



Universiteit
Leiden

The Netherlands

Collaborative learning in conservatoire education: catalyst for innovation

Roemjantsew, T.

Citation

Roemjantsew, T. (2022, April 14). *Collaborative learning in conservatoire education: catalyst for innovation*. ICLON PhD Dissertation Series. Retrieved from <https://hdl.handle.net/1887/3283568>

Version: Publisher's Version

License: [Licence agreement concerning inclusion of doctoral thesis in the Institutional Repository of the University of Leiden](#)

Downloaded from: <https://hdl.handle.net/1887/3283568>

Note: To cite this publication please use the final published version (if applicable).

REFERENCES

- Association of European Conservatoires (AEC). (2007). *Polifonia-Dublin descriptors*. Brussels, Belgium: Association Européenne des Conservatoires. <https://www.aec-music.eu/userfiles/File/polifonia-dublin descriptors150107external.pdf>
- Association of European Conservatoires (AEC). (2009). *Tuning educational structures in Europe, reference points for the design and delivery of degree programmes in music*. Bilbao: Publicaciones de la Universidad de Deusto.
- Association of European Conservatoires (AEC). (2010). *Quality assurance and accreditation in higher music education*. Amsterdam: Association of European Conservatoires.
- Association of European Conservatoires (AEC). (2017). *AEC Learning Outcomes 2017*. Brussels, Belgium: Association Européenne des Conservatoires. <https://www.aec-music.eu/publications/aec-learning-outcomes-2017-en>
- Barratt, E., & Moore, H. (2005). Researching group assessment: Jazz in the conservatoire. *British Journal of Music Education* (22)3, 299–314.
<https://doi.org/10.1017/S0265051705006467>
- Bartleet, B.-L., Ballico, C., Bennett, D., Bridgstock, R., Draper, P., Tomlinson, V., & Harrison, S. (2019). Building sustainable portfolio careers in music: Insights and implications for higher education. *Music Education Research*, 21(3), 282–294.
<https://doi.org/10.1080/14613808.2019.1598348>
- Bennett, D. (2008). *Understanding the classical music profession: The past, the present and strategies for the future*. Aldershot, UK: Ashgate.
- Bennett, D. (2016). Developing employability in higher education music. *Arts and Humanities in Higher Education*, 15(3–4), 386–395.
<https://doi.org/10.1177/1474022216647388>
- Berger, M. (2019). Educating leadership and evoking sound: Choral conductors as agents of change. In D. Bennett, J. Rowley, & P. Schmidt (Eds.), *Leadership and musician development in higher music education* (pp. 115–129). New York: Routledge.
- Biggs, J. (1999). *Teaching for quality learning at university: What the student does*. Philadelphia: SRHE / Open University Press.

- Biggs, J. (2001). The reflective institution: Assuring and enhancing the quality of teaching and learning. *Higher Education*, 41(3), 221–238.
<https://doi.org/10.1023/A:1004181331049>
- Biggs, J. (2003). *Teaching for quality learning at university: What the student does* (2 ed.). Berkshire, UK: Open University Press.
- Biggs, J. (2012). What the student does: teaching for enhanced learning. *Higher Education Research and Development*, 31(1), 39–55.
<https://doi.org/10.1080/07294360.2012.642839>
- Biggs, J. B., & Collis, K. F. (1982). *Evaluating the quality of learning: The SOLO taxonomy (Structure of the Observed Learning Outcome)*. New York, N.Y.: Academic Press.
- Biggs, J., & Tang, C. (2007). *Teaching for quality learning at university: What the student does*. Maidenhead: Society for Research into Higher Education & Open University Press.
- Bjøntegaard, B. J. (2015). A combination of one-to-one teaching and small group teaching in higher music education in Norway – a good model for teaching? *British Journal of Music Education*, 32(1), 23–36. <https://doi.org/10.1017/S026505171400014X>
- Blom, D. (2012). Inside the collaborative inter-arts improvisatory process: Tertiary music students' perspectives. *Psychology of Music*, 40(6), 720–737.
<https://doi.org/10.1177/0305735611401127>
- Blom, D., & Poole, K. (2004). Peer assessment of tertiary music performance: Opportunities for understanding performance assessment and performing through experience and self-reflection. *British Journal of Music Education*, 21(1), 111–125.
<https://doi.org/10.1017/S0265051703005539>
- Bologna Process Committee. (1999). *Joint declaration of the European Ministers of Education convened in Bologna on 19 June 1999*. (The Bologna Declaration).
- Bologna Working Group. (2005). *A framework for qualifications of the European Higher Education Area*. Bologna working group report on qualifications frameworks. Copenhagen: Danish Ministry of Science, Technology and Innovation.

- Borgdorff, H., & Schuijjer, M. (2010). Research in the conservatoire. *Dissonanz: Swiss Music Journal for Research and Creation*, 110, 14–19.
- Braun, V., & Clarke, V. (2006). Using thematic analysis in psychology. *Qualitative Research in Psychology*, 3(2), 77–101. <https://doi.org/10.1191/1478088706qp063oa>.
- Burnard, P. (2018). *Identifying and connecting diverse creativities in arts practice and arts-based research*. Creativities in Arts Education, Research and Practice: International Perspectives for the Future of Learning and Teaching. <https://doi.org/10.17863/CAM.18498>
- Burwell, K. (2013). Apprenticeship in music: A contextual study for instrumental teaching and learning. *International Journal of Music Education*, 31(3), 276–291. <https://doi.org/10.1177/0255761411434501>
- Burwell, K. (2016a). “She did miracles for me”: An investigation of dissonant studio practices in higher education music. *Psychology of Music*, 44(3), 466–480. <https://doi.org/10.1177/0305735615576263>
- Burwell, K. (2016b). Dissonance in the studio: An exploration of tensions within the apprenticeship setting in higher education music. *International Journal of Music Education*, 34(4), 499–512. <https://doi.org/10.1177/0255761415574124>
- Burwell, K. (2017). Feeling and thinking about studio practices: Exploring dissonance in semi-structured interviews with students in higher education music. *British Journal of Music Education*, 34(2), 189–202. <https://doi.org/10.1017/S0265051716000474>
- Burwell, K. (2019). Issues of dissonance in advanced studio lessons. *Research Studies in Music Education*, 41(1), 3–17. <https://doi.org/10.1177/1321103X18771797>
- Burwell, K. (2020). Authoritative discourse in advanced studio lessons. *Musicae Scientiae*, 102986491989608. <https://doi.org/10.1177/1029864919896085>
- Burwell, K., Carey, G., & Bennett, D. (2019). Isolation in studio music teaching: The secret garden. *Arts and Humanities in Higher Education*, 18(4), 372–394. <https://doi.org/10.1177/1474022217736581>
- Campbell, P.S., Myers, D., & Sarath E. (2014). *Transforming music study from its foundations: A manifesto for progressive change in the undergraduate preparation of music*

- majors. Report of the task force on the undergraduate music major.* Missoula: College Music Society.
- Carey, G. (2010, 27–30 July). *Too much performing, too little learning? Reflections on pedagogical practices within the Conservatoire* [CEPROM Conference presentation] Nedlands, Australia: International Society for Music Education (ISME).
- Carey, G., & Lebler, D. (2012). Reforming a Bachelor of Music programme: A case study. *International Journal of Music Education*, 30(4), 312–327.
<https://doi.org/10.1177/0255761412459160>
- Carey, G., Lebler, D., & Gall, S. (2012). Investigating the one-to-one teaching model in Higher Music Education: Developing a collaborative model of inquiry. *Scientia Paedagogica Experimentalis: International Journal of Experimental Research in Education*, 47(2), 175–198.
- Carey, G., Grant, C., McWilliam, E., & Taylor, P. (2013). One-to-one pedagogy: developing a protocol for illuminating the nature of teaching in the conservatoire. *International Journal of Music Education*, 31(2), 148–159.
<https://doi.org/10.1177/0255761413483077>
- Carey, G., & Grant, C. (2015). Teacher and student perspectives on one-to-one pedagogy: Practices and possibilities. *British Journal of Music Education*, 32(1), 5–22.
<https://doi.org/10.1017/S0265051714000084>
- Carey, G., Coutts, L., Grant, C., Harrison, S., & Dwyer, R. (2018). Enhancing learning and teaching in the tertiary music studio through reflection and collaboration. *Music Education Research*, 20(4), 399–411. <https://doi.org/10.1080/14613808.2017.1409204>
- Cochran-Smith, M. (2003). Learning and unlearning: The education of teacher educators. *Teaching and Teacher Education*, 19(1), 5–28. [https://doi.org/10.1016/S0742-051X\(02\)00091-4](https://doi.org/10.1016/S0742-051X(02)00091-4)
- Cochran-Smith, M., & Lytle, S.L. (1993). *Inside/outside: Teacher research and knowledge.* New York, NY: Teachers College Press.
- Cochran-Smith, M., & Lytle S.L. (2009). *Inquiry as stance: Practitioner research for the next generation.* New York: Teachers College Press.

