
11-15-2017

Learning from a Master Teacher Using a Tripartite Structure Framework

Joy Ha

Monash University, Australia, joyha7@gmail.com

Follow this and additional works at: <https://nsuworks.nova.edu/tqr>



Part of the [Education Commons](#)

Recommended APA Citation

Ha, J. (2017). Learning from a Master Teacher Using a Tripartite Structure Framework. *The Qualitative Report*, 22(11), 2974-2996. <https://doi.org/10.46743/2160-3715/2017.2987>

This Article is brought to you for free and open access by the The Qualitative Report at NSUWorks. It has been accepted for inclusion in The Qualitative Report by an authorized administrator of NSUWorks. For more information, please contact nsuworks@nova.edu.



Learning from a Master Teacher Using a Tripartite Structure Framework

Abstract

The purpose of the study described in this paper was to investigate a master string teacher's teaching occurring in one-on-one, group and ensemble settings. This study used a tripartite structure as a framework to identify the master teacher's subject matter knowledge, pedagogical knowledge and pedagogical content knowledge that contribute to his teaching success. This study employed the Interpretative Phenomenological Analysis (IPA) as the research methodology to explore a master string teacher who is one of the most renowned violinists and string pedagogues in Australia. The following question guided this study: What are the distinguishing features of the master teacher's one-on-one teaching, group teaching and ensemble directing? The findings of this research indicated that a teacher's teaching manner, instructional skill, leadership and teaching philosophy have powerful influence on students. The master teacher offers a model to assist other string teachers.

Keywords

Interpretative Phenomenological Analysis, String Instrument Teaching, Tripartite Structure Framework, Subject Matter Knowledge, Pedagogical Knowledge, Pedagogical Content Knowledge

Creative Commons License



This work is licensed under a [Creative Commons Attribution-Noncommercial-Share Alike 4.0 License](https://creativecommons.org/licenses/by-nc-sa/4.0/).

Learning from a Master Teacher Using a Tripartite Structure Framework

Joy Ha

Monash University, Melbourne, Australia

The purpose of the study described in this paper was to investigate a master string teacher's teaching occurring in one-on-one, group and ensemble settings. This study used a tripartite structure as a framework to identify the master teacher's subject matter knowledge, pedagogical knowledge and pedagogical content knowledge that contribute to his teaching success. This study employed the Interpretative Phenomenological Analysis (IPA) as the research methodology to explore a master string teacher who is one of the most renowned violinists and string pedagogues in Australia. The following question guided this study: What are the distinguishing features of the master teacher's one-on-one teaching, group teaching and ensemble directing? The findings of this research indicated that a teacher's teaching manner, instructional skill, leadership and teaching philosophy have powerful influence on students. The master teacher offers a model to assist other string teachers. Keywords: Interpretative Phenomenological Analysis, String Instrument Teaching, Tripartite Structure Framework, Subject Matter Knowledge, Pedagogical Knowledge, Pedagogical Content Knowledge

Introduction

String instruments such as violins, violas, cellos, and double basses are part of the largest family of instruments in an orchestra. Learning a musical instrument involves the development of a complex set of motor, sensory and cognitive skills (Küpers, Dijk, McPherson, & Geert, 2014), which requires dedicated and solitary hard work (Pike, 2011). Experts' experiences suggest that becoming a skilled performer is a challenging and enduring process, which requires vast amounts of long-term practice (McPherson, 2005). Playing a string instrument at an expert level requires approximately 10,000 hours or ten years of intense practice (Konczak, Velden, & Jaeger, 2009). The nature of learning to play a musical instrument is particularly difficult for children: "It is very hard for children to invest large amounts of time and effort in musical learning in complete isolation" (Davidson, Sloboda, & Howe, 1995/1996, p. 41). As a consequence, only some children persist and succeed while many lose interest and give up (Davidson, Sloboda, & Howe, 1995/1996; Pitts, Davidson, & McPherson, 2000). It is clearly of key importance to instrumental music researchers and teachers to understand factors that encourage high levels of persistence and achievement.

Research in instrumental music education identified a number of factors that foster students' learning. For example, a substantial portion of the research indicates that parental involvement (Barnes, DeFreitas, & Grego, 2016; Creech, 2010; Davidson, Sloboda, & Howe, 1995/1996; Macmillan, 2004; McPherson, 2009; Zdzinski, 1996), quantity and quality of practice (Ericsson, Krampe, & Tesch-Römer, 1993; McPherson, 2000/2001) and motivation (McPherson, 2000/2001; Pike, 2011) contribute toward high levels of instrumental achievement. If so, who is responsible for encouraging parental involvement, practice and motivation? Previous research studies suggest that teachers should first, inform parents about parental involvement strategies that would increase student success (Zdzinski, 1996); second, motivate and maintain students' enthusiasm, which confounds and exasperates many

instrumental music teachers (Pike, 2011); and third, design practice activities and instruct individuals to engage in practice activities between lessons to maximize improvement (Ericsson et al., 1993).

Encouraging parental involvement, practice and motivation are only a few examples of the many responsibilities of an instrumental music teacher, which highlights the importance of their role. Shulman (1987) claimed that a teacher possesses knowledge that is not understood by the students. Effective teachers can help the unknowing to know, those who lack understanding to comprehend and discern, and the unskilled to become adept. And through a series of activities, instrumental teachers provide their students with specific instruction and opportunities for learning. Whether a student becomes a good player or not to a large degree depends on the teacher—how they explain, how they demonstrate, how they ask questions, how they respond to student performance, and, perhaps most importantly, what they *have students do* (Duke & Simmons, 2006, p. 8). Despite the significance of the teacher's role in instrumental music education, typically string instrument players pursue a teaching career without understanding their role as a teacher. Consequently, many of them lack knowledge about how to teach their instrument to students, particularly to a group of young children. They teach by trial and error and find teaching difficult, challenging, anxious, daunting and scary, and feel that they do not know what to do (Ha, 2015). This is a serious concern because virtually all musicians, irrespective of their qualification and training, teach their instruments, which often involves individual lessons, group lessons and ensemble conducting (Watson, 2010).

The absence of teaching models is a problem (Low, 2002) and more empirical research on useful and effective teaching models is required (Persson, 1994). To promote the enhancement of string teaching expertise, identification of the behaviours of master teachers and clarification of what a novice teacher must learn to do is essential (Colprit, 2000). Research on expert instrumental teachers has proven to be informative and instructive because they have knowledge and skills to play and teach their instruments. In addition, they possess classroom management skills and different teaching methods. They have experience of teaching which has allowed them to build up a reservoir of knowledge concerning what might happen and how to deal with it (Hallam, 1998). While there is a body of literature concerning expert string teachers (Colprit, 2000; Cura, 1995; Duke, 1999; Gholson, 1998), no study provides information precise enough to be useful in learning to teach in different settings.

The present study is a case study of a master violin pedagogue whose current teaching largely concerns how to teach children effectively. The master teacher is recognised through the media as one of Australia's leading violinists, musical educators and finest musicians. He has nurtured many musicians who have succeeded in competitions and hold positions in renowned orchestras in Australia and overseas. Using the concept of a tripartite structure (Zeidler, 2002) as a framework, this study examines the master teacher's teaching occurring in one-on-one, group, and ensemble settings and identifies his subject matter knowledge, pedagogical knowledge, and pedagogical content knowledge that have contributed to his teaching success. This study concerns the master teacher's teaching approaches for children, adolescent, and adult students. It is hoped that this study will provide useful information that novice string teachers may implement in their own teaching. The following question guided the study: What are the distinguishing features of the master teacher's one-on-one teaching, group teaching, and ensemble directing?

