

International Society for Music Education

ISME



**RELEVANCE AND REFORM IN THE EDUCATION OF
PROFESSIONAL MUSICIANS**

**Proceedings of the 20th International Seminar of the
ISME Commission on the Education of the Professional Musician**

Belo Horizonte, Brazil

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Editor

Glen Carruthers

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COMMISSION ON THE EDUCATION OF THE PROFESSIONAL MUSICIAN

Vision

It is the belief of the ISME Commission on the Education of the Professional Musician that any discussion or action relative to the education and training of professional musicians must be sensitive to the roles and status that creative and performing musicians have in various societies and cultures. Of equal importance is attention to the value systems in those societies and cultures that drive the choices made relative to music, education, and the arts in a broader sense.

Mission

The mission of the ISME Commission on the Education of the Professional Musician is to engage in and promote a variety of activities in international and local settings that:

- focus on the professional musician as one who accepts responsibility for advancing and disseminating music as an integral part of life, and whose creation and performance of music reflects perception, understanding, appreciation, and mastery in a manner that conveys meaning to people;
- foster the recognition of the many modes of educating and training musicians, as those modes exist in various societies and cultures; and
- emphasise ways in which to enable present and future educators to employ modes of preparing musicians that reflect an awareness of the continually changing role of the musician in various societies and cultures.

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Glen Carruthers

Relevance and Reform in the Education of Professional Musicians

– An Overview

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In reference to his own creative output, Neil Young has frequently remarked, “It’s all one song.” This sentiment could be applied to the 20th International Seminar of the Commission on the Education of the Professional Musician, held in Belo Horizonte, Brazil in July 2014. It is as if the Seminar comprised a single, multivalent report, crafted by almost thirty contributors worldwide, on where we are at and where we are going in the world of professional music education. There is no question that where we are going is a fast moving target. I gave a presentation entitled “Remaining relevant: A moving target” to the Canadian Association of Fine Arts’ Deans in 2013 and, indeed, it elicited a common response – that it is becoming increasingly difficult to prepare students for a career and society that we can’t yet even imagine.

Because of the intersections and elisions between topics, I have decided to keep the format of these proceedings similar to – but not identical with – the format of the seminar. In the same way that the paper submissions were grouped around separate but overlapping themes, I have here taken the sessions of the seminar and collapsed them into seven common themes.

The theme of the Seminar itself, *Relevance and Reform in the Education of Professional Musicians*, was divided, for the purposes of the Call for Papers, into two sub-themes, each with five categories, as follows:

Sub-Theme 1: Institutional Cultures and Leadership

- Curriculum Renewal
- Creative Teaching Practices
- Technologically Assisted Learning
- Outreach and Engagement
- Global Perspectives

Sub-Theme 2: Becoming and Being a Musician

- Identities and Careers

- Creative Knowledge and Skills
- Experiential Learning and Knowledge Transfer
- Physical and Emotional Well-being
- Global Perspectives

From these various themes, sub-themes, sessions, sections and chapters, there emerges Proceedings that grapple with several of the seminal issues facing the education of professional musicians today. The section on identity formation, for example, and the paper by Anna Reid and Dawn Bennett on creativity provide an appropriate opening for this volume. The transition “from expert musical learner to novice professional musician” is often non-linear and fraught with unanticipated byways. The successful negotiation of this transition is a shared responsibility between students and the institutions in which they enroll. Although all students are, by definition, learners, the authors posit that beyond that, diverse learning styles, outcomes and objectives result in individual identities that, in turn, reflect different and individual notions of creativity. While affirming that creativity and self expression are analogous in the eyes of many students, it is clear that identity formation is sometimes purposeful, sometimes haphazard, but always negotiated, never random or assigned. Using linguistic analysis, it is possible to discover fascinating nuances in students’ discussions of creativity and its role in identity formation.

From the general the discussion moves to the specific in Kaija Huhtanen’s exegesis on a unique identity, that of a church musician. Huhtanen observes that church musicians are rarely the subject of research, but that there is a unique aspect to their identity. They are on the one hand musical performers, but on the other hand servants of the church. Huhtanen explores this dichotomy and goes further to discover how, in the training of church musicians, the evident tension between these opposing roles fails to find meaningful reconciliation. Church musicians are trained as musicians, but their role as teachers and servants of the church are largely ignored, only to be developed once a church musician becomes active in the professional world. As Huhtanen, explains, “There is always danger that a graduating student with a performer’s identity will use the congregation as an audience instead of aiming at building a community.”

Diane Hughes, Mark Evans, Sarah Keith and Guy Morrow’s research into a duty of care, presented in a session of its own on *Musicians’ Health and Well-Being* at the Seminar, could just as appropriately been placed in the seminar’s concluding session on curriculum renewal. Responsibility for student musicians’ health and lifestyle choices, including everything from repetitive stress injuries to substance abuse, cannot be left unaddressed in the formal music curriculum. As this paper highlights, much harm, self-inflicted and otherwise, could be

avoided if musicians were cognizant of the risks inherent in their profession before embarking on their professional career.

For myriad reasons, from pedagogical to economic, institutions and the instructors who teach in them must optimize the benefits of one-to-one studio instruction. Gemma Carey & Catherine Grant argue that simple transfer pedagogy must give way to transformative pedagogy in the interests of all concerned. The authors indicate that what might be called “standard” one-to-one instrumental and vocal tuition is not simply ineffective for the vast majority of 21st century learners; it is, in fact, harmful to them. It takes particular skills “to create a situation in which students learn to teach themselves” and many instructors are simply unable to meet this challenge. The fact remains that the mere intention to foster independent learning is not enough. Instruction must be purposeful in this regard and, for most teachers, this means rethinking their teaching precepts and methodologies. The aim is not to replace one pedagogy with another, but to remain open and reflective, so that several approaches work in combination to develop self-sufficiency in our students. As Carey asked in a paper several years ago, is there simply “Too much performing, too little learning?” in our undergraduate music programs.

The second paper in this section on *Instrumental Teaching*, by Angeliki Triantafyllaki, calls for higher education in music to stress creativity and creative thinking, not as ends in themselves, but as means to aid the transition between performing and teaching. This transition occurs, sometimes grandly at particular junctures in a musician’s career, and other times on an almost daily basis in the lives of practicing musicians, as they alternate performing with teaching. Higher education has a responsibility, not only to impart knowledge, teach skills and fuel the imagination, but to help negotiate the transitions that are inevitably part of a modern professional career. Vignettes taken from “instrumental teachers in a music academy in rural Greece and of musicians entering their first year of teaching ... in inner-city British secondary schools” are used as exemplars.

Again, there is considerable connection between papers in that Triantafyllaki’s contribution would be equally at home the next section on *Career Preparation and Transition to Career*. While Triantafyllaki is concerned with teaching and preparation for a career in teaching, Watson and Forrest are concerned with orchestral playing and job performance reviews of players in key orchestral leadership positions. Their point is that the education of the professional musician doesn’t stop with securing a paid position. Certainly, much education is focused on precisely that goal – winning an audition, in the case of orchestral players – but maintaining a high level of performance is crucial to continued success. The musical and technical checks and balances inherent in the audition process are evident, but what checks

and balances are or should be in place after that? The study proposes answers that involve leadership programs that are geared towards “educating the professional musician in industry rather than the academy.” Watson and Forrest use two exemplars: the *Joy Selby Smith Orchestral Leadership Chair* of the Melbourne Symphony Orchestra and the *Qualitative evaluation of musician skills by Chief Conductor and section leaders* of the Queensland Symphony Orchestra.

Diana Tolmie considers the ways and means by which students might be prepared for the realities of the working world. She interviewed students in the Bachelor of Music (BMus) and Music Technology (MuTech) programs the Queensland Conservatorium to assess their motivations and aspirations, and considers ways in which these goals might be addressed in the degree program. *My Life as a Musician* is a suite of core courses offered at the Conservatorium meant to address these and other issues. Tolmie assesses the success of these courses, but recommends changes going forward. She concludes that the basic music student types – Realists, Dreamers and Artists – may exist in some form in all disciplines and that the MLaaM course might be adapted to serve a wider audience.

