ATHABASCA UNIVERSITY

TEACHING PRESENCE IN ONLINE MUSIC LESSONS

BY

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A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF EDUCATION IN OPEN, DIGITAL, AND DISTANCE EDUCATION

FACULTY OF HUMANITIES AND SOCIAL SCIENCES

ATHABASCA, ALBERTA

OCTOBER, 2021

Approval of Thesis

The undersigned certify that they have read the thesis entitled

TEACHING PRESENCE IN ONLINE MUSIC LESSONS

Submitted by

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In partial fulfillment of the requirements for the degree of

Master of Education in Open, Digital, and Distance Education

The thesis examination committee certifies that the thesis
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October 18, 2021

Dedication

Dedicated to all music teachers.

They devote their lives to healing the world through music.

Their passion is energizing, and their perseverance is commendable.

"It don't mean a thing, if it ain't got that swing" (Ellington, 1932)

"I'll let you be in my dreams if I can be in yours" (Dylan, 1963)

"Stay hungry, stay foolish" (Jobs, 2005)

Acknowledgement

I would like to sincerely thank my advisor Dr. Cynthia Blodgett-Griffin for her continuous support, patience, determination, and knowledge throughout my research process. I would not have arrived at this stage without you. I would like to express my gratitude to Dr. Jody Stark, who brought a vast array of musical knowledge and research skill to my thesis committee. I have appreciated the encouragement of family and friends throughout my journey and thank them for their support. Lastly, I thank the inclusiveness found within the spirit and power of music and all that have provided a part of themselves to that entity within their lifetime. Your passion knows no boundaries and your energy runs deep within the soul of humanity.

Abstract

Eight online music teachers were interviewed for this collective case study, investigating the processes that private online music instructors experienced when teaching music lessons online. This study utilized Garrison's (2017) Teaching Presence within the Community of Inquiry as a framework. Interviews took place during the initial stage of the COVID-19 pandemic in North America, which became a sub-topic of the study. Theme One centered on Instructional Design and Organization whereby participants discussed the importance of building a communal learning relationship with their students. Theme Two addressed Facilitation and the importance of maintaining a collaborative balance between interest, engagement, and student learning. Theme Three highlighted the concept of Direct Instruction, by concentrating on the importance of setting up an appropriate environment for learning that remained focused on the organizational elements of collaborative balance. Theme Four encompassed the complete interaction of the Educational Experience between teacher and student.

Keywords: Case Study, Community of Inquiry, CoI, COVID-19, Face-to-Face, Music Instruction, Music Lessons, Private Online Music Lesson, Online Music Studio

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Chapter I: Introduction

Introduction

Since its inception, programming models for distance online music education have been developmentally innovative and artistically striving to connect to a cross-cultural global audience. This connection enhanced acoustic and electronic music technologies making it possible to access, compose, improvise, perform, produce, share, teach, and transmit music worldwide (Sarath et al., 2017). Within the educational realm, additional integrated benefits are experienced when combining technological and musical applications. By combining applications, students can develop their online music learning using a combination of computer-based music programs and incorporating a diverse set of digital tools. These digital tools provide access to interactive multimedia experiences, portable electronic music workstations, notation software, and cloud-based apps for downloading, uploading, listening, and sharing (Webster & Williams, 2018).

Even though educators could experience several benefits from teaching online, a music educator that mainly teaches face-to-face instruction throughout their career may feel the switch to online instruction daunting (Hebert, 2007). According to Johnson and Lamothe (2018), there is "potential in online music education to leverage technologies more to decentralize the teacher, engage more of the learner, and adapt to the specific needs of each" (p. 203). A component to ensuring success in online distance education programming is addressing challenges that are required when shifting from a face-to-face to online environment. When teaching online, it is important to have the appropriate educational and technological materials in place, while focusing on ensuring student engagement within their learning. Additionally, an educator may discover a comfortable teaching medium utilizing a blended learning approach, whereby both

face-to-face and online components are present in the same course (Johnson & Lamothe, 2018). Several scholars addressed the relationship between face-to-face music and online music learning (Albert, 2015; Eakes, 2009; Jorgensen, 2014; Lopez, 2015). There is also a body of work that examines how to improve factors of distance online music education (Bowman, 2014; Clements, 2018; Groulx & Hernly, 2010; Hebert, 2007; Johnson, 2017; Johnson & Hawley, 2017; Koutsoupidou, 2014; Littles, 2014; Pike, 2017; Rosas et al., 2016; Schoeman, 1999; Walls, 2008; Webster, 2012).

Pike (2020) argues that due to the COVID-19 pandemic, the year 2020 presented a dividing point in learning, between a pre-COVID and post-COVID learning style. According to Pike, the COVID outbreak forced society to socially distance, resulting in a lessening of face-to-face private music lessons and an increase toward online lessons. This pushed teachers to find new creative ways to utilize resources within their domain and reflect upon important learning concepts within student work. An increase of autonomy in student's learning was viewed as an important piece of the online lesson process and could begin by introducing personalization into lesson plans and using cloud-based sharing tools. The suggestion was made that an educator could improve their online lessons by teaching both synchronously and asynchronously to suit differentiated learning styles. This approach could allow for a potential increase in the number of future students in their music studio (Pike, 2020).

Dewey (1938) addresses the importance of constructivist theory in learning, where appropriate formation of social arrangements and physical environments within a classroom, improve the overall educational experience for everyone involved. Constructivist learning theory states that teachers "should structure situations such that learners become actively involved with content through manipulation of materials and social interaction" (Schunk, 2011, p. 231). The

work of Dewey (1938) indicates that humans learn through experience and that constructing a conducive learning environment is necessary to facilitate growth in the learner. Dewey holds that every experience the teacher and learner progress through contains movement, and that each situation needs to be individually evaluated for its meaning and future direction. This feature entails the continuity of an educative experience. Failure to address the experience and "what it is moving into means disloyalty to the principle of experience itself" (p. 40). According to Dewey, education lives in a world of interaction, where past experiences of others can be utilized to acquire knowledge that aids in the internal movement of personal experience.

Garrison (2017) developed the Community of Inquiry framework (see Figure 1) that shares roots in Dewey's (1938) constructivist philosophy. According to Garrison, teachers "must be focused but flexible as inquiry unfolds and new questions arise. The educational leader must be knowledgeable from both a content and pedagogical perspective while being comfortable with uncertainty" (p. 69). The framework includes three "presences" that embrace teaching and learning: Social, Cognitive, and Teaching Presences. These highlight the importance of selecting suitable pedagogical materials and maintaining student engagement in the educational endeavor. According to Garrison, Teaching Presence functions "to bring the elements of a community of inquiry together in a balanced and functional relationship congruent with the intended outcomes while respecting the needs and encouraging active engagement of the learners" (p. 27). Teaching Presence consists of the educational setting and climate, regulating learning, and engagement as it pertains to goals and the direction of learning. The interweaving of Teaching Presence and online learning, within the broader Community of Inquiry framework, contributes to how content could be approached within an online environment. This ideally results in an effective and satisfying experience for the teacher and learner (Garrison, 2017).

Figure 1

Community of Inquiry (CoI) Framework
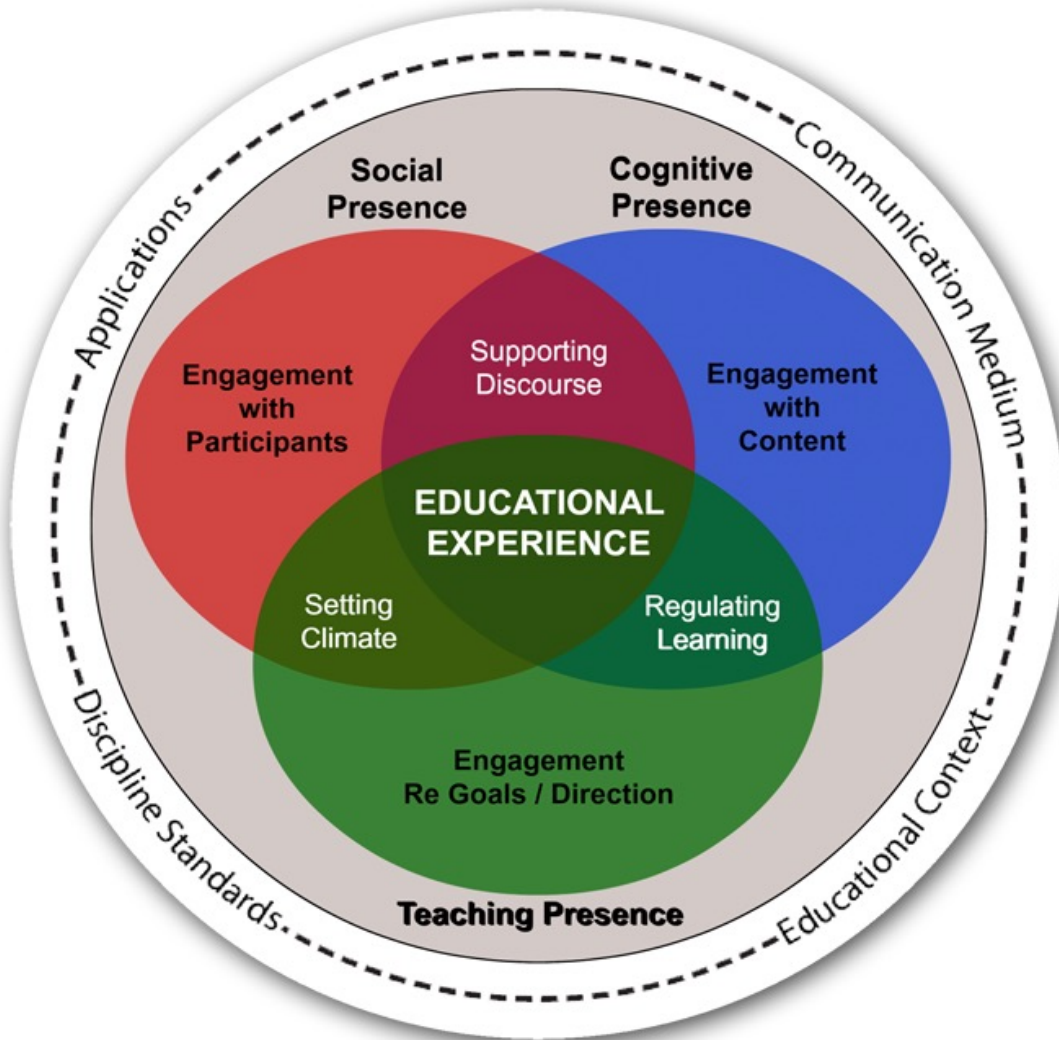
Note: From *E-learning in the 21st century: A community of inquiry framework for research and practice* (3rd ed., p. 25), by D.R. Garrison, 2017, Routledge (http://thecommunityofinquiry.org/coi#:~:text=The%20Community%20of%20Inquiry%20theoretical%20framework%20represents%20a,the%20Characteristics%20and%20Qualities%20of%20Text-Based%20Computer%20). CC BY 4.0

Problem Statement

Teaching online music lessons poses challenges that require specific equipment and knowledge to effectively utilize an online environment. Certain elements from face-to-face teaching, like techniques and materials can transfer online, but other elements, such as lesson facilitation, require adjustment. In reviewing the literature surrounding online music teaching, a gap appears in relation to the processes that private music teachers undertake when teaching online lessons to their students and within the confines of a global pandemic. Bowman (2014) stresses that "although there is a considerable body of research on distance learning and online learning in general, comparatively little exists with regard to online learning in music" (p. 41).

Many online music studies concentrate solely on teaching and student learning from within a university setting (Albert, 2015; Brändström et al., 2012; Goulimaris, 2015; Groulx & Hernly, 2010; Hebert, 2007; Johnson, 2017; Kos & Goodrich, 2012; Kruse et al., 2013; Littles, 2014; Walls, 2008). Other studies explore improving online components of teacher instruction and enriching student learning in public schools (Lockett, 2010; Pike, 2017). Additionally, studies compare face-to-face and online music instruction (Eakes, 2009; Jorgensen, 2014; Lopez, 2015). However, these studies focus exclusively on a higher education component or data from a student perspective. Some studies delve into the technical side of online teaching (Clements, 2018; Rosas et al., 2016; Webster, 2012; Webster, 2018), while other research focuses on pedagogical development in online teaching (Bowman, 2014; Burch et al., 2015; Johnson & Hawley, 2017; Johnson & Lamothe, 2018; Meyer, 2014; Schoeman, 1999). In summary, there has been a lack of examination into ways private music teachers facilitate learning in online environments and in the context of a global pandemic.

Koutsoupidou (2014) states that because online distance learning is continually developing, more "research needs to be carried out both in formal and informal online learning in music given that there is an increasing demand for online music programmes" (p. 253). Groulx and Hernly (2010) discuss that customization of course material for students presents opportunity for enhanced flexibility in online music learning. Bowman (2014) suggests that future research in online music education should focus on "how best to use web-based technologies in support of high-quality learning outcomes" (p. 59). Lockett (2010) recommends acknowledging that instructing music via distance education may further assist those with disabilities, as these students may not be able to participate in traditional face-to-face programming. Johnson (2017) draws attention to the fact that a "strong online teaching presence in music can develop that benefits all stakeholders" (p. 452). A transition in pedagogical thinking for teachers who are newer to online instruction may find that placing emphasis on collaboration and community activities helps to broaden their scope of the social constructivist environment in association with Teaching Presence (Johnson, 2017).

Purpose Statement

The purpose of this study was to explore the teaching processes of private online music teachers and the ways that Teaching Presence informs their online teaching. A sub-theme of the study concentrates on the process of facilitating private online music lessons during the onset of the COVID-19 pandemic in North America.

Research Question

How do private music teachers facilitate learning when teaching online?

Sub-Question

How did the COVID-19 pandemic impact the work of private music instructors?

Significance of the Study

The findings of this study contribute to a greater understanding of the teaching processes of private online music teachers, which leads to a greater realization of what factors contribute to improved course success and student engagement. This study also serves to comprehend the role that the COVID-19 pandemic played in conjunction with private online music teachers' livelihood.

Delimitations

Delimitations describe the scope of the participatory and geographical elements that the researcher has control over, which "help to further define the parameters of the research study" (Creswell & Creswell, 2018, p .119). A delimitation for this study is the consideration given to being a participant for the study. Music teachers were required to be:

1. Teaching online private music lessons at the time of the study.

2. Located in Canada or the United States.

3. The age of majority in their respective geographical region at the time of the study.

Limitations

Creswell and Creswell (2018) propose that "limitations often attach to the methods of a study (e.g., inadequate sample size, difficulty in recruitment), and they represent weaknesses in the research that the author acknowledges so that future studies will not suffer from the same problems" (p. 199). Limitations in this study acknowledged that:

1. Participants could choose what they wanted to share and did not have to answer demographic or interview questions completely, in part, or at all.

2. The researcher was the primary instrument in the collection and interpretation of data. The researcher recognized that the abilities to listen and observe as an interviewer were bound by

what experiences participants were willing to share and by the researcher's own shifting framework of understanding as a current music teacher.

Definitions of Terms Used

Audio Latency

The amount of delay between the initial sound that is played and the sound that is heard on the receiving end (Practical Music Production, 2021).

Barrier

Elements that make online teaching challenging.

Blended/Hybrid Education Instruction

A model of teaching consisting of a combination of face-to-face and online instruction. One common blended/hybrid education model is a flipped classroom, where students study a previously recorded lecture and then utilize class time to discuss their findings (Bates, 2008).

COVID-19

A highly contagious respiratory illness brought on by effects of coronavirus. It is transmitted "by contact with infectious material (such as respiratory droplets) or with objects or surfaces contaminated by the causative virus" (Merriam-Webster, 2020).

Educational Technology

Computer hardware and software components used to assist and facilitate the broadening of an individual's knowledge base in an area of study (Lopez, 2015).

Face-to-Face Instruction

An educational model where the instructor and student meet in a specific physical location, often through an educational institution. This type of instruction is sometimes referred to as 'traditional' (Purdue University, 2018, "Face-to-Face Instruction").

Instructional Design

Elements of course design that impact instruction, learning methods and assignments, educational support structures, and course workload (Lim & Morris, 2009).

Netiquette

An acceptable way that communication is governed on the internet (Merriam-Webster, 2021).

Online Distance Education Instruction

A form of learning that involves the internet for accessing course content in either a synchronous (occurring at the same time) or asynchronous (not occurring at the same time) manner (Bates, 2008).

Private Music Instruction

Learning music by studying one-on-one with a music teacher (University of Manitoba, 2014).

Scaffolding

An educational "process that enables a child or novice to solve a problem, carry out a task or achieve a goal which would be beyond his unassisted efforts" (Wood et al., 1976, p. 90).

Social Distancing

Also referred to as physical distancing, it is "the practice of maintaining a greater than usual physical distance (such as six feet or more) from other people or of avoiding direct contact with people or objects in public places during the outbreak of a contagious disease" (Merriam-Webster, 2020).

Student Engagement

The level of interest and motivation experienced by the student. There are three components to engagement: physical, emotional, and cognitive (Burch et al., 2015).

Student Learning Retention

An individual student's capability to store information in their brain and be able to recall and build upon it with newly formed knowledge (Applebaum, 2012).

Student Satisfaction

The feeling when an individual is content with their accomplishments, and they have fulfilled a need or desire (Ibrahim, 2014).

Videoconferencing

An interaction or meeting "among people at remote locations by means of transmitted audio and video signals" (Merriam-Webster, 2019).

Web 2.0

Web applications and tools "that are highly participatory and promote collaboration, networking, sharing, and the widespread generation of content, and the editing and mixing of content from diverse sources for new purposes" (Simonson et al., 2011, p. 129).

Web 3.0

Web applications and tools that expand on the functionality of Web 2.0 designs to provide an enhanced interactive experience for the user. The incorporation of machine-based learning effectively assists the user while increasing the personalized information of search topics (Techopedia, 2020, Techopedia explains web 3.0 section, para. 2).

Chapter II: Review of the Literature

Introduction

This chapter reviews pertinent literature related to the research question and sub-question. The first section explores Web 2.0 technology in music education, while the second section highlights the Technological Pedagogical Content Knowledge framework and how online music education models have emerged, morphed, and evolved. The third section focuses on challenges faced within an online music environment, followed by an examination of online educational experiences and their blending with the Community of Inquiry framework. This chapter concludes with a review of student engagement in online learning, technological integration with Web 3.0 technology, effects of the COVID-19 pandemic on music education, and a critique of the literature.

Incorporating Web 2.0 Digital Technology Into Music Education

The following section reviewed literature related to educational uses of Web 2.0 technology. Cheung and Kung (2006) highlighted technology as a tool that incited reflective practice in the arts and suggested that technology could be used in three ways to facilitate reflective practice. The first stage dealt with the process of composing music, with the second stage focused on creative thought processes and how to measure them. The third stage centered on extracting qualitative detail from children's compositional procedures within a technological framework. Cheung and Kung drew attention to the fact that "digital technologies can help students to realise musical ideas most effectively during the creative process" (p. 107). In additional project work, participants created multimedia products using Cakewalk SONAR sequencing software, which allowed students to synchronize video images and music compositions. Cheung and Kung started using the eLearning platform 'Blackboard,' during the

first stage, which provided learners with the opportunity to connect with one another and participate in a reflective process consisting of four questions about their music. The questions asked students to reflect on whether they imparted the intended emotion in their music, how they felt concerning coherency in their project, the satisfaction about their work, and how they could further edit their composition. The second stage saw additional reflections concerning revised compositional material, while the third stage introduced SONAR, a sequencing software with MIDI keyboard. During this stage, students reflected on how technology played a role in their learning. This allowed for a meaningful goal-setting support system to be developed within the project community. Students then reflected on this mixing of media as part of the creative process. A final reflection involved students engaging in self and peer assessments. The reflective project results demonstrated that the technologies used worked as a catalyst and facilitation tool within the creative process for students. Additional findings showed that discussion forums enhanced student learning, and that the role reversal of the teacher serving as facilitator motivated students to take a greater independent role in their learning. Additionally, this provided the teacher with a professional development opportunity (Cheung & Kung, 2006).

