

The Peer Support Attachment Scheme for School Choral

Music

ideas and strategies for mentoring student choral directors.

2. To investigate how we might provide the student teacher with the opportunity to experience effective choral teaching and learning in an authentic environment.
3. To investigate individual similarities and differences of choral directors in relation to effective choral teaching and learning, and to provide insights for the development of a model towards effective

The role of the first author was predetermined by her commitment to the entire project. Whilst her long choral conducting and teacher training experiences counted positively towards the task to be undertaken, the role of the second author became crucially important in helping to shape, plan, monitor, and analyze the data. In this way, the second author became a reflective and critical eye for the entire research process. It was important to stress, however, that all involvement by both participants was reconfirmed, and validated by a third party—an extremely renowned and senior figure in the Hong Kong choral scene with university-level teaching experience.

Rehearsal Observation and Evaluation

All the rehearsal data

undertook a first level of analysis on all data. The first and second authors then observed random highlights to look for consistency in the coding process. Then, we showed the school choral teacher highlights to ask for his feedback and impressions of the accuracy of our thematic analysis. This was part of the long de-briefing session we had that took place one month after the scheme. T

- Written comments became almost stereotyped responses to the checklist on this item. Consider the following three reports from the first author's field notes of the alternating sessions that the school choral teacher was directing while the author was observing: (a) Session 3: "From the very start, everyone is well-focused. There is never a sense of there being a shortage of strategies

Mus

Table 1

Summary of First Author's Observation Field Notes on the Nine Rehearsals Conducted by the School Choral Teacher across the Three Levels of Choir

Table 2

Summary of the School Choral Teacher's Observation Field Notes on the Nine Rehearsals Conducted by the First Author across the Three Levels of Choir

Choir Involved*	Demonstrations of choral knowledge, tech
----------------------------	---

but being complementary in terms of how they could look at one another and learn.

The reflection encouraged by the nature of the collaborative research seemed to take both directors on a journey that deepened their own practices in the session and their thoughts about their work outside of the rehearsal context. But, moreover, it was, without doubt, a useful way to begin to think about how working with student teachers could be approached.

There were a couple of other matters that emerge from scrutinizing these data. The most important was that, from the start of this study, the first author was focused on the more musical aspects of choral direction. There is a

REFERENCES

Baker, A. L. (1992). *Creating conductors: An analysis of conducting pedagogy in American higher education* (Doctoral dissertation, Stanford University, 1992). *Dissertation Abstracts International*, 53(07), 2285A.

Balk, H. W. (1990). *Theis* 0000 d q 0.1 2 00000 0 0 0.1 2 00000 353.64 667.5601 cm BT 100 0 0 100 0 0 Tm.6

Willis, D. O. (1989). The nature and value of professional experience in the development of choral condu