- Cooperrider, D. L., Whitney, D., & Stavros, J. M. (2008). *Appreciative Inquiry Handbook: For leaders of change*. San Francisco: Berrett-Koehler Publishers.
- Creech, A. (2012). Interpersonal behaviour in one-to-one instrumental lessons: An observational analysis. *British Journal of Music Education*, 29(3), 387–407.
<https://doi.org/10.1017/S026505171200006X>
- Creech, A., Papageorgi, I., Duffy, C., Morton, F., Haddon, E., Potter, J., ... Welch, G. (2008). From music student to professional: the process of transition. *British Journal of Music Education*, 25(3), 315–331. <https://doi.org/10.1017/S0265051708008127>
- Creech, A., Gaunt, H., Hallam, S., & Robertson, L. (2009). Conservatoire students' perceptions of Master Classes. *British Journal of Music Education*, 26(3), 315–331.
<https://doi.org/10.1017/S026505170999012X>
- Creswell, J. W. (2007). *Qualitative inquiry & research design: Choosing among five approaches*. Thousand Oaks, Calif: SAGE Publications.
- Christophersen, C. (2013). Perspectives on the dynamics of power within collaborative learning in higher music education. In H. Gaunt & H. Westerlund (Eds.), *Collaborative Learning in Higher Music Education* (pp. 77–85). Farnham: Ashgate.
- Daniel, R. (2004a). Innovations in piano teaching: A small-group model for the tertiary level. *Music Education Research*, 6(1), 23–43.
<https://doi.org/10.1080/1461380032000182911>.
- Daniel, R. (2004b). Peer assessment in musical performance: The development, trial and evaluation of a methodology for the Australian tertiary environment. *British Journal of Music Education* 21(1), 89–110. <https://doi.org/10.1017/S0265051703005515>.
- Davidson, J. W., Howe, M. J. A., & Sloboda, J. A. (1997). Environmental factors in the development of musical performance skill over the life span. In D. J. Hargreaves & A. C. North (Eds.), *The Social Psychology of Music* (pp. 188–206). Oxford: Oxford University Press.
- Dawkins, J. (1988). *Higher education: A policy statement*.
<http://hdl.voced.edu.au/10707/162333>

- Deliège, I., & Wiggins, G.A. (Eds.). (2006). *Musical creativity: Multidisciplinary research in theory and practice* (1st ed.). Psychology Press.
<https://doi.org/10.4324/9780203088111>
- Dillenbourg, P. (1999). *Collaborative learning: Cognitive and computational approaches* (1st ed.). Amsterdam; New York: Pergamon.
- Dillenbourg, P. (2002). Over-scripting CSCL: The risks of blending collaborative learning with instructional design. In P. A. Kirschner (Ed.), *Three worlds of CSCL. Can we support CSCL* (pp. 61–91). Heerlen: Open Universiteit Nederland.
- Dillenbourg, P., Baker, M., Blaye, A., & O'malley, C. (1996). The evolution of research on collaborative learning. In E. Spada & P. Reiman (Eds.), *Learning in humans and machine: Towards an interdisciplinary learning science* (pp. 189–211). Oxford: Elsevier.
- Duffy, C. (2013). Negotiating with tradition: Curriculum reform and institutional transition in a conservatoire. *Arts and Humanities in Higher Education*, 12(2-3), 169–180.
<https://doi.org/10.1177/1474022212473527>
- Duffy, C. (2016). ICON: Radical professional development in the conservatoire. *Arts and Humanities in Higher Education*, 15(3-4), 376–385.
<https://doi.org/10.1177/1474022216647385>
- Elken, M. (2015). Developing policy instruments for education in the EU: The European Qualifications Framework for lifelong learning. *International Journal of Lifelong Education*, 34(6), 710–726. <https://doi.org/10.1080/02601370.2015.1103795>
- Ellis K. (2021). *French musical life: Local dynamics in the century to World War II*. Oxford: Oxford University Press.
- Elshout-Mohr, M. (2000). Vind jij mij een goede reflecteerder? In Q. L. Merckies (Ed.), *Reflecteren door professionele begeleiders* [Do you consider me a good reflective practitioner? In Q. L. Merckies (Ed.), *Reflection by professional coaches*] (pp. 133–150). Leuven; Apeldoorn: Garant.
- Engeström, Y. (1999). Innovative learning in work teams: Analyzing cycles of knowledge creation in practice. In Y. Engeström, R. Miettinen, & R.L. Punamaki (Eds.), *Perspectives on activity theory* (pp. 377–404). Cambridge: Cambridge University Press.

- Engeström, Y. (2001). Expansive learning at work: Toward an activity theoretical reconceptualization. *Journal of Education and Work*, 14(1), 133–156.
- Eraut, M. (1994). *Developing professional knowledge and competence*. London: Falmer Press.
- Eraut, M. (2004). Informal learning in the workplace. *Studies in Continuing Education*, 26(2), 247–273.
- European Commission. (2004). *Shared 'Dublin' descriptors for short cycle, first cycle, second cycle and third cycle awards*. A report from a joint quality initiative informal group. Dublin.
- European Commission. (2010). *Developing coherent and system-wide induction programmes for beginning teachers: A handbook for policymakers*. European Commission staff working document SEC.
- European Commission. (2019). *Key Competences for LifeLong Learning*. Luxembourg: Publications Office of the European Union. doi:10.2766/569540.
<https://op.europa.eu/en/publication-detail/-/publication/297a33c8-a1f3-11e9-9d01-01aa75ed71a1/language-en>
- Forbes, M. (2016a). Playing the changes: An expanded view of higher music education through the use of collaborative learning and teaching (unpublished dissertation). Griffith University, Brisbane.
- Forbes (2016b). If the shoe doesn't fit: A case and a place for collaborative learning for music practice in higher education. *Australian Journal of Music Education*, 50(1), 53–62.
- Forbes, M. (2020). The value of collaborative learning for music practice in higher education. *British Journal of Music Education*, 37(3), 1–14.
<https://doi.org/10.1017/S0265051720000200>
- Gaunt, H. (2007). Learning and teaching breathing and oboe playing: Action research in a conservatoire. *British Journal of Music Education*, 24(2), 207–231.
<https://doi.org/10.1017/S0265051707007425>.
- Gaunt, H. (2008). One-to-one tuition in a conservatoire: The perceptions of instrumental and vocal teachers. *Psychology of Music*, 36(2), 215–245.
<https://doi.org/10.1177/0305735607080827>

- Gaunt, H. (2010). One-to-one tuition in a conservatoire: The perceptions of instrumental and vocal students. *Psychology of Music*, 38(2), 178–208.
<https://doi.org/10.1177/0305735609339467>
- Gaunt, H. (2011). Understanding the one-to-one relationship in instrumental/vocal tuition in Higher Education: Comparing student and teacher perceptions. *British Journal of Music Education*, 28(2), 159–179. <https://doi.org/10.1017/S0265051711000052>
- Gaunt, H. (2013). Promoting professional and paradigm reflection amongst conservatoire teachers in an international community. In H. Gaunt & H. Westerlund (Eds.), *Collaborative Learning in Higher Music Education* (pp. 49–61). Farnham: Ashgate.
- Gaunt, H., Creech, A., Long, M., & Hallam, S. (2012). Supporting conservatoire students towards professional integration: one-to-one tuition and the potential of mentoring. *Music Education Research*, 14(1), 25–43.
<https://doi.org/10.1080/14613808.2012.657166>
- Gaunt, H., & Westerlund, H. (2013a). *Collaborative learning in higher music education*. Farnham: Ashgate.
- Gaunt, H. & Westerlund, H. (2013b). Prelude: the case for collaborative learning in higher music education. In H. Gaunt & H. Westerlund (Eds.), *Collaborative Learning in Higher Music Education* (pp. 1–12). Farnham: Ashgate.
- Gembris, H., & Langner, D. (2005). *Von der Musikhochschule auf den Arbeitsmarkt. Erfahrungen von Absolventen, Arbeitsmarktexperten und Hochschullehrern* [From the music college to the job market. Experiences from graduates, labor market experts and university lecturers]. Augsburg, Germany: Wißner.
- Gervers, H. (1970). Franz Liszt as pedagogue. *Journal of Research in Music Education*, 18(4), 385–91.
- Green, L. (2001). *How popular musicians learn: A way ahead for music education*. London: Ashgate.
- Haddon, E. (2014). Observational learning in the music masterclass. *British Journal of Music Education*, 31(1), 55–68. <https://doi.org/10.1017/S0265051713000223>