Pamela Pike’s findings confirm Tolmie’s – that music students would benefit by acquiring practical knowledge of career realities, including portfolio careers, at the same time as they hone their artistic skills. In fact, echoing Drummond, Huhtanen, and others, Pike notes that “while educators debate how curriculum must be changed to meet the demands of practicing 21st-century musicians, the paradigm shift has already taken hold in the real world.” Quite simply, curriculum needs to keep apace changes in the workplace. Pike distills from the 2012 Strategic National Arts Alumni Project (SNAAP) information concerning her own institution and the experiences of recent music graduates. She then conducted interviews with a small sub-set of graduates to determine what, from their perspective, could be done to address lacunae in the tertiary music curriculum. She focused on pianists, all of whom, no matter whether they had been performance or pedagogy students, were gleaned most of their income from teaching. Pike wonders if more graduates would, in fact, be employed in the field of music, had they been encouraged to explore their musical identity more purposefully during their university studies. This speculation was triggered by the fact that, “in the SNAAP survey, 25% of former graduates reported that they no longer worked in the field of music.” Conversely, the students who had pursued a career in music seemed to have been realists from the outset and accepted their comparatively low income and the trials and tribulations of working as a private teacher with alacrity.

The question of income is central to Janis Weller’s paper entitled “Making a Living in Music: Financial Stability and Sustainability in Enacting Artistic Identity”. This study appropriately

closes out the section on *Career Preparation and Transition to Career*. Interestingly, all the popular musicians Weller interviewed had undertaken an “identity shift to creator from performer [that] had economic repercussions.” As in Tolmie’s study, these subjects were simply motivated by a passion for music and were not overly concerned about the limited income that attended their career choice. Nonetheless, over time it becomes clear to some young musicians that financial stability, often resulting from jobs unrelated to music, provides the stability they need to allow their creative impulse to flourish. Sometimes, playing in a cover band night after night is less desirable than holding down a non-music job, so that musical activities can be chosen selectively and do not become part of a professionally stultifying routine.

Informal and practice-based learning have infiltrated the academy and now inform music teaching and learning in all genres. The next section deals with this comparatively recent and important development in tertiary music education. Silva looks at jazz communities of practice and the ways learning occurs within them, and then considers their relationship to formal music education. He derived his data from a study undertaken of students in the Bachelor of Popular Music program at the music school of the Federal University of Minas Gerais. It is interesting that, as the author notes, popular music programs in Brazil have more in common with jazz studies than with popular music programs elsewhere. Silva is concerned with improvisation studies in particular, and his research stems from the premise, posited by Lave and Wenger (1991), “that learning is a situated activity. It means that in every practice there is learning.” Several of the earlier papers in the Proceedings grappled with the gap that exists in transitioning from formal learning to the real world. This paper, considers how real world learning in the field of jazz improvisation could and should be incorporated into formal music curricula.

Fernando Rodrigues is also concerned with the intersection of informal practices with formal contexts. All fourteen students in his study were enrolled in a formal tertiary music program in Brazil. The students were given tasks that corresponded to the first four of the seven types of exercises Green identifies as useful applications of informal practices to formal learning. At the end of the study, there is agreement among the students that the exercises were beneficial to their learning, whether or not the students had prior experience learning music in informal contexts. It was necessary to adapt the exercises to the study groups involved, and Rodrigues supplies examples of how this adaptation process might be enhanced to encourage learning on a deeper level.

Rodrigues’ study is good introduction to Mitchell’s paper, “Hip to be Square: Where the Street Meets Academe.” Mitchell is interested in practice-based higher degrees in music –

their structure, efficacy and relevance. Her research focuses on an Australian regional university that recently revamped and reintroduced its PhD program. The new program places emphasis on practical work, with appropriate scholarly exegeses. This paradigm seems especially appropriate for the study of contemporary and experimental music, and multimedia and cross-disciplinary subjects. Mitchell shares concrete examples of the challenges, solutions, and affordances of such “creative” degree programs by considering seven case studies. She “concludes with implications for music education, the relevance of practice-based music higher degrees to the creative industries sector and their contribution to the creative economy.”

From informal and practice-based learning we move to a wider arena of teaching and learning practices to discuss musical composition and analysis, memorization, e-Portfolios and the pedagogical efficacy of program notes. Once again, there are commonalities in the discussions of these seemingly disparate topics. Eddy Chong agrees with others that musical composition is a form of problem solving, but acknowledges that many types of problems and solutions are involved in the act of composing. Chong takes “Jonassen’s typology of problem types and Getzels’s classification of problem situations as ... starting points to develop a more comprehensive model for understanding composition problems.” Chong’s research reveals a complex interweaving of problem and solution types that speaks to the inherent difficulty in resolving even simple compositional tasks without a deep understanding of contexts and parameters that pertain to them. Arising from this study are possible new approaches to the teaching of composition.

Just as Chong posits a new approach to the teaching of composition, so Ortega advocates a new approach to analysis as it relates directly to performance, that moves “emotional responses” to the core from the periphery of analytical thinking. Ortega uses a course in the fourth of six semesters of study, comprising three units about, in essence (and to paraphrase Meyer), emotion and meaning in the service of musical analysis at the Universidad Autónoma de Aguascalientes in México. It is interesting that, while understanding our emotional responses to music aids our analysis of it, the converse is true as well – our emotional responses may bias our analyses. It is, therefore, important to understand the relationship between our analysis of – and emotional response to – a piece of music, since both factors will influence our interpretation of it.

From composition and analysis we turn to one of the thorniest aspects of concert performance – memorization. Tania Lisboa, Roger Chaffin and Alexander P. Demos note that, if young students are taught to memorize intentionally, they will be well served if and when they embark on a professional career. They make clear that memorization is no more personal than

any other aspect of learning to perform a composition. There are, in fact, two memorization methods (“serial cuing” and “content address”) that professional pianists use, and there is no reason why these methods cannot be taught to even young student musicians. The earlier these memorization techniques are learned the more reliable they will be, particularly in high pressure situations when primary and secondary means of memorization must work together to ensure a seamless performance. Lisboa compares and contrasts the practice and memorization techniques of one of her piano students, with her own practice habits on solo cello. The discrepancies between the approach taken by a novice and by a professional are immediately evident. The author concludes that the teaching and learning of memorization could and should be undertaken systematically.

Technology has, of course, enhanced the teaching and learning experience immeasurably and in innumerable ways. ePortfolios have proven especially effective in many contexts. Blom and Hitchcock provide evidence of this success by asking cohorts of students at the University of Western Sydney (UWS) and the Queensland Conservatorium Griffith University to elucidate, by means of questionnaires and discussions, the learning outcomes associated with their use of ePortfolios. Of interest is the authors’ decision to sidestep problems of post-graduate access, storage limitations etc. by using YouTube and SoundCloud rather than commercially available ePortfolio software. Also of interest are other shortcomings identified by students, both in terms of specific software and of ePortfolios generally. Unnecessarily complicated software that could not be understood intuitively was a common complaint. It is clear that the use of ePortfolios is not without its challenges and this paper will, no doubt, help educators avoid some common mistakes and pitfalls.

Blom is also an author on the final paper in this section. Along with Dawn Bennett, she explores the learning process as it relates specifically to the learning of new repertoire, particularly newly-composed repertoire where there is not yet an established performance tradition. The study touches on issues of “ownership” – does the composer or the performer own the interpretation of a work – and to what extent is it helpful for composers to provide descriptive notes. Can such notes intrude upon the interpretive process and inhibit the performer from developing an original and authentic conception of the work? Even the title of a work can conjure different meanings for composers and performers, to say nothing of audiences. Is the implied hierarchy of meanings – the composer’s is the most important – valid or not? In other words, should the performer “bow” to the composer’s wishes? The answer to this question has ethical and even moral elements.

It is fitting that papers on *Assessment and Curriculum Renewal* bring this volume to a close. As accountability to boards, governments, students and parents becomes increasingly central

in higher education, the processes by which we assess students become ever more critical. Because self-assessment has been a component of the Bachelor of Popular Music program at the Queensland Conservatorium Griffith University for over a decade, and because Don Lebler has been writing critically and assiduously about the assessment process there since 2006, Queensland Conservatorium can serve as a model for other institutions grappling with assessing learning outcomes. Students in the BoPM program not only assess themselves and others, but their teachers also assess the student's ability to assess! Lebler's comparisons of teachers' marks, panels' marks, and students' marks reveals a correlation between them that serves to legitimize self- and peer-assessment techniques, especially as students become more experienced in assessment as they move through their program. This longitudinal information is of particular value, in that success at self-assessment is not immediate, but clearly develops over time.

