This reflected a tendency for students to terminate lessons, even when compared to making a decision in consultation with the teacher.

Table 4.22

Participant Response of Decision to End Lessons

Respondent	Teacher Decision	Student Decision	Mutual Decision
Teacher (Stated)	9	11	10
Teacher (Evaluated)	6	18	6
Student (Stated)	3	22	5
Student (Evaluated)	3	25	2

(*Note.* Stated responses are those that participants answered directly given a range of choices and evaluated responses are answers to open ended questions that were subjected to content analysis.)

On the followup questionnaire, 50% of students but only 10% of teachers indicated a negative relationship with their respective other. Through Chi-square analysis, this difference was statistically significant ($x^2 = 13.6$, df = 4, $p < 0.01$). As in prior related questions, these responses reflected different viewpoints between student and teacher regarding relationship quality.

Would you describe the nature of your breakdown as negative, neutral, or positive?

While 60% of students indicated that lesson termination was negative (see Table 4.23), only 43% of teachers responded in the negative. Student respondents tended to regard termination as negative while the majority of teachers classified it as either positive or neutral. According to S1, “He signed a piece of paper. It was like a divorce.”

Table 4.23

Participant Response of Breakdown Quality

Respondent	Positive	Neutral	Negative
Teacher	7	10	13
Student	5	7	18

Please rate the actual process by which the relationship ended.

On the followup questionnaire, respondents rated the relationship termination process on a 5-point scale. While 40% of students felt that the process was negative, only half that number of teachers responded similarly. Chi-square analysis revealed a significant difference between student and teacher attributions ($x^2 = 10.2$, df = 4, $p < 0.05$). This confirmed the result from the main questionnaire of almost double the number of students than teachers responding negatively.

Teachers who found the dissolution process to be negative commonly indicated that the negative aspect resulted from not being told by the student. Content analysis however determined that 75% of respondents experienced direct rather than indirect dyad dissolution (direct meaning that discussions with the other member were present). T8 and T10 expressed frustration and a sense of betrayal; their students first went to others rather than to them for solutions. “The second year she requested another teacher without telling me. And without telling the other teacher too. First of all the way she did it was atrocious. So I would say on a personal level, it was very negative” (T8).

She just went to the performance chair without telling me anything so that was

nice. She didn't tell me anything and just went to complain about me. So I hated the way she did it. She should have talked to me first, but she didn't (T10).

For S15, direct communication was a decisively negative experience –

> And right before the lesson started, he just said 'by the way...' and just basically brutally dumped me. And then I sat there for a very painful hour and tried to play music and not do a very good job. And basically try not to cry.

Several teachers and students ended their lessons either neutrally or positively by discussing the situation in order to find a solution together. The teacher was often instrumental in facilitating the transition. As T11 recounted,

> I discussed with a colleague the possibility of him transferring the following year and why I thought it might be a good switch so that it was easy for the student to approach the teacher and then be able to continue without any difficulty.

Students expressed appreciation of their teachers' sensitivity to their decision to terminate. S8 cited “We agreed that it would be better to finish earlier and he helped me make it happen.” One student described difficult lessons followed by a surprisingly smooth and easy ending process.

> Basically it was the new year and I went into my lesson expecting the same hellish year and he told me to sit down and that he had done some thinking over the summer and he realized that he was treating myself and some of the other students in the studio really unfairly, poorly. And he told me, it was so nice actually, he said, 'I just want to apologize for all the problems that we had and I want to tell you that it wasn't your fault. We just didn't fit well together and I

know it's really hard for you to request a new teacher so I thought I would be the one to bring it up.' He just asked me if I wanted a new teacher and I was like 'YES!' and he set it all up, did it all for me (S17).

An intermediary helped T23's and T30's dyads to work toward a positive solution. "The head was very good about it. We decided that the best thing was for her to come back and finish the term" (T23).

> Well first of all we talked about it. I brought up the issue. We talked about it and finally we went to see the associate dean. We had a meeting with her and the three of us finally agreed that she should change teachers (T30).

Conversely, two respondents indicated that talking to an outside person actually contributed to the breakdown. Both cases involved the student communicating privately with the school's director for discreet assistance. The director, however, informed the teacher of the student's confidential meeting about switching teachers, which led the teacher to abruptly end lessons. Nonetheless, most students who first discussed their decision to end lessons with others were given sensible advice, such as using diplomacy when discussing lesson termination with their teacher. S29 explained

> I spoke to another teacher. He said to be very careful since the teacher I had been studying with had a very bad reputation of a lot of his students quitting, a lot of his students not continuing in music. And so, he has a big name so you have to be careful because he speaks to a lot of people and everyone knows him. So you don't want to get on his bad side. Just play it safe. Just be nice about it.

Several respondents reported that communication with their teachers was direct but that

their decision to terminate was unilateral. S16 recalled “I told my teacher that I was trying lessons with other teachers. I was absolutely upfront and honest. I hate deception. I felt I had gotten all I wanted out of that studio at that point.” T18 also spoke of an end to the lessons' benefits –

> I simply informed her that she would be taking lessons from a different professor because I could see her getting no benefit from my lessons. And so she came in for a lesson and I informed her that she was switching and did not have a choice.

T29 was even more blunt with her student – “I told her that she would never have a career, that I was honest with her, that it wouldn't be the others telling her.”

Were attempts made to resolve issues that contributed to the dyad dissolution?

Content analysis (Table 4.25) revealed that in 40% of student cases and 37% of teacher cases there was little or no attempt at resolution, compared to 57% and 27% respectively when asked directly (Table 4.24). While the perception of attempts to resolve were reported twice as frequently by teachers, the content analysis revealed that students were just as likely to participate in attempts to resolve.

Table 4.24

Stated Participant Response of Attempts Made to Resolve Dyad Issues

Respondent	**Yes**	**No**
Teacher	22	8
Student	13	17

Total	35	25

Table 4.25

Content Analysis of Attempts Made to Resolve Dyad Issues

Respondent	**No / Little Attempt**	**Only Self**	**Only Other**	**Mutual Attempts**
Teacher	11	10	0	9
Student	12	10	1	7
	23	20	1	16

As T22 stated,

> I tried all methods. Being patient and impatient. Trying to motivate her, make her realize she should work more, she could listen to different versions of what she was playing, to different methods of playing. All kinds of things, but she didn't seem to grasp, it didn't seem to reach her. I have a feeling that since this student wanted another teacher from the start, and she was assigned to me, she didn't want to come to me from the beginning. So she probably didn't open her mind.

T30 also described his attempt – "I tried but she always felt like everything was fine and did not understand why I wanted to talk about it. She was always amazed I would bring up the issue." S11 and his teacher had more open communication –

> I would challenge specific points and their validity. He was respectful of my needs but I think it bothered him. I think I made an effort to be open about his viewpoint. I never sensed that he was willing to change. He's very dogmatic and

solid, to his credit.

4.4.7 Aftermath. Only 14% of students and 18% of teachers responded to the followup questionnaire as feeling negatively about no longer being a member of the dyad. As T8 explained, “Professionally you feel relieved. I think it's better for both of the people to go their way.” Asked how they now felt about the experience, teacher and student responses were similar (25% and 32% respectively reporting the experience as positive). Conversely, only 10% of teachers compared to 32% of students reported presently feeling negatively toward their respective student or teacher.

When elaborating on their feelings, teachers mentioned feelings of failure, frustration, pain, regret, and relief. T23 expressed

> It was frustrating for me when I had helped this kid so much. I was very angry because she came to me in the middle of the term and I had helped her so much with so many extra things. It really hurt my feelings, I gotta tell you. I mean, it's very hard for a teacher when you have taken so much care of a student.

T13 expressed a mutual disappointment –

> I was sorry that it happened. I felt that the student had a lot of potential, he was a very talented student. I felt I had a lot to offer him and for whatever reasons, you know, personal, professional, musical, we didn't seem to agree. I didn't work for him and he didn't work for me. So as a consequence it was disappointing for both of us. He was disappointed and I was disappointed.

Students reported feeling guilty for leaving their teacher, stress, and personal unease. S21

remarked “I was always worried about seeing him in the hallway and about him holding some kind of grudge against me.”

When discussing the aftermath of dyad dissolution, students’ and teachers’ most frequent themes were self-realizations, negative and positive consequences, and whether contact was maintained. Regarding the future, teachers generally focused on students’ future rather than on their own. Several teachers indicated that their student was more successful with the new teacher or with their new direction (switching majors, different career path). Thirteen percent of teachers reported that their student eventually took responsibility for lesson problems while 3% stated that the problem was still present with the new teacher.

Thirteen percent of teachers indicated that the experience influenced their future teaching approaches. T9 became “more blunt” with students, T23 became more careful with her words, and T25 reduced future students' goals. Both T26 and 29 became less involved. As T26 explained, “And I was naive. I was nice, more than nice. I really went out of my way for my students, even changing my schedule all around to accommodate their schedule. I don't do that anymore. I certainly did then.”

The majority of teachers reported that they maintained contact with the student after lessons ended, whether intentionally or in passing. Several teachers indicated that the relationship was strained and that it required time to repair. As T1 recalled “It was some months later that we finally talked about it.” In an attempt to be fair, one teacher admitted to withdrawing from the student's jury after the dissolution to avoid possible negative bias.

For several teachers, there were negative professional consequences (tenure issues, awkwardness with other staff members, and defamation). T10 lamented – “Problems came to me

because the next year I was up for tenure position. And some colleagues who didn't want me brought this up and really used it in a negative sense and it really hurt me." T18 recalled that once his student was no longer studying with him "she was then free to be totally negative on my ability as a professor and person [...] She tried to involve a coalition of like-minded students."

Students also reported negative professional and personal consequences (loss of drive, enjoyment of the instrument, and self-esteem; being without a teacher for a temporary period; and unfair treatment during exams). S15 referred to the aftermath of her experience as "a major ego bruise. I definitely had to work pretty hard to get back my self-esteem after it. I actually got quite sick after it happened and I think it was partly related. I was pretty bummed and demotivated." As to the degree to which the dissolution affected her subsequent university experience, S19 recalled

> After I ended lessons with him, he would stonewall me in every single jury. It didn't matter how well I was doing. He didn't allow me to pass. I had already made it to the next level, but for vocal juries for performance, he would just give me the lowest marks possible, whereas the other members would give me what I considered fair marks.

Several students felt that not being able to study with their teacher was either a personal or professional loss. For some students, lesson discontinuation meant that they would not have regular access to the warmth of the relationship or that it was somehow strained. "I loved this relationship. I loved this very special communication, just talking about music and about beauty and professionalism and self-achievement" (S8). For S9, the loss was professional – "I don't have the resources, the method that my previous teacher had."

Students conversely reported many positive consequences (self-realizations, personal growth, and better alternatives), describing preferable interactions with and learning more from their new teachers. Students felt that they learned to recognize their own goals. From the experience of a dyad dissolution they developed independence and increased abilities to take responsibility for their education. S22 reported that

> It probably forced me to come to a realization about what I personally wanted more quickly than I would have. I just took for granted that the information that I was being fed from the previous teacher was what I needed to know. And when I no longer had someone I could trust, I had to start thinking independently. And being an independent thinker in my twenties has paid off, especially in the last few years because of the work I do.

Student respondents discussed that they learned about interpersonal relationships and acceptance of others. Retrospectively, S25 saw his teacher in a different light –

> But now I sort of realize why he was telling me to play that way. He wanted me to be in control. And so he told me to play every note exactly the same, same articulation, same tone, no vibrato, none of that. So I thought that was very unmusical. So I didn't agree with him on those things. But I realize now he was just trying to strengthen me and get me to play in control.