- Hakkarainen, K., Paavola, S., & Lipponen, L. (2004). From communities of practice to innovative knowledge communities. *Lifelong Learning in Europe*, (2), 75–83.
- Hallam, S. (2001). The development of metacognition in musicians: Implications for education. *British Journal of Music Education*, 18(1), 27–39.
<https://doi.org/10.1017/S0265051701000122>
- Hallam, S., & Gaunt, H. (2012). *Preparing for success*. London: Institute of Education Press (IOE Press).
- Hanken, I. M. (2015a). Listening and learning in a master class. *Music Education Research*, 17(4), 453–464. <https://doi.org/10.1080/14613808.2014.930121>
- Hanken, I.M. (Ed.). (2015b). *Learning together: Trialling group tuition as a supplement to one-to-one principal instrument tuition*. Publications from Centre of Excellence in Music Performance Education (CEMPE), vol. 3. Oslo: NMH Publications.
- Hanken, I. M. (2016). Peer learning in specialist higher music education. *Arts and Humanities in Higher Education*, 15(3-4), 364–375.
<https://doi.org/10.1177/1474022216647389>
- Hatton, N., & Smith, D. (1995). Reflection in teacher education: Towards definition and implementation. *Teaching and Teacher Education*, 11(1), 33–49.
[https://doi.org/10.1016/0742-051X\(94\)00012-U](https://doi.org/10.1016/0742-051X(94)00012-U)
- Harrison, S. D., Lebler, D., Carey, G., Hitchcock, M., & O'Bryan, J. (2013). Making music or gaining grades? Assessment practices in tertiary music ensembles. *British Journal of Music Education*, 30(1), 27–42. <https://doi.org/10.1017/S0265051712000253>
- Hill, S. C. (2019). “Give me actual music stuff!”: The nature of feedback in a collegiate songwriting class. *Research Studies in Music Education*, 41(2) 135–153.
<https://doi.org/10.1177/1321103X19826385>
- Hunter, D. (2006). Assessing collaborative learning. *British Journal of Music Education*, 23(1), 75–89. <https://doi.org/10.1017/S0265051705006753>
- Johansson, K. (2013). Undergraduate students' ownership of musical learning: Obstacles and options in one-to-one teaching. *British Journal of Music Education*, 30(2), 277–295.
<https://doi.org/10.1017/S0265051713000120>

- Johnson, D. W., & R. T. Johnson (2006). Cooperative learning and social interdependence theory. In R. S. Tindale et al. (Eds.), *Theory and Research on Small Groups* (pp. 9–35). New York: Springer.
- Johnson, D. W., Johnson, R. T., & Smith, K. (2007). The state of cooperative learning in postsecondary and professional settings. *Educational Psychology Review*, 19(1), 15–29. <https://doi.org/10.1007/s10648-006-9038-8>
- Jørgensen, H. (2000). Student learning in higher instrumental education: Who is responsible? *British Journal of Music Education*, 17(1), 67–77. <https://doi.org/10.1017/S0265051700000164>
- Kemmis, S. & McTaggart, R. (2000). Participatory action research. In N.K. Denzin & Y.S. Lincoln (Eds.), *Handbook of qualitative research*, (pp. 567–605). Thousand Oaks, CA: Sage.
- King, A. (2008). Collaborative learning in the music studio. *Music Education Research*, 10(3), 423–438. <https://doi.org/10.1080/14613800802280167>
- Kokotsaki, D., & Hallam, S. (2007). Higher education music students' perceptions of the benefits of participative music making. *Music Education Research*, 9(1), 93–109. <https://doi.org/10.1080/14613800601127577>
- Korthagen, F. (2001). *Linking practice and theory: The pedagogy of realistic teacher education*. Mahwah, N.J.: L. Erlbaum Associates.
- Korthagen, F. & Vasalos, A. (2005). Levels in reflection: Core reflection as a means to enhance professional development. *Teachers and Teaching: Theory and Practice*, 11(1), 47–71. <https://doi.org/10.1080/1354060042000337093>
- Latukefu, L. (2009). Peer learning and reflection: Strategies developed by vocal students in a transforming tertiary setting. *International Journal of Music Education*, 27(2), 128–142. <https://doi.org/10.1177/0255761409102320>
- Latukefu, L. (2010). Peer assessment in tertiary level singing: Changing and shaping culture through social interaction. *Research Studies in Music Education*, 32(1), 61–73. <https://doi.org/10.1177/1321103X10370091>

- Latukefu, L., & Verenikina, I. (2013). Expanding the master-apprentice model: Tool for orchestrating collaboration as a path to self-directed learning for singing students. In H. Gaunt & H. Westerlund (Eds.), *Collaborative Learning in Higher Music Education* (pp. 101–109). Farnham: Ashgate.
- Lave, J., & Wenger, E. (1991). *Situated learning: Legitimate peripheral participation*. Cambridge: Cambridge University Press.
- Lebler, D. (2007). Student-as-master? Reflections on a learning innovation in popular music pedagogy. *International Journal of Music Education*, 25(3), 205–221.
<https://doi.org/10.1177/0255761407083575>
- Lebler, D. (2008). Popular music pedagogy: Peer learning in practice. *Music Education Research*, 10(2), 193–213. <https://doi.org/10.1080/14613800802079056>
- Leman, M. (2008). *Embodied music cognition and mediation technology*. Cambridge, Massachusetts: MIT Press.
- Lennon, M., & Reed, G. (2012). Instrumental and vocal teacher education: competences, roles and curricula. *Music Education Research*, 14(3), 285–308.
<https://doi.org/10.1080/14613808.2012.685462>
- Lewin, K. (1946). Action research and minority problems. *Journal of Social Issues*, 2, 34–46.
<https://doi.org/10.1111/j.1540-4560.1946.tb02295.x>
- Liberati, A., Altman, D. G., Tetzlaff, J., Mulrow, C., Gotzsche, P. C., Ioannidis, J. P. A., ... Moher, D. (2009). The PRISMA statement for reporting systematic reviews and meta-analyses of studies that evaluate health care interventions: Explanation and elaboration. *PLoS Medicine*, 6(7). <https://doi.org/10.1371/journal.pmed.1000100>
- Long, M., Creech, A., Gaunt, H., Hallam, S., & Robertson, L. (2012). Blast from the past: Conservatoire students' experiences and perceptions of public master classes. *Musicae Scientiae*, 16(3), 286–306. <https://doi.org/10.1177/1029864912458848>
- Long, M., Hallam, S., Creech, A., Gaunt, H., & Robertson, L. (2012). Do prior experience, gender, or level of study influence music students' perspectives on master classes? *Psychology of Music*, 40(6), 683–699. <https://doi.org/10.1177/0305735610394709>

- Long, M., Creech, A., Gaunt, H., & Hallam, S. (2014). Conservatoire students' experiences and perceptions of instrument-specific master classes. *Music Education Research*, 16(2), 176–192 <https://doi.org/10.1080/14613808.2013.859659>
- Luce, D. W. (2001). Collaborative learning in music education: A review of the literature. *Update: Applications of Research in Music Education*, 19(2), 20–25. <https://doi.org/10.1177/87551233010190020105>
- Luff, P., & Lebler, D. (2013). Striking a balance in brass pedagogy: Collaborative learning complementing one-to-one tuition in the conservatoire curriculum. In H. Gaunt & H. Westerlund (Eds.), *Collaborative Learning in Higher Music Education* (pp. 173–177). Farnham: Ashgate.
- Mackenzie, N. M., & Knipe, S. (2006). Research dilemmas: Paradigms, methods and methodology. *Issues in Educational Research*, 16(2), 193–205.
- McWilliam, E., Carey, G., Draper, P., & Lebler, D. (2006). Learning and unlearning: New challenges for teaching in conservatoires. *Australian Journal of Music Education*, (1), 25–31.
- Mills, J., & Smith, J. (2003). Teachers' beliefs about effective instrumental teaching in schools and higher education. *British Journal of Music Education*, 20(1), 5–27. <https://doi.org/10.1017/S0265051702005260>
- Minors, H. J., Burnard, P., Wiffen, C., Shihabi, Z., & Van der Walt, J. S. (2017). Mapping trends and framing issues in higher music education: Changing minds/changing practices. *London Review of Education*, 15(3), 457. <https://doi.org/10.18546/LRE.15.3.09>
- Moher, D., Liberati, A., Tetzlaff, J., Altman, D. G., & The PRISMA Group. (2009). Preferred reporting items for systematic reviews and meta-analyses: The PRISMA statement. *PLoS Medicine*, 6(7), e1000097.
- Myers, D. E. (2016). Creativity, diversity, and integration: Radical change in the bachelor of music curriculum. *Arts and Humanities in Higher Education*, 15(3–4), 293–307. <https://doi.org/10.1177/1474022216647378>