Ruthmann (2007) asserted that "online collaborative technologies afford multiple possibilities for enhancing the learning experience of our students" (p. 136). In continuing to build on strategies that supported collaborative music learning via online technologies, Ruthmann noted that those interacting with Web 2.0 technology had access to a media-rich social network via the internet and use of several online collaborative tools such as blogs, podcasts, and wikis that for teaching and learning music. Projects explored having students design a course webpage using a blog format, combining online media with banks of music samples, and utilizing wikis as areas for group participation (Ruthmann, 2007).

**Technological Pedagogical Content Knowledge Framework**

Koehler and Mishra's (2009) study introduced the Technological Pedagogical Content Knowledge framework, or TPACK (see Figure 2), which was a conceptual framework for understanding and describing teacher knowledge related to technology. Koehler and Mishra's framework grew out of a desire to develop a method "that treats teaching as an interaction between what teachers know and how they apply what they know in the unique circumstances or contexts within their classrooms" (p. 62). According to Bowman (2014), TPACK provided an effective framework for distance music courses. Bowman suggested that by using this framework, instructors could focus on strategies and outcomes that would benefit student learning as well as discover educational limitations.

TPACK consisted of three components of 'knowledge' interwoven into a Venn diagram within a larger field of 'contexts.' The three nodes of knowledge included, 'Technological,' 'Pedagogical,' 'Content Knowledge' and served the broader 'contexts,' which were 'Technological Pedagogical Knowledge,' 'Technological Content Knowledge,' and 'Pedagogical Content Knowledge.' These contexts served to aid in a deeper cognitive understanding of each node (Koehler & Mishra, 2009). According to Bowman (2014), TPACK was an evolving model that "requires a flexible and adaptive understanding of teaching and technology" (p. 71). Within the model, Technological Knowledge centered on comprehension of standard and digital technologies and contextually focused on how they could enhance technologies and be used in specific subject areas. Pedagogical Knowledge encompassed an understanding of teaching and learning methods and contextually addressed how various technologies may differentiate in terms of instructional experience. Content Knowledge detailed how to structure learning

materials for a subject and contextually aided in the comprehension of that material (Bowman, 2014).

Figure 2

Technological Pedagogical Content Knowledge (TPACK)
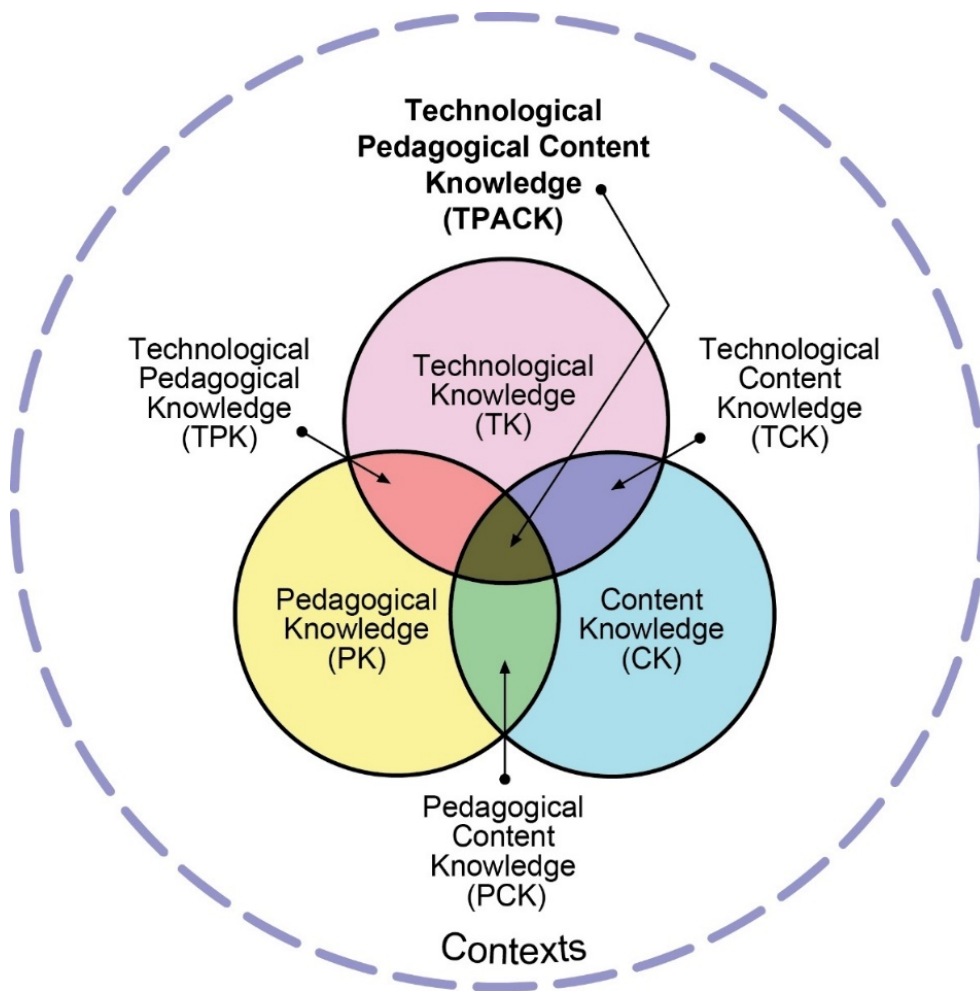
Note: From *Using the TPACK Image*, by M. Koehler, 2011 (http://matt-koehler.com/tpack2/tpack-explained/). Reproduced by permission of the publisher, © 2012 by tpack.org.

Challenges in Online Learning Environments Within Music Education

Mantie (2017) asserted that music educators need to acknowledge and accept technology into their educational framework, or "music will no longer be able to sustain its place in the curriculum in a world that sees technology as the elixir for international competitiveness" (p. 24). Hebert (2007) addressed five components that presented potential challenges within teaching in an online music environment. These included the validity of an online degree, the organization of a distance education process within a music department, the financial profit margin of an institution versus the quality of education, the overseeing and supporting of hired music instructors, and the governing of student behaviors and student services. Hebert discussed whether the same quality of music programming could be found within an online program versus a traditional face-to-face program. Hebert acknowledged that changing from face-to-face to online teaching could be challenging for some teachers as they may experience reservations with technology. According to Hebert, 'Netiquette,' or the adoption of a Code of Conduct online, was proposed as a solution for dealing with the governing of student behaviors in an online academic setting. Hebert proposed solutions for all five challenges, suggesting that online degrees could be legitimized by a wider variety of evidence supporting online programs and by sharing important information in an accurate manner with all stakeholders. Hebert argued that despite dilemmas over profit margins, student voice could cause an institution to listen to concerns about quality of instruction and that mentoring programs had proven useful within an online music environment.

A second area of literature discussed challenges experienced by those using online learning environments for music teaching and learning. Bowman (2014) addressed that although teaching online posed challenges for all subject areas, each area of music study presented its own challenges. Walls (2008) focused on issues surrounding teaching philosophy, teaching practice,

personal growth, and program satisfaction of in-service music teachers enrolled in a graduate online music teaching program. With the emergence of a variety of online music programming and a growing community of learners, Walls reported that there was a need for a qualitative study of factors contributing to student learning and satisfaction in online learning environments. Documenting student satisfaction within an online environment proved crucial, as the study helped to document technological changes that could produce positive educational enhancements for both the teacher and student. The online music educator was encouraged to adopt current technology as a way of motivating students and helping them achieve success and satisfaction related to course content. Through a variety of telephone interviews and questionnaires, program characteristics that aided in learning and satisfaction began to emerge. Interactions between teachers and university instructors in the online program, practical assignments involving asynchronous communication and multimedia elements, quality of instruction, and adoption of technological means were all cited as improving the learning goals and satisfaction of the in-service music teachers (Walls, 2008).

Lockett (2010) documented student perceptions on the effectiveness and quality of learning to play an instrument in an online versus face-to-face format. Lockett found that participants experienced differences between traditional face-to-face and distance education instruction. Increased direct interaction and facilitation were expected in a face-to-face environment, whereas, when learning from the instructor, distance instruction centered on the importance of having software to manage communication technologies (Lockett, 2010). According to Lockett, there was a better chance of meeting student's learning needs if the course design featured enhanced student customization of course content.

Koutsoupidou (2014) researched instructors to determine the experience of online learning in their music education context. Positive outcomes and potential challenges within an online distance education music learning environment were explored, and it was suggested that "practical aspects of music lessons require not only visual images to achieve good results but also need real-time verbal and visual communication" (Koutsoupidou, 2014, p. 250). The study consisted of a questionnaire, which indicated that audio latency issues and time-delays made it difficult to fully participate in the online lesson. Koutsoupidou argued that music programming could occur in many facets for different ages, educational levels, in a formal school setting, and as informal instruction. Constructs of music instruction, practical online lesson training, the global view of online learning, and advantages and disadvantages of online music programs were discussed. Although comparisons were created through the teacher's experiences, the need for additional teacher-focused research was addressed (Koutsoupidou, 2014).

Online Programming Models Emerge in Music Education

Johnson and Lamothe (2018) noted that "shifting towards the inclusion of online music courses goes beyond adoption of online pedagogy for instructors; it is also framed within the context of designing organizational change" (p. 2). The work of Groulx and Hernly (2010) focused on difficulties in online music education that were tailored specifically to programming elements related to applications and student enrollment within institutions. Nine online graduate music education programs recognized by the National Association of Schools of Music in the United States were included in the study. Groulx and Hernly suggested that the study was not meant to influence or persuade for or against online music programming but rather to offer an additional outlet for universities to consider when modeling programs that could reach a larger community. Factors inhibiting growth and student satisfaction included lack of interpersonal

interactions in an online environment, the speed at which institutions could implement and change programming models, the inability to customize online elective courses, and the dilution of a degree (Groulx & Hernly, 2010).

Brändström et al. (2012) highlighted two cases of teaching electric guitar and conducting master classes via distance education. The purpose of the study was to determine how online teaching differed from face-to-face instruction within an individual one-on-one music lesson format and in smaller group master class settings. Brändström et al. cited latency issues with the three upper-secondary students during their one-on-one guitar lessons using Skype and MSN as communication platforms. In contrast, the conducting master class involved five to six students performing in one session and highlighted a large assortment of classical music. A larger video-conferencing system was utilized for this portion of the study, and cases used qualitative interviews with all participants as a data-gathering method. Findings sought to provide advice for those teachers who wanted to develop music programming via distance means. The data results included an emphasis on organization, meticulous lesson plans, and provided direct and helpful feedback. While the study results could not confirm that online music education was favorable compared to face-to-face instruction, the authors indicated that online lessons may be beneficial in providing access to instruction for students living in remote locations (Brändström et al., 2012).

Kruse et al. (2013) encompassed one-on-one distance music lessons via Skype, using the piano as the principal instrument, and collected data through observations, discussions, journaling, and video recordings. Kruse et al. categorized their findings into four themes which included, "chronicled synchronous reality, catalysts to discovery, obstacles to implementation, and redefined roles" (p. 43). These themes spoke to the importance of finding a balance between

what functioned appropriately within an online teaching and learning environment and how it could be effectively implemented. The study suggested that this balance may be enhanced by quickly discovering the students' comfort level with independent learning and applying that knowledge to form a successful online environment (Kruse et al., 2013). The summative findings addressed implementation practices for a successful distance education music programming model. Kruse et al. noted that, for such programs to be successful, individuals and institutions had an obligation to stay current with technological trends, while utilization of better hardware would lead to fewer issues with latency via online communication platforms. However, it was noted that this may come at a financial cost to the individual and institution, which could impact the type of hardware and software used (Kruse et al., 2013).

Emergence of Blended Learning Environments in Music Education

Jorgensen (2014) documented the practical and theoretical preparation of professional musicians by contrasting a face-to-face approach with a distance education approach. According to Jorgensen, face-to-face instruction existed in a primarily phenomenal world, whereas distance instruction was a virtual experience. The results of the study suggested that "as technology has advanced, the phenomenal and virtual worlds of music have approached each other" (Jorgensen, 2014, p. 189). According to Jorgensen, a benefit of online music learning was that it presented an opportunity to further explore course offerings from various institutions around the world while not needing the financial means to travel there to study. Jorgensen concluded that online music programs could benefit from interweaving both a face-to-face component and a distance education component into their course offerings. This would allow for an experienced music teacher to maintain their role in the educative process while still growing accustomed to

connecting with virtual music teachers worldwide within a distance education setting (Jorgensen, 2014).

Albert (2015) addressed the use of hybrid courses in online music education and explored learning style and the chosen course format (face-to-face or distance education) for two students. One of the participants, Lucy, was enrolled in a hybrid course, which was a course that mixed both face-to-face and distance education instruction (Albert, 2015). According to Albert, in hybrid course design, it was paramount for course designers to strive for a balance between online and face-to-face approaches, while considering the amount of contact time necessary to build meaningful relationships in both. This suggestion was based on Lucy's response favoring the immediateness of the interaction between teacher and student within the face-to-face component of the hybrid course. The second participant, David, who enrolled strictly online, had hoped for increased personal connections with professors during courses to build a stronger relationship (Albert, 2015).

Evolution of Online Learning in Music Education

Denis' (2016) study, the first of its kind, focused on assessing student community responses in a technological music ensemble setting. Due to advances in technology continually leading to increased connectivity, Denis suggested that "more opportunities for music educators will exist in the realm of distance learning" (p. 250). The work of Denis argued that novelty effects may lessen with the growing use of smartphones, and various technological devices, although an acclimatization period may be necessary to gain comfort with the technology. Denis addressed that an additional study was "needed to examine student perceptions of, and attitudes towards, instruction via video conferencing in the current context of urbanicity" (p. 250). Denis found that increasing sampling size and investigating data from high school students could help

in strengthening results in future studies. In addition, investigating other variables like age, gender, instrument played, and effectiveness of technologically mediated music instruction may also prove to enhance future results. Denis determined that future studies could draw on these conclusions to gain a better comprehension of videoconference (VC) instruction and implementation technologies in music classrooms.

Johnson and Hawley (2017) documented a growing online distance education music community of various informal, formal, and STEAM (Science, Technology, Engineering, Arts, and Mathematics) based learning experiences. A variety of contexts were illustrated, including informal learning via both free and subscription-based websites related to a specific genre or topic. The use of the growing online musical community forums, learning hubs that single out various curricular goals, and use of gamification in learning music were also cited as informal learning contexts. Johnson and Hawley set up a random sample study (n = 262) of accredited National Association of Schools of Music (NASM) institutions. Within the study results, thirty-nine percent of the schools stated they offered at least one fully online music course during the 2015 academic year. The authors noted that these results pointed to an exponential growth in online course delivery since 2007. Johnson and Hawley reported five additional institutions offering online graduate music programs since Groulx and Hernly's (2010) study. Finally, connections to online music learning with STEAM led to interesting collaborative activities, such as audio engineering and recording, visual and interactive projects, and project-based learning opportunities (Johnson & Hawley, 2017).

Pike (2017) focused on ways of improving online music teaching and learning environments via synchronous study involving a group of instructors teaching novice underprivileged teenage piano students over an eight-week period. Pike developed online

teaching internships that helped teachers "improve teaching techniques, explore the potential of online teaching technology, and teach students who otherwise would not have experienced benefits of piano study" (p. 115). Common concerns for the teachers in the study included concerns about online learning, opportunities to engage with enhancements in online learning, and teacher skill development.

Instructional Design in Online Education

Schoeman (1999) developed an instructional design model for distance education music programming while web connectivity was still in its infancy. The model was based on the concept that a music educator should be accountable in whole or in part of the instructional design of their program. Schoeman argued that this aided in stronger skill development in music students. The model resulted in a distance music education program that helped in coaching post-graduate music education students. While technology was seen as an integral part of any online pedagogy, Schoeman suggested a "paradigm shift towards more learner centred study, independent of time and place, necessitates the redesigning and development of learning material" (p. 2). According to Schoeman, an online instructional design model was continually evolving and therefore required materials that reflected the current online environment that it was a part of. This included the potential for adaptation, where necessary, to better suit each online academic environment (Schoeman, 1999). Reflecting on the study, Schoeman summarized that online music education required an instructional designer to focus on the areas of theoretical principle, purpose of design, motivational techniques, and technological requirements.

Hebert (2008) argued that to remain at the forefront of the online music education community, one must stay current with the latest technologies, yet suggested that for many music

educators, "technology has traditionally been a peripheral concern" (p. 94). The work of Purves (2012) suggested the use of 'intermediate technology,' or that of smaller, less expensive tools could be used to gradually adopt technology into a music classroom. Through this type of installation, "teachers are most likely to undergo powerful professional development experiences" (p. 457). When creativity and technology were connected tools in establishing a knowledge base, "both teachers and learners use these tools to manage their own learning, creating opportunities for the making, creating, receiving, and producing of music" (Burnard, 2008, p. 38). According to Burnard (2008), several factors impeded musical pedagogy that incorporated technologically-based activities in music curriculums. In many instances, the institution did not have the environmental infrastructure, the financial means, or instructors with adequate technological background to facilitate such classes. While instructors may have lacked technological know-how, current music students were often intrinsically motivated by external at-home sources of music technology and entered a school with a bountiful knowledge that could be incorporated into their future learning. The fact that students had previous music and technological knowledge inferred that the teacher must find a way to acknowledge their students' previous experience. An approach that cross-referencing technology from home and school also created a situation where teachers and students became active co-participants in facilitating each other's curricular learning (Burnard, 2008).

Kos and Goodrich (2012) addressed the need for individualization for both the student and teacher in their study. Two of the themes that emerged from their research were that of 'empowerment,' and 'diversity.' Both were connected to the way that music teachers' belief systems were altered because of working in an online distance education graduate-level degree program. The study provided feedback on whether these same teachers felt that the online

experience met their needs (Kos & Goodrich, 2012). As a result of this experience, Kos and Goodrich stated that teachers felt a greater sense of individual empowerment, and "they each indicated that they felt more inclined to take on leadership roles in their schools" (p. 10). Teachers in the study also commented on the value of diversity within a population, noting, "had they enrolled in a more traditional setting, they would not have been exposed to students with experiences so different from their own" (p. 12). This diversity led participants to further comprehend various viewpoints and proved helpful to their learning and growth (Kos & Goodrich, 2012).

Lopez (2015) described two models for transitioning from face-to-face music courses to online music courses. The first was an isolated framework, referred to as the "lone ranger model" (p. 32), where the instructor performed the necessary conversions of course materials from a traditional approach to a format that would work online. The second was a group model whereby a team of instructors collectively designed online course materials. Lopez suggested that an instructor or an institution should incorporate the model that would bring about the most effective design. That corresponded to the level of support and technical services an institution could provide (Lopez, 2015). According to Lopez, the online delivery of graduate-level instructional material had grown in certain professions, yet there were still no music education programs in Canada that offered full degrees in an online format.

Lopez (2015) formed a qualitative grounded theory study to "develop a series of propositions that may be useful to instructional designers when working on the development and/or conversion of applied piano courses, in the Piano Performance Master's Degree, to online environments" (p. iv). Lopez focused on graduate level, one-on-one applied music lessons and suggested that a mentoring model was implicit in online learning. Issues with sound quality, not

being present in the same room, and being unable to read the emotions of an individual, were all

cited as barriers to online music learning. Lopez determined that many of the current online

applied instructional offerings focused on "repertoire bound reproductive skills" (p. 30) as

opposed to a mentoring model conducive to online technologies. Lopez developed three themes

which consisted of knowledge and experiences of learners online through mentorship, barriers to

an online music learning approach, and environmental constraints within online learning

structures. Lopez noted that institutional regulations sometimes produced environmental

constraints that were challenging to a face-to-face or online structure. According to Lopez, one

of these constraints included admission requirements, which had the potential to limit the

instructor's overall comprehension of an individual student's capabilities.