4.5 Coder Accuracy Test

Three judges (the main researcher and two external) examined 10 student and 10 teacher accounts employing the coder accuracy test, which was three of the content analysis questions –

Rate the experience leading up to and including the dissolution as relating only to the participant being interviewed; Were attempts made to resolve issues that contributed to the dyad dissolution?; What was the main reason for the dissolution? The first two questions included closed-ended answers; all 3-way and 2-way matches were therefore tabulated (Table 4.26). Responses to the main reason for dissolution were open-ended and resultantly, 3-way perfect matches, 3-way similar matches, and 2-way perfect matches were counted (Table 4.27). The result of the coder accuracy test was that there was no significant disparity between the main researcher's analysis and that of external judges.

Table 4.26

Instance of 3-Way and 2-Way Matches between Judges for Respondent Attempts to Resolve and Quality of Experience

Respondent	**Question**	**3-way match**	**2-way match**	**Total matches (/10)**
Teacher	Resolve	5	5	10
	Experience	3	5	8
Student	Resolve	8	1	9
	Experience	5	3	8

Table 4.27

Instance of Perfect 3-Way, Similar 3-Way and Perfect 2-Way Matches between Judges for Respondent Decisive Factors Leading to Dissolution

Respondent	Perfect 3-way	Similar 3-way	Perfect 2-way	Total (/10)
Teacher	7	1	1	9
Student	4	3	3	10

4.6 Overview of the Thematic Analysis

Respondents' open-ended answers were collated first per case and second by asked question. Both sets were coded in order to discover present themes, which were developed from participant responses and influenced by questions. The eleven themes included background of self, qualities and background of other, other (specific), emotions, communication, relationship, differences, resolution attempts, process, outside influences, and post-dissolution outcomes and interactions.

Background of self was only represented in student responses. *Other (specific)* signified teaching abilities (in student responses) and student talent and progress (in teacher responses), which were created because their frequent appearance warranted distinction. *Outside influences* for students included *poor initial placement* and *social settings* while for teachers, *institution* and *others* were most prominent. For post-dissolution outcomes and interactions both student and teacher responses listed *negative outcomes*, *future interactions and events*, and *self-realizations*.

4.7 Summary of Findings

Statistical and content analysis determined factors that contributed to dyad dissolution, which were presented predominantly as numeric statistics and respondent quotations. The coder accuracy test confirmed the main researcher's content analysis. Statistical and content analysis were combined to provide both broad and in-depth perspective on dyad dissolution.

Based on answers to closed ended questions, teachers' top-ranked dyad dissolution factors were communication, different expectations, and different goals (see Table 4.28). On followup, results were more specifically different goals, different expectations, and student attitude. Students' top-ranked responses were lesson satisfaction, teacher's teaching abilities, and incompatibility. Followup responses remained much the same, being incompatibility, teacher's teaching abilities, and communication. Questions and possible responses were different between the main student and teacher questionnaires. The followup questionnaire employed equivalent questions and possible responses for both groups but this list of responses was a significantly more developed set from that of the main questionnaire.

Table 4.28

Summary of Factors Leading to Dyad Dissolution (Participant Response Percentage)

Measure	**Teacher**		**Student**	
Main questionnaire	Communication	73	Lesson satisfaction	67
	Different expectations	73	Teacher's teaching abilities	67
	Different goals	63	Incompatibility	63
			Communication	63
Followup questionnaire (*strong* and *somewhat strong*)	Different goals	76	Incompatibility	68
	Different expectations	76	Teacher's teaching abilities	64
	Student attitude	71	Communication	64
	Student practice	62	Different goals	64
			Different expectations	64
			Professional relationship	64
Followup questionnaire (highest ranked factors in descending order by *strongly*)	Student attitude	52	Different goals	50
	Different expectations	33	Different expectations	45
	Different goals	33	Teacher's teaching abilities	41

(*Note.* Teacher (n=21) and student (n=22) respondents to followup questionnaires were a subset of teacher (n=30) and student (n=30) respondents to main questionnaires.)

Based on content analysis, students and teachers differed regarding the social attribution of dyad dissolution factors. Social levels as categorization highlighted the degree to which

student and teacher participants saw dissolution factors as being within their control and zone of responsibility. The level of Self indicated participants' full responsibility and control, Interpersonal a partial role, and both Other and Outside an absence of responsibility and control. The majority of teachers (57%) attributed factors to Other, whereas the majority of students attributed factors at the Interpersonal level (59%). No teachers reported Self, and Outside was the most similarly reported level between students and teachers.

CHAPTER 5

DISCUSSION

5.1 Interpretation of the Results

This study examined factors leading to student-teacher dyad dissolution in post-secondary music performance studios as perceived by 30 students and 30 teachers. Participants outlined several factors that led to their dissolution, including different expectations, different goals, poor communication, incompatibility, student attitude, student practice, teacher teaching abilities, and lesson satisfaction. The most important factors appeared to be poor communication between student and teacher, expectation imbalance, and lack of personal cohesion. When communication broke down, expectations between student and teacher were misaligned, and personalities clashed, the result was that student-teacher dyads encountered severe issues leading to dissolution.

It is possible that dissolution factors were interrelated. For example, poor communication was often cited as a contributing factor by participants. It is likely that poor communication influenced mismatched expectations and goals and affected interpersonal rapport between students and teachers; clear communication was needed for learning and understanding goals, but was rarely present. One-sided teacher communication was voiced in several students' responses. Poor communication was at times a result of discomfort or despondency, which obstructed teaching and learning. Students felt too uncomfortable or intimidated to talk openly with their teachers, which was partly due to a perceived power imbalance in the relationship.

These results echoed the unease therapy clients reported feeling in regards to expressing dissatisfaction with their therapists' sessions (Safran et al., 2001). Furthermore, issues of power imbalance were reported only by students as contributing dissolution factors, which was consistent with other research that indicated power is only an issue for those who do not possess it (Nerland & Hanken, 2002). Therefore, while it is important for students and teachers alike to develop their communication skills, it appears to be even more important for teachers to ensure that students feel safe in doing so.

Some teachers found it difficult to inform students of their low performance level. Generally when teachers were finally honest with their students about their level, the termination was immediate. A few of the teachers who eventually told their students that they were not performing at a high enough level and would not have a career in music wondered if it was really their right to decide. It may be difficult for teachers to balance encouraging students while being frank about actual student abilities in relation to student goals and professional realities.

Several discrepancies were found between student and teacher responses. Discrepancies were not necessarily inaccuracies because students and teachers were not discussing the same dyad experience, and each situation was unique. One possible explanation of response discrepancies is that teachers and students in the study may not be typical of everyone who experiences dyad dissolution. Participant teachers were all willing to openly discuss their experiences and demonstrated an interest in the research topic. Furthermore, although the precise details of their pedagogical training were not revealed, the large majority of teacher respondents consistently implied that teaching was a priority for them in their double role as pedagogue and performer. Nonetheless, it is possible that the student-teacher response differences present in the

study are representative of differences found between perceptions of the general student-teacher population who experience dyad dissolution.

Responses dealing with goals and practice strategies revealed consistent discrepancies between student and teacher perceptions. Teachers perceived that goals were established and met more often than students did. All teachers responded that they taught practice strategies while less than half of the students said that they were taught practice strategies. This discrepancy in perception is consistent with other findings of teacher and student practice strategy perceptions (Kostka, 2002). It is possible that teachers always gave practice suggestions and that half of the the students ignored them. It is also possible that communication regarding practice needed to be more explicit. This does not take into account the question of actual practice, but understood practice methodology. Moreover, it is unknown how many students actually received, understood, and carried out their teachers' instructions on how to practice. Another possible interpretation of this data is that some students could not be satisfied by teacher actions. Students who reported themselves as being independent learners may have felt oppressed by teachers who gave too much instruction. Alternately, students who viewed themselves as independent learners and communicated this to their teachers may have actually needed more guidance. Thus, when a lack of teacher guidance ensued, students progress suffered.

Regarding the social levels to which factors were attributed, student and teacher responses were dissimilar. A noteworthy point is that teachers did not attribute the dyad dissolution to themselves exclusively. In fact, the majority of teachers indicated that factors were student-based. Nonetheless, teachers made efforts to resolve issues and endured difficult studio relationships for longer periods of time than students did. The majority of students attributed

factors at the interpersonal level and only one fourth of all factors cited by students were considered out of their own control. This suggests a paradox in that both students and teachers share the tacit understanding that it is primarily the student's role to conform to the teacher's expectations rather than vice versa; at the same time, students ultimately have control in the dyad since they are the clients who may chose to pursue competing alternatives when dissatisfied.

The differentiation between factors attributed to the other person, such as teacher teaching abilities and student effort, and those attributed to interpersonal variables, such as different learning styles and expectations, is not always obvious. Therefore, depending on how a dissolution is portrayed and by whom, a teacher may seem inflexible, a student simply not committed, or their styles and expectations exclusive. Students who need alternate learning strategies may not know how to ask for them or even be aware of this need. Consequently, students may not have practiced sufficiently, which may have been perceived as a lack of commitment by teachers who consequently may have committed less of themselves. A student who is unaware how to practice may be perceived by a teacher as lacking talent or effort. In such a case, the teacher may attribute the resulting dissolution to the student's lack of commitment or potential, whereas the student would cite the teacher's unwillingness or inability to teach effective practice skills. Neither may have communicated their expectations to the other.

Another difference between student and teacher perception was the importance of a personal relationship. Several students considered lack of rapport with their teacher to be a negative factor and felt that their success was dependent on establishing a personal relationship. This finding was consistent with research on athletes' perceptions of their relationship with their coaches (Jowett & Cockerill, 2003; Philippe & Seiler, 2006). Though some teachers indicated

personal incompatibility was a factor and one teacher mentioned that the relationship had become too close, no teacher cited lack of personal connection as an issue. In fact, when teachers were asked *What was your personal relationship like with your student?*, several indicated that they preferred to maintain a professional distance.

The focus of this study was dyad dissolution and therefore results concentrated on factors contributing to it. However, not all of participants' accounts of lesson termination were negative nor were they based on the demise of the relationship. Some terminations were a result of institutional pressures, both academic and performance, while other terminations occurred because it was simply time for the student to move on.

5.2 Limitations of the Study

Participants in this study were volunteers from universities and conservatories. Consequently, it is impossible to determine how representative this subset is of all people who share this experience. Future research needs to be conducted to investigate this issue.

It is possible that the interviewer was more similar to students than to teachers. If participants perceived this to be the case, students may have felt more comfortable openly discussing their experiences than teachers. Furthermore, one interviewer interviewed all participants. While this was advantageous in that interviews were consistent, different interview styles may have yielded divergent results. Regarding respondents, it is possible that both students and teachers may have over- or under-exaggerated certain responses and may not have felt comfortable sharing all of the details of their experiences.

Pair-interviews were unfeasible because of practical and ethical limitations. It was likely

that most participants would have been much less willing to be interviewed as part of a pair with their dissolution counterpart, which would have affected the freedom of expression of either or, more likely, both participants. As a result, however, accounts of dyad dissolution were examined according to one individual's perception, which revealed only one side of each dissolution. It was therefore not possible to determine the extent to which student and teacher perceptions truly differed from each other in each dyad.

5.3 Future Research

The present investigation's purpose was to determine factors of student-teacher dyad dissolution. Nevertheless, due to the lack of research on student-teacher relationships in general, a different conceptual framework may better illustrate student and teacher relationship experiences. Jowett and Cockerill's (2003) analytical model initially categorized informants' accounts as closeness (emotions), co-orientation (thoughts), and complementary (behaviour), subsequently assigning units as positive or negative. It may be worthwhile to have individual teachers and students discuss several studio relationships. Future frameworks may include more participant discussion to unearth other factors leading to relationship decline, breakdown, and rupture. Correspondingly, another research direction to pursue is dysfunctional or ruptured relationships where no dissolution was present. Longitudinal studies may be useful to determine the timeline present in potential dissolution where participants graph negative and positive values of issues related to their relationship on a timeline. This is one example of a potentially improved measure; other measures may be developed to analyze larger quantities of collected data in future studies.