It may be that my own experience as a long-serving Dean colours my perspective, but it seems clear that much of what is described in the foregoing papers can only take hold in higher music education with the support, understanding and guidance of enlightened leaders. Such leaders must be open to perspective transformation, which arises from self-reflection in a particular institutional culture. Each leaders' perspective is influenced by an institutional context that is, in at least some important respects, unique. Music schools are like snowflakes – no two are exactly alike. By applying content, process, and premise reflection to instrumental, communicative, and emancipatory domains of knowledge, leaders develop their own leadership styles that may, in fact, change from one situation to another. In light of changes in the world around us, it is refreshing to read of a leader's "perspective transformation ... moving from preparing students for jobs, to 'helping students discover themselves: who they are, their own individual identities, through music'." This is contrasted, for example, with another leader who sees his role as "looking at job opportunities for students, looking at trying to anticipate what kind of jobs are going to be there when these kids graduate". Niezen is able to tease out both commonalities and differences in approaches to leadership that in turn are not only influenced by institutional contexts, but could, in time, change the perspectives of the institutions themselves.

Taken together, these nineteen papers comprise nineteen separate but interconnected views of music in higher education – where it is now, and where it might be going in future. The contributions generated a great deal of lively discussion at the seminar and our hope is that, through online publication, others will be encouraged to think about transformational change, and join in the richly rewarding and revelatory dialogue that is already well underway.

September 1, 2014

Becoming and being a musician:

The role of creativity in students' learning and identity formation

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Abstract

Students develop knowledge of themselves, their peers and their creative thinking and practice through a complex set of negotiations and experiences. Most students at a conservatorium enter with a long experience of music making in school, co-curricular activities and the home. They have learned to practice, to perform, and to think in musical ways; but at the tertiary level they have made an extra commitment to the ideal of becoming a professional musician. Students' musical identity is in a fluid state as they develop from expert musical learner to novice professional musician. This transition is informed by students' study experiences, which in turn inform their formation of professional identity and their negotiation of the relationships between the personal and the professional. In this study we explored the role of creativity in students' learning and identity formation. The study was located at an Australian conservatoire where creativity is considered a graduate attribute and is also used as an assessment criterion. The study explored creativity as a single dimension of students' developing professional ideas. Students were invited to participate in a discussion of what creativity means in relation to their learning. The discussion had minimal intervention by a facilitator, with students taking the lead on the discussion's direction and outcomes. Using a linguistic approach, this paper examines how students negotiated views on creative thinking and practice. It shows how the forms of music students played or composed, and the affordances of their degree programs, mediated students' creative activities. The

discussion indicates what students see as the utility of creative practice or thinking for their future careers. Of interest are the moves and countermoves made between the students as they discuss elements of musical activity, thinking, performance, perceptions of musical genres and potential work environments. The moves and countermoves represent a form of knowledge transfer and co-construction in action.

Keywords

creativity, student discourse, professional formation

Creativity and Professional Formation

Creativity has long been acknowledged as a critical component of professionals' identity and practice (Runco, 2004). In the professional world, those who demonstrate creative thinking or practice are often seen as leaders (Jung, 2010; Simonton, 2009). In music, musicians who are able to compose new music or generate new approaches to standard repertoire have an economic edge on their counterparts. It makes logical sense then to focus on the development pathway that students travel as they journey from student to professional. Previously Reid and Petocz (2010) have shown that students' views of creativity can be domain specific where they consider creativity as an attribute of a person, process or product, or a simple definition without any direct application or process (with phrases like 'think outside the box'). Students can also, though less commonly, describe a more comprehensive way of thinking and working with creativity that incorporates multi-dimensional approaches, socially constructed activity to solve novel problems, and the association of diverse aspects of knowledge.

When the Reid and Petocz study was extended to lecturers, the three student conceptions of creativity were found to be insufficient; rather, some lecturers voiced a 'holistic' dimension: "More than viewing creativity from the combined multiple attributes of person-process-product, the holistic conception goes beyond this to expound an integrated view in which the individual attributes are subsumed in a general theory of creativity, characteristically set in the lecturer's pedagogical context" (2010, p. 112).

Reid and Petocz's study was undertaken in study domains that did not include music, but their research clearly illustrates differences between the ways that students and lecturers in a particular domain think of creativity. The aim of the research presented in this paper is to uncover how music students understand the notion of creativity.

Using a linguistic approach to understand students' ideas of creativity

It is tempting to think of students involved in the same course as somewhat homogenous. They all have the requisite background to commence their degree and have demonstrated an aptitude for musical studies. However, from the outset music students have different preferences for instrument or voice and for musical genres, different pre-tertiary musical experiences, and different aspirations for the future. A common element is that they are all learners, but there is still variation in the ways they understand music learning (Reid, 2001) and develop a professional musical identity (Reid et al., 2011). Hirst and Brown (2008) write that a tertiary classroom is a “meeting place of a range of discursive practices” (p. 179) and, hence, a microenvironment full of different cultural and social practices. In light of this, they suggest that pedagogy should adopt a dialogic relationship whereby participants can co-construct a meaning response to issues and questions.

Learning occurs from a form of argument through discourse in which differing views are explored in mutually sustaining and positive contexts. The concept of “collective argumentation” includes the interactive principles that enable students to communicate with each other. Collective argumentation as a process encourages students to divulge their individual thinking around a task, to mediate the different experiences through logical reasoning, and to resolve contradictory statements. Hirst and Brown support the idea that students should be given ample classroom space and time to “represent, compare, explain, justify, agree with and validate their ideas” (2008, p. 183). Our investigation into students' views of creativity is based on the assumption that there is a limited range of qualitatively different ways that students experience creativity in specific circumstances (Reid, Petocz & Taylor, 2009).

The data we utilise here presents an analysis of student interactions as the ten students discuss the notion of creativity in relation to their learning. The data were obtained using a focus group interview (Freeman, 2006), which is a common means of swiftly collecting divergent views and exploiting group dynamics.

In the transcripts, students demonstrate many of the elements of collective argumentation. The group members are already well known to one another as they are all members of a student council; therefore, they are able to undertake what seems to be a real conversation *with each other* despite the presence of an interviewer. Individuals in the group fluidly move between leadership and interactive roles and naturally use the linguistic device of ‘hedging’ to soften opinions, to validate statements, to create authorities, and to gracefully affirm others' views and change their own. The students' use of hedging shows that they are acutely

aware of their personal frame of reference, the need to let their interlocuters understand their perspective, and the need to react and respond to others politely.

Foster (2010) indicates that hedging is manifest by a certain amount of vagueness, evasion, equivocation, and politeness. In the extract we present here, these linguistic devices are clearly observable and contribute to the manner in which the student group is able to develop a collective (if diverse) understanding of creativity in the context of its learning. The use of a basic linguistic analysis enables us to explore how students come by their views on creativity and how their views are enhanced and changed through their interactions. Overall, it seems that the experience of the focus group also led this group of students to develop rich understandings of creativity in different contexts, and to explore the way in which their formal studies contributed to their experience and understanding of creativity.

Creativity in learning – student voices

In this section we examine the ‘moves’ and ‘content’ from the first five minutes of the 45-minute focus group. In this extract, four students are represented. The extract is presented verbatim so that the language used is made apparent. Linguistic pauses in speech are represented by “ - ”. Readers will observe that the moments of pause are often the space in which an idea is developed or clarified. As this extract shows real speech interactions, there are also few complete sentences in the presented text. Examining the moves between utterances gives a very clear picture of the depth of thinking that students have surrounding creative work. The material in brackets [*materials*] comprises the analytic notes of the research team.

Interviewer: What do you understand creativity to mean, in relation to your own learning?

S1 (Male, saxophone): Get the iPhone out...no...

[student starts with a reference to obtain the answer online]

I guess - really a concept more relative to the jazz degree than classical

[Creativity is related to a specific musical genre]

and no representatives from that degree here

[hedging to acknowledge different view between people]

but I know from talking to individuals in that degree

[presenting authority to speak for others]

that it is largely based on creativity,

[confirming his perception of musical genre]

whereas with the classical degree there is a lot less call for that

[contrast statement]

I dunno

[hedging, opening the conversation to others]

S2 (Female, flute): I see where you're coming from

[acknowledgement of friend's viewpoint, polite]

- classical music is written - as in you've got the whole piece there

[authority of manuscript]

very rarely are you making up something by yourself on the spot

[statement of player reaction to manuscript]

whereas with the jazz four lines you're expected to -

[incomplete statement but in agreement with prior statement on genre]

S1: Everything is very methodical with classical -

[affirmation of perception of classical music]

everyone here is studying in the classical degree

[group building, emphasising homogeneity of views]

- so we all love that.