Theoretical Framework

This study employed the tripartite structure (Shulman, 1986, 1987; Zeidler, 2002) as a theoretical framework. The perspective comprises subject matter knowledge (SMK), pedagogical knowledge (PK) and pedagogical content knowledge (PCK), which “constitutes a large share of the attributes behind being a(n) ‘exemplary,’ ‘model,’ or ‘effective teacher’” (Zeidler, 2002, pp. 27-28). Subject matter knowledge represents a teacher’s depth and breadth of understanding and conceptualisations of the subject matter, concepts, and information regarding the field. It consists of substantive knowledge such as the key facts, concepts, principles and explanatory frameworks, and syntactic knowledge, which is used to determine whether concepts and facts are correct, incorrect, reliable, or unreliable (Cantürk-Günhan & Çetingöz, 2013; Lederman & Gess-Newsome, 1992). According to Shulman (1986) subject matter knowledge refers to “the amount and organization of knowledge per se in the mind of the teacher” (p. 9).

Pedagogical knowledge refers to a teacher’s knowledge of general instructional aspects such as classroom management, pacing, questioning strategies, handling of routines and transitions (Zeidler, 2002). This corresponds to Shulman’s (1987) definition of general pedagogical knowledge (GPK): “broad principles and strategies of classroom management and organization that appear to transcend subject matter” (p. 8).

Pedagogical content knowledge concerns a teacher’s ability to represent and deliver subject matter or information in a way that is more comprehensible to students (Cantürk-Günhan & Çetingöz, 2013; Zeidler, 2002). Shulman (1986) described that PCK includes “the most useful forms of representation of those ideas, the most powerful analogies, illustrations, examples, explanations, and demonstrations—in a word, the ways of representing and formulating the subject that make it comprehensible to others” (p. 9). There is a view that pedagogical content knowledge represents a combination of both pedagogical knowledge and subject matter knowledge (Lederman & Gess-Newsome, 1992).

The tripartite structure was an appropriate framework for the present study because identification of SMK, PK, and PCK of a master string teacher may contribute to understanding the attributes behind quality string instrument teaching. Using the tripartite structure, this study identified the master teacher’s subject matter knowledge, generic instructional variables he uses (pedagogical knowledge) and strategies he employs to convey information to his students (pedagogical content knowledge) in various settings.

As a string instrument teacher, I (researcher) am interested in understanding ways to provide high quality string education to students. This is done by identifying how a master string pedagogue instructs his students. My intention is to provide a model of effective string instrument teaching.

Method

The present study employed interpretative phenomenological analysis (IPA). According to Smith, Flowers and Larkin (2009) in IPA “researchers tend to focus upon people’s *experiences* and/or *understandings* of particular phenomena ... Other common focal points for IPA researchers are the *perceptions* and *views* of participants” (p. 46). IPA has the following three characteristic features: phenomenological, hermeneutic and idiographic. As the name of the methodology itself suggests, IPA is strongly phenomenological, which means it concerns lived experience. Hermeneutics is the theory of interpretation, which means that an IPA study seeks to understand how the participants make sense of their own experiences, which requires the participants to reflect and interpret their own experience, after which the researcher interprets their experience to understand it (Payne, Dean, & Smith, 2006). IPA is

idiographic, thus concerned with the particular. According to Smith (2004), IPA studies firstly commit to the detailed examination of one particular case until some sort of gestalt has been achieved.

IPA is most appropriate for the present study, since this study has phenomenological, hermeneutic and idiographic features. This study is phenomenological because it holds an interest in understanding a master string teacher's experiences of and perceptions about teaching in various settings. This study has hermeneutic character because it requires the participant to reflect on his own teaching practices and interpret rationale behind them. The participant's experience is then interpreted by the researcher. Finally, this study is idiographic because it is an investigation of particular individual (master string teacher).

IPA studies often employ the following three participant selection strategies: "referral, from various kinds of gatekeepers; *opportunities*, as a result of one's own contacts; or *snowballing* (which amounts to referral by participants)" (Smith, Flowers, & Larkin, 2009, pp. 48-49). In this study, the opportunities strategy was employed to recruit the participant. The master violin pedagogue participated in this study was the former teacher of the researcher. The participant was contacted by email and an official invitation was sent along with an explanatory statement and a consent form.

The participant of the present study is a master violin teacher, William Hennessy who is one of the most renowned violinists and string pedagogues in Australia. His media recognition has come through periodicals such as *The Age*, *The Australian*, *Melbourne Herald*, *Musical America* and *Sydney Morning Herald*. He has contributed extensively to the field by being the founding deputy leader of the Australian Chamber Orchestra, founding leader of the Australian String Quartet, founding director of The Tasmanian Symphony Chamber Players, The Melbourne University Chamber Orchestra, and The Adelaide Youth Chamber Orchestra. He was also the concertmaster of Tasmanian Symphony Orchestra and a member of The Macquarie Trio, The Academy of St. Martin in the Fields in London and The English Chamber Orchestra. He was Artistic Director of the Adelaide Chamber Orchestra and currently is the artistic director of The Melbourne Chamber Orchestra. He made numerous solo appearances with major orchestras in Australia and overseas. He was the head of strings at Melbourne University and a faculty member at Australian National Academy of Music. His outstanding teaching results were highlighted by accomplishments of his students who received prizes in national and international competitions, and obtained positions in established orchestras around the world. It is believed that investigating this master teacher will help understand what constitutes quality string education.

To increase credibility, the present study employed triangulation. Data triangulation involved collecting data from multiple sources, comparing and cross-checking collected data, and making use of collected data to corroborate findings. Provision of corroborating evidence from different sources enhances the credibility of findings in qualitative research (Creswell, 2013; Yin, 2009). In this study, data were collected from multiple sources, including interviews, observations (field notes), and email correspondences until the findings felt saturated, which means that "you begin to see or hear the same things over and over again, and no new information surfaces as you collect more data" (Merriam, 2009, p. 219). By conducting triangulation, this study ensures the trustworthiness of its data.

This study employed in-depth semi-structured interviews, observations and email correspondences to collect data. In-depth semi-structured interview is one of the most important sources of data in an IPA study, which facilitates a comfortable interaction with the participants, which enable them to speak freely and provide detailed accounts of their experiences (Smith, Flowers, & Larkin, 2009). Two interviews were conducted and each interview lasted 60 to 100 minutes. In addition to the interview, further data were collected through observations, which enabled the investigator to "gather 'live' data from naturally

occurring social situations” (Cohen, Manion, & Morrison, 2011, p. 456). Five sessions of one-on-one lessons and one session of group lesson were observed, and each lesson lasted 60 to 80 minutes. The teacher introduced the research to his students and the researcher observed the lessons that were agreed by the students. One session of ensemble directing was observed, which lasted approximately four hours. All interviews were recorded and transcribed, and all observations were videotaped and recorded via field notes. Email correspondence was used to obtain additional information and clarify the participant’s intended meanings.

This study employed the following data analysis procedure (Smith, Flowers, & Larkin, 2009):

1. Listening and transcribing the interviews and observations.
2. Initial noting of the participant’s key experiences and opinions.
3. Using the initial notes, emergent themes were identified (See Figure 1).

Original Transcript	Initial Note	Emergent Themes
<p>Master teacher: “It’s speed, energy, alive, everyone’s gonna be awake. Again, that comes down to atmosphere so the atmosphere is keen, excited, very purposeful.”</p>	<p>Atmosphere is important</p>	
<p>Master teacher: “I think you are playing very well, you’ve achieved so many very good things. We really don’t want however...”</p>	<p>Maintains good learning atmosphere by complimenting, encouraging and talking positively.</p>	<p>He provides effective lessons by providing good learning atmosphere</p>
<p>Master teacher: “It was good sound, if the bowing was back to front”</p>	<p>Keeps student’s motivation by being humorous.</p>	

Figure 1. Example of construction of emergent themes.