While all study participants were involved in a dyad dissolution, it is not known from the current data how common this is in the academic music environment. Further study involving a wider sample of music students may determine the rate of dissolution in addition to its factors. This study may also include information on whether gender, instrument type, school size and performance versus non-performance students impact dissolution factors or probability. Beyond this, it may be useful to discover whether issues leading to dissolution are related to the level of teaching experience of the teacher involved and the level of training of the student involved.

This study was restricted to one of two individuals' accounts of dyadic experiences. Future research would benefit from case studies with both participants, which may be difficult given the nature of the topic. Nonetheless, a dual report of the dissolution may assist investigators to identify areas of discrepancy. It would also be useful to study the motivation of students and teachers who continue their relationship as it declines.

Expanding participant selection criteria would give a wider breadth to research on student-teacher dyads. Studies including university students and teachers engaged in jazz, traditional music, and pop music may determine if interpersonal relationships are similar. Future research would benefit from investigating the dissolution accounts of elementary and secondary age students, adult learners, and teachers of private studio lessons outside of the arena of professional development. A large-scale study of private studios may provide comparative information on whether dropout rates from professional and amateur music studios are motivated in the same manner and what policies are in place to govern this.

Expectations of music teachers and sports coaches in professional performance settings appear to be different. Further study would be beneficial to determine the expectations that

students have of teachers related to those of athletes and their coaches. It is generally assumed that a university-level music teacher maintains a professional performance career while a professional coach is expected to give up that career to devote expertise to instruction. It would be useful to determine the level of proficiency required of professional coaches compared to that of professional musicians in both teaching and performing capacities.

A cross-cultural study may provide data as to whether similar motivations drive dissolution in other countries and with students of different backgrounds. Investigating personality types and their potential for dissolution in academic environments may yield results showing possible sources of better cohesion between teacher and student and avoidance methods for issues deriving from personality incompatibility. More research on communication in general, personal cohesion, and expectation parity may also reveal the mechanism behind their contribution to dyad dissolution.

Wider study of music student and teacher identity would further inform future research. The sociology of the music-academic environment is the framework onto which student-teacher dyads are projected. It would be useful to study the perception that teachers may have of their colleagues who experience several terminations. Likewise, students may be influenced by their studio peers regarding their perception of their teachers and of their own performing. Studying the viewpoints of deans and directors, who are likely to have been involved in dyad dissolution a significant number of times, may determine the ramifications of involving the administration and at what point resolution becomes unlikely. Understanding these interconnected social systems would provide a far more accurate and complete picture for analysis of relationship breakdown.

5.4 Implications and Conclusions

Results from this study demonstrated that dyad dissolution often was associated with poor communication between student and teacher, different student and teacher expectations, and lack of personal cohesion. Such results imply that if these issues can be effectively dealt with before dissolution, dissolution might be avoided. This would involve teachers and students establishing clear expectations and attainable goals at the beginning of each semester and monitoring them regularly. Teachers might consider specifying criteria for students in order to keep them on track. It would also seem important for teachers to encourage students to express expectations concerning lesson progress, which may be difficult for students. Teachers might also consider listening to their students' ideas, which may lead to facilitating instruction, promoting student motivation, and developing student independence and ownership of their learning. Teachers might draw students' attention to unrealistic goals, discuss obstacles to achieving goals, and work on modifying strategies with their students. Practice strategies that are explicitly taught by teachers and experienced by students during lessons might improve student progress (Barry, 2007). It would seem useful for both students and teachers to be continually aware of student progress.

Poor communication is likely a root cause of problems between student and teacher. This finding was almost universally present in participants' responses, and appeared to be related to most other factors. When poor communication is approached as a *problem* in the relationship, it is the most significant of contributing issues for teachers and one of the most significant of impacting factors for students. When it is talked about as a *factor* for dyad dissolution, however,

it is less prominent in teachers' answers. The likely cause for this variance is that teachers see communication breakdown as the source of a problem in the relationship but one that is possible to control so that it does not lead to termination. Teachers often believed they were communicating ideas to their students that students did not absorb. Similarly, students discussed their attempts to communicate with their teachers but due to the power imbalance of the relationship, they felt that their attempts were unsuccessful. Consequently, students eventually stopped trying. When problems arose, it is likely that communication channels were already so damaged that effective communication of solutions was impossible.

An interesting point is that students often spoke with their teachers before dissolution but reported that they were the sole decision-maker of the termination. This may indicate that students or teachers were unprepared to attempt to resolve the situation after the discussion of termination was initiated. It is also possible that students initiated discussion with their teachers in an attempt to create mutual agreement, but when reporting whose decision it was to end lessons, they felt that they were the sole decision-maker. In addition, teachers stated that they had attempted to resolve issues leading to termination, but students did not feel this was the case. This may indicate two possible scenarios, the first being that teachers attempted to resolve the situation without the student perceiving these attempts, either as they were ineffective or as they were not related to the actual cause of the termination. The second scenario is of teachers attempting to resolve issues but students having already decided to terminate and perceiving attempts at resolution as beyond the point of no return.

Students and teachers often expressed different relationship needs, in particular on a personal level. These relationships may benefit from basing closeness on a joint dedication to

music rather than on personal intimacy (Nerland & Hanken, 2002). This approach may help students to interpret their teachers' efforts and criticisms as indicative of caring for them. Likewise, focus on student musical progress rather than on personal issues may be more comfortable for teachers who preferred to maintain strictly professional relationships. Nevertheless, rapport is important. Researchers (Smoll & Smith, 2006; Kronish, 2004; Bearman et al., 2007; Philippe & Seiler, 2006) suggested that people in mentoring capacities who are self-aware and communicate effectively are likely to experience low student dropout rates.

In some cases students and teachers are unequivocally incompatible and the best solution is dissolution. In such cases, interpersonal skills and discreet mediation from others might assist in producing a smooth termination. Termination may be difficult for the person who did not make the decision; diplomacy and respect of the other's feelings are therefore important. Establishing open channels of communication early in the relationship may reduce the frequency in which one of the two individuals learns about the termination from a person outside the dyad. Outside guidance, especially for students, may prove useful. Directors and deans might be made aware that inappropriate, indiscreet, and untimely intervention could exacerbate tensions between student and teacher, as happened in two cases.

Music schools might consider implementing workshops and seminars to help students and teachers build rapport. Some students and teachers discussed that students were unprepared for the challenges and expectations of university life. Young or inexperienced students often struggle with the new demands placed on them both in their studio and in the university proper. Students may find themselves no longer at the top of their class and often even at the bottom (Kingsbury, 1984). Transitional aids may help students to develop their level of maturity and

preparation. Peer support programs may be implemented or a welcome package created that lists general studio and university expectations.

Most music schools accept students at various levels of skill and with different interests and learning needs, and teachers must be prepared and willing to meet these diverse needs. Accordingly, up-to-date sources of pedagogical development and support need to be made available for teachers within their universities. Likewise, students must learn to be proactive when choosing a teacher, which would require knowing something about how a prospective teacher actually teaches.

Though dyad dissolution in student-teacher relationships is caused by many factors, dissolution is not necessarily a negative solution. Nonetheless, the experiences leading to lesson termination may be fraught with emotional stress and strain for both student and teacher. Therefore, interpersonal skills and self-awareness may assist teachers and students in dealing effectively and empathetically with issues as they arise and perhaps even prevent unnecessary lesson termination.

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Appendix A

Participant Solicitation

EMAIL ADVERTISEMENT

A study on Student-Teacher Relationship Breakdown at the Post-Secondary Level

Dear Music Professors and Students:

I am studying the relationship between studio teachers and their students at the post-secondary level (university or conservatory). I am interested in the instances in which the teacher or student terminate the learning experience and am looking for participants to interview about their experiences. ALL INTERVIEWS ARE CONFIDENTIAL AND PRIVACY WILL BE PROTECTED.

If you would like to participate or learn more about the study, please contact me by email: gina.ryan@mail.mcgill.ca or call me at (514) 398-4535 xt. 00833.

The interviews will take place in the Music Education Laboratory of the Schulich School of Music, McGill University (555 Sherbrooke West, fifth floor). This research will be the basis of my Ph.D. dissertation in music education.

Feel free to circulate this announcement among friends/colleagues who you think might also be interested in participating. **This email has been approved and sent out to** all@music.mcgill.ca

ORAL SCRIPT

"I am conducting a study on relationship breakdown between student and teacher at the university/conservatory level. Would you be interested in being interviewed? Your interview will remain confidential and your privacy protected."

Appendix B

Main Questionnaire

FINAL VERSION (STUDENT)

STUDENT INTERVIEW Date:

Background Information

(B1) Name:

(B2) Age:

(B3) Gender: M F

Questions B4 to B13 refer to the study of your initial primary instrument/voice.

(B4) What musical styles and genres do you study and perform?

(B5) Instrument/voice:

(B6) Years studying primary instrument/voice:

(B7) Years studying primary instrument/voice at the university/conservatory level:

(B8) Are you currently studying your primary instrument/voice at the university/conservatory level?

(B9) Gender of current teacher: M F

(B10) If no, are you currently studying your primary instrument/voice outside of these institutions?

(B11) If you are not currently working with a teacher, how long have you been without a teacher?

(B12) Are you studying your primary instrument/voice independently?

(B13) Do you continue to play/sing your primary instrument/voice?

(B14) Gender of teacher with whom lessons ended: M F

Learning Styles

*In the following statements, please choose the word that **best** described your learning style:*

1. You prefer: a) a lot of teacher interaction b) some teacher interaction

c) little teacher interaction

2. You prefer lessons that are: a) teacher-directed b) student-directed c) mutually directed

3. You are: a) an aural learner b) kinesthetic learner c) visual learner

4. You are: a) an independent learner b) a dependent learner

5. On a scale of 1-5 (1=very introverted, 5= very extroverted), you are:

1 2 3 4 5

Motivation and Preparation Habits

6. How many hours did you typically spend practicing your instrument per week (not including rehearsals)?

7. Did you enjoy practicing? a) always b) often c) sometimes d) rarely e) never

8. Compared to your fellow music students, how would you describe your overall musical preparation and practice? a) above average b) average c) below average

9. What motivated your practice? (Please explain.)

10. Regarding personal practice and musical development, how would you best describe your motivation? a) extrinsically b) intrinsically c) a combination

11. Generally how prepared were you going into lessons?

a) extremely prepared b) well-prepared c) fairly prepared d) not very prepared

e) poorly prepared

Lesson Interactions and Environment

12. Where were your private lessons held?

a) teacher's home studio b) the university/conservatory studio c) other

13. How often did lessons take place and for how long?

14. Which of the following words would you use to describe the student dynamics of your teacher's studio?

(you may choose more than one)

a) very competitive b) moderately competitive c) not very competitive d) warm

e) like a family f) social outside of the school setting

g) students have little contact with each other

15. Regarding the required instructional time you were supposed to receive, did your teacher typically:

a) give more b) give what was required c) give less than required

16. Did you and your teacher outline goals for your lessons? Y N

17. Were the goals generally achieved? Y N

18. How would you *best* describe the overall structure of the lessons?

a) open-ended b) guided but flexible c) pre-determined

19. Were lessons directed by you or by the teacher, or was it typically a mutual interaction?

a) student-directed b) teacher-directed c) mutual interaction

20. Generally in lessons, what percentage of the time were you and your teacher focused on the musical tasks at hand? a) 0-20% b) 21-40% c) 41-60% d) 61-80% e) 81-100%

21. Did you receive feedback in your lessons?

a) always b) often c) sometimes d) rarely e) never

22. Was the feedback generally given: a) positively b) negatively c) somewhere in between

23. Did your teacher make practice suggestions and/or help guide your practice? Y N

24. How would you best describe the level of challenge you experienced in lessons?

a) too much challenge b) right amount c) too little challenge

25. How would you best describe your overall level of motivation to practice after lessons:

a) very motivated b) somewhat motivated c) not motivated

26. From 1-5 rate your overall satisfaction with lessons (1=very dissatisfied, 5= extremely satisfied) 1 2 3 4 5

Goals

Professional Goals: A goal primarily concerned with career achievements and career training.