[Hedging]

I guess there's little bursts of spontaneous creativity and spontaneous performance aspect

[modification of previously strong statement]

- stuff where I personally get my kicks from

[emphasis on personal preference in contrast with earlier group claims]

S3 (Male, composer): It's more interpretive though. I mean you do make interpretive decisions

[agreement with the hedge, creativity is now considered possible in classical music]

S1: Yeah, exactly - yeah the musicality and that sort of stuff

[creativity confirmed as 'musical'. An implication that musicality is something different from the genre]

S3: Yeah, I love the creativity involved -

[agreeing with S1]

ahh - yeah

[uncertain],

I'm not sure what I'm trying to get at

[apology for prior statements, a reaction to the discussion]

- if I have a beer I'll be able to phrase myself better

[tension diffuser]

- (laughs) - one thing is, I think there's more creativity involved in it than is necessarily immediately apparent

[key reflected statement representing a negotiated position]

S4 (Male, piano): Yeah, it's a very strong argument that classical

[first contribution, strong positional statement]

- like to oppose that just because you've got notes written on the page means you're completely devoid of self-expression.

[developing a view of genre in opposition to the initial statements contrasting creative opportunity in jazz and classical]

I mean, creativity in my eyes

[a personal statement in contrast to the prior group thinking]

is just a really really - is an overt sense of self expression

[creativity and self expression equated]

even if you might do that subtly through a piece

[hedging to acknowledge the hegemony of written manuscript]

Like, for example if you're playing a - a Bach Fugue

[student brings in a major musical authority and a defined genre]

or something -

[hedge]

I mean, where it's all very methodical - it appears to be very sterile

[emphasising a specific view of Bach]

- um - you can still have flavour in the way that you play something even like that

[re-emphasises personal expression, in his case equating with creativity]

even if it might be just purely numbers and figures in the ways he's put this phrase here that phrase there

[acknowledging that even Bach may be creative!]

the teachers here

[bringing in institutional authority],

as far as well, my experience

[re-emphasising personal view]

with my teachers, has just been extremely organic

[contrasts conception of Bach as 'numbers' to a more fluid 'organic' approach]

in the sense that he really just asks me 'don't play the notes, play what you think the notes are' (group assent, nods)

[adopted authority to affirm creative approach]

- and ahh - oh, whilst that in itself was an interesting thing to do - because I myself really want to get into jazz

[deliberate realignment of degree preference to remind the group about the early conversation regarding degree difference]

ah, here at the Con instead of classical piano - umm - err it really gave me a bit of - the kicks - yeah it gave me the kicks to really try and interpret a Bach Fugue in a Bachian style

[statement of personal affinity with both styles, explicit autonomous references]

- And umm, in relation to the way they teach us, not just the way that they teach us in principal study, but in say, accompaniment, sure when people think of the word accompany they're like 'oh yeah, you gotta work with someone, you gotta be able to have really fast reflexes, you gotta just be able to latch onto the dynamics of the other person's working with so you can interact with them' -

[references back to the authority of teachers in different domains]

I mean, that in itself is an extremely creative thing

[negotiating a new domain for creative activity with collaboration]

It's not like you're a multi processing machine that just goes, 'oh yeah, that person's playing *p* therefore I gotta play *p*, um, if they're playing fast, I gotta accelerate with them, it's still something which is very human - mmm - that in itself is pretty creative I reckon

[strong affirmation of negotiated creativity]

- Mmm, so I'd say from my experience in this course, even in this first year, um creativity has shown itself to be something which is more based on self expression, ah, both like really subtle and overt ways.

[strong affirmation of creativity/self expression discussion]

The extract and analysis show that music students are able to think about creative practice across several domains. Firstly, students suggest that different genres of music afford different levels of creative activity. In the first few lines students move from a fairly strong statement of the nature of the genre, to a state of flux where the idea is gently contested, to a reformulation of the concept. The initial discussion is expanded and the group's final position affirmed by S4 in his rather long statement. Secondly, the group determined that creativity was also an attribute of a person as well as of a genre. The manner in which they did this was to conclude that creativity and self-expression were analogous. The third move was the inclusion of others in a negotiated creative act through joint music making. In essence the group moved through the positions that creativity is inherent in a specific thing (like jazz), is an attribute of a person, and is something that can be negotiated in practice. The students also included aspects of authority when they cited their teachers' views and actions and also generated discussion of composers and music known to all participants.

Conclusions

Using a linguistic approach, this paper has examined how students negotiate views on creative thinking and practice. It shows how the forms of music they play or compose, and the affordances of their degree programs, mediate their creative activities during higher music study. The students' discussion indicates what students see as the utility of creative practice or thinking for becoming and being a musician. This encapsulates musical activity, thinking and performance, perceptions of musical genres, and potential work environments.

Students' musical identity is in a fluid state as they make the transition from being an expert musical learner to novice professional (Bennett, 2013). In addition to the outward challenges of navigating the path from study to work, music graduates are likely to experience inward transformations in personal and career identity. These transitions are informed by students' study experiences, which in turn inform their formation of professional identity and their negotiation of the relationships between the personal and the professional.

Identity has a strong effect on career-related behaviour, acting as a "cognitive compass" (Fugate et al., 2004, p. 17) that directs, regulates and sustains an individual's learning and career building strategies. It follows that understanding student and graduate perceptions of creativity might enhance our ability to develop and support creativity across teaching and learning in higher music education. This applies not only to musical creativities, but also to the diverse creativities required to build and sustain a career in music.

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The professional identity of a church musician: “Should one first become a performing artist before going to work in the church?”

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Abstract

Church musicians are a special species. On one hand they are *musicians* who work in the church and on the other hand they are *servants of the church*. Due to this dichotomy they have a double identity: they perform as musicians and they build the church by serving its members. During the last century the role of church musicians has started to widen towards educational dimensions (Pirttimaa, 2009). For example, Tiitu (2009) found out that the church musician’s task is, at least partly, educational.

The identity of a church musician has long roots in personal music making. Also the education of church musicians emphasizes strongly individual musical performance - for example, playing an instrument, singing or conducting a choir. This has to do with the identity that is under construction during years of study. There is a danger that a graduating student with a performer’s identity will use the congregation as an audience instead of aiming at building a community.

This paper summarizes some key aspects of an investigation that was conducted in the church music department in the Sibelius Academy in 2012-2013. The investigation aims at answering the following questions: What is the professional identity that the interviewees describe like and through what kinds of processes is the professional identity constructed? The approach in the investigation is narrative-biographical. The analysis is conducted first by reducing the interview data into core narratives. After that the data is elaborated by content analysis. The results point out that education gives a lot of support to the musician’s and performer’s identity but ignores the pedagogical and church servant’s aspects of that identity. These aspects of identity are found only after several years working as a church musician.

Keywords

church musician, the education of church musicians, professional identity, analysis of narratives, core know-how

Introduction

There are about 900 full-time church musicians working in the Lutheran church in Finland. In 2010 they worked in the church context with 3309 music groups and provided music activities for 50, 160 persons. (Pirttimaa, Mäntylä, Remes, Mattila & Tuovinen, 2011, p. 9). Church musicians often work together with other church workers, especially with those involved with education. Obviously their most apparent work takes place with clergy in the services.

The professional identity of a church musician is an unexplored subject. There are only few investigations into the subject. Rynänen-Karjalainen's (2002) investigation focused on female church musicians. Tiitu (2009) discussed the profession of a church musician, and Pirttimaa (2009) focused on church musicians as choirmasters. The Church Research Institute finances various research projects but, for example, in 2013 only 2 of 35 projects dealt with church music (Sakasti, 2013). Church musicians seem to be a neglected group as a research subject.

In the process of becoming a church musician one needs to gain various musical skills. The basic areas are organ playing, singing and conducting a choir. In the curriculum these subjects draw most of the credits. However, before starting their church music education, the students-to-be have already spent numerous years going to instrument (often piano) lessons. Many social activities have also revolved around music training and performing. During these long years in music the identity of a young person is being "shaped" by his instrument. Starting the professional studies of church music will bring along some new instruments and subjects that mainly strengthen a person's musical identity (Hirvonen, 2003).