Online Music Learning Within the Community of Inquiry Framework

Johnson (2017) used the Community of Inquiry framework to explore the transition to

online teaching by conducting focus groups and interviewing seven faculty members to

determine pedagogical changes necessary when moving to an online music teaching

environment. Johnson found that the shift to online pedagogical knowledge could be aided by

both the TPACK (Koehler & Mishra, 2009) model and Community of Inquiry (Garrison, 2017)

framework. Johnson suggested that the TPACK model would aid "faculty in determining their

pedagogical choices in conjunction with discipline content and technology for the betterment of

students learning outcomes" (p. 441). According to Johnson, while the advent of technology

made it possible to provide online music environments the opportunity to successfully adopt an

online program into practice, the appropriate levels of technological and pedagogical practices of

teachers still needed addressing. These practices included course design, collaborative

environments, online support services, scheduling flexibility for the student, and easier

accessibility to all types of multimedia course materials (Johnson, 2017).

Johnson's (2017) case study addressed ways that university professors could further

develop their pedagogy. The Community of Inquiry framework established a purposeful

methodology in conjunction with pedagogical structures "that influence the instructional design

and facilitation used in online music courses" (p. 450). This study linked all three presences

within the Community of Inquiry framework to pedagogical tools that could aid in the transition

to online music course planning. Johnson used the concept of Cognitive Presence, which

highlighted the "strong need to build a collaborative environment amongst staff and to utilize

reflective thinking when developing learning tasks for students" (p. 450). In relation to Social

Presence, interaction led to motivation amongst students, a sense of inclusion, and was found to

lessen the feeling of isolation within distance coursework (Johnson, 2017).

Meyer (2014) highlighted the impact that teaching using a Community of Inquiry

framework could have on engagement, retention, and the community at large and suggested that

Teaching Presence had the greatest influence on student engagement. The work of Meyer

indicated that Teaching Presence stressed the designing of engaging activities that moved

students through the four stages of Cognitive Presence. These four cognitive stages were a

triggering event, an exploration, an integration, and a resolution (Garrison, 2017). According to

Meyer (2014), further study related to this framework may "specifically prove whether and how

specific use of the CoI during the design and operation of an online course impacts student

engagement" (p. 23). Meyer found that retention rates improved when courses were redesigned

using the Community of Inquiry framework and that retention also influenced external factors

such as responsibilities to family and work, financial situations, and social implications (Meyer, 2014).

Johnson (2017) stressed integrating a social-constructivist learning orientation as part of Social Presence "further supports student learning through learner-content exploration and participatory, or experiential, learning" (p. 451). According to Johnson, the instructor's comfort and comprehension levels in online teaching were important constructs within Teaching Presence in the Community of Inquiry. The idea that the instructor played a pivotal role in supporting or inhibiting transitional methodologies to an online music environment was found to be vital to the understanding of this model (Johnson, 2017). However, Johnson noted that even though teachers within the study found a balance between structuring course activities and having students personalize course content, not all teachers addressed Teaching Presence as a factor. Johnson emphasized that this produced a need for teachers to thoroughly comprehend that all stakeholders required a shared facilitation of responsibility in an online learning environment.

Student Engagement

Eakes (2009) reported on student satisfaction in music appreciation courses, comparing sociocultural with chronological approaches to teaching face-to-face or online music instructional formats. Eakes' study focused on student satisfaction from the standpoint of curricular design, course instruction, and the interaction of the curriculum and instruction. Students completed a twenty-four-question Student Course Evaluation at the semester's end. The evaluation was divided into seven subscales related to various components of successful undergraduate teaching (Eakes, 2009). The work of Eakes indicated that most music appreciation courses were developed using a chronological approach. In contrast, research suggested a sociocultural approach may be more beneficial for introducing an enhanced repertoire that was

more meaningful to the students in the course. According to Eakes, face-to-face and online formats were suitable for the delivery of music appreciation coursework, but more research was necessary to concentrate on areas where online students scored lower than that of face-to-face students. Further research findings highlighted changes in class size, time of year a student was enrolled, and working as both the sole researcher and instructor of the courses as limitations within the study (Eakes, 2009).

Burch et al. (2015) proposed a new model for assessing engagement of students based on four factors. Burch et al. distinguished between "separate constructs of emotional engagement, physical engagement, cognitive engagement in class, and cognitive engagement out of class" (p. 225). According to Burch et al., engagement was a multi-layered construct, and students could be engaged on an emotional, physical, and in and out of class cognitive level. A survey was developed to measure student engagement in hopes that their model would aid educators in improving the structure and teaching of curriculum. Burch et al. noted because their study only focused on face-to-face interactions, future research could be conducted to demonstrate the differences between face-to-face and online distance education environments. Additional recommendations for future research addressed engagement and classroom environment, learning process, and learning style preferences (Burch et al., 2015).

Goulimaris (2015) sought to link motivation and satisfaction to one-hundred and forty-four students who attended a distance education class. The class in question was 'Arts II: Overview of Greek Music and Dance,' taught out of Hellenic Open University in Greece. Goulimaris suggested that there was a connection between student satisfaction related to their achievement and the student's perception of the teacher's leadership in the class. According to Goulimaris, intrinsic motivation was related to "the pleasure felt during the lessons and the

increased desire for participation, which leads to positive learning results" (p. 16). Based on the

results of Goulimaris' study, students with higher levels of intrinsic motivation indicated higher

satisfaction than those that relied on external factors while engaging in a task. In contrast,

extrinsic motivational factors such as being rewarded for achieving a certain result scored

middle-level values. Finally, a behavior that was not motivated by intrinsic or extrinsic factors

scored extremely low. Personal outcomes, leadership, identified regulation, and intrinsic

motivation were all found to contribute to student development (Goulimaris, 2015).

Technological Integration

Rosas et al. (2016) introduced a pedagogical architecture for the competency

development of music technology within a distance learning environment. Using free Web 3.0

technologies, a pedagogical architecture was constructed that could be utilized by teachers within

an online music environment. Drawing on qualitative case study methodology, Rosas et al.

concluded that fluency with music technologies, cooperation, and autonomy were deemed

paramount to the skill set of online pedagogy. Rosas et al. suggested that cooperation was crucial

for integration of technology in music education and noted that cooperation implied a connection

to a particular social context. Improvements with cooperation in online learning were achieved

when the instructor built on relationships, was flexible in their approach and maintained a level

of content structure and environmental control. It was the teacher's responsibility to develop the

knowledge, skill, and appropriate attitude to aid the student in the learning, creating, and

producing various digital music technologies. This led to autonomous results within a

cooperative environment, whereby students were encouraged to be self-motivated and motivated

by others. This self-awareness grew from the confidence facilitated from within the larger group

and was integral in developing the ability to predict and work through obstacles found within the course content (Rosas et al., 2016).

Webster (2012) cited that music pedagogy was becoming more individualized and required cooperation from "creative music tasks that help the learner understand music less as a teacher dominated 'do as I do' environment but more as a guided, construction of learning" (p. 116). According to Webster, although students may come with an enhanced knowledge of computers, this did not necessarily mean that they possessed similar knowledge concerning music software itself. Webster suggested that the emergence of smartphones and tablets may be helpful in developing the learning habits of students but addressed that future research combining music and technology must lean toward educational strategies, gender differences, and equitable availability of equipment.

In recent years, wireless mobile technology has created a more accessible way to engage over the internet. The emergence of digital music streaming sites and cloud-based platforms has "ushered in the possibility for economic *disintermediation*, whereby traditional distribution channels (or intermediaries) have been bypassed, allowing musicians to engage their listeners more directly and diversely" (Scherzinger, 2014, p. 76). This hyper intermediation allowed users of web-based technologies to upload their own content onto various platforms, effectively providing a more democratic and customizable playing field for musicians of all levels within the musical community. Cloud-based services, such as Apple iCloud and Google+ have furthered the ease of technological integration and collaboration by allowing users to share and access files from any device, even while in various locations (Scherzinger, 2014). From an academic perspective, Scherzinger suggested that some see the age of mobile device use or 'ultramobility,' as a positive method for broadening individual perspective and creative collaboration. Likewise,

Scherzinger commented on the opposing academic view that technology was seen as disengaging and fracturing to the traditional social constructs of a community and could be damaging and addictive to an individual (Scherzinger, 2014).

Clements (2018) addressed three possibilities for the future impact that digital technologies could have in music education. The first possibility, 'Digitotalitarianism,' was a term used to express moving away from digital means and back to an analog environment for composing, performing, production, and educating. The second possibility, which Clements called 'Digital Expansion,' did the opposite of the 'Digitotalitarianism,' and encompassed society's continual embrace and adoption of technology as a source of learning. The third possibility was 'Digital Cultural Hybridity,' which "explored perspectives that intend to move society beyond digital tools and trends to, instead, focus upon broader sociocultural questions surrounding digital being" (p. 55). This third stage focused on establishing how technology was adopted in an overall societal context and how it altered the technological experience for the individual user. Clements explained that this hybrid model supported the idea that the birth of new technological tools advanced human interaction with technology and created an interwoven paradigm to help develop additional technological tools.

Although this balancing of technology and the human experience was at the core of the Digital Cultural Hybridity paradigm, it sought to move beyond the creation stage to where digital implementation could be "encoded with valves and principles that ensure equality and inclusivity and that optimize for symbiosis of digital and human" (Clements, 2018, p. 65). For this type of paradigm to be achievable, Clements suggested that it was important in how educators and students addressed and engaged with technology in any given discipline. It remained to be seen

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exactly what direction the future relationship would be between technology, music, education, and the human experience (Clements, 2018).

COVID-19 Effects on Music Education

Kirk (2020) suggested that music teachers must be willing to adapt to an enhanced online presence due to COVID-19 and presented four challenges that educators may face with students when teaching online. These challenges included a weak internet connection, student retention, insufficient audio, and constraints on performance opportunities for students. If not appropriately handled, these challenges could affect how and what the student learns (Kirk, 2020). To counter a weak internet connection, Kirk addressed minimizing the number of open programs on a student's computer and limiting the number of people at the student's residence that are using the internet connection at the time the lesson is taking place. Kirk specified that simplifying video presentations and eliminating unwanted background noise would help students who experience issues with staying focused. The use of headphones, decreasing the input volume, wearing a hoodie with earbuds to counter-balance extraneous noise, and setting mobile devices on soft surfaces to avoid sound bouncing off harder materials, were all ways to improve the quality of sound in the lesson (Kirk, 2020). To balance out the lack of online performance opportunities, Kirk advocated for project-based tasks that connected to using a variety of media platforms, historical events, and world cultures.

Shaw (2020) addressed that the COVID-19 pandemic could lead to an enhanced musical focus on assessment, including a variety of opportunities for students beyond performance. Listening projects, autobiographical assignments, composing, improvising, and learning to use music software, were all tasks that allowed students to become more autonomous in their learning and help to discover their artistic voice (Shaw, 2020). According to Shaw, this sense of

autonomy would be a method to enhance personalized student reporting. With the onset of COVID, Shaw stated that many schools became more flexible in their approach to grading students in music class. Alongside conventional grading systems, informal feedback assessment tools that were void of percentages increased as a type of reporting and were deemed worth considering in a post-COVID educational environment (Shaw, 2020).

Urkevich (2020) argued that the COVID-19 pandemic forced music educators to explore various online methodologies and platforms and claimed that "music is being increasingly experienced on an intimate, personal level, performed in homes, with a sole purpose of expressing feelings" (p. 1). According to Urkevich, there was a trend toward commercial artists performing online streaming concerts to share music and express their creativity. Urkevich suggested that a holistic approach to higher music education must replace the older systems of study. This holistic approach involved the inclusion of global music genres, effectively creating an enhanced comprehension of world music and learning about aspects of the music business. Following the pandemic, Urkevich highlighted that following these approaches would be helpful in assisting students explore a variety of musical careers.

Swearingen (2021) stated that "music copyright law was not written with this current pandemic in mind. There are no special exemptions yet for virtual performances due to COVID-19" (p. 25). According to Swearingen, educators could always check copyright permissions with the publisher, although certain publishers had already created digitized products and resources that could help support student learning online. Swearingen addressed that when considering any public performance of digital material, a teacher may have to investigate obtaining a performance, synchronization, or master use license. Swearingen suggested that if livestreaming, a performance license was required through a Performance Rights Organization, whereas a

synchronization license confirmed that there was an agreement between the performer and the current music publisher. A master use license was necessary if a soloist or group planned to perform using another musician's audio as a backing track (Swearingen, 2021).

Summary of Themes in the Research Literature

Four pertinent themes were prominent in the research literature review. First, to successfully transition, design, implement, and oversee a distance education music environment, creating a collaborative community that supports a sense of individualism while remaining current with technological trends and adopting an appropriate instructional approach for course content is necessary. Johnson (2017) suggests adopting Garrison's (2017) collaborative Community of Inquiry framework into distance music learning, but states that future research is needed to explore the professional development of online music teachers if enhancements to online pedagogy are to occur.

Second, a student's sense of self within an online music education community could develop into self-efficacy (Rosas et al., 2016), potentially leading to an enhanced sense of satisfaction. This could empower the learner to better manage their distance education experience (Burnard, 2008; Goulimaris, 2015; Kos & Goodrich, 2012). Goulimaris (2015) recommends that further research be conducted to ascertain student satisfaction and quality of instruction, while the use of a framework model, such as the Community of Inquiry (Garrison, 2017) can aid in the development of relevant course content, as well as ensuring teacher and student success and satisfaction (Johnson, 2017).

A third theme addresses further exploration into how technologies affect pedagogy. Clements (2018) suggests that this may "help us to determine if our approaches match underlying values within the field" (p. 71). An important part of managing online learning

involves having appropriate current technological equipment for both the teacher and student (Hebert, 2008; Purves, 2012). Adopting an instructional approach that suits a course structure is viewed as an important factor in planning for appropriate course implementation (Lopez, 2015).

A fourth theme highlights the work of Pike (2020), who holds that the development of students' confidence and sense of self relates to the way in which the teacher presents their lessons. Pike further suggests that educators should strive to meet the needs of online students through scaffolded lesson planning. According to Eakes (2009), further research is necessary to determine the role of technology within the online music environment as well as "characteristics of online learners, rationale for students to self-select online or face-to-face instruction, and the use of online resources in face-to-face classroom settings" (p. 108). The COVID-19 pandemic brings forth additional challenges for achieving success in an online environment. Appropriate handling of these concerns can lead to enhanced personalization of online learning, student assessment, and establishing virtual performance rights (Kirk, 2020; Shaw, 2020; Swearingen, 2021; Urkevich, 2020).

Chapter III: Methodology

Introduction

A case study is a qualitative research methodology that provides a detailed exploration into a real-life phenomenon within a bounded system (Creswell & Poth, 2018). A bounded system sets parameters on 'what' the study is about and assists in identifying a conclusion to the case. The phenomenon itself must be able to be bounded under a type of stipulation, such as a maximum number of participants or a research time frame (Merriam & Tisdell, 2016). According to Merriam and Tisdell, a case study is effective when "it is impossible to separate the phenomenon's variables from their context" (p. 38), providing "an in-depth description and analysis of a bounded system" (p. 37) such as an individual, a group of people, a type of program, or a particular event. Stake (1995) defines a case study as "the study of the particularity and complexity of a single case, coming to understand its activity within important circumstances" (p. xi). Case studies do not have a particular form, are best suited when an inquiry is framed around a 'how' or 'why' question, and when they produce additional questions surrounding the central phenomenon (Yin, 2014).

Creswell and Poth (2018) state that the intent of a case study analysis is determined by the parameters of the bounded system and can be further defined based on three variations, which are collective, instrumental, and intrinsic. A collective study will begin with a single issue but draw from many cases in formulating a conclusion. In a study where multiple cases are addressed, "a typical format is to provide first a detailed description of each case and themes within the case, called a within-case analysis, followed by a thematic analysis across the cases, called a cross-case analysis" (p. 100). In an instrumental case study, the researcher will begin with an issue of concern and then select a single bounded case to study the phenomenon in

question. An intrinsic case study consists of a detailed account of a specific case that is unique within and unto itself. (Creswell & Poth, 2018).

While utilizing Teaching Presence (Garrison, 2017), this research study employed a qualitative collective case study design, treating each participant as a single case and featured a within-case analysis, followed by a cross-case analysis of the collected data. This collective case study implemented an instrumental intent because, even though each participant was treated as a single case, the central research question focused the phenomenon using a single bounded system. This bounded system consisting of private online music teachers who were teaching online during the onset of the COVID-19 pandemic in North America produced a phenomenon and multiple research variables which were interconnected within the context of the case study and could not be separated. It was through the collection of data concerning how participants facilitated their teaching processes that furthered comprehension toward a clearer understanding of the phenomenon.

Theoretical Framework

Garrison (2017) stated that the Community of Inquiry was created as a "generic and coherent structure of a transitional educational experience whose core function is to manage and monitor the dynamic for thinking and learning collaboratively" (p. 24). The success of an online learning community relies on establishing an environment focuses on learning goals that will engage participants. The idea of a learning community provides both teacher and student an equal opportunity to inquire, engage, share, personalize, reflect on, and improve their educational experience. It is through the process of inquiry that participants begin to personalize and share a deeper understanding of a topic of study. The Community of Inquiry framework consists of three 'Presences,' the Social, Cognitive, and Teaching, which all interconnect in the overall

educational experience (Garrison, 2017). The Community of Inquiry served as the overall framework for this study, whereas Teaching Presence was utilized as the conceptual framework, which aided in data analysis.

Garrison (2017) suggests that the Community of Inquiry provides "procedures for critical inquiry and the collaborative construction of personal meaningful and shared understanding" (p. 24). According to Garrison, this deeper comprehension comes as a direct result from developing understanding through the 'Presences' found within the Community of Inquiry framework. Social Presence focuses on the identity of an individual within a group setting and relies on the instructor to develop a trustworthy environment to construct and share personal thoughts and ideas. Garrison suggests that developing an online environment in this manner helps promote student engagement, motivation, and a sense of belonging. Having the instructor model how to interact in the established environment aids in creating a comfortable and respectful atmosphere that helps to promote course satisfaction, confirm learning outcomes, and establish topic retention. The ability to express personal thoughts in a safe space while remaining open to communal responses and perspectives are indicators of strong Social Presence in an online learning environment. (Garrison, 2017).

Critical thinking is integral to Cognitive Presence as it "both authenticates existing knowledge and generates new knowledge which makes an intimate connection with education" (Garrison, 2017, p. 51). A strong social and collaborative environment strengthens critical thinking skills. To achieve this, it is of paramount importance that all individuals involved in critical thought processes reflect on their discoveries, as this builds metacognition. Garrison emphasizes that the critical thinker must display a balance of independent thought while being aware and considerate learners in an educational community. The concept of Practical Inquiry, or

the melding of a learner's public and private viewpoints, becomes the center of Cognitive

Presence development (Garrison, 2017). Practical Inquiry includes four phases: a triggering

event, an exploration, an integration, and a resolution. Engagement within these four phases

indicate a strong Cognitive Presence within an online learning environment. If the instructor

produces a successful triggering event, it contributes to learner engagement while producing an

opportunity to explore and comprehend arising topic issues. In the integration phase, the student

synthesizes the information collected during the exploration stage and constructs understanding

around it. Such integration leads to the resolution phase, whereby confirmation of findings can

be collected and summarized toward a clearer understanding of the topic being addressed

(Garrison, 2017).