4. Working with the emergent themes, the patterns and/or connections were found to develop a list of super-ordinate themes.
5. The super-ordinate themes, emergent themes and notes were organised into a table (See Figure 2).

Super-ordinate theme 1	Emergent themes	Notes
Pedagogical content knowledge	Provision of good learning atmosphere	Compliment Encouragement Positive Humorous

Figure 2. Example of organising a table.

6. Re-organised the findings in step five into a new table to effectively answer the research question of this study. In the new table, the super-ordinate theme is referred to as tripartite structure and emergent theme is referred to as distinct feature. In addition, this table indicates the teaching setting for each distinct feature.

Results

The present study investigated the master string teacher's teaching occurring in one-on-one, group, and ensemble settings and identified his SMK, PK and PCK. The findings of this study indicate that the master teacher employs a number of different approaches in his teaching. The following section reports the master teacher's pedagogical elements in one-on-one, group, and ensemble settings.

One-on-one teaching

Five sessions of one-on-one lessons were observed and each lesson lasted 60 to 80 minutes. He taught students of different ages and levels, and for this research, lessons with primary, secondary, and tertiary students were observed. Two interesting aspects emerged during the lesson observations. First, all of the students possess fine technical skills and produce pleasant sound. Second, no matter what age and ability level, students are all attentive, responsive, enthusiastic, and hard working. There is no signs of stress, nagging, or complaint from either party. Data analysis identified that William possesses a deep understanding of children and how they learn, and skills and knowledge to teach the violin and deliver information in the way that is more comprehensible to students, which contribute to the enhancement of students' playing ability. In addition, William's exceptional teaching attitude serves as a role model to his students, which promotes the formation of students' good learning attitudes. The researcher asked the master teacher during one of the interviews whether the students who come to learn from him are all serious about learning the violin. He explained that there are young kids who are not being disciplined and engaged, and have their own issues but he tries to help them through that. This section reports distinct pedagogical elements identified in William's teaching. The master teacher uses a number of different

approaches in his one-on-one lesson, which are categorised and discussed under the following five major themes: (a) provision of good learning atmosphere, (b) teaching with enthusiasm, (c) fast-paced and organised lesson structure, (d) nurturing musicians, and (e) choosing instructional strategies adapting to student's need.

Provision of good learning atmosphere. The master teacher believes that students' learning is highly dependent on learning atmosphere. To create a good learning atmosphere or mood, William provides comfortable ambience to students because students learn better when they feel relaxed, rather than nervous or tense. The fact that their performance is being evaluated or judged by the teacher often makes the student feel nervous in the lesson. To maximise the learning, it is important that the student feels comfortable. William said, "a loving act, some act of kindness, it releases something, it helps to remove a fear and dealing with fear, that's a big part of teaching." He offers a comfortable learning environment by having a quick, informal "ice breaker" activity before playing. When a student comes for a lesson, William always welcomes the student with a relaxed but bright voice and smile on his face, followed by a brief exchange of greetings. He usually teaches a number of students one after the other, but he never gives a half-hearted greeting to anyone. By providing a comfortable learning atmosphere, William helps students remove nervousness and fear, and develops their confidence, which is an important requisite of a performer. William demonstrates that an ice breaker activity is one of the effective ways to create a comfortable learning atmosphere, which is the most optimised learning ambience.

According to William, enjoyment is another essential component of a good learning atmosphere. He believes that students of all age need to enjoy learning the instrument and being in the lesson because students do not learn as much when they find the lesson boring. His belief has influenced the ways he teaches his students. The master teacher fosters students' enjoyment first, by encouragement. He always responds to his student's playing with compliment. He uses phrases such as "excellent," "very nice," "well done," "not bad," and "it's getting better and better" before he makes comments. For instance, when he gave a lesson to one of his young students, he said "I think you are playing very well, you've achieved so many very good things. We really don't want however..." Second, he promotes students' enjoyment by being patient. William is patient even when the student makes repeated mistakes and take a long time to learn a simple skill. Third, he is considerate. He puts himself into students' shoes and tries to understand what it is like for them to play. He finds ways to help students play better when they struggle playing a particular passage. Additionally, William is always very considerate when he makes comments or draws attention to students' mistakes. He speaks humorously and laughs, and compliments as well, which effectively prevents students being discouraged or losing interest. Fourth, he is humorous, which works particularly well after a hard work when the student is discouraged by not being able to play well. Finally, he provides child friendly lessons to younger students.

For instance, when a student was playing sequence of string crossing (moving from one string to another) and kept producing sloppy sound, William first demonstrated the sound that she needs to aim for, then the student took a turn to try. Because the student could not execute the technique, William explained again. This time, he demonstrated the body posture: the right arm weight and level to help the student understand that right arm must be relaxed, and the passage needs to be played in the upper part of the bow as lower part of the bow creates rough sound due to weight. The student played better, and William complimented her. But because he wanted to help her master the technique, he gave a more practical instruction on what to do with the bow. He taught her that a little bit of digging, or pinch, is needed to create an exciting and bright sound. He held her hand to give her an idea of how much pressure is needed to be put on the first finger. The student played the passage with opposite

bowing. Although the student learnt slowly and made mistakes, he was never cross, frustrated or impatient. He did not scold or nag, which could have discouraged the student, hindered her learning, and made her lose confidence and enjoyment. Instead he said, “It was good sound, if the bowing was back to front” and smiled, which made the student smile and maintained an enjoyable learning atmosphere.

In addition, William is particularly considerate when he teaches a younger student. He has a good understanding of children and provides a lesson that is angled towards younger learners. For instance, when he made comments to an 8-year-old beginner, he stood close to the student, bent his waist and made an eye contact. When he made notes on the student’s music, William explained verbally concurrently what notes he was making. After the boy played a scale, William moved close to the boy from his chair and said,

William: Well done, well done. What was the name of the scale you just played?

Student: B melodic minor.

William: Okay, it was nearly B melodic minor [laugh]. There were one or two notes that weren’t quite B melodic minor but apart from that it was good. I just want to make a mark on your page. You know what that’s all about, don’t you? [writing number four above the notes] I would like you to play fourth fingers instead of open strings.

William’s teaching approach for younger students is similar to how he teaches older students but for his younger students, he offers a more child-friendly lesson, which is more comprehensible and enjoyable for children.

The master teacher’s lesson often involves hard work, but the lesson atmosphere is always good because he provides comfortable and enjoyable learning ambience to students. He is consistently positive, patient, supportive, and friendly. A good learning atmosphere has positive influence on his students. It encourages students and enhances their learning, confidence and enjoyment. The provision of good learning atmosphere is one of the master teacher’s pedagogical content knowledge that is noteworthy.

Teaching with enthusiasm. One of the distinguishing aspects of the master teacher’s instruction is his teaching attitude. William’s teaching can be illustrated with the following words: enthusiasm, eagerness, energy, excitement, devotion, passion and love for music and children. He is equally enthusiastic and passionate when he teaches beginners and advanced students. Additionally, William never loses concentration or shows fatigue in the lesson even when he teaches a number of hours without break. The master teacher believes that enthusiasm is an essential quality for a string teacher. He claimed,

I think it’s impossible to be a good teacher without enthusiasm and that sounds sort of obvious but all the teachers we loved, all that really affected had enthusiasm, didn’t they? Think of teacher that didn’t have enthusiasm, they didn’t make any important impression in our life. Maybe they taught us that you’ve got to have enthusiasm by the fact that they didn’t. So, I start with enthusiasm, the teacher must have love, you have to, love is part of enthusiasm that the teacher must be excited about the student and if you’re not, you’ve got to work on it. You’ve got to find a way to get excited because if you can’t get excited about the student, you’re not going to teach well. You might be able to give a lot of facts but you’re not going to necessarily connect because I think good teaching is one of the great triumphs of humanity.