The extent of the Master level curriculum is 330 credits and it includes 10 credits of theological study and the same amount pedagogical study. Applied church music studies – including two periods of practical training in a local church – consume 20 credits at the Sibelius Academy. The challenge will appear as soon as the graduate enters the field as a professional. It looks like there is a shortcoming: the education will not properly prepare students for the real working life, nor will it support the identity of a church worker.

This paper presents first the core competencies of church musicians and church workers. Then the research frame is explained. In the following section, Nea's story is presented as a demonstration of personal process in becoming a church musician. Finally, some conclusive remarks are presented.

Core competencies of church musicians

Kanttoryöryhmä (Sakasti, 2007) has outlined the core competencies of church musicians. The essential area of competency is music. It is self-evident that musical skills cannot be replaced by any other element. The other areas of competency are complementary.

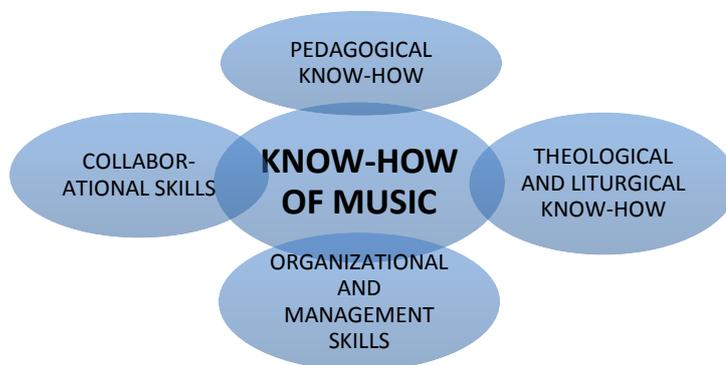


Figure 1. The competencies of church musicians

In addition to those areas the church has also outlined some general competencies that concern all the workers in the church, including those who work with children, deacons and clergy.

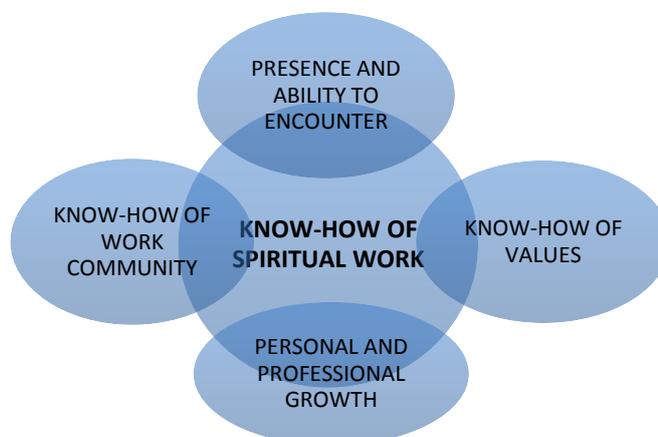


Figure 2. The general competencies of church workers

When examining the education of church musicians in the university it becomes evident that these general competencies will not get addressed. Also many areas of the core competencies of church musicians will get poorly acknowledged because musical training takes most of the energy and time in the studies. It is a matter of record that the education aims at high-grade personal performance. This fact is also seen in the curriculum. It seems that the expectations of the church and the music university do not connect.

Research frame

The focus of this qualitative investigation is the professional identity of a church musician and its construction. The data consists of five interviews conducted in 2012-2013. Three of the interviewees are studying in the Master of church music program at the Sibelius Academy and two are working as church musicians in a local church. All three students have completed earlier church music studies in the conservatory and two of them have also worked some periods as church musicians. The two professionals have both worked in the church over ten years.

The approach is narrative-biographical. The interviews were carried out as life course interviews by using the metaphor “river of life” (Denicolo & Pope, 1990). The analysis was conducted in three phases. First, the data was reduced into core narratives (Bell, 1988) and after that it was viewed by following theoretical concepts: personal and social identity (Harré, 1983), possible selves (Markus & Nurius, 1986), significant others (Taylor, 1994) and turning points (Denzin, 1989). In the third phase each interview was re-constructed as an account of the personal life a church musician that also highlighted the personal calling of each interviewee. The focus in this final analysis is on identifying the dominating element of the professional identity – is it performing, educating or being a servant in the church?

Nea’s story: *No ordinary church musician*

Nea was originally a very keen clarinet player who also studied piano. In her teens she played together with some other wind players and took part in competitions and performed a lot. However, she was uncertain about a career in music. First she applied to other professional areas but was not accepted. Then she tried to get into the university to study music education but was not prepared enough and did not get in. When finishing a year in folk high school a

friend suggested to Nea: “You’re good at singing and handy with the piano – you could get into church music studies”. She applied – and got accepted.

During the first years of study Nea thought she would just complete the degree. She had no “church code” and felt she would never feel at home in a little countryside church. Her first experience as a summer temp was very discouraging and she thought: “No thanks, I’m not gonna become a church musician, but I will just earn the degree.” However, after a couple of active study years she ventured to take a new try. This summer she also became enthusiastic about going to organ concerts. She was astonished: “Wow, this [organ music] is great!”

While Nea proceeded in her studies she came to understand that her versatility is of significance. “I might have something to contribute to the local church,” she concluded. “I will not be an ordinary church musician – but maybe it’s just great.” After temping for a time after graduation she took a permanent appointment near her home city. There she worked together with an experienced colleague who became like a mentor to her. After seven active years in that parish Nea returned to her home city and has been working there since 2007. In the present job she has specialized in children’s music education and has built a very active “church musical playschool” format.

Nea views her current job as mostly pedagogical. She would certainly like to have more time for her original instrument, clarinet, but finds this unrealistic. On the other hand, as a social person, she enjoys all kinds of different activities with children’s choirs as well as the traditional services with the congregation – masses, weddings and funerals. “There is lot of freedom in the work of a church musician,” Nea discovered. The only risk is that one takes too much work. When pondering the spiritual aspect of her working environment she says: “In some way this all has to do with the personal spiritual development. One cannot do this work without some spiritual aspect.”

Nea’s life story illustrates one individual path to becoming a church musician and finding a professional identity. Her starting point was anything but religious. However, during the long studying and working years the identity of a church musician had been growing quietly. She had not tried to squeeze herself into a tight mold but was able to find her personal way of being a church musician – on her own time.

Conclusions

All the interviewees had a strong music-based foundation. They had gained a music identity during many active years with their main instrument. Only one person, Jouni, started very

young dreaming about becoming a church musician and working as a servant in the church. To sum it up, it looks like the four interviewees had music as their original calling, and one, Jouni, had a calling to the church. The examined life stories of the interviewees illustrate that the identity neither of a church worker nor of a pedagogue was developed during church music studies. The two working church musicians, on the contrary, name pedagogy as the most important element of their professional identity. Evidently one needs to work in real life, in the middle of the congregation, conducting choirs and working with the youth in order to experience the pedagogical dimension of the church musician's identity. Mentkowski & al. (2003) calls this kind of a lengthy process of professional identity construction *an integrative growth model*.

Examining the core competency areas of both church worker and church musician it appears that they make an integrated and complex whole. Acquiring the qualification of a professional musician is a big task in itself. Add to this several other competency areas and it looks like one person hardly possess the entire package. It is evident that the education in the music university supports the identity of a musician. On the other hand, gaining a mature professional identity will not be completed during any educational program; it will be achieved only after several years of working in a real life context (Heikkinen, 2001, p. 117).

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A “duty of care” and the professional musician/artist

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Abstract

“Duty of care” is a concept familiar to most industries and organisations in the Western world. It often forms a crucial part of any occupational or workplace safety policy. In some domains, such as sporting industries, duty of care clauses are firmly embedded in contracts and widely adhered to. The aim in these cases is to protect the athlete and ensure their best performance over the longest period. Yet for the contemporary music industries, across diverse genres and forms of music practice, duty of care is largely an unknown concept. This is despite the fact that issues of substance abuse, addiction, exploitation and financial hardship are often associated with the music industries. This paper explores the possible need for duty of care to become a standard feature in the operation of the music industries, and outlines some areas of particular concern. Aside from surveying recent areas of concern, the paper draws from extensive focus groups with representatives of the Australian music industry to isolate issues commonly felt to endanger or harm musicians. The paper concludes by considering the implications for music education. What elements need to be embedded in curricula to ensure the future safety of musicians and artists? How can music educators and

other peak bodies help to develop and enforce a version of duty of care within the music industries?