Teaching Presence is a quality of leadership that is crucial to engaging learners in an

educational environment. It helps to bring the Social and Cognitive Presences together within a

practical relationship, having the focus be on outcome-based learning. The teacher can then work

to actively engage the student in learning activities (Garrison, 2017). Teaching Presence is

divided into the three teaching roles: Instructional Design and Organization, Facilitation, and

Direct Instruction. Instructional Design and Organization focuses on effectively setting macro-

level curricular framework, course methodologies, time constructs, and use of an online Course

Management System. A Course Management System is an online platform used to support

teaching and learning, while facilitating communication between teacher and student. A Course

Management System can include items such as a course syllabus, assignment schedules, project

information, various shared forums for further discussing class topics, and a grade book

(Simonson et al., 2011).

Instructional Design addresses indicators that require the instructor to construct course content in advance of presenting it, develop it to be suitable for the online environment, and maintain opportunity within the content for student reflection. Organization is tied to the role of Instructional Design but concentrates on the instructor's desire to adjust current learning experiences to suit specific scenarios, which can lead to enhanced student comprehension of the material (Garrison, 2017).

Instructional Design and Organization Indicators include:

- setting curriculum

- designing methods

- establishing time parameters

- utilizing medium effectively

- establishing netiquette

- making macro-level comments about course content (Garrison, 2017, p. 73)

In addition to the above-mentioned elements of Instructional Design and Organization, teachers also facilitate interactions within educational contexts. Garrison (2017) describes Facilitation as representing "the fusion of purpose, process, and product. That is, it is where interest, engagement and learning converge" (p. 73). Garrison introduced a set of indicators in conjunction with the process of facilitating and stated that teachers need to be responsible for monitoring discussions, responding in a timely manner to student matters, and finding a balance in establishing a learning environment that provides guidance but also leaves room for student discourse. In this manner, the facilitation process becomes a collaborative experience between the teacher and student. This environmental construct can then lead to improved student engagement and cognitive development (Garrison, 2017).

Facilitation Indicators:

- identifying ideas of agreement/disagreement

- seeking to reach consensus/understanding

- encouraging, acknowledging, or reinforcing student contributions

- setting climate for learning

- drawing in participants, prompting discussion

- assess the efficacy of the process (Garrison, 2017, p. 75)

Garrison (2017) asserts that Direct Instruction focuses on a learning experience that involves a content area expert who can provide well-organized, comprehensive, and meaningful pedagogical content to their students. Direct Instruction helps to maintain the climate and culture of an online environment and further influences the overall educational experience. A recommended method in achieving this type of educational experience is through the process of scaffolding. Indicators of well-constructed Direct Instruction include providing focused questions based on a variety of source materials, ongoing feedback, summaries in relation to student discussion and comprehension, and addressing technical issues (Garrison, 2017). Direct Instruction Indicators:

- present content/questions

- focus the discussion on specific issues

- summarize the discussion

- confirm understanding through assessment and explanatory feedback

- diagnose misconceptions

- inject knowledge from diverse sources

- responding to technical concerns (Garrison, 2017, p. 76)

These elements emerged from a need for a leadership structure within the online learning platform and help to formulate the overall educational experience for both the teacher and the student. This structure was necessary because of what was perceived as low-interest levels and a lack of focus within early online education (Garrison, 2017). Teaching Presence in the Community of Inquiry works in conjunction with leadership practices for designing and facilitating material, with the understanding that the "goal is always to have students assume more teaching presence and become increasingly responsible to construct meaning and confirm understanding" (p. 29). Although it is important for the teacher and student to independently reflect on their educative experiences, the ideal outcome is a metacognitive process that evolves from a collaborative and community-based inquiry between the teacher and student. This metacognitive process ensures both the creation and continued growth of an educational environment that can support the foundational and structural elements found in the Social, Cognitive, and Teaching Presences within the Community of Inquiry framework (Garrison, 2017).

Participants

Creswell and Poth (2018) suggest that "decisions need to be made about who or what should be sampled, what form the sampling will take, and how many people or sites need to be sampled" (p. 158). The eight participants for this study were music educators from within North America who were currently teaching private online music lessons. To protect their identity, the eight participants are identified with pseudonyms and specific demographic information is generalized. Each had the option to identify their gender identity pronoun. In the following section, participants are presented in the order that interviews took place to accurately reflect the time that demographic and interview information was provided.

Clark

Clark, a seventy-nine-year-old Caucasian male music teacher and performer of Italian, Native American, German, and East-African heritage was born and resided in the United States of America and taught both face-to-face and online private music lessons. Clark's primary musical instrument when performing and teaching was the trumpet, and he enjoyed interweaving scientific fact into his music teaching. He stated that "when you teach from science, you get predictable results more so than guesswork." Clark was a self-professed pack rat and bibliophilist with a large home studio space where he taught his online and face-to-face lessons. Clark's journey with music began at five years old when his stepfather pulled a trumpet out of the closet and gave it to him. His stepfather showed him a few basic techniques, such as lip buzzing and dropping the jaw, and Clark found that he could play the trumpet with relative ease. Shortly after starting, Clark auditioned for the school band and ended up being placed in an advanced group, where he played first chair. At age fourteen, Clark gave his first trumpet lesson, after a request had been made by a woman in his neighborhood. Through this early experience, he figured out an important piece of his process for teaching music. Clark discovered "that if I taught songs instead of just scales, it made it more fun for the students." From that point, Clark's local student roster began to grow, as did his performance career.

As an adult, Clark began to teach workshops, clinics, and masterclasses in addition to his private teaching and performance schedule. It was one of Clark's students that, later in life, introduced him to the possibility of teaching music online. With the aid of his student, Clark began working with iChat for Mac and was also introduced to the Skype platform. Clark had very recently added FaceTime and Zoom to his roster of online teaching platforms and averaged

six to nine online students per week. In addition, he continued to teach face-to-face lessons but found that with online lessons, he had a greater reach to people in all parts of the world.

Clark used both PC (Windows) and Mac (Apple) platforms for online teaching but preferred using an iMac for several years. Clark stated that he had less issues with Mac computers and preferred to use the built-in camera and microphone setup on the Mac platform. From time to time, he admitted that his Macs required updating and that this was not his comfort zone. To rectify this, Clark asked colleagues for assistance via a program called Team Viewer, and together they updated his operating systems and software components. To enhance his appearance when teaching online, Clark kept a small table lamp handy to aid in the brightening of the room lighting.

Gordon

Gordon, a sixty-two-year-old Caucasian male music teacher and performer who was born and resided in Canada. He taught both face-to-face and online private music lessons. His primary musical instrument when teaching and performing was the guitar, and he was a firm believer in exploring multiple revenue streams to make a living as a musician. Gordon explained that to be a musician for your whole career, "you have to be diverse. Most of the best jazz musicians that I know in Toronto and Montreal all teach at universities as side gigs because it's a revenue stream." Apart from teaching, performing, and composing original compositions, Gordon had worked on music for local television productions.

Gordon started teaching when he was fifteen years old. Teaching music lessons had been a revenue stream ever since that time, and he stated that sometimes musicians would struggle financially because they were not making the most out of the diversity found within their creative craft. Gordon expressed that he taught for about fifteen years and then stopped because

of personal recording projects, in addition to opportunities to compose for television and film. Recently however, the film tax credits in his region were cancelled and he lost that revenue stream. Gordon discovered online teaching when he went back to teaching privately. When he first started, Gordon was astounded that he had students from all over North America. He became so fascinated with online lessons that he started taking online guitar lessons with various musicians. He noted that his online lesson experiences were amazing and discovered that he could request to have the teacher repeat techniques using different camera angles. Through this, Gordon not only achieved hearing the musical phrase multiple times but also visualized the concept in various ways. Gordon brought these strategies into his own online teaching and continued to nurture students in both face-to-face and online formats.

Gordon used Skype for his online lessons but preferred Facebook Messenger in conjunction with the Mac platform. He had a large computer monitor in his home studio, which he asserted was great for teaching but admitted was old and out of date. Gordon claimed that he got nervous about updating it because in the past, he noticed that when he attempted to update an operating system item, it altered the performance of other software on his computer. Gordon liked to set up a separate webcam for on top of his monitor, have a separate studio-quality microphone for speaking into, and occasionally adjust the lighting in the room to make it brighter. Gordon played his guitar through an amplifier or acoustically to meet the student's needs or preference.

Edward

Edward, a forty-nine-year-old Caucasian male who worked as a university music professor and stage performer was born in Canada but resided in the United States of America and taught both face-to-face and online private music lessons. Edward's primary musical

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instrument when performing and teaching was the piano, but he also taught music composition. He began to seriously think about teaching after completing his undergraduate degree and discovered his passion for music education while instructing both face-to-face group organ lessons and adult improvisation courses. During this period, he began to take on some private students and realized that he enjoyed teaching.

Edward began to search for role models in the profession that reflected his own goals and aspirations and found lifestyle differences between part-time instructors and full-time university professors. Edward enjoyed the fact that certain full-time music professors could be "showing up at two in the afternoon and teach a jazz improvisation class and then be off to play in a nightclub at night and seem to have a pretty comfortable lifestyle." Edward found that becoming a full-time university music professor provided the opportunity to not only pursue performing jazz music but also allowed for discussion and sharing of his passion for music with students throughout the day. As Edward developed his craft, he began to have other musicians living in different locations contacting him for lessons. In response to these requests, Edward started teaching online, which led to various universities requesting his online services. He always preferred using a MacBook Pro laptop and regularly updated the operating system to the latest version to ensure full compatibility with current software programs.

Occasionally, Edward used his home studio space for teaching online but noted that the internet connection was not always stable. To rectify this, he found himself teaching online from his university office space. Edward used a multitude of platforms to connect with students including Skype and FaceTime. He viewed the online teaching platform as a method to introduce additional revenue streams into his music career. In addition to creating revenue through teaching online, Edward also utilized the online platform to design crowdsourcing projects

around album releases. In doing this, Edward created purchasable album and lesson packages, which allowed his music to be appreciated by a wider audience and provided the opportunity to personalize a lesson for the individual who purchased the crowdsourcing package.

Jennifer

Jennifer, a nineteen-year-old Caucasian female music teacher and performer, was born and resided in Canada and taught both face-to-face and online private music lessons. Jennifer's primary instrument when performing and teaching was the guitar, and she professed a love for the music of The Beatles, Bob Dylan, and Jimi Hendrix, but was adept and willing to meet student goals on a wide variety of musical genres. Jennifer addressed that, "you have to be open to having multiple revenue streams and teaching definitely is one of those revenue streams that is a bit more secure than other facets of the industry." She viewed teaching as a method to becoming more financially independent and to invest in a student's musical journey. Jennifer stated that she had great music mentors in her life and wanted to mirror her experiences with that type of mentorship in her student lessons.

Jennifer explained that a "wonderful thing about teaching online is connecting with people that I would not otherwise be able to connect with. The fact that I can have students in England, Peru, Prague, and the United States is pretty incredible." Jennifer began with face-to-face lessons out of her residence but began to explore online lessons when she required more flexibility with her touring schedule. Jennifer reflected on some of the online classes she took as a high school student and wanted to ensure that the sense of isolation she felt in those courses would not factor into her own online lessons. Jennifer initially thought that this isolation factor would be difficult for students to overcome, but soon found that she was making some great connections through a computer screen. Part of this connection stemmed from Jennifer's love of

being able to share ideas and connect with people from all over the world. To make those connections, she taught out of her home, on a Mac computer, and used a separate 1080p HD webcam to gain a clearer image quality. Jennifer used various programs to connect with students, including LessonFace, Zoom, Skype, and FaceTime. Jennifer stated that the lesson concept that she was working on with a student would ultimately dictate the type of guitar she used. Thus, she thought ahead about the type of guitar that she was using for the lesson, based on the student's needs.

Sarah

Sarah, a twenty-nine-year-old African American female music teacher, and performer was born and resided in the United States of America and was primarily a vocal performer but taught both voice and piano in face-to-face and online private music settings. Over her teaching career, she had grown to enjoy teaching. She reflected on the notion that "growing up, I didn't think that I would actually be a teacher, but I truly love it. I love watching my students' grow." Sarah's passion for teaching began to develop when she started trading lessons with friends that played different instruments. She would teach them, and they would teach her. Later in college, Sarah participated in a program that gave her the opportunity to teach local youth in private, small group, and larger ensemble lesson settings.

After college, Sarah moved back home and accepted an elementary music teaching job in a public school. Through this job, she gained additional teaching experience but ultimately chose to pursue her performance career while still maintaining a roster of private students, small ensembles, and masterclass teaching. It was around this time that Sarah began thinking about teaching online lessons and created an information pamphlet in hopes of recruiting her own students. Her initial experiences with online teaching were successful, and she found it to be a

good musical revenue stream. In recent years, Sarah claimed that her online lessons had become one of her favorite musical activities as she found herself focused on musical technique and the broader artistic elements found in various genres of music. Sarah generally taught out of her home on a Mac laptop with built-in camera. She occasionally used a second separate camera to provide additional camera viewing angles. At times, Sarah set up her keyboard and used software such as GarageBand or Logic to enhance her lessons. Her preferred online teaching platforms included LessonFace, Zoom, and Skype.

Frank

Frank, a fifty-five-year-old African American male university music professor and stage performer, was born and resided in the United States of America and taught both face-to-face and online private music lessons. Frank's primary musical instrument when performing and teaching was the trumpet, and he founded his teaching philosophy based on a commitment to share information if someone was interested in learning that information. He explained, "that's one of the things about jazz musicians; we give information. If somebody thinks enough of me to ask me to give them some information on the trumpet, I feel it's an obligation to do that." Frank's sense of duty was strengthened by the fact that he was mentored by elder musicians and felt it necessary to continue that tradition. Frank stated that in some cases, the jazz musicians that he learned from had passed on and he felt obliged to pass that information to future generations of musicians.

Frank viewed a music lesson "as an exchange of information rather than me being somebody who's charging for a lesson or who has private students. I mean, I've given just as many lessons for free as I have for students that I've charged." Frank felt fortunate to be in this position and credited his mentors for demonstrating this act of generosity when he was first

learning. For Frank, the decision to begin teaching online was simple. He wanted to discover various avenues of imparting the information that he had acquired from such jazz legends as Nat Adderley, Dizzy Gillespie, Freddie Hubbard, Wynton Marsalis, and Clark Terry. Frank believed that passing on this knowledge, whether face-to-face or online, would change his student's lives for the better. Frank taught out of his home and used a MacBook Pro laptop with built-in webcam and audio, with Skype and Zoom as preferred platforms for connecting with online students.

Carol

Carol, a forty-year-old female music teacher and performer of Anishinaabe Métis heritage, was born and resided in Canada and taught both face-to-face and online private music lessons. Carol's primary musical instrument when performing and teaching was the bass guitar, and she acquired many of her students after they had heard her play a live gig. She stated that "every teacher has a very distinguished way of teaching, and I've had a lot of people ask me to personally teach them because they loved the way I played, and they were inspired." Carol explained that her teaching career blossomed out of student interest in adapting her instrumental technique into their playing. Her willingness to share ideas during the learning process brought forth a profound connection that enabled Carol and her students to create a collaborative musical path while establishing and furthering personal goals within the lesson. The idea to add online lessons came out of a need to continue connecting with her students while she was away touring. On her off days from touring, Carol would book a few lessons so that she could still support her students' progress. Sometimes, she would even have one of her touring bandmates join in on the lesson to provide an enhanced musical perspective. Carol added that being in different time zones could make it difficult to schedule lessons but generally managed to find a mutually

convenient time. When not on the road, Carol taught out of her home studio space and preferred the Mac platform. She professed that she always kept her computer software updated to reflect any changes in the studio software that she incorporated.

Diane

Diane, a thirty-year-old Caucasian female music teacher and performer, was born and resided in the United States of America and taught both face-to-face and online private music lessons. Diane was primarily a vocal performer and teacher but also played and taught piano lessons. She became involved in the educational realm because she saw it as a method to earn a steady income and help people achieve their musical goals. Diane stated, "I started teaching around my college neighborhood, and teaching really provided a stable income versus performing. I also like helping people and sharing the joy of music through all the various modes that you can." This joy of music led Diane to expand on other creative endeavors such as writing and pitching projects to television and film companies, songwriting, music workshops, painting, art shows, and teaching yoga.

Diane graduated college with a double major in Music Therapy and Songwriting and added that along with the Music Therapy major, she received a minor in psychology. Diane strongly believed in the healing power of music and attempted to blend aspects of music therapy into her music lessons. She claimed that the term, music therapy, was more a clinical term, so although she incorporated music therapy strategies into her lessons, Diane did not necessarily call it music therapy with her students.

Diane's introduction to online teaching happened in connection with a move she made away from the bigger city to a smaller rural area. She made the move to a new U.S. state because she wanted to be closer to nature and take a break from the larger metropolis setting. In her new

setting, Diane found herself "just basically figuring out how to survive in a very rural area that doesn't have a lot of jobs and you know, then online music started with one student, and then it just started to gradually grow." Diane summarized her start with online teaching as a practical means to support herself in her new surroundings. However, she added that part of her success in online teaching had been the relationships that she formed with her students and their caregivers. Diane credited the other piece of her success with online teaching to the advancement of current technologies in recent years. To remain current with technology, Diane preferred using the Mac platform, generally with the internal camera and audio functions. Recently, she bought an external microphone to experiment with but had not yet explored its full functionality within an online lesson setting. Diane preferred LessonFace and Zoom platforms for connecting with students online.

Preliminary Inquiry

Golafshani (2003) asserted that qualitative research consisted of a "a naturalistic approach that seeks to understand phenomena in context-specific settings" (p. 600). Two preliminary interviews were arranged to begin understanding the phenomenon of how private music teachers facilitated online music learning and how it may differ from face-to-face music lesson instruction. Following both interviews, the responses were analyzed and organized into themes. The preliminary inquiry produced categories that focused on the differences between face-to-face and online learning, communication procedures, the impact of technology, and the growth in validity of online instruction. These categories served as entry points for considering the processes to fully engage the teacher with the student in a collaborative manner within the online lesson.

The first interview was a synchronous iPhone FaceTime meeting scheduled with a professor of music from a university in Western Canada. This professor was exploring various online options for post-secondary students. This meeting sought to clarify any discrepancies within the Participant Research Questions (see Appendix A) and highlighted possible angles and themes in relation to those questions. A first theme that emerged from the conversation dealt with the emotional connection between teacher and student when taking face-to-face versus online lessons. A second theme focused on how stakeholders in an educational scenario viewed their relationship with technology and if there were any timeline or monetary considerations for an individual or institution, in conjunction with technological tools.

A second preliminary interview consisted of a face-to-face meeting with a private music teacher. This was arranged to test the rigor and reliability of the Participant Research Questions in this study. The participant was a private music teacher in Western Canada, who primarily taught in a face-to-face classroom, but had a keen interest in learning about the online lesson environment. The participant's understanding of online lessons was summarized as interactions that were front-loaded by the teacher, constantly revised based on student needs, and that developed a wide range of student goals. The participant felt motivation would be stronger in face-to-face lessons because of a perceived enhancement in the level of engagement and physical proximity. It was suggested that to replicate this level of engagement within online lessons, teachers and students would require a close-knit relationship, be able to engage in a strict lesson schedule, and communicate during the time between lessons. The participant felt that a choice should be made by the online teacher as to whether it would be more beneficial to use a synchronous or asynchronous format for lessons based on the learner or group of learners involved.

Data Collection

Purposeful sampling of a homogenous group was used to select participants who would be most beneficial for this qualitative collective case study to focus on "individuals who have commonly experienced the action or process" (Creswell & Poth, 2018, p. 156). The only criteria were that participants needed to be teaching music privately in an online setting. As this study was a collective case study, each participant was a single case in relation to the phenomenon being studied.

Three objectives informed the decision to conduct in-depth interviews. The first objective was to learn about the participant's process in both preparing for and enacting an online private music lesson. The second objective was to determine how participants perceived online versus face-to-face instruction and if their preparation process differed depending on the teaching environment. The third objective was to come to a better understanding of the role that Teaching Presence played in online music teaching. The final objective was to establish if participants felt that the COVID-19 pandemic had impacted their online teaching.