His enthusiastic teaching manner is passed on to his students which impacts their learning attitudes. All of his students received a lesson with determined and serious attitudes. They were attentive, concentrating and engaging in learning. Even when William demanded hard and repeated practice the students showed no signs of stress. They respected their teacher's comments and willingly engaged in improving their skills. William never had to remind any student to concentrate or work harder.

The master teacher's enthusiastic teaching attitude influences the students also to be enthusiastic, which stimulates interest and engagement in learning the violin. As one of the master teacher's pedagogical content knowledge, his teaching attitude has a powerful influence on his students.

Fast-paced and organised lesson structure. William provides a fast-paced and organised lesson for his students, which involves revision, identification of a new goal, working on the new goal and assigning homework. There is no delay in William's lessons and he wastes no time. He prepares for the lesson before the student arrives. He prepares his violin, music stand, and chair, and the lesson begins as soon as the student unpacks the violin. Students echo William's preparedness and get ready quickly. William's readiness not only enabled a fast-pace lesson, but it served as a role model to his students and developed their readiness to learn.

The lesson begins by recalling and revising the aspects that were learnt in the previous lesson. William lets his student play through the scale or the piece that he/she has practiced during the week. He does not stop the playing or make comments during the first play through. As soon as the student finishes playing, William makes comments. It is believed that he scrutinizes his student's playing during the first play through to locate weaknesses that need instruction. Allowing students to play through gives them opportunity to warm up.

After listening to student's playing, William suggests a new goal, which involves explanation of what, why and how. First, he clearly identifies what needs work. He imitates students' playing or asks them to play again until they understand what exactly is wrong that needs improvement. Second, he explains why something needs work. When William instructs something to his students, he always explains the fundamental reason, for instance, how it influences the phrase, tone and so on. Third, he suggests how to practice the particular aspect by giving appropriate exercises. Once he has gone through what, why and how process, he starts working on that task with students. Close to the end of the lesson, William summarises the lesson and reviews the homework, which helps them practice properly during the week. The master teacher reminds students of homework by making notes or talking to the parent. Practice guidance is part of William's teaching because he considers practice sessions as important as lessons.

For example, when William worked on B melodic minor with one of his students, he first identified the goal by saying "I would like you to play fourth fingers instead of open strings." He made fingering marks on the student's music and demonstrated it on his violin. After introducing a goal, William explained why he wants him to play fourth fingers instead of open strings. He said "When, for example you play the same scale in C minor, you can use the same fingering." William demonstrated C minor scale on his violin and when he played the scale, he bent his waist so that the student could see his fingers. Then he explained to the student that it is handy to learn this fingering as he can apply it in other scales too. William continued to explain that by using fourth finger, he can practice using fourth finger, which for many students is the most challenging finger, and that he can also practice the arm movement that sets it up. William gave the student opportunity to play through the scale with new fingering, after which he suggested an exercise that can help the student improve the arm

movement. But instead of giving him the exercise, William played it on his violin and asked questions to the student.

William: I'm going to show you an exercise that is related to what I want you to do in this scale. Are you ready to see the exercise? I want you to tell me why I'm doing this exercise and how it relates to this scale.

William plucked the G string and E string alternately using his left pinkie finger. Immediately after William finished playing the exercise the student started speaking.

Student: Because it helps with the elbow for doing the fourth fingers.

William: Absolutely. Not just the fourth fingers. Certainly the fourth fingers are sort of the beginning of it, aren't they? There are notes after the fourth finger and they are in the same place aren't they? So, if it's the elbow that's moving, where is it moving from?

Student: From under here [swinging the left arm].

William: Under there? [swinging the left arm]. Alright I'll accept that. Anywhere else?

Student: To under here?

William: So which joints are moving when I do that? [swinging the left arm]

Student: Shoulder?

William: Yes, absolutely.

After introducing the exercise and explained the principle, William started working on the exercise with the student.

William: So I want you to do that exercise again, pizzicatos, big arm swings [swinging his arm]. ... Very good, can you do it even louder? Let's do a competition, see who is the loudest. ... Alright, it's really good, much better. Excellent.

Close to the end of the lesson, William revised the lesson and reviewed the homework. To help student remember the lesson and practice properly at home, he wrote it on a paper for the student to take home. William used a question and answer approach to ensure that the student fully comprehends what was learnt in the lesson and how to practice at home.

William: Let's make some notes of what we've done so far today. Are you recording today? Always feel free to record. If you want to record that's fine. Whatever for remembering is good. Let's just talk about the important points because we've had a lot of important points. I want you to tell me, when we first started working today right side [swinging the right arm], important things we've talked about.

Student: Um, doing that? [Doing the exercise he learnt for left arm]

William: That's left side. Okay, I'm going to put here left side, which is your left side?

Student: Here?

William: That's it. Left side and right side [listing on the paper]. You just tell me the points and we'll decided which side they should go on. What are we talking about when we talk about left side?

Student: Um, swinging.

William: Yes, arm swings.

William and the student revised the whole lesson using question and answer strategy, and made a list that filled up the whole page. He reminded the student to refer to the list every day and practice ideally a couple of times a day. William said before the student left,

If you got anything you are not sure about you ring me up or send me a text or anything and I'll explain because I don't want you to be confused of anything. If you want to send me any exercise on a video, a lot of my students make a little video of something they are doing if they want me to check. Then I can check it so don't like to wait a week. If there's anything you are not sure about or even if you just want to say is this right. I'm always happy to receive a little video or something like that.

William cares about his students and helps them when they have playing problems or questions during the week, outside the lesson time.

Usually there are only one or two goals for each lesson. After he introduces a goal, he spends five minutes to the whole lesson working on that goal. He spends as much as time is needed for the student to understand and learn the new skill. Fast-paced and organised lesson structure is one of the distinct features of the mater teacher's teaching, which is one of his pedagogical knowledge.

Nurturing musicians. William's teaching involves more than just developing technical skills or mastering a piece. The development of authenticity of student is one of the major aims of his teaching. By authenticity of student, he means that he strives to nurture musicians who have one's own style and play in their own ways. The authenticity is important for William because he disagrees with the idea of authentic performance such as authentic Bach or authentic Mozart. He asserted,

The idea is that's how it would've been played ... For example, if I play a Mozart sonata for you and you wrote down how I played it and you send the information somewhere else, do you think then they can play the way I play? It's ridiculous because you can't. At least you've got to hear him playing ... I'm going to tell you how Bach would've played it therefore that's how you should play it ... impossible. Let's just put the CD on.

He believes authenticity is significant for students because the performer is a creative artist. A lack of authenticity cancels out the whole idea of a performer being an artist. He wants his students to become authentic artists who play music in their own style and make listeners feel related to them. William insisted, "what we love about Mozart and Beethoven is their authenticity. ... who they are is what we love. And in that sense that they speak on our behalf ... So we feel related to."

William develops students' authenticity by "getting rid of himself." He insisted "There're people who teach by saying do this and do that. That's another way of teaching. But what I try to do is I always try to get rid of myself. That I'm not required." He believes that this way of teaching would develop students' independence, which eventually would help them become authentic musicians who interpret music in their own ways. He explained,

Of course, every time you put the bow on the string you have an influence on a student, they'll hear a sound. When we're little and someone speaks the language, they speak it in particular way so we speak language rather like our

parents, at least for a while. So there is influence just because you're there. And because you think in a certain way and because you have certain values, there is influence. For me that's enough.