- OECD. (2010). *The nature of learning: Using research to inspire practice*. (H. Dumont, D. Istance, & F. Benavides, Eds.) Educational Research and Innovation, OECD Publishing, Paris. <https://doi.org/10.1787/9789264086487-en>
- Page, M. J., McKenzie, J. E., Bossuyt, P. M., Boutron, I., Hoffmann, T. C., Mulrow, C. D., ... Moher, D. (2021). The PRISMA 2020 statement: An updated guideline for reporting systematic reviews. *BMJ (Online)*, 372, n71–n71. <https://doi.org/10.1136/bmj.n71>
- Parti, H., & Westerlund, H. (2013). Envisioning collaborative composing in music education: Learning and negotiation of meaning in operabyyou.com. *British Journal of Music Education*, 30(2), 207–222. <https://doi.org/10.1017/S0265051713000119>
- Pattison, P. (2011). *Song writing without boundaries*. Writer's Digest Books.
- Parkes, K. A., Daniel, R., West, T., & Gaunt, H. (2015). Applied music studio teachers in higher education: Exploring the impact of identification and talent on career satisfaction. *International Journal of Music Education*, 33(3), 372–385. <https://doi.org/10.1177/0255761415581281>
- Pfeiffer, J. (2008). *Amy Fay and her teachers in Germany*. ProQuest Dissertations Publishing.
- Pine, G. J. (2009). *Teacher action research: Building knowledge democracies*. Thousand Oaks, CA: Sage.
- Porter, K. (1998). Management in the conservatoire of the future: Administering or leading. *Studies in Higher Education (Dorchester-on-Thames)*, 23(1), 7–16. <https://doi.org/10.1080/03075079812331380452>
- Presland, C. (2005). Conservatoire student and instrumental professor: The student perspective on a complex relationship. *British Journal of Music Education*, 22(3), 237–248. <https://doi.org/10.1017/S0265051705006558>
- Prosser, M., & Trigwell, K.R. (1999). *Understanding learning and teaching: The experience in higher education*. Buckingham: Society for Research into Higher Education & Open University Press.

- Reid, A., & Duke, M. (2015). Student for student: Peer learning in music higher education. *International Journal of Music Education*, 33(2), 222–232.
<https://doi.org/10.1177/0255761415569107>
- Renshaw, P. (1986). Towards the changing face of the conservatoire curriculum. *British Journal of Music Education*, 3(1), 79–90.
<https://doi.org/10.1017/S0265051700005143>
- Renshaw P. (2001). Globalisation, music and identity. Paper in *International Music Council Symposium, Music Cultures in the 21st Century: Globalisation and Local Identities* (Tokyo, 30 September, pp.1–8).
- Renshaw P. (2013). Collaborative learning: a catalyst for organizational development in higher music education. In H. Gaunt & H. Westerlund (Eds.), *Collaborative Learning in Higher Music Education* (pp. 237–246). Farnham: Ashgate.
- Rikandi, I. (2012). Negotiating musical and pedagogical agency in a learning community: A case of redesigning a group piano vapaa säestys course in music teacher education (Doctoral dissertation). Retrieved from
<http://ethesis.siba.fi/files/nbnfife201208076281.pdf>
- Rumiantsev, T. W., Maas, A., & Admiraal, W. (2017). Collaborative learning in two vocal conservatoire courses. *Music Education Research*, 19(4), 371–383.
<https://doi.org/10.1080/14613808.2016.1249363>
- Schiavio, A., Biasutti, M., & Antonini Philippe, R. (2021). Creative pedagogies in the time of pandemic: A case study with conservatory students. *Music Education Research*, 23(2), 167–178. <https://doi.org/10.1080/14613808.2021.1881054>
- Schön, D. A. (1983). *The reflective practitioner: How professional think in action*. New York: Basic Books.
- Schön, D. A. (1987). *Educating the reflective practitioner: Toward a new design for teaching and learning in the professions*. Jossey-Bass.
- Simones, L. L. (2017). Beyond expectations in music performance modules in higher education: Rethinking instrumental and vocal music pedagogy for the twenty-first

century. *Music Education Research*, 19(3), 252–262.

<https://doi.org/10.1080/14613808.2015.1122750>

Slavin, R. E. (1986). Cooperative learning: Engineering social psychology in the classroom.

In R. S. Feldman (Ed.), *The social psychology of education: Current research and theory* (pp. 153–171). Cambridge: Cambridge University Press.

Slavin, R. E. (1996). Research on cooperative learning and achievement: What we know, what we need to know. *Contemporary Educational Psychology*, 21(1), 43–69.

<https://doi.org/10.1006/ceps.1996.0004>

Sloboda, J. (2011). Challenges facing the contemporary conservatoire: A psychologist's perspective. *ISM Music Journal*, sept-oct 2011. Incorporated Society for Musicians.

Smilde, R. (2008). Lifelong learners in music; research into musicians' biographical learning. *International Journal of Community Music* 1(2), 243–52.

Smilde, R. (2009). *Musicians as Lifelong Learners: Discovery through Biography*. Delft: Eburon Academic Publishers.

Smilde, R. (2010). Innovative Conservatoire: Creating a model of continuing professional development for conservatoire teachers. AEC Pocketbook Researching Conservatoires. <http://www.innovativeconservatoire.com/wp-content/uploads/2012/04/SEM1-AEC-Pocketbook.pdf>

Smith, B. L., & MacGregor, J. T. (1992). What is collaborative learning? In A. S. Goodsell, M. R. Maher, V. Tinto, B. L. Smith, & J. MacGregor (Eds.), *Collaborative learning: A sourcebook for higher education* (pp. 9–22). University Park, PA: National Center on Postsecondary Teaching, Learning and Assessment.

Strauss, A. (1987). *Qualitative analysis for social scientists*. Cambridge, UK: Cambridge University Press.

Strauss, A. L., & Corbin, J. (1998). *Basics of qualitative research: Techniques and procedures for developing grounded theory*. Thousand Oaks, CA: Sage.

Tregear, P., Johansen, G., Jørgensen, H., Sloboda, J., Tulve, H., & Wistreich, R. (2016).

Conservatoires in society: Institutional challenges and possibilities for change. *Arts and*

- Humanities in Higher Education*, 15(3-4), 276–292.
<https://doi.org/10.1177/1474022216647379>
- Triantafyllaki, A. (2010). 'Workplace landscapes' and the construction of performance teachers' identity: The case of advanced music training institutions in Greece. *British Journal of Music Education*, 27(2), 185–201.
<https://doi.org/10.1017/S0265051710000082>
- Trigwell, K., & Prosser, M. (1996). Changing approaches to teaching: A relational perspective. *Studies in Higher Education (Dorchester-on-Thames)*, 21(3), 275–284.
<https://doi.org/10.1080/03075079612331381211>
- Trigwell, K., Prosser, M., & Waterhouse, F. (1999). Relations between teachers' approaches to teaching and students' approaches to learning. *Higher Education*, 37(1), 57–70.
<https://doi.org/10.1023/A:1003548313194>
- Udvari-Solner, A. (2012). Collaborative learning strategies. In N. M. Seel (Ed.), *Encyclopedia of the sciences of learning*. Boston, MA: Springer. https://doi.org/10.1007/978-1-4419-1428-6_818
- Varvarigou, M. (2017a). Promoting collaborative playful experimentation through group playing by ear in higher education. *Research Studies in Music Education*, 39(2), 161–176. <https://doi.org/10.1177/1321103X17704000>
- Varvarigou, M. (2017b). Group playing by ear in higher education: The processes that support imitation, invention and group improvisation. *British Journal of Music Education*, 34(3), 291–304. <https://doi.org/10.1017/S0265051717000109>
- Vereniging Hogescholen (VH). (2017). *Dutch National Training Profile for Music*. Network Muziek [Network of Music].
<https://www.verenighogescholen.nl/system/profiles/documents/000/000/225/original/muziek.op.2018.eng.pdf?1520590049>.
- Virkkula, E. (2016a). Communities of practice in the conservatory: Learning with a professional musician. *British Journal of Music Education*, 33(1), 27–42.
<https://doi.org/10.1017/S026505171500011X>

- Virkkula, E. (2016b). Informal in formal: The relationship of informal and formal learning in popular and jazz music master workshops in conservatoires. *International Journal of Music Education*, 34(2), 171–185. <https://doi.org/10.1177/0255761415617924>
- Vygotsky, L. S. (1978). *Mind in society: The development of higher psychological processes*. (M. Cole, V. John-Steiner, S. Scribner, & E. Souberman, Eds. & Trans.). Cambridge, MA: Harvard University Press.
- Vygotsky, L. S. (1987). The genesis of higher mental functions. In R. Reiber (Ed.), *The history of the development of higher mental functions* (Vol. 4, pp. 97–120). New York: Plenum.
- Webb, N. M. (1989). Peer interaction and learning in small groups. *International Journal of Educational Research*, 13(1), 21–39. [https://doi.org/10.1016/0883-0355\(89\)90014-1](https://doi.org/10.1016/0883-0355(89)90014-1)
- Wenger, E. (1998). *Communities of practice: Learning, meaning, and identity*. Cambridge: Cambridge University Press.
- Wenger, E., Trayner, B., & De Laat, M. (2011). Promoting and assessing value creation in communities and networks: A conceptual framework. Retrieved from <https://www.asnhub.mn/uploads/files/11-04-wenger-trayner-delaat-value-creation.pdf>
- Werner, K. (1996). *Effortless mastery: Liberating the master musician within*. Jamey Aebersold.
- Westerlund, H., & Karlsen, S. (2013). Designing the rhythm for academic community life: Learning partnerships and collaboration in music education doctoral studies. In H. Gaunt & H. Westerlund (Eds.), *Collaborative Learning in Higher Music Education* (pp. 87–99). Farnham: Ashgate.
- Webster, P. (1993, October). Where are we and where should we be going? In *The National Conference on Piano Pedagogy: Proceedings of the Conference in Schaumburg, Illinois*. Princeton, New Jersey.
- Westerlund, H. (2006). Garage rock bands: A future model for developing musical expertise? *International Journal of Music Education*, 24(2), 119–125. <https://doi.org/10.1177/0255761406065472>
- Yin, R. K. (2003). *Case study research: Design and methods*. Thousand Oaks, Calif: Sage Publications.