Interviews covered demographics and the Participant Research Questions. Demographic interview questions included age, gender identity preference, the country they were born and currently resided in, and preferred job title. The Participant Research Questions focused on a range of topics with the intent of highlighting the processes that online music teachers went through in preparing for lessons with their online students.

After signing required consent forms, participants were provided the ten Participant Research Questions via email approximately one week in advance of the interview and were asked to contemplate responses prior to the interview to be better prepared. Interviews were conducted virtually at a mutually agreed-upon date and time. Participants chose the online video-

conferencing platform that they felt most comfortable with, and thus interviews were conducted via Skype, Facebook Messenger, and Zoom.

Interviews were scheduled for an hour in duration, but participants had as much time as needed to respond to the questions. The open-ended qualitative questions provided an opportunity for each participant to share their personal views based on their experiences as a private music teacher. Follow-up questions were asked based on the participants' responses. For clarification purposes, the researcher asked questions again to ensure that the information provided was appropriately comprehended. Occasionally, this led the researcher to additional questions based on the participant's responses. During the interviews, participants were reminded that their identity and specific location would remain anonymous.

Interviews took place over a four-month time frame and during a period when some participants were in quarantine due to the COVID-19 pandemic. Specific questions related to the pandemic were not asked, but as interviews proceeded, participants began to share how being placed into quarantine affected their music teaching careers.

Data for this study consisted of transcripts from interviews with each participant. Procedures for analyzing the data are covered in the Data Analysis section.

Data Analysis

The phenomenon of interest in the study was how private music teachers facilitated learning while teaching music online. The type of data collected consisted of responses to a set of interview questions provided in advance of the virtual interview and interviews with multiple music teachers took place during the data collection process. The member checking stage occurred once interviews were transcribed and involved the transcripts being sent to each participant to review for verification purposes.

Rich description was used in writing the case account for each participant. The qualitative data were analyzed for themes within each case, across multiple cases, and by further relating the transcript data back to the initial research question using constant comparison, a "process of taking information from data collection and comparing it to emerging categories" (Creswell & Poth, 2018, p. 85). Similarities and differences in participant's experiences were explored to add depth and enhance validity to the study (Creswell & Creswell, 2018). Analysis of the data began with a reading of each interview transcript and coding for themes.

Establishing themes led to formulating a case account for each participant. A cross-case comparison followed, whereby similarities and differences were analyzed in the transcripts, in conjunction with the thematic material. This produced a richer description of the data as it provided multiple groupings from which the data could be examined. Transcripts were then connected to the three sub-groupings found within the Teaching Presence conceptual framework (see Figure 1) from the Community of Inquiry (Garrison, 2017). These three sub-groupings include Educational Setting and Climate, Regulating Learning, and Engagement (Learning Goals and Direction).

Dependability

Neuman (2011) views dependability as a recurring element based upon a similar scenario that added credibility to a study. Creswell and Creswell (2018) discuss dependability in terms of validity in qualitative research, which aids in "determining whether the findings are accurate from the standpoint of the researcher, the participant, or the reader of an account" (p. 199). Member checking is a method used to verify the accuracy of the research data, whereby the final transcription is made available to the participant before preceding further with the analysis stage (Creswell & Creswell, 2018). To establish dependability and credibility within the study, all

transcripts were member-checked by participants to ensure they accurately reflected their voice and the phenomenon being studied. For this process, each participant was sent the written and audio copy of their transcript for review. Participants submitted comments and verified acceptance of their interview transcript via email communication with the researcher.

A research journal was kept by the researcher to record personal biases and experiences related to the topic from the researcher's perspective. By reviewing the journal during analysis, themes emerged from the transcripts without agenda. Any personal experiences of the researcher were separated from those of the study participants. However, it was acknowledged that the various interpretations of data were informed by the researcher's experiences and point of view and, while not generalizable to a larger population of musicians, could be transferable to other individuals and contexts for research possibilities.

Ethics

Concern for Welfare

This study adhered to the ethical guidelines set forth in Athabasca University's Ethical Conduct for Research Involving Humans Policy (Athabasca University, 2018) and the Tri-Council Policy Statement: Ethical Conduct for Research with Humans (Government of Canada, 2017). Before beginning this study, the ethics board of the participating university granted permission to conduct the research specified. Pseudonyms were used in place of participants' real names to protect the confidentiality and privacy of participants. Details that could reveal the identity of research participants were obscured. Generalizations were utilized for any institutions or specific locations mentioned. For this study, participants had the opportunity to voluntarily specify their gender identity, and thus any relation to gender was in direct relation to their

preference. The researcher was the only individual who was aware of the names and emails associated with each participant.

To be eligible for the study, participants had to have attained the age of legal adulthood in the country to which they were currently living. Potential participants were contacted directly and provided with instructions on how they could become involved in the study. Participants were aware that their involvement in this study was voluntary, and they could withdraw at any point and without any consequences.

Respect for Person

Yin (2014) documented that gaining informed consent was of paramount importance; thus, an Invitation Letter to Participate (see Appendix B) and Participant Consent Form (see Appendix C) outlining the ethical requirements for conducting research with the participating university were provided to each participant. Before participants were interviewed, they were required to sign the consent form. This form was returned to the researcher at the time the interview took place. The consent form clarified that the interview was to be recorded using an audio or an audio and video device and would be transcribed. It also indicated that the transcripts were only going to be read by the researcher, and when necessary, shared with the research supervisor. Participants knew in advance that they could withdraw from the study at any time without any negative repercussions. A monetary incentive was made available to participants who chose to be part of the study, signed the consent form, and completed the interview process in full. Compensating private online music teachers for their time was important to the researcher as many participants were self-employed and relied on income from sharing knowledge about music. The amount of the incentive was the same for every participant, regardless of interview length, and was based on the average cost of a one-hour online music lesson with the individuals

that chose to participate in the study. The hope was that the incentive would therefore not be

viewed as coercive, or unduly influencing the participants who took part in the research study.

Anonymity and Privacy

Potential participants were offered a chance to view the interview questions ahead of time

to ascertain the scope of their involvement. As required by this university's research ethics

policy, all information from the study was stored manually in a locked filing cabinet in the

researcher's home office and kept confidential for five years. This research study was designed

to be safe and not cause any type of harm to individual participants. At the conclusion of the

study, all participants' names and contact information were destroyed. Deletion of electronic

audio and video files that revealed participants' likenesses occurred once analysis was complete.

Chapter IV: Findings and Discussion

Introduction

The post-analysis research findings of the participant data are discussed in this chapter. A narrative introduction of each participant and their relationship to music and teaching is found in Chapter III under Participants. The Participant Research Questions interview protocol was used as the basis for the interview structure. The questions were emailed by the researcher to participant's ahead of the actual interview to provide them with additional time to formulate more in-depth responses. Garrison's (2017) Teaching Presence from the Community of Inquiry framework was utilized to develop four themes related to the participants' planning and implementation process for teaching music online. The first three themes aligned with the three main indicators found in Teaching Presence: Instructional Design and Organization, Facilitation, and Direct Instruction. Theme four encompassed a discussion surrounding participant's overall Educational Experience in relation to the Community of Inquiry framework (Garrison, 2017). In addition, the interviews coincided with the beginning of the COVID-19 pandemic in North America, and the data findings addressed how participants were navigating through this time.

Themes

Theme one relates to Instructional Design and Organization indicator, which discusses participant's views on building learning relationships, a sense of community, and preparation methods with their online music students. Theme two focuses on Facilitation and expands on participant's views on engagement and motivational levels in students as well as enhancing efficacy in online learning. Theme three relates to Direct Instruction and how participants work to design a collaborative environment within the online lesson, in addition to dealing with online privacy. Theme four summarizes the participants' Educational Experience and how they further

develop the learning process for students through the process of scaffolding concepts in the online lesson environment.

Addressed in this section is the researcher's analysis of the participant's data, which encompass the main research question of how private music teachers facilitate learning when teaching online. Additional discussion focuses on the sub-question concerning how the COVID-19 pandemic impacted the work of private music instructors. This analysis was derived from the interviews that were conducted with each participant and explored their process and connection to private online music teaching and in relation to face-to-face instruction. According to Garrison (2017), Teaching Presence contributes to the overall Educational Experience, which shares connection to Social Presence and Cognitive Presence within the Community of Inquiry framework. Garrison's Teaching Presence was utilized as the conceptual framework for purposes of data analysis, and this led to categorical themes in connection to the three main indicators connected to Teaching Presence.

Theme 1: Instructional Design and Organization

Garrison (2017) discusses the importance of establishing "an environment of trust, communication and cohesion" (p. 29) between teacher and student. Teaching Presence within a Community of Inquiry framework addresses the importance of maintaining a collaborative and communal environment for both the teacher and student to construct meaning from the learning experience. Strong leadership from the teacher is viewed as a requirement within this collaborative environment, along with purposeful and structured learning. A component of the Instructional Design and Organization indicator within Teaching Presence is having the teacher establish a comfortable and safe online music environment and build learning relationships with their students.

Building Community Through Online Learning Relationships. Diane mentioned the idea of collaboration when speaking of creating an online community. She felt that her experiences setting up individual and group online songwriting workshops provided her with a keen insight into collaborative process. Diane stated that "it was really cool to see the connection happening online when two of the participants ended up collaborating together." She found enjoyment in witnessing a collaborative relationship carry over into the real world outside of the lesson. Clark established a firm belief in creating a collaborative link between music and the human experience when developing community. He stated that "all humans experience a sorrow, it's part of life, but you have to have something that brings you out of it, and all music brings people together first and foremost." Clark noted that jazz music, for example, was a collaborative effort between the inner connection of improvisation and oneself, concluding that the student must be able to connect with their own unique voice to discover and develop their sound on the instrument. He further suggested that the individual musician's learning habits helped them to better navigate and serve a group or community of musicians. Clark settled on the word 'livingness' when describing the 'family' type atmosphere needed to truly create a sense of community within lessons.

Likewise, Frank utilized the word 'family' when discussing jazz lessons and attempted to instill that same sense of closeness and passion for the music and musicians in his students. According to Frank, in certain types of music, such as jazz, there were no generational gaps, which signified that everyone could hang out together in the same room, be in the same band, and learn from each other whether face-to-face or online. Frank chose to divide the word community into three different categories, stating that there was an immediate, local, and global community. For Frank, this concept made the music he taught special and stated that "I want my

students to be able to have the experience of how the music can bring them out of the depths of being tired, out of the depths of feeling like you have no hope." Similarly, Gordon suggested that the idea of community had changed since the internet. He explained that communities were no longer limited by geography. According to Gordon, "there's online communities, not a geographical community. It's a meme community, a personal interest community, and online lessons are far more reaching than the local community. So, community has changed." Frank expanded on the fact that technology had brought about communal change by progressively establishing a closer global community, whereby we could see each other in real time from thousands of miles away. However, Frank did state that technology had weakened the tangible connection of human contact and that growing up, family and friends would just stop by the house without an invitation. He felt this notion had become more obsolete as technology improved because people had other means of communication and connection to one another.

Gordon had taught online lessons to a host of students from various parts of the globe and maintained that even some local students preferred the online format because they could be at home, where they were most comfortable. When speaking of building loyalty between teacher and student, Gordon addressed the fact that "veteran musicians say it's your duty to share your information with the community." Gordon built his community by allowing students to book lesson times when convenient for them and continued to provide the option for his face-to-face students to meet online at times if necessary. Like Gordon, Frank commented that it was his duty to share knowledge. By growing up in the jazz community, Frank learned early on that information about music was best when passed from generation to generation by the musicians living it. Frank had always worked to impart his knowledge and share it with those that were interested. This was in hopes of furthering his musical communal reach.

Edward addressed that part of building a community was "establishing a relationship and whether I can do that online to the same extent, I'm not sure. I think in almost all situations where I've taught online lessons, I've had a relationship with the person previously." Edward added that building a community had to do with interactions more so than just with the lesson time itself. Edward had always been mindful of his role as a model musician for students and questioned whether he could establish a similar repour with his online students. For example, Edward noted that he built rapport daily with his private face-to-face university students who may have seen his office door closed, realized he was writing music, and knew to come back at another time. Edward felt that his face-to-face university students could build a relationship through the lesson but also experience a deeper personalized growth in the musical community within the school, seeing him in the hallway and learning from his example. Likewise, Carol believed that there were two distinct worlds when it came to the concept of community, stating that "there's the online community and then the face-to-face community, and they can't really replace each other." Carol progressively built up her roster of students within both online and face-to-face communities but felt that face-to-face encompassed a more personalized touch, while online lessons had the advantage of having no geographical boundaries.

Edward constructed the idea of a community as "an all-inclusive environment, which includes my conducting them in ensembles, and working and living amongst them, that's community." Carol explained a similar concept by stating that "it's very important to have the balance of face-to-face and online learning because otherwise, you're limiting yourself to just one community or one aspect of teaching." Carol felt that students who took face-to-face instead of online lessons thought differently about the music lesson itself. She stated that face-to-face students tended to come to lessons more frequently than online students. Carol suggested that

sometimes online students could go for a month or more between lessons. Occasionally, Carol found that because her face-to-face students could see her playing technique up close and tended to visit her more frequently, less time was spent on correcting poor technique. According to Carol, more time in online lessons was spent on correcting poorly learned technique due to the time span between lessons and independence associated with learning in an online community. Carol noted that online lessons could aid in teaching students who may not otherwise be able to access face-to-face instruction. On the contrary, Carol pointed out that in some remote areas, the internet connection was extremely slow or difficult to access, which then made online teaching difficult. Carol stated that she occasionally traveled to these areas and provided face-to-face lessons for individuals who could not access an online platform.

Similarly, Diane speculated that it may be more difficult to adopt types of community building into an online lesson format. She stated that in a face-to-face setting, the community could come together and celebrate the progress of each student in the form of a recital followed by a gathering with refreshments and conversation with a variety of people. Diane felt that it may not be possible to replicate the feel of community in an online recital. Diane concluded that the online community was really forced to allow one person to speak at a time, especially in larger groups, which could made it harder to connect.

On the contrary, Jennifer commented that she was surprised to the extent that an online community could be built for private lesson instruction. She focused on the concept of building trust with online students and stated, "some people have trouble opening up but are wanting to build a sense of community or trust with another person. Perhaps being able to look into a screen and speak might allow them to feel a little safer." Likewise, Sarah viewed the internet as a platform to build an online community and bring people together. She stated that "so many

people use the internet now, it's just natural to hop online, go chat with someone you know, and get together as a group." Jennifer felt that being on webcam allowed her students to feel more comfortable in discussions than in a face-to-face setting, even though online, student's body language may not be as evident. Jennifer shared that some of her online lessons ended up consisting of giving musical advice more so than theoretical instruction. She claimed this was because her students wanted to get to know about her musical experiences outside of teaching. In addition, Jennifer made time to hear about her student's experiences as well. Similarly, Sarah felt her online private music lessons were a shared responsibility between her and her students. Sarah claimed that this shared responsibility has allowed her to expand her own knowledge about musical and world culture by having her students in various parts of the world explain their musical traditions and upbringing. Sarah maintained a firm belief that all anyone really wanted out of life was to feel valued and be part of a community.

Online Versus Face-to-Face Lesson Preparation. Among participants, there were procedural similarities in preparing for an online versus a face-to-face lesson. Clark shared that his materials and preparation were the same for teaching online and face-to-face lessons. Clark noted that, with new students in either an online or face-to-face format, he wanted them to communicate their area of interest and to set goals on what they wanted to focus on during the lesson. In advance of the lesson, Clark then sent the student articles to read in hopes of better preparing them for the lesson. He felt this method saved time within the lesson and provided a deeper understanding of the material. If Clark felt that a student could benefit from additional materials during the lesson, he made that available to the student afterward.

Gordon also noted that his approach and most of his materials for online lessons were the same as his face-to-face lessons. He explained in a case where students were working through a

method book, his preparation consisted of formulating a lesson around that material. Similarly, Jennifer viewed the process of preparation for an online and a face-to-face lesson as the same. When meeting a student for the first time, Jennifer asked for goals that they had, what they felt their strengths and weaknesses were, and some musicians that they enjoyed listening to. As she got to know her students, Jennifer found that she spent time throughout the week thinking about how to organize her teaching around questions that her students might have. Jennifer shared that the materials she used for online and face-to-face lessons were the same, and many times she created those materials to suit the student's needs. For Sarah, the preparation was also the same for online and face-to-face lessons. With new students, she gauged their comfort level around musical concepts such as note reading, stylistic elements, and knowledge of genres while requesting their input as to what made them feel comfortable.

For some students, Gordon found that he needed to prepare a technique that was "challenging but not too challenging so that they can have success at the lesson, and something that interests them and motivates them to practice, that's the same whether it's face-to-face or online." If necessary, Gordon produced a short video, following the online or face-to-face lesson, for the student based on the material discussed in class. Likewise, when encountering students in either lesson format, Jennifer spent time throughout the week creating more prepared and personalized materials for them. She admitted that often students would input their own ideas, in essence changing the trajectory of the lesson. When this occurred, she sent materials to students after the lesson, based on the techniques they had covered. In addition, if the student required a video of all or portions of the techniques covered in class, Jennifer would electronically send that to the student following the lesson. Frank also stressed personalization in lesson planning within either format, stating that the first thing he liked to do in a lesson was just make music. He

allowed the student to choose a tune that they liked and invited them to play it through. This provided Frank time to write down some notes about what he heard, so by the end of the lesson, he could provide the student with some pointers of techniques to work on. Frank summarized his approach by stating that this approach allowed him to find the individuality in each student's playing and helped to personalize their lesson time with him.

Frank viewed his online and face-to-face lesson preparation as being similar. In addition to summarized notes for each student, he found himself occasionally writing additional materials during the lesson, in essence personalizing them for that student. Regardless of lesson format, Frank asked what method books the student had, and should they not have a book, Frank sent it to them via email or requested they purchase it. Music recordings worked the same way, with Frank asking if the student had a particular song in their collection. If they did not, he played the song during the lesson, which he claimed engaged the student in a synchronous listening experience with him. After the lesson, Frank would send a link to either listen or purchase the song track.

Whether face-to-face or online, flexibility remained an important element of Diane's lesson preparation and implementation. She claimed that by being flexible, it allowed her to discover the unique qualities of each student over the course of several lessons. She found that some students enjoyed moving through method books, while others just wanted to focus on learning by ear. Diane suggested that sometimes students wanted to alter their approach and that she needed to respond to that request. Diane realized that maintaining this flexibility allowed her to remain open to understanding what the student required and the type of learning experience that would best suit their needs.

Similarly, Sarah admitted feeling inspired when students came to her with ideas and suggestions of things to work on during the lesson. Regardless of format, she explained that generally, her preparation and materials were the same for teaching lessons. Sarah had method books that became her favorites to use with students in both settings. In the case of materials that could not be found in those method books, Sarah had a selection of digitized materials ready to send students. She regularly made it a habit of working through those materials with students during their lesson, so there was no confusion when they received the material afterward.

Differences in how participants perceived face-to-face and online lesson preparation also arose in the data. Diane felt that she was more organized when preparing for online than face-to-face lessons because of the method she used to keep track of her student's progress. She stated that "after each lesson that I teach, I send a message that's a review of what we did and what to work on for the week." Diane preferred a digital record-keeping approach, which she used more frequently with her online students. She maintained a digital record of where each student was and could access that information with the student at any point during the week. Diane explained, "it's kind of like my preparation comes the week before in a way." With face-to-face students, Diane noted that a similar approach could be used but found the record-keeping was often done in a physical notebook that the student took to and from the lesson with them. Occasionally, she discovered that the student had lost their notebook, which meant elements of this written progress were lost.