27. Did you think of your university/conservatory music lessons as professional training?

Y N

28. Had you set professional goals? Y N

29. If yes, can you state them?

30. Was professional development the main reason for pursuing music lessons with your teacher?

Y N

31. How important did you feel taking lessons with your teacher was to the successful realization of your professional goals? a) very important b) somewhat important

c) a little important

32. How important did you feel studying in an institutional setting (i.e., a university or conservatory) was to the successful realization of your professional goals?

a) very important b)somewhat important c) a little important

Relationship-General

33. How did you happen to study with your teacher?

34. Were you assigned to this teacher or did you expressly choose to study with him/her?

a) assigned b) chosen c) other

35. How many other teachers taught your instrument/voice type at your music faculty

36. How old were you when you started studying with your teacher?

37. Were you a graduate, undergraduate, or certificate student?

a) undergraduate b) graduate c) licentiate and/or artist diploma d) other

38. How would you describe your musical relationship with your teacher?

39. Outside of music, how would you describe your relationship with your teacher?

40. On a scale of 1-5 (1=very introverted, 5= very extroverted), how would you best describe your teacher: 1 2 3 4 5

41. Did you feel your teacher cared about your success and well-being? YN

42. Did you feel a sense of belonging to your teacher's studio? Y N

43. From 1-5 (1= none, 5= complete), how much confidence did you have in your teacher's ability as a performer? 1 2 3 4 5

44. From 1-5 (1= none, 5= complete), how much confidence did you have in your teacher's ability as a teacher? 1 2 3 4 5

45. What aspects of you teacher did you find positive and/or valuable?

46. What aspects of your teacher did you find negative and/or useless?

Communication

47. Did you feel comfortable discussing your professional goals with your teacher?

a) always b) often c) sometimes d) rarely e) never

48. Did you feel comfortable suggesting your own ideas regarding repertoire and lessons with your teacher?

a) always b) often c) sometimes d) rarely e) never

49. Did you feel comfortable asking your teacher questions?

a) always b) often c) sometimes d) rarely e) never

50. Did you feel comfortable expressing viewpoints that differed from your teacher's?

a) always b) often c) sometimes d) rarely e) never

51. Did you feel comfortable discussing personal information with your teacher?

a) always b) often c) sometimes d) rarely e) never

52. Did you feel comfortable addressing conflicts that arose within lessons and/or with your teacher?

a) always b) often c) sometimes d) rarely e) never

53. How did you address and resolve conflicts?

Describe how the following aspects impacted the success of your learning experience.

54. Degree of lesson satisfaction a) positive impact b) negative impact c) little impact

55. Professional relationship with teacher a) positive impact b) negative impact c) little impact

56. Teacher feedback a) positive impact b) negative impact c) little impact

57. Lesson structure and organization a) positive impact b) negative impact c) little impact

58. Lesson content a) positive impact b) negative impact c) little impact

59. Teacher's teaching abilities a) positive impact b) negative impact c) little impact

60. Teacher's performance abilities a) positive impact b) negative impact c) little impact

61. Compatibility of personalities a) positive impact b) negative impact c) little impact

62. Personal relationship with teacher a) positive impact b) negative impact c) little impact

63. Communication with teacher a) positive impact b) negative impact c) little impact

64. Personal goal setting a) positive impact b) negative impact c) little impact

65. Personal practice and lesson preparation a) positive impact b) negative impact

c) little impact

66. Student dynamics of your teacher's studio a) positive impact b) negative impact

c) little impact

67. Studio's location a) positive impact b) negative impact c) little impact

68. The environment of the institution a) positive impact b) negative impact

c) little impact

Dyad Dissolution

1. How long has it been since lessons ended with your teacher?

2. How long had you been studying with your teacher before lessons ended?

3. How long into lessons did you sense there was a problem?

4. How long after you realized there was a problem did the lessons end?

5. Did you and your teacher communicate about the issues regarding the lesson breakdown?

Y N

6. *If yes*, on whose initiative? a) your initiative b) the teacher's initiative

7. *If no*, why do you think the issues weren't discussed?

8. Did you and your teacher try to resolve your difficulties before terminating lessons? Y N

9. *If yes*, how?

10. What was the process by which lessons were ended?

11. Would you describe the nature of your breakdown as: a) negative b) neutral

c) positive

12. Whose decision was it to end lessons? a) your decision b) teacher's decision

c) mutual decision

13. In retrospect, what do you think caused the relationship breakdown?

14. What, if anything, could have prevented the lesson breakdown?

15. Do you continue to have any further interactions with that teacher? Y N

If so, are they:

16.scheduled (i.e. other activities)? Y N

17. incidental (i.e. paths cross by chance)? Y N

18. interpersonal (i.e. a continued relationship of some kind)? Y N

19. What did you know about your teacher before you began lessons with him/her?

20. In what ways was this relationship different from your more successful relationships with other teachers?

21. What were the consequences- positive or negative- that resulted from the breakdown?

FINAL VERSION (STUDENT) FRENCH

STUDENT INTERVIEW Date:

Background Information

(B1) Nom:

(B2) Âge:

(B3) Sexe: M F

Les questions B4 à B13 concernent l'apprentissage de votre instrument principal

(B4) Quels styles et genres musicaux étudiez et interprétez-vous?

(B5) Instrument/voix

(B6) Années d'études dans cet instrument/voix:

(B7) Nombre d'années d'études de cet instrument ou voix au niveau post-secondaire:

(B8) Étudiez vous présentement la pratique de votre instrument ou voix au niveau post-secondaire:

(B9) Sexe de votre professeur: M F

(B10) Sinon, poursuivez-vous l'étude de votre instrument ou voix principal à l'extérieur de ces institutions?

(B11) Si vous étudiez sans professeur, depuis combien d'années étudiez-vous de cette façon?

(B12) Étudiez-vous votre instrument ou voix principal de façon autonome?

(B13) Continuez-vous à jouer ou à chanter de votre instrument ou voix principal?

(B14) Sêxe de l'ancien professeur (avec qui vous étudiiez et qui sera le sujet de cette entrevue):

M F

Méthode d 'apprentissage

Parmi les énoncés suivants, choisissez celui qui décrit le mieux votre méthode d'apprentissage

1. Vous préférez: a) beaucoup d'interaction avec le professeur

b) assez d'interaction avec le professeur c) peu d'interaction avec le professeur

2. Vous préférez des leçons: a) orientées sur le professeur

b) orientées sur l'étudiant c) bidirectionnelles

3. Vous êtes: a) un apprenant aural b) un apprenant kinesthétique c) un apprenant visuel

4. Vous êtes: a) un apprenant indépendant b) un apprenant dépendant

5. Sur une échelle de 1 à 5 (1=très introverti, 5= très extroverti), vous êtes:

1 2 3 4 5

La préparation

6. Combien d'heures consacrez-vous à la pratique de votre instrument par semaine (sans inclure les répétitions)?

7. Aimiez-vous pratiquer? a) toujours b) souvent c) parfois d) rarement e) jamais

8. En comparaison aux autres étudiants, comment décririez-vous votre pratique et votre préparation musicale en général? a) au-dessus de la moyenne b) dans la moyenne

c) sous la moyenne

9. Qu'est-ce qui vous motivait à pratiquer? (Veuillez élaborer)

10. En ce qui a trait à votre pratique et à votre développement musical, diriez-vous que vos motivations étaient?

a) extrinsèques b) intrinsèques c) une combinaison des deux

11. À quel point étiez-vous préparé lors de vos leçons?

a) très bien préparé b) bien préparé c) préparé d) peu préparé e) pas du tout préparé

Leçons et environnement

12. Vos leçons avaient lieu? a) au studio du professeur b) au studio de l'institution c) autre

13. Quelles étaient la durée et la fréquence de vos leçons?

14. Laquelle des expressions suivantes utiliseriez-vous pour décrire les relations interpersonelles dans le studio de votre professeur? (vous pouvez faire plus d'un choix)

a) très compétitives b) modérément compétitives c) peu compétitives d) chaleureuses

e) presque familiales f) sociables à l'extérieur du contexte académique

g) les étudiants ont très peu de contacts entre eux

15. À propos de la durée de vos leçons, est-ce que le professeur vous donnait régulièrement:

a) plus de temps que prévus b) le temps prévu c) moins de temps que prévu

16. Est-ce que votre professeur et vous aviez établi un plan de vos leçons? O N

17. Vos buts étaient-ils généralement atteints? O N

18. Comment décririez-vous mieux la structure de vos leçons?

a) assez ouvertes b) dirigées mais flexibles c) pré-déterminées

19. Est-ce que vos leçons étaient dirigées...?

a) par l'étudiant b) par le professeur c) par interaction mutuelle

20. En général lors de vos leçons, quel pourcentage de votre temps étaient consacrés aux buts à atteindre: a) 0-20% b) 21-40% c) 41-60% d) 61-80% e) 81-100%

21. Receviez-vous toujours du 'feedback' lors de vos leçons?

a) toujours b) souvent c) parfois d) rarement e) jamais f) je ne me souviens plus

22. La rétroaction était-elle généralement: a) positive b) negative c) entre les deux

23. Votre professeur vous faisait-il des suggestions de pratique et/ou dirigeait-il votre pratique?

O N

24. Comment décririez-vous le niveau de difficulté lors de vos leçons?

a) trop difficiles b) correctes c) pas assez difficiles

25. Comment décririez-vous votre motivation à pratiquer suite à vos leçons:

a) très motivé b) quelque peu motivé c) peu motivé

26. De 1 à 5, évaluez votre niveau de satisfaction avec vos leçons (1=très insatisfait, 5= très satisfait) 1 2 3 4 5

Les buts

Objectifs professionnels: Un objectif orienté principalement vers le développement de votre carrière.

27. Conceviez-vous vos leçons musicales en institution comme d'un entraînement professionnel?

O N

28. Vous étiez-vous fixés des objectifs professionnels? O N

29. Si oui, quels étaient-ils?

30. Votre développement professionnel était-il la principale raison motivant vos leçons avec votre professeur? O N

31. Quelle fut l'importance des leçons avec votre professeur en ce qui a trait à l'accomplissement de vos objectifs professionnels? a) très important b) important c) peu important

32. Quelle importance accordiez-vous à l'étude en milieu institutionnel (c'est à dire, université ou conservatoire) dans l'accomplissement de vos objectifs professionnels?

a) très important b) important c) peu important

Relationel - généralités

33. De quelle façon ont débuté les études avec votre professeur?

34. Avez-vous choisis ce professeur ou vous fut-il attribué? a) attribué b) choisi c) autre

35. Combien d'autres professeurs enseignaient votre instrument ou voix à votre institution?

36. Quel âge aviez-vous au début de vos études avec votre professeur?

37. Étudiez-vous au second cycle, au premier cycle ou au certificat?

a) premier cycle b) second cycle c) licence ou diplôme d'artiste d) autre

38. Comment décririez-vous votre relation musicale avec votre professeur?

39. Comment décririez-vous votre relation extra-musicale avec votre professeur?

40. Sur une échelle de 1 à 5 (1=peu introverti, 5= très extroverti), comment décririez-vous votre professeur: 1 2 3 4 5

41. Sentiez-vous que votre professeur se préoccupait de votre bien-être? O N

42. Aviez-vous un sentiment d'appartenant à la classe de votre professeur? O N

43. De 1 à 5 (1= aucune, 5= totale), quelle confiance aviez-vous envers les capacités d'interprète de votre professeur? 1 2 3 4 5

44. De 1 à 5 (1= aucune, 5= totale), quelle confiance aviez-vous envers les capacités pédagogiques de votre professeur? 1 2 3 4 5