His belief has influenced the way he teaches. William often involves discussion in his lesson. He does not teach by giving direct directions. Instead, he gives students opportunity to think and solve problems on their own. He believes that the enhancement of problem solving skill is a way of developing students' independence and authenticity, which he called a "tool kit" to have longevity as a creative artist. William emphasised,

What I'm striving for is authenticity of the student so that they can be who they are. If you can have a role in assisting with that ... I can't think of anything happy I could do as a teacher. I can live with that. That's a joyous thing.

William's understanding and conceptualisation of authentic performance has influenced him to develop students' authenticity regardless of their age and level, which is one area of his subject matter knowledge.

Choosing instructional strategies adapting to student's need. The master teacher uses a number of different teaching approaches in his lesson. William always considers how he can teach better and how he can promote students understanding. He alters his teaching strategies according to students needs and never blames a student or gives up on teaching a student. William frequently employs verbal explanation, demonstration on his violin, physical demonstration and image.

The verbal explanation is one of the teaching approaches prevalent in the master teacher's lesson. When William uses verbal explanation to convey his points to his student, he tries to be as clear as possible. For instance, after listening to his 13-year-old student's playing, he first complimented then began to introduce the goal by saying "The main thing I want you to think about in this piece is." By saying this phrase, he drew the student's attention in an instant and it also in a way warned the student that the teacher is about to give her a very important instruction.

Another important verbal explanation skill identified in William's teaching is question and answer. When the master teacher wants his student to learn something, he asks questions and makes the student think about it themselves before he gives the answer. William explained that he follows the Socratic method: "It's asking questions. He was always one of the greatest educators. He asked questions. So I think that's very important. ... So asking questions, discussion, for me it's trying to engage them more taking responsibility." William employs question and answer strategy because students remember and understand better what they have learnt when they work out and find out important aspects themselves. For example, when a student was playing a slow piece and used extremely fast vibrato that did not match the mood of the piece, William started teaching vibrato by asking a question, "When you play a slow bow, what kind of vibrato would you use?" The student could not answer but William did not give her the answer immediately. Instead, he made the question easier for the student to answer. He demonstrated two different versions of vibrato on his violin and gave the student opportunity to observe and discover.

William: See I have very fast bow.

William demonstrated on his violin fast bow with fast vibrato.

William: And I play very slow bow.

Secondly he demonstrated slow bow with slow vibrato. Then he asked again.

William: What sort of difference would I have with my use of vibrato in a slow bow compare to a fast bow?

Student: Maybe your vibrato is more sloppy, like bigger.

William: In which bow? Fast or slow.

Student: Slow

William asked the student to play again but her vibrato was still fast. This time he explained the vibrato in terms of expression. He told her that her vibrato was still a bit on the excited side implying that her vibrato needs to be slower to produce mellow sound. The student played again. Although it was better it needed to be slower. William asked another question.

William: Do we get the slow vibrato by working harder?

Student: No.

William: How do we get it?

Student: Play it more relaxed.

William: Yes, more lazy, not bad, not bad. I like your sounding point, very good.

While working on the vibrato, William encouraged the student by complimenting other good things in her playing. As her vibrato was still forced and fast, William asked,

William: What is too slow and too sloppy, let's find out.

William and the student played exaggerated version of slow vibrato to understand the left arm movement and to completely relax. William moved on to another topic once the student was able to produce a good slow vibrato. Although it needed more practice, William felt that the student understood the principles of making slow vibrato. When instructing an aspect, William asks questions and he asks a different question each time until student comprehends fully. William insisted, "so much of teaching is simply just learning to think in different way about this, that or the other. Thinking of what essentially looks like the same thing but you think of it another way." By using question and answer strategy, the master teacher fosters student's understanding and makes sure the student understands what is being taught.

In addition, William uses a question and answer approach to revise and remind. He asks students to describe in their own words because he believes that there is a particular word that works better for each student. William insisted that what is most important is that they understand exactly what they mean together. After working on right arm release action for approximately 10 minutes, he asked,

William: What do we concentrate on there?

Surprisingly, the student could not answer immediately. A few seconds later, she said hesitantly,

Student: Um, right arm?

William: Right arm. What particularly?

Student: Umm... Forearm?

William: Forearm. Yes, you can do lots of releases (swinging his right arm).

William explained once again the importance of releasing and demonstrated how to do it. Then he reminded the student that it is the main thing that she needs to work on. The master teacher possesses deep understanding of how children learn and he understands that they

need to be reminded. His teaching suggests that asking questions to students is an effective way of revising and reminding students of what they have learnt.

Another teaching approach that the master teacher often employs is demonstration. He teaches a new skill or fixes a bad habit by providing a model of good playing. Demonstration complements verbal explanation when explaining aspects related to sound quality, for instance, the sound production, musical phrase and vibrato. Sometimes William demonstrates two different versions to enable students to distinguish between good and bad. Once he told his student "it is very obvious to you which one you prefer listen to." By listening to William's demonstration, students develop their understanding of the ideal sound. In addition, demonstration enables students to watch and comprehend what they need to do physically or technically, for example, bow distribution, fingering, balance, and right arm and left arm level. Demonstration is followed by imitation when students follow their teacher. Sometimes William plays concurrently with his student for a mirror-like effect. The demonstration strategy effectively developed the student's sound quality and physical set up.

William often combines verbal explanation (question and answer) and demonstration. For instance, when he taught a student the sound production, he first imitated the sloppy sound that she made then he demonstrated the bold sound that he wants her to produce. Instead of making the student imitate him, William wanted her to observe and find out herself what she needs to do to make the bold sound. He used question and answer strategy.

William: What am I doing differently to get the second one?

Student: Um, the bow.

William: Yes, little bit digging in the first finger. Little bit. It just needs a little bit of extra bow pressure.

After the student tried the passage a few times, William used the demonstration strategy again and asked her to imitate his sound.

William: Yes, much better. See if you can make it as clear as mine.

Using the demonstration strategy, the master teacher effectively represents information to his students.

Another teaching approach that William often employs is the physical demonstration. For William, explaining what to do physically is an important part of his teaching because one cannot make any sound on an instrument without using the body and correct movement creates physical freedom and fosters expressive capacity. William has a keen interest in the body movement involved in violin playing because through his more than 40 years' teaching experience he has seen many students whose playing is restricted because of physical obstacles. He insisted that having a good understanding of the body movement involved in violin playing helps to remove obstacles, and play more easily and beautifully. He claimed,

My aim of playing and teaching life has been trying to understand how the violin can be easy. That fascinates me. If the violin can be easy then you have great freedom to express yourself. I think the critical thing is to allow the body to flow instead of being blocked. Blockages that cause all the problems typically [are caused by] misunderstanding or no understanding of what the actual movements involved are to play the violin.

William mentioned that body movement must always be considered in the context of sound. When he provides physical demonstration, he always connects the body movement to sound because body movement in itself is only movement and focusing on sound only can have physical damage for instance, excessive tension. He insisted,

One can get further away from playing, one might have very clever analysis and very accurate analysis of all sorts of things but that's in itself not very good teaching. Good teaching is the one that keeps on connecting movement to sound, rather than just movement because movement in itself is just movement.

William often instructs his students by giving them physical demonstrations. For instance, he used the flying action to describe the arm movement involved in string crossing.

William: Can you just show me your flying action once?

Both William and the student did the flying action.

William: That's right. That's beautiful, I like the way you're flying. Now you remember how that relates to how we're using our bow arm. You always got to be flying when you do that exercise.

This physical demonstration helped the boy understand that when he plays string crossing, he needs to remember the feel of the flying action. In addition, when a student struggled to play a fast up bow, he first taught her to release her upper arm and let it go in the air. As the student still found it challenging and made rattling sound, William said "don't try to control the bow." And he held up his right hand and swung it in the air, and said "It's 'I don't care.' It's the same isn't it. Let go." Describing the movement as "I don't care" helped the student understand the correct movement needed for a fast up bow. Usually, William employs the physical demonstration to give instruction to his student while he/she is playing. It is an effective way of instructing without stopping student's playing. He uses physical demonstrations such as facial expressions, arm swinging and body movement to instruct his student to play out, use more bow, do more vibrato or crescendo and diminuendo. Physical demonstration effectively enhances students' understanding.