Regardless of environment, Edward used the same teaching materials for students. However, Edward claimed that online lessons required more anticipatory preparation than face-to-face lessons. He stated that "you have to anticipate exactly what it is that you'll be discussing, in order to have the handouts ready." Edward felt digitalizing all handouts ahead of time was

extremely useful for an online music instructor, even if the digital handouts were copies of handouts that he used for his face-to-face lessons. For his composition students, Edward prepared by looking at their scores ahead of time. To address certain musical topics for his piano students, Edward developed pre-recorded online video lessons, available to the public for free on his website. These asynchronous videos helped with musical concepts that were common to many of Edward's face-to-face and online lessons. He viewed these as good starting points for students that were considering him to be their teacher. Edward stated that he had access to two teaching spaces for face-to-face and online lessons. These spaces were in his home and university office and claimed both had advantages and disadvantages. Occasionally, he found his home internet connection lacked stability but noticed that there were less distractions when he taught from that space. According to Edward, the university internet connection was stronger, but he had to close his office door, which signaled to face-to-face university students and faculty that he was not available to conference with.

Carol felt that her preparation for online and face-to-face lessons was similar, but the desired results for online students may be slower. She attributed the possibility of slower results to the fact that with online lessons, the teacher and the student were not able to physically be in the same space. According to Carol, not being able to be in close contact with one another impeded the teacher's ability to notice specific technical issues that required correcting. She shared that occasionally the internet connection might be weak, causing interruptions within the lesson. Carol explained that the amount of preparation needed for the next lesson depended on how far they got in the previous lesson. Regardless of a face-to-face or online lesson format, Carol's student materials were the same. However, with online lessons, there was the option of receiving a digital or physical copy of her personalized materials for practicing.

Theme 1: Conclusions. Effectively utilizing the digital medium for online lessons involved creating a collaborative environment that consisted of constructing purposeful lessons and structured learning opportunities (Garrison, 2017). Participants connected the idea of establishing a rich rapport and safe environment with successful relationship building with students online. This led to establishing a trustful collaborative online community centered on personal experiences that went beyond geographical boundaries. Some participants questioned whether an online community could establish itself like a face-to-face community, but did maintain that to produce either, it consisted of a relationship-building stage with students. Even though many participants used similar teaching methods and materials for online and face-to-face instruction, occasionally, the online environment felt different from the face-to-face environment. Participants suggested that this may be partly due to the closeness in physical proximity and frequency of meetings experienced by students who take face-to-face lessons. This was seen in contrast to online students who were generally only interacting with their teacher from a distance and usually just during the lesson time itself.

Theme 2: Facilitation

Garrison (2017) stated that facilitation "is where interest, engagement and learning converge" (p. 73). Meaningful facilitation of lessons allowed for the comprehension surrounding a topic to expand and form new knowledge. There required a purpose behind the facilitation, a process for the facilitation to occur, and a product that the individuals involved were striving to achieve. Within the facilitation process, the teacher and student must have collaboratively worked out a progression of purposeful learning goals that were organized, observed, and advanced, while balancing the direction of the learning experience (Garrison, 2017). According to Garrison, collaborative engagement within Teaching Presence "must encourage appropriate

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and relevant responses by bringing attention to well-reasoned responses and making linkages to previous responses" (p. 74). This stage of learning resulted in the teacher providing guidance that motivated and encouraged students who were introverted personalities while alternatively focusing the enthusiasm of students who were more extroverted in nature (Garrison, 2017).

Establishing a Collaborative Environment. Jennifer felt it was the learning needs of the student that set the course of action for the lesson and helped to build a collaborative environment. She explained that the only time she asked a student to work on something specific was "when they've asked me to give them something. I feel people work differently; some need a deadline, whereas other people find that the pressure breaks them down." Jennifer believed in formulating a larger framework with her students that encouraged them to adopt a plan for their learning progress. Likewise, Clark shared that "maybe there's no such thing as teaching. How can one person turn another into something they want them to be? That's almost criminal, to mold somebody. People have the responsibility to learn; learning is what's important." He claimed that far too often, educators only imparted the information that they believed to be important. Clark equated this to egocentric behavior on the part of the teacher toward the student. He believed that instead, teachers should facilitate a collaborative process where the student and teacher work together to help in understanding and assimilating the materials or content of interest within the lesson.

Clark stated that "if you study science, everything is in motion. There are no absolutes, there cannot be anything perfect, it's an impossible goal. So, instead of perfection, I say let's use the materials and try to continue to improve." Being a bibliophile, Clark explained that words were in constant motion, changing over time, and that educators needed to be careful about how they used them. Using the word 'relax,' Clark dated it back centuries to the word 'lax,' which

originally meant a failure to function. The 're' was added to the word, when something repeatedly failed to function and created the word 'relax.' Clark viewed that when an educator was telling a student to relax with the instrument, they were essentially stating that the student would repeatedly fail to function with it. Clark was always very conscientious about the words that he used to ensure that his own biases did not interfere with the student's learning process.

Similarly, Sarah was careful with the methods she used, stating that when planning a lesson, "timing is everything, in every situation, and is very important." She referenced that she needed to be strategic in how and when she distributed materials to students. To maintain momentum in the learning process, Sarah found herself providing materials during or after the lesson and noticed that many students required an explanation before proceeding on their own. She felt that providing materials beforehand led to confusion and could be detrimental to the student's learning progress. Sarah frequently assigned a small amount of homework for the student to accomplish during their practice time, based on what was covered in the previous lesson. By providing this structure, she found that students began to formulate their own ideas and were more likely to ask questions during the next lesson. Like Sarah, Edward stated that much of his material was not designed to be understood without an explanation and that the majority was written as musical notation and not in explanatory book format. During the lesson, he explained the musical concept notated on the page and attempted to provide the student with a more thorough idea of how to incorporate it into their practice routine. According to Edward, this method produced a way to achieve mastery of smaller tangible units of understanding, ultimately leading to larger goal-setting opportunities.

Likewise, Carol viewed the learning process as a collaboration of "sharing your shared knowledge. You're interacting in something that you both have in common. I'm teaching them,

they're learning, and they're teaching me. I've changed my pattern of teaching because they taught me, so it's an exchange." She felt this exchange worked better when dealing with face-to-face students rather than online students because there tended to be a stronger human connection that occurred when two people were in the same space. However, Carol credited online teaching with providing the opportunity to remain connected with her face-to-face students when she was out of town. She explained that "it made me be able to connect and continue the process with the kids and see them develop. The students also wanted to see my progress and where I'm going, and that also gave them a bit of insight." Carol noted that too much time in between face-to-face lessons would slow a student's development, so she found the online approach to be a good method for filling in the gaps. To provide further clarity, Carol offered to record a video of the lesson for her online students and send it to them afterwards. This way, students could have a technical reference point to go back to and watch. Occasionally, when Carol was on tour, she invited other band members to sit in on the online lesson. Carol and her band mates could then play together and expand the sonic possibilities of the music for the student.

Diane viewed developing a caring relationship with her students of the utmost importance. Through her music therapy background, she developed two ways of looking at facilitation as part of the educational experience. Diane claimed that facilitation could be viewed as a clinical approach that focused on overseeing a situation while avoiding the development of an enhanced personal relationship between participants. However, she also thought of facilitation as a method of "opening a space and allowing the person to have their process." Diane explained by opening space for the student to explore musical concepts that she gained clarity in realigning lesson goals for that student. She stressed that goal setting was often tied to the instrument or piece of music being studied. Diane addressed that her songwriting students shifted focus more

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often than her piano students, based on individual learning needs. Diane felt that by anticipating this process, she could work to build connections with the needs of individual students and develop a creative and expressive learning environment.

According to Diane, every student shared a different creative goal, and it was a collaborative process between teacher and student that brought about the appropriate path to success. Similarly, Gordon asserted that it was not ability of a student that was important but rather the student's learning process. He stated that each student was their own "learning vehicle and some learn if it's written down on paper, some people just want to hear it, and some just want to play." Occasionally, Gordon found himself bypassing music theory with students and heading straight for the creative elements of a song. Whereas with other students, he noticed that they were the type of learner who wanted to comprehend everything before even picking up the instrument. Gordon drew teaching inspiration from raising his own children and having to figure out their learning paths. He stated that he had done a "fair amount of psychoanalysis on them, so when somebody comes into the room that I've never met, I'm listening more than I am talking, seeing where they're at, and what it will take to break through their self-imposed limitations." Thus, Gordon was constantly looking for the best pedagogical methods to use with his students. He stated for some, this may be communicating online because they felt more comfortable compared to meeting with individuals face-to-face.

Frank explained to his students that "teachers are only here to help advise you, and you are going to be your own best teacher. When I explain that to them, they begin to look at their relationship to me differently." He stated that students stopped seeing him as the vessel to provide every piece of information and instead took notice of the way that he focused on problematic areas in their playing. In addressing problem areas, Frank provided specific

examples of material for listening purposes. He would suggest to a student to "learn this Miles Davis solo because all of those problems that you're trying to solve, he's already solved, and you're learning them." It has been Frank's experience that through this process, the student internalized what was going on in the music and started figuring out where they were at in relation to the listening that they were doing. This concept aligned with Frank's belief in passing musical concepts from past generations of musicians to current music students.

Efficacy and Issues in Online Teaching. Participants addressed concerns with online teaching in comparison to face-to-face instruction. All participants mentioned the issue of latency as a drawback with online lessons. In addition, all participants cited the ability to synchronously play a musical part together to be a constant struggle. Jennifer stated, "it's essentially impossible to try and play with the student, which I would say is probably one of the greatest negatives of online teaching." During the lesson, Jennifer navigated around this by using a loop pedal, recording herself, and then playing over that for the students to hear. She cited pedal usage as an advantage to playing the guitar. Sarah found that sometimes it was possible to play together with her students if they were on different instruments. She discovered that with vocal students if they sang and she accompanied them on piano that there would be moments where the timing was in sync. Carol commented that she thought "latency is a pretty big factor when you're teaching online because if they're talking or if you're talking and there's a delay, you're always talking over each other." She spoke of how this issue could become a communication barrier and present a break in the flow of the lesson.

Participants spoke of concerns related to internet connectivity, web stability, and platform familiarity. Clark explained that occasionally bad weather produced issues with the internet connection and made it glitchy throughout the lesson. He also discussed experiences with

students who struggled to familiarize themselves with the online lesson platform before beginning the lesson, which became another source of frustration for the parties involved. Edward addressed inconsistencies in internet connectivity from the student side and suggested it led to many breakdowns in communication, while Diane pointed to having to use an ethernet cable at times to receive a stronger connection within the rural area in which she resided. Diane added that to overcome latency issues with her online vocal students but still be interactive, she performed call and response activities that only involved one person speaking at a time.

Edward shared that any impromptu switching of musical concepts or activities could be problematic when teaching online. He stated that meeting students' evolving needs within a given lesson was challenging because he might not always have the appropriate handout digitally scanned and ready to send them. Edward admitted that this occasionally happened in face-to-face lessons as well but found the issue to be more prevalent with online lessons. Edward suggested that online music teachers may, in fact, spend more time in the preparation stage for the lesson. He felt this way due to the time commitment it took to digitize materials required for the lesson. Furthermore, during an online lesson, Edward preferred to send scanned documents to the student prior to the lesson so that they could be explained during their time together. In addition, Edward claimed that "the physical aspect of teaching piano can be difficult. Where you're not right there, you can't see every angle, and you've got a camera that's from one angle. It's more difficult to assess physical aspects of playing." Edward tended to think that teaching other instruments, such as trumpet, may not present the same difficulty due to size. He discussed that with a trumpet, it may be possible to capture the instrument and musician from different camera angles and thus assess playing technique in a more comprehensive way.

In achieving greater efficacy in online learning, participants discussed advantages to be teaching online versus in a face-to-face setting. Clark noted that "there's not enough trumpet players in the state to keep me busy, but when you open up online possibilities, it opens up access to the entire world." Gordon shared a similar sentiment in that online teaching made it easier to teach students from anywhere in the world, and the teacher did not have to worry about paying a rental fee for a separate teaching space like in a face-to-face situation. When teaching online lessons out of their home or office space, participants generally stated that they used the same teaching space for online lessons as they would for face-to-face lessons. Sarah spoke to the advantage of the personal comfort that came with teaching out of your own space. She shared that her online lessons tended to be more organized because she had all her files directly on the computer she was using for the lesson. When on tour, Frank and Carol stated they also taught from whatever location they were in at the time. Both participants felt that this was an advantage to online teaching because a connection could still be made with students even when away from home. Frank mentioned an additional benefit of teaching while on tour was that it provided his online students with a richer picture of life as a musician. He could show them his surroundings and provide a glimpse of what he was currently doing.

Jennifer commented on how scheduling and rescheduling online lessons was easier to accomplish than with face-to-face lessons. Jennifer added that she set up her schedule online to make it easier for her students to book or cancel a lesson. Like Jennifer, Diane found that scheduling lessons was easier online as neither party had to concern themselves with transportation to and from the lesson. In addition, Diane expressed that online, she achieved more autonomy in setting her own lesson rates and having the ability to screen incoming students more thoroughly, compared to teaching face-to-face. This enhanced screening process allowed

Diane to ensure both her and the student were an appropriate fit for her musical knowledge base and teaching skill set. Diane shared that in the past, she worked in face-to-face environments where there was a system in place to which everyone was required to follow. However, she found that working for herself online meant that the system was designed by the individual and not dictated by a company. Diane found that this level of online autonomy allowed her to remain more genuine to her personal belief systems for the incoming student.

Theme 2: Conclusions. Meaningful facilitation resulted in convergence of interest, engagement, and learning within online lessons. This was related to the collaborative relationship developed between the teacher and student and was an evolving and organized collective of information built on previous lesson materials (Garrison, 2017). Although each participant had their own method for facilitating a collaborative relationship, each treated achieving that relationship with the utmost care. Participants felt that establishing individualized goals, maintaining a forward momentum toward those goals, having a collaborative balance of shared knowledge, all while listening to student's needs, were main factors for facilitating a successful online lesson. In assessing efficacy in online lessons, participants addressed advantages such as wider geographic accessibility, being able to teach from home, the ability to design a personalized schedule, and the desire to implement digitally tailor-made lessons for each student. Participants cited issues with latency, internet connectivity, impromptu switching of activities, and difficulty showcasing certain instruments as disadvantages when engaging in online music learning.

Theme 3: Direct Instruction

Garrison (2017) states that the proliferation of "e-learning has seen a shift toward collaborative constructivist approaches associated with critical thinking and discourse. This is a

learnING-centered approach rather than a learnER-centered approach" (p. 69). Garrison

suggested that focusing on a learning-centered approach allowed there to be an equal balancing

of responsibility in the educational transaction. Garrison claimed that in a learning-centered

approach, the teacher and student shared responsibility for the learning experience. The Direct

Instruction indicator in Teaching Presence related to the organization of meaningful and

engaging learning experiences that aided this learning-centered approach. Rather than instruction

that focused solely on what the student had interest in studying, the lesson became a

collaborative process with the teacher (Garrison, 2017). According to Garrison, learning

experiences should be connected to aspects of society and contain further development of

learning opportunities.

       Developing an Online Learning-Centered Approach. Participants discussed various

procedures that they worked through when creating a collaborative environment. In some cases,

participants noted that certain collaboration procedures worked well in both face-to-face and

online environments. As introduced during the Facilitation stage, goal setting throughout the

lesson process was one method that participants cited as a strong indicator in producing a

focused discussion for both the student and teacher. Diane believed that whether face-to-face or

online that "every student is different, has different goals musically, and are looking for different

things that they need." She suggested that to engage younger students, lessons needed to be a fun

and exciting activity, where you said funny things and were silly at times. Diane noted that with

intermediate students that had previous lesson experience, the teacher's role was to assess their

level and use that as a starting point to progress forward. Likewise, Jennifer took time during the

lesson and observed the student's habits. This provided a method to create a plan of action that

could be implemented based on collaborative goals. Jennifer liked to draw from her own learning

experiences with music and attempted to construct a concise format for teaching important concepts. At the same time, she felt it was critical to listen to recommendations made by the student as to beneficial directions for learning.

Edward believed in providing students with a learning experience based on specific, tangible goals. Whether online or face-to-face, he was most concerned about a student's achievement level during the practice time between lessons. He felt it was a shared process to "begin the lesson, asking how things had gone, seeing if they had any questions, and then getting them to demonstrate the things assigned." Similarly, Frank noticed that those who were serious about the music began to embark on personalized journey with it. This journey aided Frank in differentiating instruction and helping students set meaningful learning goals for their progress.

Participants discovered that high motivation and comprehension levels with students produced a stronger learning-centered environment. This type of environment was conducive in producing students with a greater willingness to share their previously practiced lesson content and be able to formulate inquisitive questions surrounding the material. Participants agreed that maintaining student engagement and comprehension created an enhanced ability to confirm understanding and summarize discussion topics. Participants shared their views on maintaining face-to-face and online engagement levels, which produced an enhanced shared responsibility with the lesson material. Whether face-to-face or online, Jennifer believed that the motivation behind taking lessons was a factor in establishing collaborative involvement in the lesson. She stated that "in both situations, the student is paying money to someone else to receive a service of some sort. If they want their money's worth, we'll get the most out of the lesson, with more motivation to practice." She felt that student motivation related to the intent of the musical technique being taught and noted that if the student did not understand the reason behind why

she was teaching them a technique, they would be less motivated to practice and incorporate it into their playing. Like Jennifer, Diane found that connecting to the student's needs usually increased their engagement level and motivation to practice. Being flexible within the lesson itself was another construct that Diane found helpful with engagement levels. She stated that occasionally a student would want to change the approach of the lesson, and she found herself adapting to what the student required at that time. When this occurred, Diane would ask questions about what the student wanted to learn that day and if a music book method or an aural approach would be preferred. She sometimes utilized her music therapy skills to determine what the best direction would be for the student throughout the lesson.

Gordon viewed engagement in face-to-face and online lessons as similar in their intent and delivery. He stated that "online lessons are almost identical to being there in person." Gordon admitted that it may be easier to pick up on a person's body language when face-to-face because when on camera, it could get hidden from view. He felt that the motivation for students wanting to take lessons remained the same, whether face-to-face or online. Gordon stated that to remain inspired to practice and experience success, that all students required a challenge at their level. Like Gordon, Edward cited that in a face-to-face lesson, the teacher could more accurately pick up on the body language of a student due to closeness of proximity, whereas online, the teacher may only have time to connect with lesson materials and not be able to invest as closely in the student's current emotional state. Due to this, Edward felt that he could usually gain a stronger empathic connection with his face-to-face students. Edward suggested that regardless of lesson format, student engagement was largely dependent on how serious the student was about wanting to learn their craft. Occasionally, he felt that the online student community were only getting a glimpse of the full musical environment he had to offer. Edward equated it to being in

different geographical locations, not being able to access him in person, and being less able to create a relationship outside of the lesson. According to Edward, this could be a factor that hindered motivation but stressed that regardless of teaching context that the lesson was a collaborative event to which both parties needed to come prepared.

Like Gordon and Edward, Carol discovered that it was easier to read a student's body language within a face-to-face lesson and felt that because of this, there was improved student engagement and motivation within the lesson. She suggested that occasional internet glitches could fragment an online lesson and make it difficult to establish a student's mood. Additionally, Carol noticed that students taking online lessons often desired faster results. She signaled that this may be due to a familiarity with the speed at which technology provides information. Carol shared that some of her students would even become discouraged when they could not master a skill immediately, leading to a dip in satisfaction with their progress. She stated that "I think motivations are higher when it's face-to-face. I think online, it's just a bit harder to get motivated because there's so much more distraction happening, instead of having it face-to-face, where there's no distraction." Carol spoke about the organic nature of the human connection built into face-to-face lessons as feeling more natural because that is how individuals in society are raised. She contrasted this with how an online lesson felt, which she observed as taking on a robotic feel instead of a nurturing one.