45. Quels aspects de votre professeur trouviez-vous positifs et/ou estimables?

46. Quels aspects de votre professeur trouviez-vous négatifs et/ou négligeables?

La communication

47. Vous sentiez-vous confortable à discuter de vos objectifs professionnels avec votre professeur?

a) toujours b) souvent c) parfois d) rarement e) jamais

48. Vous sentiez-vous confortable à discuter de vos idées sur le répertoire et vos leçons avec votre professeur?

a) toujours b) souvent c) parfois d) rarement e) jamais

49. Vous sentiez-vous confortable à poser des questions à votre professeur?

a) toujours b) souvent c) parfois d) rarement e) jamais

50. Vous sentiez-vous confortable à exprimer des opinions différentes de votre professeur?

a) toujours b) souvent c) parfois d) rarement e) jamais

51. Vous sentiez-vous confortable à discuter de sujets personnels avec votre professeur?

a) toujours b) souvent c) parfois d) rarement e) jamais

52. Vous sentiez-vous confortable à discuter des conflits vécus lors des leçons ou avec votre professeur?

a) toujours b) souvent c) parfois d) rarement e) jamais

53. De quelle façon(s) discutiez-vous et résolviez-vous les conflits?

Décrivez quel impact les aspects suivants ont eu sur votre expérience d'apprentissage

54. Niveau de satisfaction des leçons	a) positif	b) négatif	c) peu d'impact
55. Relation professionnelle avec le professeur	a) positif	b) négatif	c) peu d'impact
56. 'Feeback' du professeur	a) positif	b) négatif	c) peu d'impact
57. Structure et organisation des leçons	a) positif	b) négatif	c) peu d'impact
58. Contenu des leçons	a) positif	b) négatif	c) peu d'impact
59. Habiletés académiques du professeur	a) positif	b) négatif	c) peu d'impact
60. Talent d'interprète du professeur	a) positif	b) négatif	c) peu d'impact
61. Combatibilités interpersonnelles	a) positif	b) négatif	c) peu d'impact
62. Relation personnelle avec le professeur	a) positif	b) négatif	c) peu d'impact
63. Communication avec le professeur	a) positif	b) négatif	c) peu d'impact
64. Mise en place d'objectifs personnels	a) positif	b) négatif	c) peu d'impact

65. Pratique personnelle et préparation des leçons a) positif b) négatif c) peu d'impact

66. Dynamique étudiante au studio de votre professeur a) positif b) négatif c) peu d' impact

67. Emplacement du studio a) positif b) négatif c) peu d'impact

68. Environnement institutionnel a) positif b) négatif c) peu d'impact

Bris de relation

1. Depuis quand les leçons avec votre professeur sont-elles terminées?

2. Combien de temps avez-vous étudié avec votre professeur avant la fin de vos leçons?

3. Combien de temps après le début de vos leçons avez-vous réalisé l'existence d'un problème?

4. Combien de temps après cette réalisation se sont terminées vos leçons?

5. Votre professeur et vous aviez-vous parlé de ce bris de relation? O N

6. *Si oui*, à l'intiative de qui? a) la vôtre b) celle de votre professeur

7. *Si non,* pourquoi n'en avez vous pas discuté?

8. Avez vous tenté de régler ces difficultés avant la fin de vos leçons? O N

9. Si oui, comment?

10. De quelle façon se sont terminées les leçons?

11. Décririez-vous le bris de relation comme étant: a) négatif b) neutre c) positif

12. Qui a décidé de mettre fin aux leçons? a) vous b) votre professeur c) décision mutuelle

13. En rétrospective, qu'est-ce qui a selon vous causé le bris de relation?

14. Qu'est-ce qui aurait-pu prévenir ce bris de relation?

15. Interagissez-vous encore avec ce professeur? O N

Si oui, est-ce:

16. planifié (d'autres activités)? O N

17. accidentel (vous vous croisez par hasard)? O N

18. interpersonnel (autre type de relation)? O N

19. Que saviez-vous de votre professeur avant de débuter vos leçons?

20. De quelle façon cette relation différait-elle des relations plus fructueuses avec vos autres professeurs?

21. Quelles furent les conséquences positives ou négatives de ce bris de relation?

FINAL VERSION (TEACHER)

TEACHER INTERVIEW Date:

Background Information

Name:

(B1) Age:

(B2) Gender: M F

(B3) Instrument/Voice:

(B4) Years Teaching:

(B5) Years Teaching at the university/conservatory level:

(B6) Do you still teach at the university/conservatory level?

(B7) If no, how long has it been since you have taught?

(B8) Are you full time or part time at the university level? a) part time b) full time

(B9) How many other teachers are teaching your instrument/voice type at your music faculty?

(B10) Gender of student: M F

Expertise as Performer and Pedagogue

1. What is your highest degree/level of performance training and achievement?

2. Do you continue to perform regularly? Y N

3. What musical styles and genres do you perform?

4. What musical styles and genres do you teach at the university level?

5. Is your teaching approach based on the approach of your past studio teachers?

a) very much b) somewhat c) not at all

6. Have you ever received any training in pedagogy? Y N

7. If no, would you liked to have? Y N

8. With what other age groups do you have teaching experience? (indicate all that apply)

a) preschool children b) elementary c) high school d) CEGEP e) adults f) none

9. Would you describe yourself primarily as a teacher or as a performer?

a) teacher b) performer c) teacher and performer equally d) other

10. Do you find teaching: a) helps b) hinders or c) has no effect on your performance career?

11. Do you spend more time on university teaching and administrative tasks or on your career as a performer?

a) teaching and administrative b) performance c) depends on the semester

12. In which role are you more comfortable and feel more qualified?

a) as a teacher b) as a performer c) equally comfortable and qualified in both roles

13. On a scale of 1-5 (1=very introverted, 5= very extroverted), you are:

1 2 3 4 5

Lesson Interaction and Teaching Style

14. Where are your private lessons held?

a) your home studio b) the university/conservatory studio c) other

15. How often do lessons take place and for how long?

16. Regarding the required instructional time you are supposed to give, do you typically:

a) give more than required b) give what is required c) give less than required

17. Do you outline goals for lessons with your students? Y N

18. If yes, are goals generally determined:a) by the student b) by you, the teacher c) mutually

19. Are the goals generally achieved? Y N

20. What teaching strategies, if any, do you use to motivate students who are not coming to lessons prepared?

21. How would you *best* describe the overall structure of the lessons?

a) open-ended b) guided but flexible c) fixed-structure

22. Are lessons directed by you or by the student, or is it generally a mutual interaction?

a) student-directed b) teacher-directed c) mutual interaction

23. Generally in lessons, what percentage of the time are you and your student focused on the musical tasks at hand? a) 0-20% b) 21-40% c) 41-60% d) 61-80% e) 81-100%

24. Do you give feedback in your lessons? a) always b) often c) sometimes d) rarely e) never

25. Is the feedback given generally: a) positive b) negative c) somewhere in between

26. In general how frequently do you discuss your students' progress with them:

a) weekly b) bi-monthly c) monthly d) each semester e) yearly

27. What, if any, practice suggestions do you make to your students?

28. In what ways do you modify your teaching strategies to address differences in students' ages and levels?

29. Do you think of university/conservatory music lessons as professional training? Y N

30. Do you discuss and/or set professional goals with your students? Y N

31. How often did you organize studio activities, including non-musical activities such as socials, and musical activities such as masterclasses and studio concerts?

Dyad Dissolution

1. Why did you accept your student in your teaching studio?

2. Were you assigned to this student or did you expressly choose to work with him/her?

a) assigned b) chosen

3. What was your personal relationship like with your student? How did you and your student typically get along?

In relation to your other students, how would you rate this student in the following categories:

4. Student attendance a) exceptional b) above average c) average d) below average e) poor

5. Student attitude a) exceptional b) above average c) average d) below average e) poor

6. Student practice a) exceptional b) above average c) average d) below average e) poor

7. Student motivation a) exceptional b) above average c) average d) below average e) poor

8. Student promise a) exceptional b) above average c) average d) below average e) poor

9. On task behaviour in lessons a) exceptional b) above average c) average d) below average e) poor

Which of the following aspects contributed to conflicts with the student?

10. Personal relationship Y N

11. Professional relationship Y N

12. Compatibility of personalities Y N

13. Communication Y N

14. Different student -teacher goals Y N

15. Different student-teacher expectations Y N

16. Regarding lesson preparation, was the student intrinsically motivated or did he/she require outside motivation? a) intrinsically motivated b) extrinsically motivated c) a combination

17. Was the student a graduate, undergraduate, or certificate?

a) undergraduate b) graduate c) licentiate and/or artist diploma d) other

18. How long has it been since lessons ended with this student?

19. How long had you been working with this student before lessons ended?

20. How long into lessons did you sense there was a problem?

21. How long after you realized there was a problem did the lessons end?

22. Did you and your student communicate about the issues regarding the lesson breakdown? Y N

23. *If yes*, on whose initiative? a) your initiative b) the teacher's initiative

24. *If no*, why do you think the issues weren't discussed?

25. Did you and your student try to resolve your difficulties before terminating lessons? Y N

26. If yes, how?

27. What was the process by which lessons were ended?

28. Would you describe the nature of your breakdown as: a) negative b) neutral c) positive

29. Whose decision was it to end lessons? a) your decision b) student's decision c) mutual decision

30. In retrospect, what do you think caused the relationship breakdown?

31. What, if anything, could have prevented the lesson breakdown?

32. What were the consequences- positive or negative- that resulted from the breakdown?

33. If you have had other relationship breakdowns, why did you choose to discuss this one?

FINAL VERSION (TEACHER) FRENCH

TEACHER INTERVIEW Date:

Background Information

Name:

(B1) Âge:

(B2) Sêxe M F

(B3) Instrument/Voix:

(B4) Nombre d'années d'enseignement:

(B5) Nombre d'années d'enseignement au niveau universitaire/conservatoire:

(B6) Enseignez-vous toujours au niveau universitaire/conservatoire?

(B7) Sinon, depuis combien d'années?

(B8) Enseignez-vous à l'université à temps a) partiel b) complet

(B9) Combien d'autres professeurs enseignent votre instrument ou voix à l'université?

(B10) Sêxe de l'étudiant: M F

Expériences professionelles

1. Quel est votre degré/niveau de perfomance, pratique ?

2. Continuez-vous à perfomer regulièrement? O N

3. Quels styles et genres musicaux étudiez et interprétez-vous?

4. Quels styles et genres musicaux enseignez-vous à l'université?

5. Est ce que votre approche d'enseignement est basée sur celle de vos anciens professeurs de studio ?

a) Beaucoup b) un peu c) pas du tout

6. Avez-vous déja reçu des cours en enseignement ? O N

7. Si non, auriez-vous aimé en avoir? O N

8. Avec quel autre groupe d'âge avez vous eu de l'expérience en enseignement? (indiquez si applicable)

a) préscolaire b) primaire c) secondaire d) CEGEP e) adultes f) aucune

9. Vous décrireriez-vous principalement comme enseignant ou comme interprète?

a) enseignant b) interprète c) enseignant et interprète de part égales d) autre

10. Croyez-vous que le fait d'enseigner : a) aide b) nuit

c) n'a pas d'effet sur votre carrière d'interprète?