Use of image is another teaching strategy that the master teacher employs to help student understand better. For instance, when he was teaching a student the bow balance, he first explained it in terms of arm weight and bow placement after which student still could not play well. To help her understanding he used an image. He described a picture that has a mouse sitting at the point of the bow and an elephant sitting at the other end of the bow. He used this image to help student understand that the index finger should not be pressing too hard otherwise more weight will be added to the elephant thus making an aggressive sound. Another image he used was a baby walking. He used this image to explain right arm down bow action. He explained that as a baby keeps balance by falling forward the same principle needs to be applied to down bow arm action in order not to lose the control of the bow. To teach that vibrato needs release and flexibility in the left hand and arm, William once suggested his student to imagine jelly. Use of image is one of William's teaching approaches that develops student's understanding.

William uses a number of different instructional strategies in his teaching, all of which he employs to deliver information in a way that is more comprehensible to students. Verbal explanation, demonstration, physical demonstration and image are used to provide clear and easy explanation to students, which are William's pedagogical content knowledge.

Group teaching

Group teaching is one of the common but challenging teaching situations for many instrumental music teachers, which requires attention. Teachers who do not have experience of group learning struggle to teach students in a group because typically instrumental music teachers tend to rely on the memories of their own learning and models of their teachers when they teach. Many string teachers find group teaching more challenging than an individual lesson because they were taught through private lessons that consists of teaching one student at a time, which is very different to group teaching. Group instruction in instrumental music education represents a learning situation in which two or more students interact under the guidance of a teacher (Pace, 1978). Many people perceive group instrumental music lesson as something that involves a group of children who play through their repertoire together. For example, in Suzuki approach, group lesson usually involves group instruction, group practice and mini-concerts where children perform pieces collectively (Starr, 2000).

The master teacher occasionally has more than one student in a lesson, but his group teaching is distinct from what we perceive as the conventional way. William's group lesson resembles a master class. Students in group instruction receive lessons one after the other and they do not play collectively. The purpose and key point of the master teacher's group instruction is to reinforce important principals throughout both lessons and engage students in thinking and learn while they are not playing. William employs group instruction only when it suits students and facilitates their learning. William claimed,

I am not a particular advocate of group teaching or non-group teaching. They both have their merits. The success of group teaching is highly dependent on how strongly a student can engage when they are not actually playing. This varies a great deal of course. ... one lesson reinforces the other and often there is the advantage of double exposure to the articulation and advocacy of important principals.

One session of the master teacher's group lesson was observed, which lasted 80 minutes. Further information on group lesson was obtained through email correspondence. The following two distinct features (or emergent themes) emerged: (a) skill to encourage non-playing engagement, and (b) teach without discrimination.

Non-playing engagement and no discrimination. William instructed two sisters together who were preparing for grade two Australian Music Examinations Board exam. The lesson was approximately one hour and forty minutes long and about fifty minutes was allocated to each student. Both students were in the lesson room and they took turn in receiving the lesson. One girl waited and watched the lesson while the other girl was having her lesson. Each of them were learning scales, exercises and pieces and some of them overlapped. The older sister had her lesson first.

Generally, William's group teaching strategies were similar to ones that are identified in his one-on-one teaching. Two noteworthy features of his group instruction are first, he has an exceptional skill to encourage non-playing engagement. He effectively analyses each student's playing and identifies weaknesses. This helps him reinforce an aspect when two students have same issue. Before he instructs an element that he thinks is particularly useful for the student who is not having the lesson, he draws the student's attention. This promotes non-playing engagement, which is the core of the group teaching that students benefit from. William maximises the benefits of group instruction by teaching and treating students equally without discrimination. It is an important feature of a group teaching because if students are

not positive about being in a group lesson, it would hinder their engagement and learning. Both students in William's group instruction seemed happy being taught together. William shared his opinion about group teaching further.

It is also a practical question in terms of time commitment. Some parents and students won't be in a position to make the bigger time commitment that group teaching mostly involves. Group teaching is possibly the most desirable with advanced senior mature students, but even at this level non-playing engagement is variable. Young men, in my experience tend to be less good at it than young women, although there could be plenty of exceptions to this of course. But this is probably just indicative of the tendency for women to mature earlier than men. Overall what I would say is that each situation must be judged on its merits as there are so many variables here.

For students to benefit from a group instruction, a teacher must have a skill to encourage non-playing engagement and teach without discrimination, which are two significant pedagogical content knowledge that emerged in the master teacher's group teaching.

Ensemble directing

William's ensemble directing was observed during The Melbourne Chamber Orchestra rehearsal. MCO is a professional chamber orchestra founded in 1991 where William is the artistic director. The ensemble comprised of about 20 members and the rehearsals occurred in a church. The group was preparing for a concert coming up at the end of the week. They had four rehearsals in total and each rehearsal lasted between three and six hours. Due to the time frame, the rehearsal occurred in a very fast pace. One of the most distinct features of William's ensemble directing is his leadership. As a director and leader, William leads the group in most effective and efficient ways, which involves drawing attention, eye contact and body gesture, effective rehearsal techniques and courteous personality. Ensemble directing involves many pedagogical elements, for example there may be discussion and demonstration of fingering, bowing and intonation techniques.

Drawing attention. William's ability to draw attention is outstanding, which is one of his ensemble directing skills. He captures the orchestra members' attention instantly using eye contact and body gesture without talking. For instance, in the beginning of the rehearsal when the members were warming up freely, William stood up in front of the orchestra and raised his bow up and had an eye contact with the cellist, which in an instant brought silence and started tuning. He explained during the interview: "when you direct an ensemble in professional situation, you've got limited amount of time to achieve a great deal. I think you need to go very fast. You need to draw everyone's attention." William's understanding and conceptualisation of ensemble directing has made him realise the importance of drawing attention and it enabled him to lead the rehearsal more effectively, which is one of his subject matter knowledge.

Eye contact and body gesture. Because William plays the violin while he directs the ensemble, eye contact and body gesture are particularly effective in leading the group. He interacts with other players and gives them directions using eye contact and body gesture. For instance, he enhanced ensemble work by giving cues to other players using eye contact and he conveyed musical ideas such as expression, dynamic changes, phrasing and mood using

exaggerated body gestures. This pedagogical content knowledge helps the players understand the leader's direction better.

Effective rehearsal techniques. William possesses exceptional rehearsal techniques. Because the ensemble has only a few rehearsals, effective time management is essential. William plans the rehearsal beforehand and organises which pieces to rehearse, how much time to spend on each piece and what to rehearse. He also gives break time to the players, which is an important part of an effective rehearsal. When sectional work is needed, he instructs what and how to practice and asks them to try a few times, but he does not spend too much time on it. He is skilful at prioritising what needs to be done first. William said, "I'll leave you guys with it" and insisted that they practice on their own. Additionally, William has outstanding explanation skills. When he provides feedback and direction to the players, he is clear, succinct and specific. He demonstrates on his violin what and how to improve, which helps him convey his ideas in a way that is more comprehensible to other players. Time management skill, prioritizing skill and explanation skill are William's pedagogical content knowledge for an ensemble, which enables him fulfil rehearsal goals in timely manner.

Courteous personality. Another notable feature of William's ensemble directing is his courteous personality. He respects other's comments and opinions, speaks in gentle and polite ways even when he gives directions, always compliments and he is humorous. William frequently seeks other's opinions, for instance, he asked one of the players to check the balance from the audience seats. His openness and respects to other's opinions enabled players to freely share their ideas, which promoted engagement and good atmosphere. This is a unique approach to ensemble directing, which worked effectively. This is not prevalent in many other ensembles where only the conductor speaks and rest plays.