- Younker, B.A. (2014). Collaborative learning in higher music education. *Music Education Research, Book Review*, 16(3), 369–371.
<https://doi.org/10.1080/14613808.2014.895396>
- Youth Music. (2002). *Creating a land with music: the work, education and training of professional musicians in the 21st century*. London: Youth Music.
- Zanner, A., & Stabb, D. (2013). Singers, actors and classroom dynamics: From co-teaching to co-learning. In H. Gaunt & H. Westerlund (Eds.), *Collaborative learning in higher music education* (pp. 231–236). Farnham: Ashgate.
- Zelm, G. van, (2013). From competitors to colleagues: The experience of devising a peer-learning environment in a vocal course. In H. Gaunt & H. Westerlund (Eds.), *Collaborative learning in higher music education* (pp. 179–185). Farnham: Ashgate.
- Zhukov, K. (2007). Student learning styles in advanced instrumental music lessons. *Music Education Research*, 9(1), 111–127. <https://doi.org/10.1080/14613800601127585>
- Zhukov, K., & Sætre, J. H. (2021). “Play with me”: Student perspectives on collaborative chamber music instruction. *Research Studies in Music Education* 3(23), 1–14.
<https://doi.org/10.1177/1321103X20974804>

APPENDICES

APPENDIX A.

AEC LEARNING OUTCOMES 2017 BACHELOR OF MUSIC/1ST CYCLE

Retrieved from: <https://www.aec-music.eu/publications/aec-learning-outcomes-2017-en>

At the completion of their 1st cycle studies, and as appropriate to their discipline or genre, students are expected to be able to:

A. Practical (skills-based) outcomes	B. Theoretical (knowledge-based) outcomes	C. Generic outcomes
1.A.1. Demonstrate ability to realise, recreate, create, manipulate and/or produce music as appropriate within their discipline or genre for practical purposes and settings.	1.B.1. Demonstrate knowledge of practices, languages, forms, materials, technologies and techniques in music relevant to the discipline, and their associated texts, resources and concepts.	1.C.1. Demonstrate systematic analytical and processing skills and the ability to pursue these independently and with tenacity.
1.A.2. Demonstrate effective and professionally appropriate study, practice and rehearsal techniques.	1.B.2. Exhibit sound knowledge of the theoretical and historical contexts in which music is practiced and presented, including a range of musical styles and their associated performing traditions.	1.C.2. Demonstrate strong self-motivation and self-management skills, and the ability to undertake autonomous self-study in preparation for continual future (life-long) learning and in support of a sustainable career.
1.A.3. Demonstrate evidence of craft skills in relation to a variety of representative repertoire, styles, etc.	1.B.3. Exhibit comprehensive knowledge of relevant representative repertoire within their area of musical study, demonstrating the ability to create and provide coherent musical experiences and interpretations. ¹¹	1.C.3. Demonstrate a positive and pragmatic approach to problem solving.
1.A.4. Recognise, interpret, manipulate, realise and/or memorise the materials of music through notation and/or by ear. ¹⁰	1.B.4. Draw upon knowledge and experience of known repertoire and styles to explore and engage with new and challenging repertoire and styles.	1.C.4. Evidence ability to listen, collaborate, voice opinions constructively, and prioritise cohesion over expression of individual voice.
1.A.5. Engage musically in varied ensemble and other collaborative contexts, including those which go beyond the discipline of music.	1.B.5. Demonstrate knowledge of practices, languages, forms, materials, technologies and techniques in music and their associated texts, resources and concepts.	1.C.5. Evidence flexibility, the ability to rapidly synthesise knowledge in real time, and suggest alternative perspectives.
1.A.6. Demonstrate improvisational fluency, interrogating, shaping and/or creating music in ways which go beyond the notated score.	1.B.6. Recognise, internalise and respond to the fundamental processes which underlie improvisation and recreate musical materials aurally and/or in written form.	1.C.6. Recognise the relevance of, and be readily able to adapt, previously learned skills to new contexts.
1.A.7. Identify key questions about, and undertake self-reflective enquiry into, their own artistic practice.	1.B.7. Evidence understanding of the means by which musicians can develop, research and evaluate ideas, concepts and processes through creative, critical and reflective thinking and practice.	1.C.7. Develop, research and evaluate ideas, concepts and processes through creative, critical and reflective thinking and practice.

1.A.8. Explore, evaluate, apply and challenge existing scholarship, research and performing practices.	1.B.8. Demonstrate knowledge of – and ability to gather and utilise relevant information found within – libraries, internet repositories, museums, galleries and other relevant sources.	1.C.8. Respond creatively and appropriately to ideas and impetus from others, exhibiting tenacity and the ability to digest and respond to verbal and/or written feedback.
1.A.9. Utilise appropriate oral, digital and practical formats to disseminate information and ideas about music.	1.B.9. Identify a range of strategies to interpret, communicate and present ideas, problems and arguments in modes suited to a range of audiences.	1.C.9. Exhibit ability to utilise and apply a range of technology in relation to their music making, including the promotion of their professional profile.
1.A.10. Communicate information, ideas, problems and solutions to both specialist and non-specialist audiences through a range of media and presentation formats.	1.B.10. Display knowledge of a range of ways that technology can be used in the creation, dissemination and performance of music.	1.C.10. Project a confident and coherent persona appropriate to context and communicate information effectively, presenting work in an accessible form and demonstrating appropriate IT and other presentational skills as required.
1.A.11. Use appropriate digital technology to learn, create, record, produce and disseminate musical materials.	1.B.11. Demonstrate knowledge of appropriate communication theories and their applications.	1.C.11. Making use of their imagination, intuition and emotional understanding, think and work creatively, flexibly and adaptively.
1.A.12. Evidence skills in the use of new media for promotion and dissemination.	1.B.12. Identify a range of professional working environments and contexts, reflecting on the role of the musician in contemporary society.	1.C.12. Recognise and reflect on diverse social, cultural and ethical issues, and apply local, national and international perspectives to practical knowledge.
1.A.13. Demonstrate a range of communication, presentation and self-management skills associated with public performance.	1.B.13. Recognise the skill demands of local, national and international music markets.	1.C.13. Engage with individuals and groups, demonstrating sensitivity to diverse views and perspectives, and evidencing skills in teamwork, negotiation, leadership, project development and organisation as required.
1.A.14. Recognise and respond appropriately to a range of performing contexts, spaces and environments.	1.B.14. Display knowledge of key financial, business and legal aspects of the music profession.	1.C.14. Recognise and respond to the needs of others in a range of contexts.
1.A.15. Recognise, reflect upon and develop their own personal learning style, skills and strategies.	1.B.15. Exhibit familiarity with concepts and practices of pedagogy, in particular strategies to motivate and facilitate musical creativity and learning.	1.C.15. Recognise the physiological and psychological demands associated with professional practice, and evidence awareness of – and preparedness to engage with as needed – relevant health and wellbeing promotion initiatives and resources.
1.A.16. Lead and/or support learning and creative processes in others, creating a constructive learning environment.	1.B.16. Demonstrate awareness of the legal and ethical frameworks relating to intellectual property rights, and the ability to take appropriate steps to safeguard innovation.	1.C.16. Exhibit a long-term (life-long) perspective on individual artistic development, demonstrating an inquiring attitude, and regularly evaluating and developing artistic and personal skills and competences in relation to personal goals.

1.A.17. Engage with a range of audience and/or participant groups across a range of professional working contexts.		
1.A.18. Exhibit awareness of, and actively engage with, issues affecting the personal (physical and mental) health and wellbeing of musicians.		
1.A.19. Develop artistic concepts and projects and the capacity to present these professionally to potential clients and audiences.		

APPENDIX B.