11. Passez-vous plus de temps sur l'enseignement et les tâches administratives ou sur votre carrière comme interprète?

a) enseignement et tâches administratives b) carrière d'interprète c) dépend de la session

12. Dans quel rôle vous sentez-vous le plus qualifié et le plus confortable?

a) comme enseignant b)comme interprète

c) aussi qualifié et confortable dans l'un comme dans l'autre

13. Sur une échelle de 1-5 (1=très intraverti, 5= très extraverti), vous êtes:

1 2 3 4 5

Leçons

14. Où ont lieu vos leçons privées?

a) studio maison b) à l'université-conservatoire c) autre

15. Quelles étaient la durée et la fréquence de vos leçons?

16. Par rapport à la durée d'un cours, vous donnez généralement:

a) plus de temps que requis b) ce qui est requis c) moins de temps que requis

17. Fixez-vous des objectifs à vos étudiants? O N

18. Si oui, ces objetifs sont determinés: a) par l'étudiant b) par l'enseignant

c) mutuellement

19. Vos objectifs étaient-ils généralement atteints? O N

20. Quels stratégies d'enseignement, s'il y en a, utilisez-vous pour motiver les étudiants moins préparés?

21. Comment décririez-vous mieux la structure de vos leçons?

a) assez ouvertes b) dirigées mais flexibles c) pré-déterminées

22. Est-ce que vos leçons étaient dirigées...?

a) par l'étudiant b) par le professeur c) par interaction mutuelle

23. En général, lors de vos leçons, quel pourcentage de votre temps étaient consacrés aux buts à atteindre: a) 0-20% b) 21-40% c) 41-60% d) 61-80% e) 81-100%

24. Donnez-vous des commentaires durant vos cours?

a) toujours b) souvent c) quelquefois d) rarement e) jamais

25. Le 'feedback' était-il généralement: a) positif b) négatif c) entre les deux

26. En général, vous discutiez le progrès de vos étudiants:

a) chaque semaine b) 2 fois par mois c) par mois d) par semestre

e) annuellement

27. Quelles suggestions de pratique, s'il y en avaient, donniez-vous à vos étudiants?

28. De quelles façons modifiez-vous vos stratégies d'enseignement en ce qui concerne les différences d'âge et de niveau?

29. Conceviez-vous les leçons musicales en institution comme un entraînement professionnel? O N

30. Discutez-vous et/ou établissez-vous des buts professionels avec vos étudiants? O N

31. Quel était la fréquence des activités organisées par vous pour les élèves de votre studio, soient des activités sociales ou musicales?

Bris de relation

1. Pourquoi avez-vous accepté cet étudiant dans votre studio?

2. Avez-vous choisis cet étudiant ou vous fut-il attribué?

a) attribué b) choisi c) autre

3. Comment décririez-vous votre relation personelle avec cet étudiant?

En relation à vos autres étudiants de studio, comment comparez-vous cet étudiant dans les catégories suivantes:

4. L'assiduité de l'étudiant

a) exceptionelle b) au-dessus de la moyenne c) dans la moyenne d) sous la moyenne e) pauvre

5. L'attitude de l'étudiant

a) exceptionelle b) au-dessus de la moyenne c) dans la moyenne d) sous la moyenne e) pauvre

6. La pratique de l'étudiant

a) exceptionelle b) au-dessus de la moyenne c) dans la moyenne d) sous la moyenne e) pauvre

7. La motivation de l'étudiant

a) exceptionelle b) au-dessus de la moyenne c) dans la moyenne d) sous la moyenne e) pauvre

8. Le talent de l'étudiant

a) exceptionelle b) au-dessus de la moyenne c) dans la moyenne d) sous la moyenne

e) pauvre

9. Le comportement concentré pendant les cours

a) exceptionelle b) au-dessus de la moyenne c) dans la moyenne d) sous la moyenne

e) pauvre

Quels aspects suivants ont contribué aux conflits avec l'étudiant?

10. Les relations personelles O N

11. Les relations professionelles O N

12. La compatibilité des personalités O N

13. La communication O N

14. Des buts différents entre étudiant et professeur O N

15. Des attentes différentes entre étudiant et professeur O N

16. À propos de la préparation des leçons, est-ce que l'étudiant était motivé intrinsèquement ou avait-il besoin de motivation extrinsèque?

a) la motivation extrinsèque b) la motivation intrinsèque c) une combinaison des deux

17. Est-ce que l'étudiant étudiait au second cycle, au premier cycle ou au certificat?

a) premier cycle b) second cycle c) licence ou diplôme d'artiste d) autre

18. Depuis quand les leçons avec cet étudiant sont-elles terminées?

19. Combien de temps avez vous enseigné à cet étudiant avant la fin des leçons?

20. Combien de temps après le début des leçons avez-vous réalisé l'existence d'un problème?

21. Combien de temps après cette réalisation, se sont terminées les leçons?

22. Votre étudiant et vous aviez-vous parlé de ce bris de relation? O N

23. *Si oui*, à l'intiative de qui? a) la vôtre b) celle de l'étudiant

24. *Si non,* pourquoi n'en avez-vous pas discuté?

25. Avez-vous tenté de régler ces difficultés avant la fin des leçons? O N

26. Si oui, comment?

27. De quelle façon se sont terminées les leçons?

28. Décririez-vous le bris de relation comme étant: a) négatif b) neutre c) positif

29. Qui a décidé de mettre fin aux leçons? a) vous b) votre étudiant(e) c) décision mutuelle

30. En rétrospective, qu'est-ce qui a selon vous causé le bris de relation?

31. Qu'est-ce qui aurait-pu prévenir ce bris de relation?

32. Quelles furent les conséquences positives ou négatives de ce bris de relation?

33. Si vous avez eu d'autres bris de relations, pourquoi est-ce que vous avez décidé de choisir celui-ci?

Appendix C

Followup Questionnaire

FOLLOWUP (STUDENT)

(Note, the option to receive this questionnaire in French was declined by participants.)

STUDENT INTERVIEW **Date:**

1. Please assess the degree to which each of the following aspects contributed to the termination of lessons. (1= strongly; 4 = no impact)

1. Personal relationship	1	2	3	4
2. Professional relationship	1	2	3	4
3. Compatibility of personalities	1	2	3	4
4. Communication	1	2	3	4
5. Different student-teacher goals	1	2	3	4
6. Different student-teacher expectations	1	2	3	4
7. Different artistic outlooks	1	2	3	4
8. Difficulties in teacher's personal life	1	2	3	4
9. Difficulties in own personal life	1	2	3	4
10. Institutional expectations	1	2	3	4
11. The environment of the institution	1	2	3	4
12. Student dynamics of studio	1	2	3	4
13. Change of career goals/direction	1	2	3	4
14. Lack of improvement	1	2	3	4
15. Lesson structure and organization	1	2	3	4
16. Lesson content	1	2	3	4

17. Lack of focused behaviour in lessons 1 2 3 4

18. Teacher's teaching abilities 1 2 3 4

19. Teacher's performance abilities 1 2 3 4

20. Lack of teacher investment 1 2 3 4

21. Lack of own investment in lessons 1 2 3 4

Timeline

On a scale of 1 -5 (1= very positive, 5= very negative), please rate the following statements:

1. For me as a student, this relationship was (at the time):

1 2 3 4 5

2. The actual process by which the relationship ended was:

1 2 3 4 5

3. The fact that I no longer had to work with this teacher was:

1 2 3 4 5

4. How I feel about that teacher now is: 1 2 3 4 5

5. How I feel about the overall experience is: 1 2 3 4 5

Breakdown

1. What kind of a role, if any, did the institution play in the relationship breakdown with your teacher?

FOLLOWUP (TEACHER)

TEACHER INTERVIEW **Date:**

1. Current Position/Title at the university/conservatory:

a) Full Professor b) Associate Professor c) Assistant Professor d) Lecturer e) Sessional f) other

2. Position/Title at the university/conservatory during the period of the relationship breakdown:

a) Full Professor b) Associate Professor c) Assistant Professor d) Lecturer e) Sessional f) other

3. Please assess the degree to which each of the following aspects contributed to the termination of lessons (1= strongly; 4 = no impact)

1. Personal relationship	1	2	3	4
2. Professional relationship	1	2	3	4
3. Compatibility of personalities	1	2	3	4
4. Communication	1	2	3	4
5. Different student -teacher goals	1	2	3	4
6. Different student-teacher expectations	1	2	3	4
7. Different artistic outlooks	1	2	3	4
8. Difficulties in student's personal life	1	2	3	4
9. Difficulties in own personal life	1	2	3	4
10. Institutional expectations	1	2	3	4
11. The environment of the institution	1	2	3	4
12. Student dynamics of studio	1	2	3	4

13. Change of student's career goals	1	2	3	4
14. Lack of student improvement	1	2	3	4
15. Student attendance	1	2	3	4
16. Student attitude	1	2	3	4
17. Student practice	1	2	3	4
18. Lack of focused behaviour in lessons	1	2	3	4
19. Student promise	1	2	3	4
20. Student ambition	1	2	3	4
21. Lack of student investment	1	2	3	4
22. Lack of own investment in lessons	1	2	3	4

Timeline

On a scale of 1 -5 (1= very positive, 5= very negative), please rate the following statements:

1. For me as a teacher, this relationship was (at the time):

1 2 3 4 5

2. The actual process by which the relationship ended was:

1 2 3 4 5

3. The fact that I no longer had to work with this student was:

1 2 3 4 5

4. How I feel about that student now is:	1	2	3	4	5
5. How I feel about the overall experience is:	1	2	3	4	5

Breakdown

1. What kind of a role, if any, did the institution play in the relationship breakdown with your student?

2. How was this relationship different from your more successful student relationships?

Appendix D

Initial Interview Questionnaire

VERSION 1 (STUDENT)

STUDENT INTERVIEW Date:

Background Information

Name:

Age:

Instrument:

Years studying instrument:

Years studying at the university/conservatory level:

Are you currently studying performance/composition at the university/conservatory level?

If no, how many years have you not been studying?

When answering the following questions, please consider one relationship in which there was a breakdown.

Breakdown

1. Tell me about your relationship with your teacher.

2. What do you think caused the relationship breakdown?

3. How long had you been studying with your teacher before lessons ended?

a) < 1 semester b) 1-2 semesters c) 2-4 semesters d) 2 years <

4. Did you sense that there was a problem from the beginning?

N Y don't know

5. Do you think your teacher interpreted the situation (the reasons for the breakdown) in the same way?

N Y don't know

6. What, if anything, could have prevented the lesson breakdown?

7. How do you feel about that teacher now?

Lessons

8. How often did lessons take place and for how long?

9. What was the general structure of the lessons?

10. Would you describe lessons as:

a) heavily structured b) somewhat structured c) not at all structured

11. How do you view the importance of structure in the success of university/con. studio lessons and learning?

a) very important b) somewhat important c) not at all important

In the following categories, please choose the word that best describes your learning style:

12. you require:a) a lot of teacher direction b) some teacher direction c) no teacher direction

13. you are: a) an aural learner b) kinesthetic learner c) visual learner d) a combination of

14. you are: a) extraverted b) introverted

15. What are some other words that you would use to describe your learning style, personality, and needs?

16. Were you encouraged to take lessons from other teachers:

Y N don't remember

17. Did you take lessons from other teachers?

Y N occasionally

Learning Environment

18. Where were your private lessons held?

a) teacher's home studio b) the university/conservatory studio

c) other

19. Describe the music studio.

20. At the time of your lessons, how many students were in your teacher's studio?

a) <5 b) 5-10 c) 11-15 d) 15< e) don't remember

21. On average, how often did you and the other students participate in studio concerts and/or masterclasses?

22. Was there a strong group morale amongst the students in your teacher's studio?

Y N

23. If yes, who was mostly responsible for creating the morale?

a) the teacher b) the students c) a combination of the teacher and students

24. (If yes), what were some ways in which group morale was created?

Goals and Values

25. At the time of your lessons, what were your professional goals?

26. Have your professional goals drastically changed since that time?

Y N somewhat

27. If yes, is the change directly related to your experience with that teacher?

Y N somewhat related

28. At the time of your lessons, what were your musical goals?

29. Have your musical goals changed since that time?

Y N somewhat

30. If yes, is the change directly related to your experience with that teacher?

Y N somewhat related

31. Did you feel that private lessons with your teacher were essential to the successful realization of your goals?

Professional: Y N Musical: Y N

32. Did you feel that studying in an institutional setting was essential to the successful realization of your goals?

Professional: Y N Musical: Y N

33. What aspects of you teacher's knowledge did you find most valuable?

34. Did you use your teacher's practice/composition suggestions?

Y N sometimes

35. Do you feel that the teacher's responsibility is to develop the student's personal growth in addition to their musical growth?

Y N somewhat don't know

36. Was there anything missing in your teacher's approach that you felt was important to your growth as a musician and/or person?