Keywords

musician, singer, career, duty of care, music industry

Introduction

Safe Work Australia, established in accordance with the *Safe Work Australia Act 2008*, is responsible for policy development “to improve work health and safety and workers’ compensation arrangements across Australia” (Safe Work Australia, n.d.). However, not every workplace is homogenous and employment in the music industries is often fragmented, casual and do-it-yourself (DIY). While sector specific procedures and processes typically enable a comprehensive duty of care for all workers, the way in which a duty of care is developed and implemented within the heterogeneous music industries forms the focus of this discussion. It is essential to isolate the safety and well-being issues relevant to the music industries and also consider how they might be addressed. The paper concludes with duty of care implications in educating the musician/artist for these industries. While not implying that musicians and artists are mutually exclusive, in this discussion the term “musician” represents the career musician and the term “artist” represents the solo or the individually branded performer. The combined term “musician/artist” relates to both types of engagement and includes the solo artist who is also a career musician.

A duty of care

In a broad context, a duty of care is defined as the requirement “to take reasonable care to avoid hurting or damaging a person or their property when your actions (or inaction) are likely to affect them” (Arts Law Centre of Australia, 2010). Similarly, a breach of that duty is described as the action/s or inaction that “causes harm to a person” (Arts Law Centre of Australia, 2010). Much has been documented on the concept of a duty of care in relation to youth (e.g. Bourke, 2006), in the sporting arena (e.g. Australian Sports Commission, n.d.) and in the context of liability insurance (e.g. Kabengele, 2002). In contrast, there is little evidence to suggest that a duty of care for the professional musician/artist has ever been fully explored or implemented. This is despite numerous studies and reports (e.g. Dobson, 2011; Groce, 1991; Raeburn, 1987; Wills & Cooper, 1984) on the danger of substance abuse or addiction in relation to artists such as Cory Monteith (1982-2013), Amy Winehouse (1983-2011) and Michael Jackson (1958-2009); and despite many professional artists reporting physical

injuries. Vocalists are particularly susceptible to career threatening damage (Hughes, 2013), yet media reports often highlight the vocal health issues of such artists as Adele (Cooper, 2012), Keith Urban (Turner, 2012) and John Mayer (Helton, 2012).

In 2009, a campaign led by Marc Marot (formerly MD of Island Records), saw a coalition of record label directors advocate for a duty of care to be implemented in the music industries through the inclusion of “a legal clause [in artist contracts] allowing [record labels] to stop paying artists who become addicted to drugs” (Rogers, 2009). Marot is reported as suggesting that record labels “should learn from big sports contracts, where athletes will sign a document promising to stay in good health and keep control of their behaviour” (Rogers, 2009). While acknowledging that there “is sometimes a vested interest in people misbehaving” (Marot cited in Rogers, 2009), Marot suggests that such contractual obligation would “provide a safety net for those people that are too damaged to be able to recognise within themselves, how to get out of it” (Marot cited in Rogers, 2009). While such a strategy would somewhat address the issue of substance abuse, it does not include a counter-contractual obligation for labels to provide a system of care for treatment of afflicted artists. The sheer load of a musician/artist’s schedule may put them at risk of harm (e.g. Raeburn, 1987; Wills & Cooper, 1984). Andrew Stockdale, the front man for Australian rock band Wolfmother (Swan, 2013), suggests that labels are extremely demanding of their artists in the first place as they require artists to “turn up on time, do this, do that and be morally virtuous” (Stockdale cited in Rogers, 2009).

Contractual arrangements for musicians/artists currently include the addition of “riders” (Gale, 2008) to cover the requirements, demands and comforts of musicians/artists. Riders are typically included in relation to live performance (e.g. BcontractUS, n.d.) and can include, but are not limited to, backstage (hospitality) and technical requirements. Some riders have been constructed to ensure both performer and performance safety. For example, and although a covert inclusion, Van Halen’s M&M clause written in a technical rider (Article 126), requested “no brown M&M’s in the backstage area” (cited in Littlewood, 2013). While this appears to be a superficial request, it was devised as a test to indicate whether contractual obligations in relation to technical requirements had been followed and implemented. The logic was simple; failure to remove brown M&Ms may imply that attention to detail was lacking in other aspects of the technical rider. David Lee Roth (lead singer in Van Halen) explains that the band’s technical requirements were extensive and concerned load-bearing issues that required compliance to ensure safety (Roth, 2012). He asserts that in the 1980s, many technicians were “unfamiliar with this size of production” and that if brown M&Ms were found on the “catering table”, the production would more than likely have structural issues and safety concerns (Roth, 2012). What is notable about this

example is that the band themselves developed this mechanism (albeit not foolproof) to help ensure their own safety and that of their crew.

Safety and well-being are also highlighted by such organisations as Support Act Limited founded in 1997 as a benevolent fund to provide “relief arising from hardship and/or illness amongst workers in the Australian music industry” (Support Act Limited, n.d.a). While several Support Act Limited testimonials reflect the types of hardship and illnesses that have resulted in financial support (Support Act Limited, n.d.b), and may well occur in any workplace, hearing loss is an identified issue that can be traced to working conditions within the music industries (McBride et al., 1992). Cited in a list of industries “susceptible to industrial deafness” (Industrial Deafness, 2013), the music industries have also been identified in Australia as deserving deafness “prevention activities” (Australian Government, 2006, p.28). While not limited to the professional musician/artist, the Australian Society for Performing Arts Healthcare (ASPAH) also promotes “healthy music-making at all levels” (Grant, 2011) and recognises that artists “have unique needs not met by standard models of health care” (Grant, 2011). As such, ASPAH aims to promote “a culture of lifelong preventative health care and safety practices” (Grant, 2011). Thus, although hearing damage due to exposure to loud music is commonly recognised as a significant risk for musicians/artists, it is still largely up to individuals to practice their own form of preventative action.

Well-being, health, and lifestyle choices, together with the development of preventative strategies, have been ongoing concerns in many of the performing arts. In research on the abilities psychologists require to effectively consult in the performing arts, Hamilton and Robson (2006) discuss the prevalent and often self-medicated use of substances to control performance anxiety amongst classical musicians. While the use of alcohol and beta blockers in the classical arena have been identified for a number of years (e.g. Lehrer, Rosen, Kostis, & Greenfield, 1987), Hamilton and Robson question the use of recreational drugs in the contemporary arena as merely “lifestyle choices” and posit their use as possibly masking underlying and untreated performance anxiety (p. 255). With artists such as Alison Moyet publically commenting on a previous need for a “few slugs of brandy” (Paton, 2009) to calm pre-performance nerves and a subsequent belief that she now feels “anticipation as opposed to absolute fear” (Moyet cited in Paton, 2009), perhaps underlying and untreated performance anxiety should be given credence in any comprehensive duty of care in the performing arts.

A comparable industry and additional considerations

An analogy to a comprehensive duty of care in Australia is evidenced in the sporting arena where case studies on injury culpability make explicit that a duty of care is legally enforceable. Breaches of duty of care in sport have resulted in plaintiffs being awarded compensation for the injuries sustained (e.g. *Foscolos v Carlton Youth Club*, 2002; *McCracken v Melbourne Storm Rugby League Football Club*, 2005). In *Foscolos v Carlton Youth Club*, evidence identified a mismatch in opponent experience (and inexperience) and in the throw techniques of the experienced wrestler which resulted in Foscolos becoming a quadriplegic. The court awarded damages to Foscolos and deemed that he “was owed a duty of care by [the coach] to ensure bouts were properly refereed and supervised” (Isaac, n.d.). This ruling emphasised that coaches have responsibilities beyond the training and preparation of their athletes and that, in certain circumstances, coaches can also be held accountable for actual performance outcomes and related injuries.

Implementing a duty of care in the performing arts is complex given the diversity of the arts and associated roles within the arts. In the context of music, there are also instrument specific considerations. For example, and in the context of female singers, premenstrual effects on the singing voice (e.g. Wicklund, 1996; Davis & Davis, 1993) have resulted in “grace days” (Wicklund, 2000) being included in some classical singing contracts. Other physicality issues are highlighted in such cases as Deborah Voight (classical soprano) who was sacked from a Covent Garden production because she was deemed too obese to fulfil the requirements of the role for which she had been cast (Tommasini, 2005). After her dismissal, Voight elected to undergo gastric bypass surgery in which she risked both injury to her vocal folds (through anaesthetic processes and tubes that pass through the vocal folds) and to her resultant vocal ability/aesthetic (Tommasini, 2005). Since her surgery and subsequent weight loss, Voight has focussed on reformulating aspects of vocal technique such as breath management as the “engagement of the abdominal muscles” (Voight cited in Tommasini, 2005) in breathing differed post-surgery.