REFERENCES OF STUDIES INCLUDED IN THE SYSTEMATIC REVIEW

- Barratt, E., & Moore, H. (2005). Researching group assessment: Jazz in the conservatoire. *British Journal of Music Education* (22)3, 299–314.
<https://doi.org/10.1017/S0265051705006467>
- Bjøntegaard, B. J. (2015). A combination of one-to-one teaching and small group teaching in higher music education in Norway – a good model for teaching? *British Journal of Music Education*, 32(1), 23–36. <https://doi.org/10.1017/S026505171400014X>
- Blom, D. (2012). Inside the collaborative inter-arts improvisatory process: Tertiary music students' perspectives. *Psychology of Music*, 40(6), 720–737.
<https://doi.org/10.1177/0305735611401127>
- Blom, D., & Poole, K. (2004). Peer assessment of tertiary music performance: Opportunities for understanding performance assessment and performing through experience and self-reflection. *British Journal of Music Education*, 21(1), 111–125.
<https://doi.org/10.1017/S0265051703005539>
- Daniel, R. (2004a). Innovations in piano teaching: A small-group model for the tertiary level. *Music Education Research*, 6(1), 23–43.
<https://doi.org/10.1080/1461380032000182911>.
- Daniel, R. (2004b). Peer assessment in musical performance: The development, trial and evaluation of a methodology for the Australian tertiary environment. *British Journal of Music Education* 21(1), 89–110. <https://doi.org/10.1017/S0265051703005515>.
- Forbes, M. (2020). The value of collaborative learning for music practice in higher education. *British Journal of Music Education*, 37(3), 1–14.
<https://doi.org/10.1017/S0265051720000200>
- Hanken, I. M. (2016). Peer learning in specialist higher music education. *Arts and Humanities in Higher Education*, 15(3-4), 364–375.
<https://doi.org/10.1177/1474022216647389>

- Hill, S. C. (2019). "Give me actual music stuff!": The nature of feedback in a collegiate songwriting class. *Research Studies in Music Education*, 41(2) 135–153.
<https://doi.org/10.1177/1321103X19826385>
- King, A. (2008). Collaborative learning in the music studio. *Music Education Research*, 10(3), 423–438. <https://doi.org/10.1080/14613800802280167>
- Kokotsaki, D., & Hallam, S. (2007). Higher education music students' perceptions of the benefits of participative music making. *Music Education Research*, 9(1), 93–109.
<https://doi.org/10.1080/14613800601127577>
- Latukefu, L. (2009). Peer learning and reflection: Strategies developed by vocal students in a transforming tertiary setting. *International Journal of Music Education*, 27(2), 128–142. <https://doi.org/10.1177/0255761409102320>
- Latukefu, L. (2010). Peer assessment in tertiary level singing: Changing and shaping culture through social interaction. *Research Studies in Music Education*, 32(1), 61–73.
<https://doi.org/10.1177/1321103X10370091>
- Lebler, D. (2007). Student-as-master? Reflections on a learning innovation in popular music pedagogy. *International Journal of Music Education*, 25(3), 205–221.
<https://doi.org/10.1177/0255761407083575>
- Lebler, D. (2008). Popular music pedagogy: Peer learning in practice. *Music Education Research*, 10(2), 193–213. <https://doi.org/10.1080/14613800802079056>
- Reid, A., & Duke, M. (2015). Student for student: Peer learning in music higher education. *International Journal of Music Education*, 33(2), 222–232.
<https://doi.org/10.1177/0255761415569107>
- Rumiantsev, T. W., Maas, A., & Admiraal, W. (2017). Collaborative learning in two vocal conservatoire courses. *Music Education Research*, 19(4), 371–383.
<https://doi.org/10.1080/14613808.2016.1249363>
- Varvarigou, M. (2017a). Promoting collaborative playful experimentation through group playing by ear in higher education. *Research Studies in Music Education*, 39(2), 161–176. <https://doi.org/10.1177/1321103X17704000>

- Varvarigou, M. (2017b). Group playing by ear in higher education: The processes that support imitation, invention and group improvisation. *British Journal of Music Education*, 34(3), 291–304. <https://doi.org/10.1017/S0265051717000109>
- Virkkula, E. (2016a). Communities of practice in the conservatory: Learning with a professional musician. *British Journal of Music Education*, 33(1), 27–42. <https://doi.org/10.1017/S026505171500011X>
- Virkkula, E. (2016). Informal in formal: The relationship of informal and formal learning in popular and jazz music master workshops in conservatoires. *International Journal of Music Education*, 34(2), 171–185. <https://doi.org/10.1177/0255761415617924>
- Zhukov, K., & Sætre, J. H. (2021). “Play with me”: Student perspectives on collaborative chamber music instruction. *Research Studies in Music Education* 3(23), 1–14. <https://doi.org/10.1177/1321103X20974804>

APPENDIX C.

INCLUDED STUDIES IN SYSTEMATIC REVIEW AND DESCRIPTIVE MAP OF STUDY CHARACTERISTICS, AIMS, METHODOLOGY, AND RESULTS

Study			Aims		Methodology	Results
No.	Authors (publication year)	Country	Musical genre		Bullet point description (study design; data collection; data analysis)	Bullet point summary
1	Barratt and Moore (2005)	UK	J	Investigation of group assessment practices that reflect a jazz practice	• Research paper • Allocated marks of student assessors and group interviews • Analysis of marks • Analytical descriptions	• one third of the assessed combos showed interactive skills • group marking was considered to have been more appropriate to interactive combo-playing • the notion that only the soloist of each combo was assessed, caused less interaction in playing in perception of the students
2	Bjontegaard (2015)	Norway	C	Investigating the role of a cooperative learning group	• Research paper • Observations, interviews (n=3) • Analytical descriptions	• three-way interaction occurred • teaching and learning as a combination of performing, listening and commenting in different situations • students were given much responsibility and developed faith, self-confidence, and independence
3	Blom (2012)	Australia	inter-arts	Exploration of a collaborative inter-arts improvisation project	• Qualitative questionnaire study • Open-ended questionnaire (n=17) • Constant comparative analysis	• students: worked as equal members of a team • felt they had built confidence • felt valued as part of the group through acceptance of ideas • perceived the environment was perceived as positive • learned from other's creative styles and modes of thought
4	Blom and Poole (2004)	Australia	various	Examination of learning about peer assessment and performing	• Qualitative questionnaire study • Open-ended questionnaires (n=16) • Coding	• students: experienced assessing their peers as difficult • learned about performing from their own and other's performance, also through self-reflection • learned to critically evaluate performances of others • developed a sense of ownership and brought together expectations with reality • prepared for other roles such as assessor and critic
5	Daniel (2004a)	Australia	C	Investigation of small group approach	• Qualitative questionnaire study (n=18) • Longitudinal design over 4 years	• increased levels of interaction improved ability to critique and assess • influence of group members was clearly present • less teacher-dependent

Study	Aims		Methodology	Results
6	Daniel (2004b)	Australia	C	Investigation of peer assessment procedures and practices for implementation within a music performance context
7	Forbes (2020)	Australia	P	Exploration of instrumentally heterogeneous small student groups
8	Hanken (2016)	Norway	C	Elaborating and documenting three different practices of peer learning
9	Hill (2019)	USA	P	Examining factors supportive of peer feedback
10	King (2008)	UK	P	Investigation of effects of

- more varied activities
- variety of feedback
- self-critical and peer-critical analysis
- learning to be an independent learner
- (self-)evaluation skills
- interaction and problem-solving
- case study handbooks were beneficial for understanding the function and purpose of peer assessment mechanisms
- majority of students (91%) perceived improved ability to critically assess performances
- exposure to performances and engagement in peer assessment developed students' critical skills
- peer learning created value which cultivated new skills and improved performance
- students experienced being part of a learning community
- changes in perspective
- expanded social relationships supported learning and new learning experiences, and increased confidence and motivation
- students reframed their criteria for musical and personal success
- students gained more self-esteem and security
- the group was experienced as a safe and trusting learning environment
- students: felt free to experiment and share work in progress with each other
- perceived being part of a learning community
- were found to be more open to other musicians' understanding of music
- developed greater independence and ownership of their own learning process
- sincerity was considered an important aspect in peer feedback
- peer feedback was perceived as having different functions: accountability; a form of rapport building; a form of affirmation and validation
- students took different roles within the group
- the teacher was an important factor in the experienced safe environment
- the application of a learning interface encouraged