Motivation and Preparation Habits

37. How many hours did you spend practicing your instrument per week (not including rehearsals)?

37a. How many hours did you spend composing per week?

a) < 5 hours b) 5-10 c) 11-20 d) 20-30 e) >30

38. What motivated your practice/composition?

39. Did your teacher think you practiced/worked enough?

Y N don't know

Musical Aptitude

40. Does learning new pieces come easily to you?

40a. Does composing come easily to you?

a) never b) rarely c) sometimes d) often e) always

41. Which of the following musical skills come easily to you? (circle = yes)

a) sight-reading b) technique c) memorization d) interpretation e) analysis

f) composition g) other

42. What musical skills do you find difficult? (circle = yes)

a) sight-reading b) technique c) memorization d) interpretation e) analysis

f) composition g) other

Materials

43. What teaching materials were used in lessons?

44. Did you bring any outside materials to your lessons?

Additional comments

45. Would you like to make any additional comments?

COMMENTS ON INTERVIEW QUESTIONS

PLEASE TAKE A MOMENT TO REVIEW THE QUESTIONS

1. WERE ANY OF THE QUESTIONS UNCLEAR? IF SO, PLEASE INDICATE WHICH ONE(S).

2. WERE THERE ANY MULTIPLE CHOICE OR Y/N QUESTIONS THAT YOU WOULD HAVE PREFERRED TO HAVE ANSWERED MORE OPENLY? IF SO, PLEASE INDICATE WHICH ONE(S).

3. ARE THERE ANY QUESTIONS THAT WERE NOT ASKED IN THIS INTERVIEW THAT YOU FEEL WOULD BE USEFUL TO INCLUDE?

4. OTHER COMMENTS ABOUT THE INTERVIEW

VERSION 1 (TEACHER)

TEACHER INTERVIEW Date:

Background Information

Name:

Age:

Instrument:

Years Teaching:

Years Teaching at the university/conservatory level:

Do you still teach at the university/conservatory level? If no, how long have you not been teaching?

When answering the following questions, please consider one relationship in which there was a breakdown.

Breakdown

1. Tell me about the relationship with your student.

2. What do you think caused the relationship breakdown?

3. How long had the student been studying with you before the lessons ended?

a) < 1 semester b) 1-2 semesters c) 2-4 semesters d) 2 years <

4. Did you sense a problem from the beginning?

Y N

5. Do you think the student interpreted the situation in the same way?

Y N

6. What, if anything, could have prevented the lesson breakdown?

7. How much promise did the student have?

a) exceptional promise b) above average c) average d) below average e) none

8. How do you feel about the student now?

9. In what ways was this relationship different from your other "successful" relationships?

10. If you have had other relationship breakdowns, why did you choose to discuss this one?

Lessons

11. How often and for how long do your lessons take place?

12. What is your general procedure for getting started?

13. Would you describe lessons as:

a) heavily structured b) somewhat structured c) not at all structured

14. How do you view the importance of structure in the success of studio lessons and learning?

a) very important b) somewhat important c) not at all important

15. Would you describe your teaching approach as teacher-directed or student-directed?

a) teacher-directed b) student-directed c) a combination of both

16. Does lesson structure and content vary from student to student?

a) always b) usually c) sometimes d) rarely e) never

17. Please describe your lesson preparation.

18. How do you feel about your students taking lessons from other teachers?

a) very comfortable b) somewhat comfortable c) not at all comfortable

19. What are some words that you would use to describe your teaching style and personality?

20. As a learner, did you work best with:

a) a lot of teacher direction b) some teacher direction c) no teacher direction?

Expectations, Responsibilities, and Roles

21. What is your teaching philosophy?

22. What are your expectations of yourself as a teacher?

23. Do you feel that the teacher's responsibility is to develop the student's personal growth in addition to their musical growth?

Y N somewhat don't know

24. What are your expectations of your students?

25. Do you make them explicit?

Y N sometimes

26. Do you find teaching:

a) helps b) hinders or c) has no effect on your performance/composition career?

27. Do you spend more time on university teaching and administrative tasks or on your personal work and career as a performer/composer?

a) teaching and administrative b) performance/composition

c) depends on the semester

28. Would you describe yourself more as a teacher or as a performer/composer?

a) teacher b) performer/composer c) do not separate d) other

29. Would you teach if it weren't for the money?

Y N don't know

Expertise as Performer/Composer and Pedagogue

30. What is your highest degree/level of performance/composition training?

31. Do you continue to perform regularly? Do you continue to compose regularly? (composers)

Y N

32. Have you ever received any training in pedagogy?

Y N

Learning Environment

33. Where do you hold private lessons?

a) your home studio b) the university/conservatory studio

c) other

34. Describe your music studio.

35. How many students were in your studio at the time of the breakdown?

a) <5 b) 5-10 c) 11-15 d) 15< e) don't know

36. How often did your students participate in studio concerts or masterclasses?

37. Was group morale amongst the students important to your overall teaching philosophy?

very important somewhat important not at all important

38. If yes, what were some ways in which group morale was created?

39. What teaching materials do you use with your students?

40. Would you like to make any additional comments?

COMMENTS ON INTERVIEW QUESTIONS

PLEASE TAKE A MOMENT TO REVIEW THE QUESTIONS

1. WERE ANY OF THE QUESTIONS UNCLEAR? IF SO, PLEASE INDICATE WHICH ONE(S).

2. WERE THERE ANY MULTIPLE CHOICE OR Y/N QUESTIONS THAT YOU WOULD HAVE PREFERRED TO HAVE ANSWERED MORE OPENLY? IF SO, PLEASE INDICATE WHICH ONE(S).

3. ARE THERE ANY QUESTIONS THAT WERE NOT ASKED IN THIS INTERVIEW THAT YOU FEEL WOULD BE USEFUL TO INCLUDE?

4. OTHER COMMENTS ABOUT THE INTERVIEW

Appendix E

Introduction to Interview Questions

"Thank you for participating in this interview. I would like to take a moment to remind you that all of the information received today will remain absolutely confidential. At no point will anyone except for the main researcher/interviewer (me) have access to the identities of the participants."

Appendix F

Consent Form

CONSENT FORM

RESEARCH CONSENT FORM

Title of Research:

The Breakdown of Student-Teacher Relationships in University and Conservatory Music Studios

Researcher: Gina Ryan, Ph.D. candidate, Music Education McGill University

Contact Information: Music Ed. Lab 514.398.4535 ext. 00833;

email: **gina.ryan@mail.mcgill.ca**

Supervisor: Joel Wapnick email: jwapnick@music.mcgill.ca

Description and Purpose of Research: I would like to study what factors lead to the breakdown of one-on-one student-teacher relationships at the university and conservatory level. It is unknown which factors cause the deterioration of student-teacher relationships and whether they can be generalized to all relationships. Based on this research's results, teachers and students may be able to better understand themselves and the dynamic of their relationships, and perhaps develop strategies to cope with difficulties as they arise in the future.

Public Presentation: This research is for my Ph.D. dissertation in music education. It is possible that the results of the research will be published in scholarly journals and/or presented at scholarly conferences. The privacy and anonymity of participants will be protected and maintained at all stages of research, including its dissemination.

Interview: You will be asked to participate in one 60-90 minute interview to take place in either the Schulich School of Music Education Laboratory (located at 555 Sherbrooke Street West) or

at another appropriate and private location that is convenient for both you and the interviewer. You will be asked questions about your past experiences of a student-teacher relationship breakdown in which either the teacher or student terminated the learning experience. The interviews will be audio-recorded. Recorded interviews will be used and heard only by me and will not be released for public use. ALL INTERVIEWS WILL BE STRICTLY CONFIDENTIAL.

Data: When entering data, all participants will be assigned a code in order to assure participant anonymity. Therefore, should the data need to be discussed with my supervisor, participants' privacy will remain confidential.

Your participation is entirely voluntary and you can choose to decline to answer any questions or even to withdraw at any point from this project.

Your signature below serves to signify that you agree to participate in this study. Please note that on the back of this consent form your signature is also required if you agree to be audio-recorded and/or quoted without attribution.

I agree to be tape-recorded YES NO

I agree that the tape may be used as described above YES NO

Participant's signature: Date:

Participant's printed name:

I agree to be quoted without attribution YES NO

Participant's signature: Date:

Participant's printed name:

Appendix G

Main Questionnaire (Version 2)

VERSION 2 (STUDENT)

STUDENT INTERVIEW Date:

Background Information

(B1) Name:

(B2) Age:

(B3) Gender: M F

(B4) Instrument/voice:

(B5) Years studying primary instrument/voice:

(B6) Years studying primary instrument/voice at the university/conservatory level:

(B7) Are you currently studying your primary instrument/voice at the university/conservatory level?

(B8) If no, are you currently studying outside of these institutions?

(B9) If you are not currently working with a teacher, how long have you been without a teacher?

(B10) Are you studying independently?

(B11) Do you continue to play/sing?

(B12) Gender of last teacher with whom lessons ended: M F

(B13) Gender of current teacher, if applicable: M F

Learning Environment/ General

1. How did you happen to study with your teacher?

2. How many other teachers taught your instrument/voice type at your music faculty?

3. What aspects of you teacher's knowledge and experience did you find most valuable?

4. Where were your private lessons held? a) teacher's home studio

b) the university/conservatory studio c) other

5. Describe the music studio by focusing on ideas such as size, space, furniture, instruments, atmosphere, lighting, decoration, and any miscellaneous items important to mention.

6. Do you feel that the location impacted- positively or negatively- on your lessons? Please explain.

7. At the time of your lessons, how many students were in your teacher's studio?

a) fewer than 5 b) 5-10 c) 11-15 d) more than 15 e) don't know/don't remember

8. In what ways, if any, did the students (of the studio) interact with one and other?

9. How often did your teacher organize studio activities, including non-musical activities, such as socials, and musical activities, such as masterclasses and studio concerts?

Lessons

10. How often did lessons take place and for how long?

11. Regarding the required instructional time you were supposed to receive, did your teacher typically:

a) give more b) give what was required c) give less than required

13. How did you and your teacher set up the academic year regarding lessons?

14. What was the general structure of the lessons?

15. Did the structure, or format, of the lessons change from week to week?

a) always b) often c) sometimes d) rarely e) never f) don't remember

16. Did your teacher's mood affect the lessons?

a) always b) often c) sometimes d) rarely e) never f) don't remember

17. Please explain.

18. Did your mood affect the lessons?

a) always b) often c) sometimes d) rarely e) never f) don't remember

19. Please explain.

20. How did the overall structure of the lessons relate to your particular needs for structure?

21. Were lessons directed by you or by the teacher, or was it typically a mutual interaction?

a) student-directed b) teacher-directed c) mutual interaction

22. Generally in lessons, how focused were you and your teacher on the musical tasks at hand?

23. What teaching materials were used in lessons?

24. Did you bring any outside materials to your lessons? Can you give me examples?

Goals and Values

Definitions-Musial Objectives: An objective concerned with any element of musical improvement.

Professional Goals: A goal primarily concerned with career achievements and career training.

25. Do you think of university/conservatory music lessons as professional training?

Y N somewhat

26. At the time of your lessons, had you set professional goals?

Y N somewhat

27. If so, please indicate in which areas you had set professional goals (you may choose more than one):

a) solo b) chamber c) orchestral d) teaching e) other f) n/a

28. Did your teacher play a role in the establishment of those goals? Please explain.

29. Have your professional goals changed since that time? In what way?

30. Did your experience with that teacher alter your goals? In what way?

31. At the time of your lessons, had you set specific musical objectives?

Y N somewhat

32. Did your teacher play a role in establishing those objectives? Please explain.

33. Did you feel that taking lessons with your teacher was essential to the successful realization of your professional goals and musical objectives?

Professional Goals: Y N somewhat

Musical Objectives: Y N somewhat

34. Did you feel that studying in an institutional setting (i.e., a university or conservatory) was essential to the successful realization of your professional goals and musical objectives?