Sarah viewed student engagement and motivation in conjunction with the student being prepared for their lesson and did not associate it with a face-to-face or an online teaching context. She stated that "I definitely think motivation depends on that person; it's different for every person. They're coming to me for the lesson, so I'm hoping that they are motivated to work on their art, as they're receiving input and insight." Sarah noted that, regardless of teaching

context, the students needed to find an intrinsic motivation to be engaged in their practice at

home. She cited herself as an example of intrinsic motivation for her students and shared that she

occasionally still takes lessons from a specific teacher to further a musical technique. Sarah

addressed that she may not have a lesson with that teacher again for a long period of time but

that both herself and the teacher realized that the interim time between lessons would be spent

developing and interweaving new techniques into her repertoire.

Like Sarah, Frank claimed that student motivation and engagement were dependent on

the student themselves and not on the teaching context of the lesson. He stated that "I try to be

myself, invoke a funny analogy or story when appropriate, and do the same thing whether or not

they are sitting here. So, I have never had any issues with somebody being engaged or

disengaged." Franks credited websites, such as YouTube, for creating an online learning

platform that students had become accustomed to accessing. He wished that he had this type of

platform growing up, as he viewed it as a vehicle to enhance engagement and accessibility to

materials. Frank cited that by using YouTube, not only could a student become motivated by

listening to music but also gain valuable insight into the visual identity of a performer. While he

has used YouTube as a teaching tool, Frank cautioned that it was important to do so in a way that

served the student and their musical growth. Frank noted that if not used appropriately, it could

hinder engagement with the lesson materials. Frank felt that relying heavily on YouTube could

be detrimental to the students' retention and that internet platforms could become overwhelming

and distracting for students that did not use them effectively.

Participants responded with having to develop new procedures to manage online

technical concerns versus the types of concerns found in a face-to-face setting. The goal for

participants was to create a digital environment for students that sought to remove any perceived

online lesson limitations. In some cases, participants cited online technical concerns around the quality of digital equipment being used and, in other cases, sought out solutions for concerns around how to teach face-to-face content in an online format. Responding to these concerns led both teacher and student to a stronger collaborative environment. Clark shared experiencing major differences between face-to-face and online learning in terms of teaching physical techniques. To be able to achieve a collaborative environment online, where students experienced similar processes and received detailed feedback like his face-to-face students did, Clark had to adjust his process of facilitation for teaching various aspects of playing the trumpet. Clark stated that when teaching face-to-face, "I can reach over and hand them a mouthpiece and check their breathing. I can't do that online. Teaching online has challenged me to come up with visual techniques for controlling the airstream." One of these visual techniques involved having the student blow on a piece of paper held in front of their mouth. Clark then addressed any concerns he had about breath control or air compression because he could see and hear the physical movement and sound. Clark explained when students come for face-to-face lessons, they benefitted from the experience of playing in his studio space. Clark filled the studio space with additional musical instruments, where he often demonstrated concepts for the student. When online, he found it difficult to turn the camera to the appropriate angle to incorporate these additional studio instruments and thus found that he tended to be more stationary at the computer.

Like Clark, Gordon had to adapt instrument approaches to reflect online technical concerns that students had addressed. Gordon stated that "I bought this guitar from the Fender Custom Shop, but people don't like me using it because of the reflective nature of the neck." Gordon claimed that the reflective nature of the neck produced a glare online through the

computer screen that impeded the student's ability to respond to what he was addressing in the lesson. According to Gordon, his students "like me playing my 335 or other Strat because it has a black neck and it's easier to see my fingers." In addition to this, Gordon mentioned that he must think about the way he framed himself in the camera and what lighting he used while holding his guitar during an online lesson to ensure students could see both hands.

Edward cited a frustration with online lessons concerning the quickness of switching topics based on how the student wanted to proceed. According to Edward, "if a student says, I've been practicing this tune this week, or this harmonic concept is what I'm wrestling with, and I don't have those handouts already pre-scanned, then it is really hard to just pull them up quickly." He claimed this happened in face-to-face lessons as well but was more prevalent with online teaching. To solve this, Edward stated to the student that he would quickly scan the materials needed and send them digitally. Like Edward, Carol required her materials to accurately reflect the direction the lesson was leading. At times, Carol found that her online students would practice the material she provided them from their computer screen instead of physically printing off the document. Carol stressed the importance of printing the document to always have it ready on the music stand to play. She found a stronger connection to the material when that happened.

Privacy in Online Versus Face-to-Face Teaching. Participants discussed situations of personal privacy when teaching online versus in a face-to-face setting. Clark stated that online teaching allowed for access to students worldwide, and he was incredibly open to sharing his musical knowledge and environment with his online students. Gordon expressed online lessons were "less intrusive to your home" but did contemplate what students may do with any personalized video lesson links that he sent them. Gordon was hopeful that students would

consider his livelihood, the concept of intellectual property, and not post them online for others to view for free. Edward felt that when teaching online, it was advantageous for the student "to get a glimpse into my life in some ways, this is where I work, this is how I function." He was less concerned with what his webcam may be displaying in the background when teaching out of his office space versus being at home.

Jennifer noted that she chose what is in her background, explaining, "it's like I can control what you're seeing and for example, there's a mess of stuff in the corner here, but you can't see it cause I've chosen to have the webcam faced in a certain way." She shared that she was somewhat concerned with reviews or commentary that online students may post to websites about her teaching but stated that she did her best to connect with students and their interests. In Jennifer's opinion, this made it less likely for a student to leave her a bad review. Like Jennifer, Sarah stated that the online format made it easier to decide exactly what information she wanted to share and what she wanted to keep private. Sarah explained that when online if a situation felt uncomfortable, there were methods in place to block communication with that individual, whereas a teacher did not necessarily have that luxury when in a face-to-face setting.

Frank spoke of privacy concerns in the form of specific strategies to open communication lines with parents of underage students when teaching online. Frank was cognizant that parents could communicate with him at any time concerning the information presented in the lesson. He preferred this open communication in hopes of removing any perceived privacy boundaries that the parent may have felt were caused by online lessons. In one instance, he taught an online student who was eleven years of age. Frank stated that before every lesson, he would text message the student's mother just to ensure the student was ready for the lesson. He expressed that "when we're done with the lesson, I text or email her immediately what we did, how he did,

what we may need to do, that's it. So, I keep her abreast, since he's underage, of everything that goes on." Frank concluded that this way, he remained accountable to the parent and made them aware of what was occurring during the lesson process.

Carol claimed to not have any concerns associated with online privacy and stated that she was very trusting of her students. She was less concerned with students who shared her items and stated if "somebody wants to learn how I'm teaching, you know, good, that means I'm doing something right." Carol stated that she discussed various privacy concerns with other teachers but stood by her personal conviction that people utilized her materials in a manner meaningful to them. Diane was open with what materials she shared online but felt that she needed to get a sense of the other individual before sharing personal particulars, such as her location. She explained that sometimes it was important to set clear boundaries with the student, especially if the teacher felt a situation was getting uncomfortable. In most cases, Diane stated that a conversation concerning the issue was usually enough for both parties to gain clarity and move forward.

Theme 3: Conclusions. A learning-centered approach that stressed an appropriate collaborative balance between the teacher and student was crucial in designing and implementing successful online lessons (Garrison, 2017). Each participant spoke about establishing an individualized approach that facilitated an incremental progression of self-discovery for the student. Challenges related to picking up on body language and anticipating and responding to student's immediate needs, responsibility with online platforms, interruptions in internet connectivity, and the inability to gain broader insight into the teacher's musical livelihood were issues that participants felt may hinder the engagement of online lessons. To combat some of these challenges, participants chose to re-design face-to-face lesson activities for improved

functionality in an online environment. Whether face-to-face or online, the motivation for taking

lessons remained similar, and participants viewed the level of engagement as an intrinsic value

within the student. However, whether lessons occurred online or face-to-face, goal setting,

focusing on musical concepts that benefitted student progress, being flexible within lesson

endeavors, and individualizing and tracking student learning remained motivational components

that participants felt led to improved student engagement and aided in building a learning-

centered environment. In terms of online privacy, all participants agreed that it was advantageous

to showcase their personal musical environment to their online students in hopes that it

motivated and encouraged them to further engage in their learning.

Theme 4: Educational Experience

Garrison (2017) suggests Teaching Presence played "an essential role in identifying

relevant societal knowledge, creating learning experiences that facilitate reflection and discourse,

and diagnosing learning outcomes" (p. 70). These learning outcomes are supported by systematic

scaffolding whereby the teacher provides stepwise supports to facilitate the student's learning.

For this organization to take place, the teacher must have extensive knowledge in the subject area

and be able to provide differentiated, learning-centered instructional approaches for their

students. Through this process, a collaborative balance can be reached via the teacher's teaching

process in combination with the indicators from the Social and Cognitive Presences (Garrison,

2017). Participants shared their perspectives on online teaching, which related to aspects of

Garrison's collaborative approach to learning.

Scaffolding Instruction to Enhance Student Achievement. Whether teaching face-to-

face or online, all participants spoke of scaffolding lesson materials in a way that would best suit

the individual student. Each participant viewed scaffolding as a paramount construct in the

development of a student's musical knowledge. Clark attempted to facilitate lessons in a way that would develop his students to become their own teacher. He organized this by scaffolding music topics and relating them to scientific facts. Clark felt that this method led students to gaining an enhanced sense of organization and understanding about their musical learning goals. Clark stated that teaching needed to utilize "science and figure out correct facility, the exact things that a person needs to know, so they can think on their own." Similarly, Frank addressed his teaching process as an order of operations that would eventually lead his students to their desired product. He professed both teacher and student must "learn how to develop by putting together a practice regiment that allows for a thorough mixture of things that you do every day, to avoid having weaknesses." Frank viewed his role as aiding the student in bridging the gap between where they currently were and the goal they wanted to achieve. He explained that moving in a stepwise fashion would highlight weak points in the student's playing. Frank reminded his students that jazz legends such as Louis Armstrong, Charlie Parker, and Duke Ellington worked hard to overcome their weaknesses to the point that they mastered techniques and concepts. Frank recalled that those musicians worked to achieve a goal, reach that goal, and then set a new goal, all while moving at their own pace through their own learning process.

Clark expanded on his concept of scaffolded student learning with a discussion on how he focused each student's learning process. Clark involved his students in a learning process whereby he directed their attention to the sound quality that they were producing on their instrument and then had them pay close attention to musical details. He shared that "the answer is knowing how to practice, be in the room with the instrument, with yourself, and be responsible for the learning process, rather than relying upon some magical wand which you expect to happen from a book." Clark credited this to being a firm believer in providing students with tools

to maneuver within various musical situations. He believed that by imparting his own experiences to the student that they acutely inherited the responsibility of that information and could pass it to the next generation.

Similarly, Frank placed himself in the middle of a teaching continuum that involved direct rote teaching, facilitation, and mentoring students. He believed that all these teaching approaches were inter-connected and that each student required parts of them at some point within their progress. Frank stressed that his teaching process strived to have the student understanding, respecting, and enjoying the learning continuum. This way, Frank could scaffold lesson materials in a way that helped the student further develop their skill on their instrument. He suggested that, at times, students wanted to move too quickly to achieve a goal, referring to it as the 'microwave generation.' Frank saw this as the student needing to slow down and enjoy the process of learning. He reminded students that he received as much joy from practicing his instrument at home as he did from playing his instrument on stage.

Gordon believed that a teacher needed to interpret their student's ability in relation to what the teacher thought should be taught. This served as the basis for how Gordon would plan the scaffolding of materials for the lesson. He stated that if a teacher sensed a lack of student connection, the teacher needed to change their approach. According to Gordon, part of his lesson time was spent figuring out what learning style would work best for each student. He suggested that "I might choose the wrong way to teach somebody and not get through to them, so it's up to me as the teacher to try and interpret their learning ability." Visual, kinesthetic, and aural learning approaches were addressed as three ways in which he could deliver and scaffold content. Gordon felt that some students needed to analyze the musical concept first, whereas some students required going straight to the art form and playing. These lesson approaches

became an integral part of Gordon's teaching process. Like Gordon, Diane shared that it was important to find a balance when figuring out a specific learning plan for a student. She stated that there was a "general lesson challenge of making sure that they're enjoying it, but also learning something and finding that balance." Especially with younger students, Diane explained she involved parents in the conversation to ensure that everyone understood the lesson expectations. This method set a clearer approach for scaffolding lesson materials for each student, whereby all stakeholders knew each procedural step. Diane was willing to navigate the lesson's focus in a different direction if that was an agreed-upon goal. Depending on which direction the student wished to proceed, she was honest about stating whether she may or may not be the correct teacher for that style of music or playing technique.

Gordon further defined process as "the act of being there and spending time together playing music." He indicated that each student came with their own set of goals to achieving a technique on the instrument and that not everyone wanted to end up in the same spot. By combining his intentions for learning with that of the student, Gordon believed that students would have improved presence within their lesson. Similarly, Diane explained that she established "the expectations of the lesson, and then we change those expectations and talk about it. If I can do it, then I'll do it, and if I can't, I feel like maybe I'm just not the right teacher." She suggested transparent communication would usually lead to a mutually agreed-upon solution for continuing lessons. Garrison (2017) addressed that Teaching Presence involved collaborative opportunities between teacher and student, like Gordon and Diane were providing for their students. These collaborative moments emphasized 'how' information was shared instead of focusing on 'who' was doing the sharing. In this moment, the traditional role of the teacher and student shifted, and the responsibility became a shared awareness in building metacognition

about a topic. The concept of scaffolding helped to build knowledge at an appropriate level and pace (Garrison, 2017).

Edward believed that his teaching process led to a greater cognitive connection and, ultimately, mastery of a concept, skill, or technique for the student. He defined mastery as "a thoughtful approach, with lots of repetition that involves incremental improvements, often starting very slow and increasing velocity." Edward achieved this with students by collaboratively developing tangible scaffolded goals. An example of this was when he provided students with a technique in one musical key and then requested that they transpose it into a variety of other musical keys. Like Edward, Carol's teaching method emphasized process over product, largely because it was the way that she learned to play. Within the lesson, she attempted to provide students with tools that would aid them in becoming independent learners on their instrument. Carol stated that she attempted "to set students up to be able to grow by themselves and experience success." Through a combination of instrument techniques and individualized creative exercises, Carol moved her students through a scaffolded exploratory process, whereby they could personally connect with the music.

Edward's philosophy produced an enhanced cognitive connection via repetition and focused on smaller concepts on the way to mastery of a technique. Depending on the student, this process may involve a more direct teaching approach. To further clarify this, he used the analogy of learning to ride a bike when he explained his beliefs surrounding the teaching process. Edward explained that an individual needed to practice riding the bike before they mastered that skill, but once they mastered the skill, it became difficult to forget it. Edward stated that a student's age played an important role in determining how much responsibility they could manage in preparing shared lesson information. He noted that younger students may not be ready to move into a zone

of deeper musical analysis, and thus the teacher's role may need to shift depending on what the student felt comfortable doing. Similarly, Carol attempted to find a balance between direct teaching of concepts and facilitating student interests on the instrument. Finding this balance allowed Carol to communicate information, listen to student's needs, and help them develop their individual voice on their instrument.

Jennifer viewed herself as a mentor to the students she taught. She stated that "if I can help someone start to realize their artistic identity and have them realize something about themselves, ultimately that is the greater intention." Treating each student individually was of utmost importance to Jennifer because she felt that artistic identity would vary amongst students. Jennifer began her lessons by having conversations with students and collaboratively setting goals. The setting of these goals became the basis for how Jennifer figured out how to scaffold materials for different students. Jennifer enjoyed starting with a larger framework and then scaffolding smaller conceptual ideas to retain student motivation. By teaching in this manner, Jennifer felt that students formed a stronger understanding of the skill.

Based on her own experiences in school, Jennifer found that the traditional education system did not yield the type of results that she wanted, nor did it lead to an inspirational journey. Jennifer wanted to build a system of learning for her students based on larger themes that enhanced the intention and personal expression implicit in various musical concepts. She stated that "if you are teaching these foundational building blocks, without ever looking at the bigger picture and greater intention of why you may not be able to reveal more of what is important to them about music." Jennifer preferred to scaffold smaller building blocks of information with a direct musical purpose in mind and approached the idea based on the learning style of that student. She found her approach often focused on the student's point of view

concerning 'why' something sounds good on the instrument versus challenging the student with why it sounds correct from a theoretical perspective. Jennifer summarized this approach as being able to have the student discuss their playing experience in their own words and then, if necessary, moving toward viewing it from a more traditional music theory approach.

Like Jennifer, Sarah viewed an online lesson as a collaboration between the teacher and the student. She felt that her role was to teach skills and understanding as well as be a facilitator who encouraged students on a path to self-discovery. In Sarah's opinion, it was the student's job to research the topic in addition to practicing the elements discussed in the previous lesson. Sarah stated that she attempted to help her students "engage in their own thought process and how it feels when they sing this note, hear that note, and how they can remember to do it again properly, to build muscle memory." According to Sarah, this involved having patience with the learning process and teaching students the importance of being able to build on lesson techniques that were previously learned. This process aided Sarah in providing scaffolded learning materials for her students. Sarah commented that each student moved at their own pace, and it took a collaborative effort between teacher and student to maintain a steady rate of growth. To help the student focus their goals, Sarah often shared her story of how she got involved in music. She reminded students that for her, it took a long time to figure out her musical identity and that the growth they were after may not happen immediately.

Enhancing the Online Experience. Participants were asked how they might enhance the online learning experience for themselves and their students if they had the appropriate funding and personal time to do so. Clark suggested that he would "increase compatibility in some ways." He claimed that occasionally, there were conflicts between the compatibility of Mac and PC computers, as well as connection issues dependent on how strong the internet signals were

where people were living. Clark stated that because he lived in a more rural area that connectivity could be more of an issue than that of an urban area. If provided with the opportunity and time to learn, Clark mentioned that he would enjoy researching additional elements surrounding technology and his equipment. Diane also spoke of connectivity issues where she lived and believed in improving the type of internet cabling that was used in rural areas. She would consider new computer equipment, additional music keyboards, and extra webcams, so she could position them at different angles, allowing students to view the techniques being studied from multiple views.

Gordon commented on wanting to improve the lighting in his studio space while being able to afford and maintain the highest speed internet available, as well as investing in a physical backdrop to enhance an object's definition in the camera image. He stated that he had noticed the positive effect that a simple background could have when viewing other teachers' online lessons. Gordon mentioned that guitar virtuoso Steve Vai always used a plain white backdrop when teaching online, which helped to further define a focal point around him and his instrument and was not distracting for the student. Both Gordon and Carol mentioned improving internet connections in hopes of eliminating delays in sound and ensuring a clearer image for both the teacher and student. Carol also felt that she would invest in a better sound system and even help her students to acquire appropriate sound equipment.

Edward shared that he would digitalize all of his "materials, make them flawless, colorful, picturesque, the whole deal. Then in terms of the camera set up, I might have multiple camera angles." He discussed his desire to create a digital studio with a built-in mixer to play music samples for students and with different cameras that would function at the touch of a button. Edward commented that it would be interesting to further develop the idea of online

lesson videos and "thoroughly monetize it." He extrapolated, stating that there may be the possibility of making an enhanced video library. This library could be available for students on a per need basis or as part of larger video course for which they could sign up. Edward mentioned that part of the course package could include private instructional time that provided individualized coaching to the student that clarified any concepts being studied.

Jennifer stated that if there was a way to eliminate "latency and have it set up that I could actually play in real-time with the student, I think that would be without a doubt, the greatest asset to what you can do when you're teaching someone online." She noted students must currently initiate practice methods to be able to showcase playing multiple musical parts by themselves during the lesson. Jennifer professed that her guitar students established creative ways to play different musical parts together using a looper pedal. The looper pedal allowed the student to record themselves playing a rhythm guitar part and then play it back in a loop while improvising a solo line over top of the progression. Jennifer concluded that the looper effect allowed the student to practice different progressions as if they were playing with another guitar player in the same room. This way, students could demonstrate a concept within their learning during the lesson. Although the looper pedal was an option for creating musical parts by oneself, the issue of latency in terms of playing synchronously with the teacher during a lesson was still an issue for all participants when teaching online.