Although the rehearsal occurs in a very fast and intensive pace, William is always considerate. He speaks politely even when he has to stop and repeat the same passage for many times. When he gives directions to a player, he speaks politely that it does not sound like a command but a suggestion. He frequently uses words such as "can we" and "I wonder." Additionally, he gives unstinted praise. He responds to someone's playing or opinion by saying "beautiful," "wonderful," "great," and "absolutely." His gentle and polite manner and verbal skill encourage the players and enhances rehearsal atmosphere.

William sometimes made jokes during the rehearsal when he believes the players need break. He explained "I would very rarely speak for any length of time, that would be most unusual. That might be maybe a moment of relaxation and 'let's tell a story and let's have a laugh', very important." He finds it important because it effectively maintains good rehearsal atmosphere, which for him is one of the most important of features of effective ensemble directing. He delineated, "it's speed, energy, alive, everyone's gonna be awake. Again, that comes down to atmosphere, so the atmosphere is keen, excited, very purposeful."

William respects other players, directs the ensemble in polite manner, give unstinted praise and uses humour, which foster engagement, encouragement and good rehearsal atmosphere. William demonstrates that courteous personality is an important pedagogical content knowledge that promotes quality ensemble directing.

Discussion and Conclusion

With the intent of contributing to the development of string instrument teaching quality, the present study investigated a master violin teacher's teaching occurring in one-on-one, group and ensemble settings and identified aspects that contributed to his teaching success. A number of distinct features were identified and categorised into the three parts of

the tripartite structure (subject matter knowledge, pedagogical knowledge and pedagogical content knowledge). The summary is shown in the table below (see Table 1).

What makes William a master teacher? First, it is his teaching manner that has powerful influence on his students. William's teaching manner serves as a role model for his students and influences them also to be enthusiastic and prepared for learning. This finding supports Miller and Pedro (2006) who claimed that children learn by example. In addition, William is an enthusiastic and courteous teacher and ensemble director who provides good learning atmosphere. He is patient, considerate, humorous, child friendly, equal, gentle and polite. He encourages others, respects others and compliments. His teaching manner effectively encourages students and players, and enhances their learning, confidence and enjoyment. This finding reinforces previous findings, which indicated that teachers' enthusiastic presentation motivates and engages students in on-task behaviours (Hendel, 1995), less experienced teachers disciplined their students more than experienced teachers (Stuber, 1997) and respect is a critical variable in education (Miller & Pedro, 2006). In addition, the finding concurs with Zhang (2014) who indicated that enthusiasm is one of the most essential qualities of effective teachers, which connotes a motivating, energetic, passionate and dynamic teaching that brings excitement and enjoyment in learning, which stimulate engagement and motivate to learn. William demonstrates that teaching attitude is as important as teaching skills because students tend to follow their teachers' attitudes.

Tripartite Structure	Distinct Feature	Teaching Setting
Subject matter knowledge	Nurturing musicians	One-on-one
	Drawing attention	Ensemble
Pedagogical Knowledge	Fast-paced and organised lesson structure	One-on-one
Pedagogical content knowledge	Provision of good learning atmosphere	One-on-one
	Teaching with enthusiasm	One-on-one
	Choosing instructional strategies adapting to student's need	One-on-one
	Skill to encourage non-playing engagement	Group
	Teach without discrimination	Group
	Eye contact & body gesture	Ensemble
	Effective rehearsal techniques	Ensemble
	Courteous personality	Ensemble

Table 1. Tripartite structure identified in master pedagogue's instruction

Second, William has exceptional instructional skills. He provides a fast paced and organised instruction, which involves a structured lesson (revision, identification of goal, working on the goal, assigning homework). He possesses outstanding explanation skill (questioning, demonstration on violin, physical demonstration and use of image), time management skill and prioritising skill as well as the skill to encourage non-playing engagement. This finding supports previous research outputs, which claimed that effective music teachers use patterns of instruction that are simple, concise, sequential and complete (Hendel, 1995), and experienced teachers use more complete patterns of instruction (Stuber, 1997). Nias (1996) indicated that teachers experience joy and excitement when they feel that they are assisting students effectively. On the other hand, teachers feel frustrated, anxious and angry when they know that they are not teaching well or being helpful. As mentioned earlier William is always enthusiastic in lessons. William said that teaching excites him and he loves teaching. He can enjoy teaching because he can help students enhance their understanding and learning without being discouraged particularly when they struggle from playing difficulties. William can help students learn efficiently because he possesses SMK (a deep understanding of what is to be taught), PK (general instructional skills) and PCK (how things are to be taught). Early-career string teachers indicated that they find teaching fundamental techniques most challenging (Ha, 2015). Further research on SMK, PK and PCK involved in master teacher's fundamental teaching would be beneficial.

Third, he has an outstanding leadership style. William leads the ensemble effectively using various directing skills such as eye contact and body gesture as well as the drawing attention skill. This finding complements an earlier finding, which insisted that conductors' behaviour such as sustained eye contact, expressive gesture and facial expression impact the quality of ensemble expressivity and performance (Silvey, 2013). Finally, he has a clear teaching goal. William strives to develop students' authenticity. This finding reinforces a previous finding, which indicated that students taught by teachers who promote the independence of students learned more than other students (Westbrook, 2004).

William demonstrates that teacher's teaching manner, instructional skill, leadership and teaching philosophy have powerful influence on students. As it is shown in the table above, most of the distinct features identified are pedagogical content knowledge. Lederman and Gess-Newsome (1992) argued that pedagogical content knowledge represents a combination of subject matter knowledge and pedagogical knowledge, which suggests that William possesses vast array of combination of subject matter knowledge and pedagogical knowledge, which enables him to deliver effective one-on-one and group teaching, and ensemble directing. William is a master violin teacher who is knowledgeable of what is to be taught. He is skilful at representing information and providing appropriate instruction, activities and opportunities. He helps students come to know of something new and comprehend, discern and adept. This finding confirms Shulman (1987) who claimed that "The teacher can transform understanding, performance skills, or desired attitudes or values into pedagogical representations and actions. ... teaching necessarily begins with a teacher's understanding of what is to be learned and how it is to be taught" (p. 7).

The present study identified the master string pedagogue's subject matter knowledge, pedagogical knowledge and pedagogical content knowledge that significantly influence his one-on-one, group and ensemble teaching. The master teacher mentioned that he always is learning and studying to improve his teaching, which is another important attribute of effective teaching that all teachers should emulate. This study sheds light on ways to function effectively as a string instrument teacher in various settings. It offers useful generalisable information that other string teachers can implement in their teaching. In addition, this study suggests a vast array of effective string teacher qualities, which need to be considered by string instrument teacher educators.

This study conducted an in-depth investigation and detailed analysis of a purposively selected sample, which enabled “fine-grained accounts of patterns of meaning for participants reflecting upon a shared experience” (Smith, Flowers, & Larkin, 2009, p. 38). However, it is assumed that more generalisable results may be found by involving more participants and undertaking additional interviews and observations. Therefore, further research on collective master pedagogues is suggested.