Study	Aims		Methodology	Results
11	Kokotsaki and Hallam (2007)	UK	C	learning technology on collaborative task performance in a situated environment Investigation of perceived effects and impact from participation in group music making • Between subjects design • Video-recordings (n=64) • Video data captured, transcribed and analysed with Interactive Process Analysis • Qualitative questionnaire study • Open-ended questionnaires (n=78) • Interpretative Phenomenological Analysis more effective planning • students engaged in better collaboration with a learning interface • students had better results in pre-production and quicker completed their tasks • musical, social and personal effects were included • musical effects consisted of musical skills development and deepening musical knowledge • social effects included social involvement and social skill development • personal effects included: active contribution, development of a strong sense of belonging, gaining popularity, and making friends • students build up a strong sense of self-esteem and satisfaction • students developed leadership skills and increased self-confidence
12	Latukefu (2009)	Australia	various	Development and evaluation of a vocal pedagogy model influenced by sociocultural theories • Design-based research with qualitative approach • Reflective journals (n=70) • Analysis of journals with Interpretative Phenomenological Analysis reflection and social interaction led to identity construction, self-regulated learning, and new and deeper understandings regarding vocal development • vicarious reinforcement • peer learning is valuable for both classical and non-classical singers at an undergraduate level
13	Latukefu (2010)	Australia	various	Exploration of the integration of peer assessment in a singing class • Design-based research • Focus groups (n=6) • Open-ended questionnaire (n=30); reflective journals; field notes • Documentation, analysis, and reflection quality descriptors were developed in collaboration with students • 83.3% of students strongly agreed that their critical thinking had been developed through peer assessment • students felt more responsible for their peers • developing quality descriptors led to students' vocal development
14	Lebler (2007)	Australia	P	Exploration of a learning community as an alternative approach to the master/apprentice model • Practitioner research • Survey (n=41); formal and informal student feedback; interviews • Analytical descriptions students developed as self-regulated learners • valued collaboration and reflective practice and initiating and receiving feedback • the learning community enhanced their creative process. • the opportunity to collaborate was very important at all stages in the process
15	Lebler (2008)	Australia	P	Exploration of how a community-based approach relates to self-directed learning • Practitioner research • Survey (n=98); journal entries • Analytical descriptions students reflected on their learning • they increased their awareness of how they learn • students reported to have gained critical thinking

Study	Aims		Methodology		Results
16	Reid and Duke (2015)	Australia	C	activities of students Exploration of instrument-specific peer discussion groups discussing what learning is to them	- skills - students developed as self-regulated learners - students developed peer-learning networks - as part of a community students shared a view of how they are learning and working - students showed a sense of belonging and commitment - students reflected in action - they communicated their instrument-related thoughts and activities, opening up to students in similar contexts
17	Rumiantsev et al. (2017)	The Netherlands	JP	Examination of development of professional competencies in vocal group lessons	- the general value of group lessons was rated quite high - development of professional competencies through group lessons was rated rather low - teacher intentions were not clear for the students - students preferred more active participation and interaction for developing their professional competence - group lessons need to have a purposeful design aimed at collaborative learning and development of professional competence
18	Varvargiou (2017a)	UK	C	Investigation of small group ear playing / training including group creativity and improvisation	- listening, creativity and improvisation skills were developed through group ear playing - students engaged collaboratively in playful experimentation - more confident students supported their less confident peers - students engaged in different improvisational strategies: adding ornaments, changing rhythms, leaving notes out, integrating melodic riffs - students were very motivated to improvise together - students experienced more confidence regarding playing by ear and improvising - overall students felt more confident musicians
19	Varvargiou (2017b)	UK	C	Investigation of small group ear playing / training including group creativity and improvisation	- student-guided teamwork: small groups without tutor led to self-guided interaction among students - group ear playing involved peer learning, enhancing development of leadership, social awareness, teamwork, and communication skills - group creativity and improvisation were found to support collective decision-making, identity and relationship development, valuing participation over

Study	Aims	Methodology	Results
20	Virkkula (2016a) Finland JP	Examination of how informal learning develops musicianship and can be employed in on-the-job learning of music students • Practitioner research • Qualitative case study including students' individual workshop plans and reflective logs (n=62) • Content analysis	- competition, celebrating group risk-taking, and valuing musical collaboration and experimentation - group ear playing developed aural skills, repertoire comprehension, harmonisation of melodies - imitation, invention and genre-free improvisation developed creativity - the workshops functioned as a community of practice - cooperation in workshops with a professional musician supported informal learning - learning experiences were acquired by doing and reflecting - negotiations of meaning occurred by sharing knowledge and supporting each other in social interaction - a shared common repertoire, commitment, and reciprocal responsibility resulted in motivation for joint enterprise - community membership supported identity construction
21	Virkkula (2016b) Finland JP	Examination of a workshop-based community of practice in relation to professional competency development See Virkkula (2016a)	- collaboration with professional musicians stimulated students' understanding of the music profession and knowledge and competences needed - students gained understanding of professional musicianship and the work environment of professional musicians - students developed initiative, responsibility, and problem-solving skills through interaction, which in turn enhanced identity construction - key competences for lifelong learning and musical skills were developed
22	Zhukov and Sævi (2021) Australia/Norway C	Exploration of a teaching-through-playing approach in collaborative, participative chamber music instruction • Qualitative multiple case study • Focus group semi-structured interviews in 2 countries (n=9; n=5) • Thematic analysis	- participative chamber music teaching was found a successful approach for developing students' musical and social skills - students engaged in authentic professional experiences - group discussions had a positive impact - participants experienced a collaborative atmosphere - the different role teachers took was a challenging experience for students - students developed effective and focused rehearsal techniques, technical skills, and stylistic knowledge - a shift in practice goals occurred due to better

Study	Aims	Methodology	Results
musical understanding			

Note. Musical genre: C: Classical; J: Jazz; P: Pop; JP: Jazz/pop.

APPENDIX D.

TABLE WITH STUDENT LEARNING OUTCOMES AND FACTORS FROM INCLUDED STUDIES IN SYSTEMATIC REVIEW

Study		Presage		Process		Product				
		Student factors		Learning and teaching context		Learning focused activities		Learning outcomes		
No.	First author	Background	Setting	Approach	Teacher role*	Active participation	Interaction	Cognitive Quantitative	Cognitive Qualitative	Affective
1	Barratt	Undergraduate jazz students (year 1, 2, 3)	Project with 9 combos of 4 to 5 students each; heterogeneous groups based on instruments	Peer assessment	process organisation, developing criteria, reading reports, observing, interviewing	involvement in developing criteria; assessing (in mock panels), grading, addressing written comments	playing in combos, group performing	repertoire knowledge, playing from memory	analytical, critical, and assessment skills, communicative skills, interactive skills	involvement, engagement
2	Bjontegaard	Undergraduate classical horn students (n=3)	Instrumentally homogeneous small group	Teacher-guided group lesson	set rules for the group process, plan and organise, ensure positive atmosphere, respect students' comments, take part on the same level, accept students' suggestions, provide feedback, design and development of the model together with students	listening, choosing repertoire for whole group, performing, developing self-formulated goals, self-activity and self-evaluation of own learning process	commenting, giving and receiving feedback, negotiating, being responsible	group members	listening skills, self-critiquing skills, reflective self-skills	confidence, self-evaluation, independence, responsibility
3	Blom	Students from different arts disciplines: music (n=17), dance (n=16), and theatre (n=20) with no previous experience in interdisciplinary	A short collaborative inter-arts improvisation project with heterogeneous groups of 7/8 students	Student-guided teamwork	preparatory exercises, introducing students to other disciplines, creating a relaxing environment providing advice and help when/where	engaging in inter-arts exercises, improvisation, performing	spoken, musical, and movement dialogue, constructing common knowledge, exploratory co-constructive talk, discussing, negotiating a	improvisation, discussion, negotiation, constructive, communicative skills, reflection, transformation of existing knowledge	improvisation, discussion, negotiation, constructive, communicative skills, reflection, transformation of existing knowledge	involvement, engagement, self-reflection

Study	Presage			Process			Product		
	Student factors			Learning and teaching context			Learning outcomes		
No.	First author	Background	Setting	Approach	Teacher role*	Active participation	Interaction	Cognitive Quantitative	Affective
4	Blom and Poole	work. Second- and third-year undergraduate performance majors (voice, piano, clarinet, trumpet, saxophone, guitar, bass guitar) > (n=16)	Project including heterogeneous groups	Peer assessment	necessary process organisation, reading reports providing feedback	performing, self-evaluating, assessing, allocating grades, addressing written comments	common vision discussing, commenting, critiquing, providing peer-evaluation	discussion, critiquing, evaluative, communicative skills, reflection	involvement, engagement, self-evaluation
5	Daniel (2004a)	Undergraduate classical piano students of three different levels (n=18)	Instrumentally homogeneous small groups with 3-5 students each	Teacher-guided group lesson	course structuring commenting, suggesting, discussing repertoire, skill teaching, motivating, encouraging, advising	ensemble work, listening, observing, commenting, keeping practice journal including reflection, self-assessment, self-critical analysis of video-recorded performances	discussion and analysis, questioning, comparing, peer assessment	technique, repertoire, sight-reading	analysis skills, involvement, critical skills, engagement, collaborative skills, self-reflection feedback
6	Daniel (2004b)	Classical piano students (n=36)	Project within weekly performance seminar	Peer assessment	process organisation and facilitation, setting criteria, reading reports developing models of peer assessment with students, observing, assessing, evaluating, feedback on feedback	performing, involvement in developing models of peer assessment	assessing peers, discussing, debating	assessment, co-construction, discussion, debate, critical skills, collaborative skills, feedback	
7	Forbes	First-year students including singers (n = 5),	Instrumentally heterogeneous small groups of 3-5	Participative music making	creating learning environment that allowed students to find their own	rehearsing, performing, self-assessment, arranging, chart	collaboration on open-ended tasks, giving and receiving	collaborative skills, feedback skills,	self-confidence, independence, responsibility