When there is a breach of care and when injuries occur in or are associated with the workplace, workers are typically entitled to file worker’s compensation (WC) claims. When discussing WC for musicians, Lubert (2013) cites a three and a half year claim that is described as a “long and emotionally gruelling” process (p.174). Anxiety over court proceedings is also proffered as a possible justification as to why some musicians do not file a WC claim even when their injuries are industry related. Also cited in the discussion is a retired WC judge who believes that “many people who do not file [WC] are simply unaware

of the system or its relevance” (Lubert, 2013, p. 174). This suggests that there needs to be greater awareness of the rights and importance of WC.

The research: Methods and findings

The digitisation of music has resulted in significant industry changes, particularly over the last decade. The primary aim of the research that informs this paper was to identify career trajectories within the new “music industries” (Williamson & Cloonan, 2007). The findings in this current discussion were identified from data collected in seven focus groups that were conducted with a range of music professionals (e.g. musicians, artists, artist managers, government agency representatives) held in the eastern states of Australia during 2013. As some participants requested to be de-identified when reporting on the research findings, participants in this paper are coded as either “A” (musician/artist) or “I” (other industry professional) which is followed by the respective participant number. This categorisation was for coding purposes and does not imply that musicians and artists are not also industry professionals.

The findings identified several health and behavioural issues that may arise during the professional careers of musicians/artists. In relation to substance use and abuse, a participant reported that some venues “pay” musicians/artists with alcohol (I5) and suggested that instead of alcohol riders (that is, the provision of alcohol backstage), musicians should be financially remunerated with an equivalent amount. The point was also made that such “alcohol” payments would not be acceptable in other industries. Another participant (I6) reasoned that alcohol payment was more cost effective for venues as it utilised “the wholesale” price in transactions. Calling for a cessation of alcohol payment and practice, a participant also noted the devastating and endemic long-term abuse of alcohol within their music community (I5).

Participants identified stress as a common hazard within the music industries, especially for those seeking to establish careers. Often this related to the DIY demands placed on new artists, who are forced to engage in comprehensive business practices. Not surprisingly, career longevity and financial hardship were both identified as issues in the context of the older career musician (I5). However, the commodification of artistry was also identified in the context of talent competitions such as *The Voice*, *Idol* and *X-Factor*. Instant celebrity was of concern to several participants and viewed as enabling artist exposure even when artists had not yet “learned the skills to maintain it” (I10). Without duty of care responsibilities for overseers and minders, musicians/artists thrust into stardom via reality television may crash because they do not have the safety checks in place to guard their own health and career.

Concerns as to career longevity, through what was described as a televised “colosseum” (I10), also related to the well-being of those artists or aspiring artists that the “tele-talent model” (I8) left in its wake.

While physical and mental well-being was a recurring theme, the responsibility of related care was largely undetermined by participants. One participant noted the level of care that was required when dealing with “vulnerable” artists (I8). The findings identified that while there was an implicit duty of care in such instances, no contractual obligations or agreements were cited. Posing the question as to whether care strategies were the responsibility of the artist and/or the artist’s relatives, one participant noted that care strategies were typically expected of and subsumed by the artist manager (I8). In contrast, and in relation to recent vocal health issues that have been discussed openly in the media (e.g., Adele, Keith Urban), the responsibility for implementing a duty of care was viewed as being less individualistic and lay more with the infrastructure surrounding such artists (I6). In addition to the implementation of care strategies, it was suggested that the music community still needs education in areas of injury prevention such as industrial deafness (I5).

Conclusions and implications for music education

Incorporating wellness and safety practices in education is not an entirely new concept in the performing arts given that aspects of programs are generally underpinned by such practices as “safe dance” (e.g. ausdance, 2011). However, the lack of duty of care within the music industries that could be partially addressed through the development of specific curricula as “wellness education and information about the potential physical/psychological risks of performance” (Performing Arts Medicine Association, n.d.) may reduce actual occurrences. Similarly, instruction in industry activities such as touring and its associated demands could be included in curricula content. If it is the role of music education to prepare students for the industry, then musicians/artists should be educated in preventative and safety measures relevant to career trajectories and instrument specific requirements. It is therefore timely that education address health and well-being in ways that accurately mirror industry practices.

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Teachers of instruments, or teachers as instruments? From transfer to transformative approaches to one-to-one pedagogy

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Abstract

Research into pedagogy in the context of instrumental and vocal tuition is, by its nature, limitless, as teachers constantly seek improved ways to support and develop their students' learning. Drawing on the literature as well as qualitative and quantitative data from a project underway at one Australian tertiary music institution, this paper challenges some common existing approaches to one-to-one tuition, prompting a rethink of the fundamental role of the instrumental and vocal teacher. The authors contrast the traditional, didactic, teacher-oriented *transfer pedagogy* with a student-oriented, explorative, context-rich approach to learning. This *transformative pedagogy* is characterised by greater student engagement in learning, stronger conceptual understanding, and improved learning outcomes overall. Implications of the study include the imperative for teachers to engage in ongoing critical reflection of their pedagogical approach in the one-to-one context; for students to be made aware of the benefits that eventuate when they take ownership of and responsibility for their learning; and for institutions to explore broadening the scope and nature of instrumental and vocal tuition, and to support collaborative and reflective learning strategies among and between both students and teachers.

Keywords

instrumental teaching, one-to-one pedagogy, tertiary music education, transformative pedagogy, vocal teaching

Conventional approaches to learning one-to-one

One-to-one teaching has been the backbone of music education for around the last two centuries, and is the model that remains the most familiar to many instrumental and vocal musicians, both student and professional. While many learners first engage with music education in school, nearly all professional performers will have had individual lessons as their primary source of music education (Carey, 2008). Research conducted across two tertiary music institutions in 2008 and 2009, for instance, indicated that the significant majority of students entering those institutions had already taken a minimum of fifty one-to-one lessons to date (Lebler et al., 2009). That study also indicated that music lessons may often be the only experience of one-to-one learning across any subject matter that students have throughout their formal education. For this reason alone, individual music teachers have a potentially enormous influence on many aspects of their students' learning and development. Not uncommonly, they become a significant person in their students' lives.

Given this important role music teachers play in their students' growth and development, it would be reasonable to assume that there exists a system of close monitoring and regulation of their training, education qualifications and certification. This is not the case. No system of accreditation exists, despite much recent research indicating the need for better systems of professional training and development for instrumental and vocal teachers (e.g. Carey & Harrison, 2007; Bennett, 2008; Carey, 2008; Creech et al, 2008; Gaunt, 2009). Even in elite music institutions such as conservatoires, vocal and instrumental teachers are typically recruited on the basis of their skills as performers, rather than as teachers, despite the skill-set required for each of these roles being vastly different. In many cases, conservatoire teachers learn how to teach "on the job", raising the chances that they naturally default to those pedagogical methods and approaches by which they themselves were taught. In this circular way, the nature of conservatoire education remains not only "largely unresearched" but also, "crucially, relatively unchallenged" (Perkins, 2013).

This is a risky state of affairs. Recent studies into one-to-one pedagogy in the conservatoire indicate that while the one-to-one model may have initial seduction for students (for example, in terms of the personalised attention and guidance from the teacher), it can also have long-term negative consequences for the student (Persson, 1994; Burwell, 2006; Carey & Grant, under review). The dangers include the creation of a culture of dependency on the teacher; the concomitant risk of students ultimately becoming passive learners, unable to work autonomously, and therefore becoming disillusioned with their own learning ability; an inability of students to adapt their learning to diverse musical contexts outside the absorbing confines of the studio environment; a negative impact on musical development (and other personal attributes such as self-confidence or initiative) in certain kinds of teacher-student

relationships; and for tertiary students in particular, the failure to develop some of the wider skills that are necessary to forge a successful professional career as a musician (Jorgensen, 2000; Mills, 2002; Burwell, 2005; Carey, 2008; Gaunt, 2008, 2010; Gaunt et al., 2012). Any adverse effects are compounded by the fact that typically, students with one-to-one experiences of instrumental and vocal learning go on to become the next generation of educators, and by drawing on their own experiences of one-to-one in constructing their pedagogical approach, the cycle is perpetuated.