Professional Goals: Y N somewhat

Musical Objectives: Y N somewhat

35. What do you think should be the responsibilities of a university/conservatory professor of performance?

36. Was there something specific missing in your teacher's approach that you felt would have been important to your growth as a musician and/or person?

Motivation and Preparation Habits

37. How many hours did you typically spend practicing your instrument per week (not including rehearsals)?

38. What motivated your practice? Can you give me examples?

39. What elements, musical or otherwise, made up your practice routine and/or performance preparation?

40. What did you consider to be your responsibilities regarding your lessons?

41. Do you think your teacher felt you practiced/worked enough?

Y N don't know

42. Did your teacher make practice suggestions? Y N sometimes

43. Did you use your teacher's practice suggestions? Y N sometimes

44. What musical styles and genres did you work on with your teacher?

45. What musical styles and genres did you prefer to work on with your teacher?

46. Did you work on any musical styles and genres independently of lessons? What were they?

47. In general, what musical styles and genres did you prefer to work on?

48. Have they changed since that time?

Learning Styles

In the following categories, please choose the word that best describes your learning style:

49. You prefer: a) a lot of teacher interaction b) some teacher interaction

c) no teacher interaction

50. Lessons are: a) teacher-directed b) student-directed c) mutually directed

51. You are: a) an aural learner b) kinesthetic learner c) visual learner

52. You are: a) extraverted b) introverted

53. You are: a) an independent learner b) a dependent learner

54. What are some other words that you would use to describe your learning style and needs?

How do you learn?

Musical Aptitude

55. Does learning new pieces come easily to you?

a) always b) often c) sometimes d) rarely e) never

56. Which of the following musical skills come easily to you? (circle = yes)

a) sight-reading b) technique c) memorization d) interpretation e) analysis

f) improvisation g) composition h) ear training i) stage presence j) other

57. What musical skills do you find particularly difficult? (circle = yes)

a) sight-reading b) technique c) memorization d) interpretation e) analysis

f) improvisation g) composition h) ear training i) stage presence j) other

Relationship-General

58. How old were you when you started studying with your teacher?

59. Were you a graduate, undergraduate, or certificate student?

a) undergraduate b) graduate c) certificate d) other

60. How long has it been since lessons ended with your teacher?

61. What was your personal relationship like with your teacher? How did you and your teacher generally get along?

62. Did you connect with your teacher on a professional level? Y N somewhat

63. Did you connect with your teacher on a musical level? Y N somewhat

64. Did you connect with your teacher on a personal level? Y N somewhat

65. Did you connect with your teacher on an emotional level? Y N somewhat

66. Did you respect your teacher during your time with him/her ? Y N somewhat

67. Do you respect him/her now? Y N don't know

68. Did you feel that your teacher respected you? Y N somewhat

69. Did you trust your teacher's judgement as a music teacher? Y N somewhat

70. In what other ways did you trust your teacher?

71. Did you feel your teacher believed in your abilities as a musician? Y N don't know

72. Did you discuss things other than music with your teacher? What kinds of things?

73. Outside of lessons, did you have other interactions with your teacher? What were they?

74. Do you think that your relationship with your teacher was the same or different than the teacher's relationships with his/her other students? a) same b) different

75. Please explain.

Relationship Breakdown

76. How long had you been studying with your teacher before lessons ended?

77. Did you sense that there was a problem from the very beginning? Y N

78. How long after you realized there was a problem did the lessons end?

79. Did you and your teacher communicate about the issues regarding the lesson breakdown?

Y N

80. *If yes*, on whose initiative? a) your initiative b) the teacher's initiative

81. How long after the initial discussion of the problem did the lessons end?

82. *If no*, why do you think the issues weren't discussed?

83. Did you and your teacher try to resolve your difficulties before terminating lessons?

Y N If yes, how?

84. What was the process by which lessons were ended?

85. Would you describe the nature of your breakdown as:

a) explosive b) confrontational c) neutral d) amicable e) other

86.Whose decision was it to end lessons? a) your decision b) teacher's decision

c) mutual decision

87. In retrospect, what do you think caused the relationship breakdown?

88. What, if anything, could have prevented the lesson breakdown?

89. How did you feel about the teacher when lessons ended?

90. How do you feel about the teacher now?

91. Do you continue to have any further interactions with that teacher in any way?

Y N

If yes, were they:

92. scheduled (i.e. other activities)? Y N

93. incidental (i.e. paths cross by chance)? Y N

94. interpersonal (i.e. a continued relationship of some kind)? Y N

95. Are you aware of other students who encountered similar problems with this teacher?

96. Were you aware of these problems before working with this teacher?

97. In what ways was this relationship different from your more successful relationships with other teachers?

98. Were there any consequences- positive or negative- that resulted from the breakdown?

Additional comments

99. Would you like to make any additional comments?

VERSION 2 (TEACHER)

TEACHER INTERVIEW Date:

Background Information

Name:

Age:

Instrument/Voice:

Years Teaching:

Years Teaching at the university/conservatory level:

Do you still teach at the university/conservatory level?

If no, how long has it been since you have taught?

Gender: M F

Gender of student: M F

Learning Environment/ General

1. Why did you accept your student in your teaching studio?

2. How much promise did the student have?

a) exceptional promise b) above average c) average d) below average e) none

3. How many other teachers taught your instrument/voice type at your music faculty?

4. Where were your private lessons held?

a) your home studio b) the university/conservatory studio c) other

5. Describe the music studio by focusing on ideas such as size, space, furniture, instruments, atmosphere, lighting, decoration, and any miscellaneous items important to mention.

6. At the time of the lessons, how many students were in your studio?

a) fewer than 5 b) 5-10 c) 11-15 d) more than 15 e) don't remember

7. To your knowledge in what ways, if any, did the students (of the studio) interact with one and other?

8. How often did you organize studio activities, including non-musical activities, such as socials, and musical activities, such as masterclasses and studio concerts?

Relationship-General

9. Was the student a graduate, undergraduate, or certificate?

a) undergraduate b) graduate c) certificate

10. How many years has it been since lessons ended with your student?

11. What was your personal relationship like with your student? How did you and your student generally get along?

12. Did you connect with your student on a professional level? Y N somewhat

13. Did you connect with your student on a musical level? Y N somewhat

14. Did you connect with your student on a personal level? Y N somewhat

15. Did you connect with your student on an emotional level? Y N somewhat

16. Did you respect your student? Y N

17. Did your student respect you? Y N don't know

18. Did the student trust your judgement as a teacher? Y N don't know

19. Did you believe in your student's abilities as a musician? Y N

20. Did you teach/direct your student in other settings? Y N

21. What other things did you talk about other than music?

22. Outside of lessons, what were your other interactions with the student?

23. Do you think that your relationship with your student was the same or different than your relationships with your other students? (In what ways same/different?) a) same b) different

Breakdown

24. How long had you been working with your student to the time lessons ended?

25. Did you sense that there was a problem from the beginning? Y N

26. How long was it between when you realized there was a problem and when the lessons ended?

27. Did you and the student communicate about the issues regarding the lesson breakdown? Y N

28. What was the amount of time between the initial communication of the problem and when the lessons ended?

29. Did you and your student try to resolve your difficulties before terminating lessons? (If yes, how?) Y N

30. What was the process by which lessons were ended?

31. Would you describe the nature of your breakdown as:

a) explosive b) confrontational c) neutral d) amicable e) other

32.Whose decision was it to end lessons?

a) your decision b) student's decision c) mutual decision

33. What do you think caused the relationship breakdown?

34. What, if anything, could have prevented the lesson breakdown?

35. How do you feel about that student now?

36. Do you continue to have any further interactions? Y N

37. Are you aware of that student's history with other teachers?

38. What, if any, consequences or benefits were there that resulted from the breakdown?

39. In what ways was this relationship different from your other "successful" relationships?

40. If you have had other relationship breakdowns, why did you choose to discuss this one?

Lessons

41. How often did lessons take place and for how long?

42. Regarding the required instructional time you were supposed to give, did you:

a) give more b) give what was required c) give less than required

43. How did you and your student set up the academic year regarding lessons?

44. What was the general structure of the lessons?

45. Did the structure, or format, of the lessons change from week to week?

a) always b) often c) sometimes d) rarely e) never f) don't remember

46. Did your student's mood affect the lessons?

a) always b) often c) sometimes d) rarely e) never f) don't remember

47. Did your mood affect the lessons?

a) always b) often c) sometimes d) rarely e) never f) don't remember

48. Were lessons directed by you or by the student, or was it generally a mutual interaction?

a) student-directed b) teacher-directed c) mutual interaction

49. Generally in lessons, how focused were you and your student on the musical tasks at hand?

50. In general, did your student come to lessons prepared?

a) always b) often c) sometimes d) rarely e) never f) don't remember

51. Regarding lesson preparation, was the student intrinsically motivated or did he/she require outside motivation?

52. Please describe your lesson preparation.

Expectations, Responsibilities, and Roles

53. Do you think of university/conservatory music lessons as professional training?

Y N somewhat

54. Do you think that the performance teacher's role at the university level is different than a private music teacher's role teaching school-age children? If so, how?

Y N depends on the student

55. In what ways, if any, did you help your student set professional goals and musical objectives?

56. What are your general expectations of your students?

57. Do you make them explicit? Y N sometimes

58. How do you evaluate students?

59. Do the grades you give your students accurately express their work?

Y N sometimes

60. If a student shows no obvious potential for a musical career, would you be more likely to:

a) express this to the student b) encourage the student to continue c) say nothing at all

61. What are some words that you would use to describe your teaching style and personality?

62. What teaching strategies, if any, do you use to motivate students who are not coming to lessons prepared?

63. What, if any, practice suggestions do you make to students?

64. What teaching strategies do you use most frequently in lessons? (circle all that apply):

a) demonstrating b) constant evaluating c) questioning the student d) listening

e) student repetition f) duet playing g) answering student questions h) explaining

i) technical drills j) discussing k) metaphors l) other

65. What teaching strategies do you use least frequently in lessons? (circle all that apply):

a) demonstrating b) constant evaluating c) questioning the student d) listening

e) student repetition f) duet playing g) answering student questions h) explaining

i) technical drills j) discussing k) metaphors l) other

66. What is your teaching philosophy?

67. What are your expectations of yourself as a teacher?

68. To what degree do you feel that the teacher's responsibility is to develop the student's personal growth in addition to their musical growth?

69. Do you find teaching:

a) helps b) hinders or c) has no effect on your performance career?

70. Do you spend more time on university teaching and administrative tasks or on your personal work and career as a performer? a) teaching and administrative

b) performance c) depends on the semester

71. How does the university environment help and/or hinder your teaching and relationships with students?

72. Would you describe yourself primarily as a teacher or as a performer?

a) teacher b) performer c) teacher *and* performer equally d) other

73. Would you teach if it weren't for the money? Y N don't know

Expertise as Performer/Composer and Pedagogue

74. What musical styles and genres do you perform?

75. What musical styles and genres do you teach at the university level?

76. What is your highest degree/level of performance/composition training?

77. Do you continue to perform regularly?

Y N

78. Have you ever received any training in pedagogy?

Y N

79. What teaching materials do you use with your students?

Additional Comments

80. Would you like to make any additional comments?

Appendix H

Email Cover Letter for Followup Questionnaire

Dear [Name],

I would like to again thank you for your participation in my study on student-teacher relationship breakdowns. I have begun consolidating the data and have found that some questions needed to be rephrased and a couple of additional themes developed.

I am sending this follow up questionnaire to all teacher participants and I would greatly appreciate if you could take a couple of minutes to reply. Again, all responses are completely confidential as defined in the original consent form.

Please respond in the body of the email.

For all rating questions, I have found the easiest way to answer is by either highlighting/ underlining the number OR by erasing all other numbers.

For all long answer questions, please feel free to answer as briefly or as detailed as suits you.

If you require this questionnaire in French, please let me know.

Thank you for your time. I would greatly appreciate if you could return this email by the end of next week.

Kind regards,

Gina RYAN