References

- Barnes, G. V., DeFreitas, A., & Grego, J. (2016). Parental involvement and home environment in music: Current and former students from selected community music programs in Brazil and the United States. *International Journal of Music Education, 34*(2), 208-218.
- Cantürk-Günhan, B., & Çetingöz, D. (2013). An examination of preschool prospective teachers' subject matter knowledge and pedagogical content knowledge on basic geometric shapes in Turkey. *Educational Research and Reviews, 8*(3), 93-103.
- Cohen, L., Manion, L., & Morrison, K. (2011). *Research methods in education*. New York, NY: Routledge.
- Colprit, E. J. (2000). Observation and analysis of Suzuki string teaching. *Journal of Research in Music Education, 48*(3), 206-221.
- Creswell, J. W. (2013). *Qualitative inquiry and research design: Choosing among five approaches* (3rd ed.) Thousand Oaks, CA: Sage.
- Cura, K. N. (1995). *The applied music studio: A model of a master teacher* (Doctoral dissertation). Retrieved from Proquest Dissertations and Theses database. (UMI 9539485)
- Creech, A. (2010). Learning a musical instrument: The case for parental support. *Music Education Research, 12*(1), 13-32.
- Davidson, J. W., Sloboda, J. A., & Howe, M. J. A. (1995/1996). The role of parents and teachers in the success and failure of instrumental learners. *Bulletin of the Council for Research in Music Education, 127*(15), 40-44.
- Duke, R. A. (1999). Teacher and student behavior in Suzuki string lessons: Results from the international research symposium on talent education. *Journal of Research in Music Education, 47*(4), 293-307.
- Duke, R. A., & Simmons, A. L. (2006). The nature of expertise: Narrative descriptions of 19 common elements observed in the lessons of three renowned artist-teachers. *Bulletin of the Council for Research in Music Education, 170*, 7-19.
- Ericsson, K. A., Krampe, R., & Tesch-Römer, C. (1993). The role of deliberate practice in the acquisition of expert performance. *Psychological Review, 100*(3), 363-406.
- Gholson, S. A. (1998). Proximal positioning: A strategy of practice in violin pedagogy. *Journal of Research in Music Education, 46*(4), 535-545.
- Ha, J. (2015). How do string majors become teachers? *Victorian Journal of Music Education, 1*, 18-28.
- Hallam, S. (1998). *Instrumental teaching: A practical guide to better teaching and learning*. Jordan Hill, UK: Heinemann Educational Publishers.
- Hendel, C. (1995). Behavioral characteristics and instructional patterns of selected music teachers. *Journal of Research in Music Education, 43*(3), 182-203.
- Konczak, J., vanderVelden, H., & Jaeger, L. (2009). Learning to play the violin: Motor control by freezing, not freeing degrees of freedom. *Journal of Motor Behavior, 41*(3), 243-252.
- Küpers, E., Dijk, M. V., McPherson, G., & Geert, P. V. (2014). A dynamic model that links

- skill acquisition with self-determination in instrumental music lessons. *Musicae Scientiae*, 18(1), 17-34.
- Lederman, N. G., & Gess-Newsome, J. (1992). Do subject matter knowledge, pedagogical knowledge, and pedagogical content knowledge constitute the ideal gas law of science teaching? *Journal of Science Teacher Education*, 3(1), 16-20.
- Low, S. F. (2002). A study of effective applied violin instruction of the master teacher for students at intermediate and advanced level. In J. Southcott & R. Smith (Eds.), *Community of researchers: Proceedings of the XXII annual conference*, A (pp. 86-92). Melbourne, Victoria: Australian Association for Research in Music Education.
- Macmillan, J. (2004). Learning the piano: A study of attitudes to parental involvement. *British Journal of Music Education*, 21(3), 295-311.
- McPherson, G. E. (2000/2001). Commitment and practice: Key ingredients for achievement during the early stages of learning a musical instrument. *Bulletin of the Council for Research in Music Education*, 147, 122-127.
- McPherson, G. E. (2005). From child to musician: Skill development during the beginning stages of learning an instrument. *Psychology of Music*, 33(1), 5-35.
- McPherson, G. E. (2009). The role of parents in children's musical development. *Psychology of Music*, 37(1), 91-110.
- Merriam, S. B. (2009). *Qualitative research: A guide to design and implementation*. San Francisco, CA: Jossey-Bass.
- Miller, R., & Pedro, J. (2006). Creating respectful classroom environments. *Early Childhood Education Journal*, 33(5), 293-299.
- Nias, J. (1996). Thinking about feeling: The emotions in teaching. *Cambridge Journal of Education*, 26(3), 293-306.
- Pace, R. (1978). Piano lessons—Private or group? *Keyboard Journal*, 4(2), 20-24.
- Payne, S., Dean, S., & Smith, J. (2006). Low back pain: Exploring the meaning of exercise management through interpretative phenomenological analysis (IPA). In L. Finlay & C. Ballinger (Eds.), *Qualitative research for allied health professionals: Challenging choices* (pp. 139-155). Chichester, UK: Whurr Publishers.
- Persson, R. S. (1994). Control before shape - On mastering the clarinet: A case study on commonsense teaching. *British Journal of Music Education*, 11(3), 223-238.
- Pike, P. D. (2011). Maintaining student motivation on the musical journey toward mastery. *American Music Teacher*, 61(1), 20-24.
- Pitt, S. E., Davidson, J. W., & McPherson, G. E. (2000). Models of success and failure in instrumental learning: Case studies of young players in the first 20 months of learning. *Bulletin of the Council for Research in Music Education*, 146, 51-69.
- Shulman, L. S. (1986). Those who understand: Knowledge growth in teaching. *Educational Researcher*, 15(2), 4-14.
- Shulman, L. S. (1987). Knowledge and teaching: Foundations of the new reform. *Harvard Educational Review*, 57(1), 1-22.
- Silvey, B. A. (2013). The role of conductor facial expression in students' evaluation of ensemble expressivity. *Journal Research in Music Education*, 60(4), 419-429.
- Smith, J. A. (2004). Reflecting on the development of interpretative phenomenological analysis and its contribution to qualitative research in psychology. *Qualitative Research in Psychology*, 1(1), 39-54.
- Smith, J. A., Flowers, P., & Larkin, M. (2009). *Interpretative phenomenological analysis*. London, UK: Sage.
- Starr, W. (2000). *The Suzuki violinist*. Van Nuys, CA: Summy-Birchard.
- Stuber, S. (1997). *Teaching behavior viewed as a function of learning and personality type: A comparison of experienced and less experienced instrumental music teachers*

- (Doctoral dissertation). Retrieved from Proquest Dissertations and Theses database. (UMI 9736384)
- Watson, A. (2010). Musicians as instrumental music teachers: Issues from an Australian perspective. *International Journal of Music Education*, 28(2), 193-203.
- Westbrook, G. W. (2004). *An investigation of the effects of teacher personality on teacher behaviors in the instrumental music classroom: A path analysis* (Doctoral dissertation). Retrieved from Proquest Dissertations and Theses database. (UMI 3126803)
- Yin, R. K. (2009). *Case study research: Design and methods* (4th ed.). Thousand Oaks, CA: Sage.
- Zhang, Q. (2014). Assessing the effects of instructor enthusiasm on classroom engagement, learning goal orientation, and academic self-efficacy. *Communication Teacher*, 28, 44-56.
- Zdzinski, S. F. (1996). Parental involvement, selected student attributes, and learning outcomes in instrumental music. *Journal of Research in Music Education*, 44(1), 34-48.
- Zeidler, D. L. (2002). Dancing with maggots and saints: Visions for subject matter knowledge, pedagogical knowledge, and pedagogical content knowledge in science teacher education reform. *Journal of Science Teacher Education*, 13(1), 27-42.

Author Note

Joy Ha is a PhD candidate in the Department of Education at Monash University. Correspondence regarding this article can be addressed directly to: joyha7@gmail.com.

Copyright 2017: Joy Ha and Nova Southeastern University.

Article Citation

Ha, J. (2017). Learning from a master teacher using a tripartite structure framework. *The Qualitative Report*, 22(11), 2974-2996. Retrieved from <http://nsuworks.nova.edu/tqr/vol22/iss11/10>