Sarah spoke in broader terms when thinking about enhancing the online experience, stating that "any type of programming, app, or software that would help the student more" would be beneficial to use. She suggested that the future of online learning required programmers and teachers to place additional focus on student's individuality and specific needs. Sarah discussed the need to develop a program that catered to individual student goals, had reviewable lessons,

and contained an enhanced connection with the online teacher in between lessons. She shared that occasionally during an online lesson, students would relay their frustration concerning stagnation of a practice technique. To rectify this, Sarah encouraged her students to call or message her but claimed that some students were hesitant. Sarah felt she would like to explore an enhanced method for improving this level of communication.

Frank stressed that "we always adapt, you know, to different things, that's how I think communities have changed. Some people know how to come out of it and use technology in a way that still allows for that human connection." He expressed interest in the advancement of instruments, such as modern incarnations of the player piano and how they could aid students with their learning. Frank suggested that the technology built into modern player pianos allows students to watch a video on a screen and simultaneously view the piano's keys and pedals moving in real-time to the music. According to Frank, such instrument enhancements make it possible to watch a virtuoso musician perform and see their techniques being used on the piano. Frank questioned if this type of technology could be utilized on other instruments, such as the trumpet, stating that it "changed the game for education when it comes to piano." He felt that being able to access this level of technology at his home would enhance the musical training that he could offer. Frank concluded with improvements to online group lessons, and latency issues would serve to enhance the online lesson experience.

Theme 4: Conclusions. Teachers provided stepwise supports through scaffolding to enhance student learning, whether face-to-face or online, which resulted in stronger differentiated learning-centered instruction (Garrison, 2017). All participants focused on addressing student's concerns and involving them in the learning process. This learning process was enacted in a collaborative manner and involved teaching content and technique, facilitating

guided practice, offering mentoring, and intentionally tapping into the student's interests as well as that of the teacher. The collaborative relationship that was formed was an ever-evolving one that required both the teacher and student to set incremental goals that could be achieved between lessons. Participants treated the needs of each student on an individual basis, and the personalization of lesson material became a factor on the path to self-discovery. This approach helped to expose any weaknesses in their playing. Participants felt that this individuality led to a greater sense of student autonomy and promoted stronger engagement between the teacher and student. Through this engagement, both the teacher and student could share ideas toward an improved online learning experience. Participants discussed enhancements that could be made to their personal teaching spaces, which included improvements in technological knowledge, equipment and having less latency issues.

Sub-Question

The Impact of COVID-19 on Private Music Instruction

Interviews with the study participants took place during the first wave of the COVID-19 pandemic in North America and reflected their experiences living in a quarantined environment. Their experience continually evolved, and it became apparent that the pandemic was impacting the participants in various ways. By the midway point of interviews, a common piece of conversation was focused on how the pandemic was affecting the participant's livelihood. This became a common theme in interview conversations.

As interviews proceeded, several participants found themselves unable to accept face-to-face students because of the growing concern around the COVID-19 pandemic and social distancing measures. As participants shared their experiences with how the pandemic was affecting them, several similarities became apparent. Students taking face-to-face lessons had to

decide whether they were going to continue with online lessons or stop lessons entirely. Several participants experienced a loss of income when students decided to not continue with lessons. Even though all participants had previously taught online, for some, the notion of moving fully online was unsettling. Unsettling factors included the volume of students moving online, technological concerns, lack of student familiarity with online platforms, and the need for additional learning tools. The challenges of transitioning face-to-face students to an online environment made certain participants claim they experienced a greater workload.

Frank and Carol spoke of lost wages due to canceled tours and local gigs. Frank shared that "for me personally about three weeks of our engagements were canceled, so that's several thousand dollars that I've lost." Carol had a similar experience being in the middle of a European tour when the COVID-19 virus spread. She stated that the "first two weeks [on tour] were great but then the third week, it [COVID-19] just boomed. It canceled shows, so we flew back home, the pilot saying you picked a good day, by tomorrow everything would be shut down." Carol claimed when she got back home, it was hard to cope with things, so she took a mental health break and helped her sister, who was donating her time to make face masks for the pandemic.

In contrast, Clark and Diane experienced a steady or increased student roster throughout the initial stages of the pandemic. Clark noted that the number of students he taught remained steady, explaining, "some days are free, but I do between six and nine online lessons weekly." Diane spoke of having to stop taking new online students because she could no longer handle the demand and explained that she "couldn't teach that many students in time and energy. My students increased because more kids were needing things to do, or people were bored and wanting to learn a new instrument." However, Diane reflected that two of her face-to-face students did not switch to online lessons due to their learning preferences. Diane addressed that

one student found it difficult to connect online because they could not play simultaneously, and in the other case, lack of technological knowledge was a barrier for the student.

By the last two interviews, talk of the pandemic was on the minds of participants, and this led the researcher to reflect on personal experiences teaching music in relation to the pandemic. Following the member check stage, Clark, Edward, and Frank stayed in contact via digital platforms. Clark continually sent messages of hope and promise, humor-related messages, and instructional tools. Nearing the end of the winter semester, Edward's university teaching went fully online, so he sent documents related to the information that pertained to this research topic. Like Edward, Frank's university went to online instruction for the remainder of the semester, and he continued to connect to discuss his livelihood during the pandemic. Although these interactions provided an opportunity for a richer description of the participants, these occurrences were not utilized as additional transactions within the analysis, out of an equitable fairness to all participants.

Chapter V: Conclusions and Recommendations

Current State of Private Online Music Instruction

Online music education has progressed since its infancy, and this notion was displayed by the study participants' comfort level in the organization and implementation of online music lessons. Their comfort level developed because they recognized that the process of preparing for an online music lesson was like a face-to-face lesson. However, despite participants' general comfort with online teaching, challenges such as latency arose, which made playing instruments together exceedingly difficult. Issues with connectivity also stalled the momentum of some online lessons. However, each participant developed creative solutions for these online hurdles, much in the same way that they initially tackled their own challenges for face-to-face lessons.

Their willingness to tackle arising challenges developed from the participant's ability to take risks within their online teaching, effectively taking them outside of their comfort zone. By taking risks, the participants established their own set of online principles and instructional procedures. These principles were evident in how each participant designed an online environment, adopted a learning-centered approach, created engaging and motivating goal-oriented lessons, and constructed a unique and individualized online educational experience for their students. While online music teaching may have been considered an anomaly prior to the pandemic, the COVID-19 pandemic forced governments and communities to adapt. This adaptation process helped to bring validity to online music education and add creditability as a viable way to exchange musical ideas. Even though participants experienced varying degrees of alterations to their livelihood during the initial stages of the pandemic, all had previous experience with establishing a rapport with an online group of students. This meant that they

could further develop and nurture those learning relationships and be adaptable to transitioning current face-to-face students to online lessons as the pandemic gained momentum.

Future Recommendations

This study focused on private online music instructor's processes in developing engaging and meaningful lessons for their students. A future area of study could focus on this topic from the student perspective to determine how they experienced online lessons. Additionally, the parental perspective concerning what procedures were involved in preparing their underaged child for online music lessons may be of interest. A third approach could entail further examination into the ways that online music teaching removed geographic boundaries, with a fourth area focused on how online music teaching developed with the advanced onset of more sophisticated Web 3.0 technologies. Expanding on research that included music teachers in public school settings, who have been teaching face-to-face, online, and in blended lessons situations would also contribute to this field of study.

Finally, the implications on any impact to online music education in a post-COVID-19 world could also be explored. The musical community suffered throughout the pandemic, with many face-to-face music activities being deemed unsafe. However, the pandemic led to increased demand for online music education, which propelled music educators to explore new ways of teaching and connecting. In addition to focusing on private music instruction, public school music teachers also had to alter approaches to fit with certain restrictions in the classroom. Discovering the ways that this has led to potential transformation to their teaching could be of interest. The idea of possible pandemic transformation could also be extended to include the student and parental perspectives to gain knowledge from all sectors involved within the lesson process.

Concluding Thoughts

The purpose of this case study was to gain a better understanding of the phenomenon concerning how private online music teachers facilitated learning while teaching music online. Teaching Presence from Garrison's (2017) Community of Inquiry was utilized as the conceptual framework in connection to the phenomenon. Exploration of this phenomenon happened during the initial stages of the COVID-19 pandemic in North America, and participants discussed how the pandemic had impacted their face-to-face and private online music instruction. Through this initial stage, teachers experienced increased workloads due to the number of students moving online as well as aiding those students who were new to online learning. In some cases, teachers had discussions with face-to-face students to determine whether online lessons would be an appropriate fit for them.

The research stage explored the teaching processes of private online music teachers, which led to a deeper comprehension of the phenomenon. This research was summarized into four themes related to the indicators found within Garrison's (2017) Teaching Presence.

Theme One centered on Instructional Design and Organization whereby participants discussed the importance of building a communal learning relationship with their students. This aided in the construction of a collaborative environment that focused on establishing a level of comfort for students in their online lessons.

Theme Two addressed Facilitation and the importance of maintaining a collaborative balance between interest, engagement, and student learning. Creating individualized goals, methods for sharing knowledge, and adapting to student's needs were discussed.

Theme Three highlighted the concept of Direct Instruction, which connected Themes One and Two by concentrating on the importance of setting up an appropriate environment for

learning that remained focused on the organizational elements of collaborative balance. Addressed was the importance of maintaining a shared learning-centered focus that emphasized the personal needs of each student individually. This balance could be achieved when incorporating a learning-centered approach into an online music environment. Garrison (2017) suggested this learning-centered approach as important in developing a shared responsibility between the teacher and student within the lesson. This shared responsibility aided in designing tangible goals that helped to heighten engagement levels in participants involved in the overall educational experience (Garrison, 2017).

Theme Four encompassed the complete interaction of the Educational Experience between teacher and student. Participants viewed this as an evolving process that used the concept of scaffolding to build on previous lesson techniques. This aided in helping students on a path to self-discovery by promoting autonomy, developing their instrument technique, and establishing a greater sense of engagement with the teacher in the lesson. Within the facilitation process, the teacher and student must have collaboratively worked out a progression of purposeful learning goals that were acknowledged, organized, and advanced, all while balancing the direction of learning experience.

In conclusion, my interest as the researcher in this topic stemmed from personal experience teaching music. My role in public-school music teaching during the pandemic led to everything from face-to-face to online learning situations. Throughout the online learning phase, I became more adaptable to quick changing environments and teaching tools, in addition to being more flexible with my time. This period of online teaching happened to coincide with my participant interviews, so I was able to view their responses through my own experiences and found a level of comfort in researching this community of teachers. During this period, I was

required to provide both synchronous and asynchronous instruction. I shared asynchronous materials on the same day each week and stayed one week ahead of planning. Synchronous learning consisted of direct one-on-one or small group instrument instruction, where students signed up for lesson times during my office hours. It was important to me to develop a strategy for separating how I felt about teaching throughout the pandemic and the study participants' views on pandemic change in online music environments. This reflection on my own experience helped me to notice elements of personal bias and broaden the scope of my personal lens within my research.

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Appendix A: Interview Questions

Participant Research Questions

1. What are some key experiences that led you to becoming a private music instructor?

2. What led you to establish your private teaching online?

3. Please describe your home set-up and teaching environment for online lessons. How does this online set-up differ from that of a face-to-face lesson?

4. How do you prepare for a typical private online music lesson. How is this preparation similar or different from your private face-to-face music lessons?

5. What materials do you use for teaching music online. How do these teaching materials differ from your face-to-face lesson materials?

6. Please describe a typical online lesson with two of your students. How are both students similar and different to teach?

7. Have some things surprised you about teaching private online music lessons?

8. Have you experienced some difficulties with teaching music online?

9. Do you find that there are advantages to teaching music online?

10. If money and time were not a factor, please elaborate on some advancements you would make to your online music teaching?

Appendix B: Invitation Letter to Participate

Invitation Letter to Participate
Facilitating Learning Through Online Music Lessons

Principal Investigator (Researcher): Robert Hrabluk – rhrabluk1@athabasca.edu
Supervisor: Dr. Cynthia Blodgett-Griffin – cynthiablodgettau@gmail.com

My name is Robert Hrabluk, and I am currently enrolled in the master of distance education (leadership in education) program at Athabasca University. I am conducting my master's thesis on how private music teachers facilitate learning when teaching online. I am conducting this project under the supervision of Dr. Cynthia Blodgett-Griffin.

I invite you to participate in this project because you are currently teaching private music lessons in an online capacity. The purpose of this research project is to study the process that private music teachers take in preparing for their online lessons. The research should benefit future research on how music programming can evolve in online and blended learning environments. Your insights will provide valuable feedback to this end.

A one-hour audio or video recorded interview will be arranged for a time and place that is convenient to your schedule. I will provide you the questions ahead of time, so you will have a chance to collect your thoughts before our interview. After completion, I will transcribe your interview and provide you with the transcript for review and possible editing. An incentive of $80.00 (us currency or equivalent in foreign currency) would be provided as a gift for your time. If necessary, I may reach out to you after the interview to ask for clarification. A second incentive will not be provided for follow-up clarification.

Your identity in this project will remain confidential, be anonymously reported in the research, remain protected, and not be shared with any other party without your prior consent. Participation in this study is completely voluntary and you may choose to withdraw at any time without any negative consequences. Should you choose to withdraw your data as well, you may do so before it is entered into the data analysis software, at which point all the sources of all data become unidentifiable.

I do not anticipate you will face any risks as a result of participating in this research. The final thesis will be made available in the Athabasca university DTheses room at https://dt.athabascau.ca/jspui/.
Thank you for considering this invitation.

If you have any questions or would like more information, please contact me, Robert Hrabluk by email at rhrabluk1@athabasca.edu or my supervisor, Dr. Cynthia Blodgett-Griffin at cynthiablodgettau@gmail.com.

Thank you.
Robert Hrabluk

This project has been reviewed by the Athabasca University Research Ethics Board. Should you have any comments or concerns regarding your treatment as a participant in this project, please contact the Research Ethics Office by e-mail at rebsec@athabascau.ca or by telephone at 1-800-788-9041, ext. 6718.

Athabasca
University

Appendix C: Participant Consent Form

Participant Consent Form
Facilitating Learning Through Online Music Lessons

Principal Investigator (Researcher): Robert Hrabluk – rhrabluk1@athabasca.edu
Supervisor: Dr. Cynthia Blodgett-Griffin – cynthiablodgettau@gmail.com

You are invited to participate in a research study about how private music teachers facilitate learning when teaching online. I am conducing this study as a requirement to complete my Master of Distance Education (Leadership in Education) degree.

As a participant, you are asked to take part in an audio or video recorded interview that will be arranged for a time and place that is convenient to your schedule and include answering pre-formulated questions that are prescribed by the researcher. The questions will center on the process that private music teachers take in preparing for their online lessons. Participation will take approximately one hour of your time.

This study should benefit future research on how music programming can evolve in online and blended learning environments as well as aiding in pedagogical development of online private music teachers. The research will be included in an abstract posted online at the Athabasca university digital thesis and project room, with the final paper being made available publicly. I do not anticipate you will face any risks as a result of participating in this research. Involvement in this study is entirely voluntary and you may refuse to answer any questions or to share information that you are not comfortable sharing. You may withdraw from the study, with no negative repercussions, at any time before the data is entered into the data analysis software, by notifying the researcher by email. All research data previously collected to that date will be destroyed and deleted by the researcher.

An incentive of $80.00 (US currency or equivalent in foreign currency) would be provided as a gift for your time. If a member decides to withdraw at any point, they will receive a sum of $40.00 (us currency or equivalent in foreign currency), which is half of the total incentive. If necessary, the participant may be approached to supply a follow-up interview to address additional questions supplied by the researcher. If this is necessary, a second incentive of the same monetary amount would be provided. The researcher will be member checking to ensure transcripts are available for further input and clarification. The research will be made available publicly in the Athabasca University DTheses Room at https://dt.athabascau.ca/jspui/.

If you have any questions about this study or require further information, please contact the principal researcher, Robert Hrabluk, at rhrabluk1@athabasca.edu or supervisor, Dr. Cynthia Blodgett-Griffin, at cynthiablodgettau@gmail.com. The data collected will include your first/last name, address, email, telephone number, and date of birth, however, only the researcher will have access to this data. Thank you for your assistance in this project.

Please view page two of this document to sign and provide your consent in this study.
This study has been reviewed by the Athabasca University Research Ethics Board. Should you have any comments or concerns regarding your treatment as a participant in this project, please contact the Research Ethics Office by e-mail at rebsec@athabascau.ca or by telephone at 1-800-788-9041, ext. 6718.

Athabasca
University

CONSENT:
I have read and understood the Letter of Information regarding this research study, and all my questions have been answered to my satisfaction. I will keep a copy of this letter for my records.

My signature below confirms that:
- I understand the expectations and requirements of my participation in the research;
- I understand the provisions around confidentiality and anonymity;
- I understand that my participation is voluntary, and that I am free to withdraw or modify my contributions at any time up until the point that data is entered into the data collection software, with no negative repercussions, by contacting the researcher, Robert Hrabluk at rhrabluk1@athabasca.edu. The signed participant consent form states that withdrawal from the study completely or modification of data collected from a participant must be done by the participant during the member checking review stage by contacting the researcher directly via email. I am aware that I may contact the researcher, Robert Hrabluk at rhrabluk1@athabasca.edu or the Office of Research Ethics if I have any questions, concerns or complaints about the research procedures.

Name: _____

Date: _____

Signature: _____

By initialing the statement(s) below,

_____ I am granting permission for the researcher to use a digital video and audio recorder

_____ I acknowledge that the researcher may use specific quotations of mine, without identifying me

_____ I am granting permission for the researcher to correlate my responses with other data in the study

_____ I have been offered and received an incentive of $80.00 (US funds) for participation in the study

_____ I am willing to have the researcher contact me by e-mail to confirm the interview information provided is accurately understood within the research. Should the participant want to identify themselves as the author/creator of material, this conversation can also act as a catalyst to provide consent. The participant will be asked to provide a short email addressed to the researcher detailing the want to be identified as an author/creator of material. You will not be contacted more than six months after your interview. No additional incentive will be provided in exchange for your time during this follow-up conversation.

_____ I would like to receive a complimentary copy of the research study results by email. Please

provide your e-mail address: _____

Athabasca
University

Appendix D: Certification of Ethical Approval

Athabasca University
RESEARCH CENTRE

CERTIFICATION OF ETHICAL APPROVAL

The Athabasca University Research Ethics Board (REB) has reviewed and approved the research project noted below. The REB is constituted and operates in accordance with the current version of the Tri-Council Policy Statement: Ethical Conduct for Research Involving Humans (TCPS2) and Athabasca University Policy and Procedures.

Ethics File No.: **23742**

Principal Investigator:
Mr. Robert Hrabluk, Graduate Student
Faculty of Humanities & Social Sciences\Master of Education in Distance Education (MEd)

Supervisor:
Dr. Cynthia Blodgett-Griffin (Supervisor)

Project Title:
Teaching presence within private online music lessons

Effective Date: January 15, 2020   **Expiry Date**: January 14, 2021

Restrictions:

Any modification or amendment to the approved research must be submitted to the AUREB for approval.

Ethical approval is valid *for a period of one year*. An annual request for renewal must be submitted and approved by the above expiry date if a project is ongoing beyond one year.

A Project Completion (Final) Report must be submitted when the research is complete *(i.e. all participant contact and data collection is concluded, no follow-up with participants is anticipated and findings have been made available/provided to participants (if applicable))* or the research is terminated.

Approved by: **Date: January 15, 2020**

Cheryl Kier, Chair
Faculty of Humanities & Social Sciences, Departmental Ethics Review Committee

_____

Athabasca University Research Ethics Board

University Research Services, Research Centre

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Athabasca University