Study		Presage			Process		Product		
No.	First author	Student factors	Learning and teaching context	Approach	Teacher role*	Learning focused activities	Learning outcomes		
		Background	Setting			Active participation	Cognitive Quantitative	Affective	
8	Hanken	piano (n = 2), guitar (n = 1), drums (n = 1), saxophone (n = 1)	students, organised in workshops and ensembles	Teacher-guided group lesson	solutions to problems, teacher intervention only to be used as a last option	writing, performing, problem-solving, presenting work in progress	feedback, negotiation, rehearsing, performing	performance, self-assessment	
		Undergraduate and graduate violin/viola students (n=9); vocal students (n=10); piano students (n=3)	Three different instrumentally homogeneous small groups	Teacher-guided group lesson	organisation and facilitation of group lessons asking open question, encourage (quieter) students, help newcomers (legitimate peripheral participation)	playing, performing, reflective journaling, presenting work-in-progress, observing, providing support, articulating opinions	providing feedback, seeking advice, exploring and experiencing collaboratively, teaching each other	collaborative skills, feedback skills, performance, reflective skills, teaching skills	involvement, engagement
9	Hill	Undergraduate music and non-music majors (n=15)	Heterogeneous group in weekly song writing workshops	Teacher-guided group lesson	facilitating a safe learning environment facilitating structured feedback, observing, helping newcomers (legitimate peripheral participation)	song writing, composing, presenting, listening	discussing, providing and receiving feedback	collaborative skills, feedback skills, presentation, discussion skills	involvement, engagement
10	King	Undergraduate pop/music technology students (n=64)	Music production project in a recording studio with students working in pairs	Student-guided teamwork	set-up pre-test, supplying learning technology and manual, surveys no teacher interference in collaborative work	making a drum kit recording, complete a workbook, produce a CD from a recording	working in pairs with interface or manual, collaboration, communication	technical skills, production skills	collaborative skills, discussion skills, effective planning, problem-solving skills
11	Kokotsaki	Undergraduate and post-graduate music	Instrumentally heterogeneous chamber	Student-guided teamwork	no teacher interference in collaborative work	rehearsing, performing, listening	making friends, cooperating, working as a	repertoire knowledge	being supportive, self-reflection, listening, rehearsing, performing

Study	Presage			Process		Product			
	Student factors	Learning and teaching context	Learning focused activities	Learning outcomes					
No.	First author	Background	Setting	Approach	Teacher role*	Active participation	Interaction	Cognitive Quantitative	Affective
		students (n=78)	music groups				team, learning to compromise, being supportive, encouraging, sharing ideas for a common goal, self-comparison to others, learning to work effectively together as a team	skills, communicative skills, collaborative skills	responsibility, self-esteem, self-achievement, self-confidence, intrinsic motivation
12	Latukefu (2009)	Classical and non-classical undergraduate vocal students (n=70)	Instrumentally homogeneous groups	Teacher-guided group lesson	design of learning environment, setting up lessons, instruction of vocal techniques ranging from providing feedback to providing only assistance when required	reflective journaling, practicing, performing vocal exercises, listening	critiquing, giving and receiving peer feedback, negotiating	performance skills, collaborative skills, discussion skills, reflective skills, critiquing, negotiating	
13	Latukefu (2010)	Second- (n=20) and third-year vocal students (n=15)	Project within instrumentally homogeneous groups	Peer assessment	introduction, explanation, providing examples encourage discussion, critiquing critique, scaffolding	developing quality descriptor, allocating marks	discussions in assessment-panels, providing written feedback	performance skills, collaborative skills, discussion skills, reflective skills, critiquing, feedback, assessment	
14	Lebler (2007)	Undergraduate students (n=75) enrolled in popular music production	One semester with 11 panels of each 6 -7 students in a recording studio, how often	Peer assessment	process organisation and facilitation, maintenance of equipment provide feedback and guidance	presenting work-in-progress, planning, composing, performing, recording, critical reflection/reflective	collaborating, feedback, marking and assessing in panels, reflecting on peers	technical skills, recording and production skills	involvement, self-assessment skills, reflective skills, feedback, assessment

Study		Presage			Process		Product			
		Student factors		Learning and teaching context	Learning focused activities		Learning outcomes			
No.	First author	Background	Setting	Approach	Teacher role*	Active participation	Interaction	Cognitive Quantitative	Affective	
15	Lebler (2008)	Undergraduate students (n=109) enrolled in popular music production	Panels of each 6-7 students in a recording studio	Peer assessment	where/when necessary, feedback on feedback	journals, self-assessment, modification	collaborating, feedback, marking and assessing in panels, reflecting on peers	technical skills, discussion and production skills	collaborative skills, discussion skills, reflective skills, feedback, assessment	self-reflection
16	Reid	Piano (n=5) and saxophone (n=9) students	Project-based instrumentally homogeneous discussion groups	Student-guided teamwork	set up of informal environment to foster peer-learning interactions; student-facilitators organised the sessions and made video-recordings no faculty interference in discussion groups	develop DVD for incoming students; making summary of discussions	talking about how they learned, discussion of means to communicate to incoming students		collaborative skills, discussion skills, reflective skills, feedback, assessment	involvement, engagement, self-reflection
17	Rumiantsev	Undergraduate vocal jazz and pop students (n=10)	Weekly homogeneous groups with 6-8 students**	Teacher-guided group lesson	organizing group lessons, preparing content and materials, collaboration with other teachers explaining, listening, giving feedback	performing, presenting, listening, observing, prepare for lessons, improvisations, song-writing	giving and receiving peer feedback, critiquing		performance skills, collaborative skills, discussion skills, reflective skills, feedback	being supportive, self-reflection, group
18/19	Varvarigou (2017a; 2017b)	First-year undergraduate students (n=46)	Weekly small group ear playing with 8 groups of 5-7	Student-guided teamwork	set up of course material, organisation of lessons, clarifying	copy music by ear, keep reflective log, selecting pieces to copy by ear,	imitating	ear-training skills	listening, rehearsing, performing skills,	being supportive, self-reflection, group

Presage			Process		Product					
Study	Student factors		Learning and teaching context		Learning focused activities		Learning outcomes			
No.	First author	Background	Setting	Approach	Teacher role*	Active participation	Interaction	Cognitive Quantitative	Cognitive Qualitative	Affective
20/21	Virkkula (2016a; 2016b)	Undergraduate jazz and pop students (n=62)	students per group	Heterogeneous groups participating in music making workshops	Participative	assignments no tutor present in sessions	listening, playing, inventing, improvising, experimenting, cognitive, auditory, social strategies	band rehearsals, planning, listening, ensemble playing, feedback, collaborating in the organisation	composing, arranging, communicative skills, collaborative skills, creative skills	responsibility, confidence, communicative enjoyment
							discussing, planning, listening, performing, reflection on collaborative actions, composing, arranging, instrumental practice, reflection, self-assessment		listening, rehearsing, performing skills, composing, arranging, communicative skills, collaborative skills, creative skills, effective planning, problem-solving skills	being supportive, self-reflection, responsibility
22	Zhukov	14 students of which 12 undergraduates (voice, piano, strings, winds) (n=14)	Four instrumentally heterogeneous chamber music group (of two institutions)	Participative music making	Participative chamber music rehearsals instead of teaching leading rehearsals, playing with students, demonstrations and explanations	participating in chamber music rehearsals instead of teaching leading rehearsals, playing with students, demonstrations and explanations	preparing for rehearsals, practicing parts, providing input, experimenting with different technical and interpretative approaches	imitating teachers' playing, group discussions	repertoire knowledge	being supportive, self-reflection, responsibility

Note. **teacher* refers here also to teaching staff (when more teachers are involved), tutors, coaches and instructors ** part of this study was on a large group of 30 classical vocalists; this part has been neglected in the current review

APPENDIX E.***INTERVIEW TOPIC GUIDE FOR TEACHER INTERVIEWS RELATED TO COLLABORATIVE LEARNING IN TWO VOCAL COURSES***

1. Organisation of group lessons
2. Motivation to teach group lessons
3. Experiences with the group lessons
4. Learning goals of group lessons
5. Results from the group lessons
6. Teaching in group lessons and in individual lessons
7. Topics well suited for a group lesson
8. Students' behaviour in group lessons compared to their behaviour in individual lessons
9. Future improvements in or about the group lessons