Although these risks may potentially manifest in any one-to-one context, some studies suggest they may be most pronounced in situations where the teacher adopts a “transfer” approach to teaching and learning (Carey et al, 2013). *Transfer pedagogy* is didactic in nature, typically involving instruction, modelling, demonstration, teacher mimicry, student passivity, limited flexibility, and decontextualized learning. It is characterised by a predefined pedagogical approach with definite and determined notions of excellence, and where learning outcomes are focused rather than expansive. Assessment orients the learning as an end point, and the development of musical and technical skills is central (Carey et al., 2013; Carey & Grant, under review). While a transfer-style approach to one-to-one teaching has proven learning outcomes, particularly in terms of the development of musical and technical skills, the concomitant risks outlined above raises the critical questions: Is the conventional approach to one-to-one instrumental and vocal tuition in fact an impediment to students’ learning in the twenty-first century? If so, what other pedagogical methods might teachers employ to optimise students’ learning?

‘Rethinking’ one-to-one

At a general (non-music-specific) level, much current research into effective pedagogy underscores the need for a shift in focus away from teacher-centred, authoritarian approaches to learning. Studies in the higher education context have found that students are disillusioned with teacher-focused pedagogies (Barnes & Tynan, 2007), and are increasingly disengaging with models of teaching and learning they perceive as out-dated (Barnett & Coate, 2005). Contemporary educational theories have shifted from regarding students as passive knowledge-recipients, towards an inclusive model in which students become *active* participants with control over their learning, including the opportunity to provide input to content and processes. The recent paradigm shift has its roots in much older pedagogical theories, such as the constructivist thinking of Piaget (1970) and Vygotsky (1978) whereby learners explore, experiment, question and reflect on real-world problems, functioning as active agents in their learning, learning how to learn, and building transferrable skills along the way. The role of the teacher is essentially to provide students the necessary guidance,

tools and resources to manage their own learning. Most cutting-edge educational research firmly supports these philosophies, indicating that students acquire a stronger conceptual grasp of the content, engage better in their learning, and develop better learning outcomes when they pace and direct their own learning, where process is emphasised over content, and where transformational outcomes are valued over the surface-level assimilation of information (Dirkx et al., 2006; Lysaker, 2011; King, 2005; McGonigal, 2005).

Within the context of the one-to-one music studio, embracing this approach means that the role of the teacher is to create a situation in which students learn to teach themselves. Although the teacher may still provide the student with clear instructions, the time spent explaining, demonstrating and requiring the students to imitate is limited, allowing students more time to experiment and learn from their own successes and mistakes. In this way, the student is placed firmly at the centre of learning. The teacher is no longer just an instrumental teacher but an “instrument” for learning.

This approach to instrumental and vocal teaching may be termed *transformative pedagogy* (Carey et al., 2013, after Boyd & Myers, 1988; see also Mezirow, 1997, 2000; Mezirow & Associates, 2000; McGonigal, 2005; Taylor, 1998, 2007). Transformative-style teachers are more learning-oriented than assessment-oriented; their main objective is “expansive” excellence rather than the “defined” excellence more typical of transfer-style teachers. They scaffold and contextualise the content they teach, helping students make sense of their learning, for example by placing it within the context of their broader life and career. They embrace an open, collaborative and exploratory approach in their studios, encouraging students to take ownership of their learning. In their pedagogical choices they remain agile and flexible, responding to the individual needs of students. Ultimately, music teachers who adopt a transformative pedagogy are able “to promote both performance and learning outcomes in their students, though the primary goals are in terms of learning (increasing ability through new knowledge or skills)” rather than performance (Carey et al., 2013).

For students, this approach to teaching and learning has immediate and tangible benefits. The independent thinking developed through transformative learning helps maintain interest in learning, and stimulates motivation. Students’ expertise and prior knowledge are brought to the forefront of their learning, building confidence and autonomy. Students are able to transfer their learning into other contexts. Most importantly of all, transformative pedagogy helps accomplish what is arguably the primary goal of any educational process: to develop in a student the ability to self-monitor, self-critique, and self-direct so as to be able to continue to learn independently into the future.

An institutional case study

By interrogating the characteristics and processes of one-to-one instrumental and vocal pedagogy, one research project at the authors' institution in Australia underscores some of the issues involved in evaluating the qualities of one-to-one tuition, and the role of the teacher. Researchers and teachers worked in partnership to design and carry out the project, which involved student focus groups, teacher interviews, and extensive videographic analysis of a series of one-to-one lessons. The methodology and preliminary findings are outlined in depth in separate publications (Carey et al., 2013a, 2013b). All six teachers involved in the videography displayed characteristics of both transformative and transfer pedagogy, but generally tended to adopt a transfer style; only a small number of teachers predominantly adopted characteristics of transformative pedagogy. Further, although the transfer-style teachers were able to realise both performative and learning outcomes in their students, the emphasis on performative outcomes in their teaching was much greater. All teachers expressed an intention to foster independent learning in their students, but for predominantly transfer-style teachers, this did not translate to pedagogical practices in lessons.

Mapping these observed practices against both teachers' and students' experiences of one-to-one confirmed the perceived value of transformative teaching and learning. All teachers felt that the ability to foster independent learning skills in their students was a priority: "I don't want to churn out replicas of myself – far from it. I'd rather [students] retain their own voice . . . I always try and promote musical independence" (T3, female). Another teacher agreed that her role was to encourage students to take ownership of their learning: "My main goal is to make [students] self-sufficient" (T4, female).

Students too spoke of the desire and need to be responsible for their own learning: "It's a two way street, not a one-way street" (FG1, male). Another recognised that "A teacher can only do so much in a one-to-one situation. They can only give you so much direction before you have to take it on yourself" (FG4, female). However, a number of students also raised the concern that independent learning could be threatening. One student reflected on her experience in first year of conservatoire studies:

FG1 (F): I walked in and my teacher asked me what technique I wanted to do, studies I wanted to do, and I just felt in my first year: I need you to give me something that I can just grasp on to . . . So I just felt . . . maybe I was thrown into the deep end.

Some teachers demonstrated awareness that for some students, independence and ownership of learning (transformative pedagogy) needs to be gradually increased as students develop these skills: "In first year I'll demonstrate more, and then in second and third perhaps less and

less . . . By fourth year I would say probably the lessons are . . . way more student-directed than teacher-directed” (T3, female).

In addition to working collaboratively with their students, teachers also saw value in working more collaboratively with each other, drawing on the expertise and skills of their colleagues. In this way, the teacher becomes a participant in the learning process. Three of the six teacher-participants in the study indicated that they had already adopted this approach in some way. One brought other professionals into her studio, believing this “not only brings greater expertise to the studio, which I benefit from as well as the student, but it’s also mirroring professional life where you learn to take instruction from a variety of sources” (T7, female). Another teacher adopted a team teaching approach, with students rotating between different teachers in their first two years of study, and choosing a combination of teachers to work with in their third year (T4, female). Several teachers also recognised the value of conducting one-to-one lessons in combination with various other models or formats, such as peer learning through ensemble work, small-group work, playing for each other, and with older students “looking after” the younger ones, musically speaking (T2, male).

Implications

Although most students attend conservatoires with the hope of later engaging in performance at an elite level, many will go on to build a portfolio career, typically involving some teaching (Bennett, 2008). Those who they teach may be driven less by the pursuit of excellence than by a desire to enjoy their learning, develop their love and appreciation of music, and develop skills to support other recreational musical activities throughout their lives. Yet in probability, those student-teachers with a transfer-style experience of one-to-one will tend to adopt characteristics of transfer pedagogy in their own teaching - a likelihood ironically amplified by the fact that these individuals may mimic the instructional and directive practices they experienced because they did not have the opportunity to “learn how to learn” in their own education. If this is the case - and further research is warranted to establish whether this is so - conservatoire students with transfer learning experiences seem less likely to succeed in later helping their own students reach transformative learning goals. On the other hand, those with transformative experiences of one-to-one know what it is to be fostered, supported, and guided in learning. When transformative approaches to one-to-one pedagogy are commonplace in our conservatoires, the cycle will break.

For teachers, a decision to shift from a predominantly transfer to predominantly transformative approach to one-to-one pedagogy has deep implications. With their role fundamentally shifting from authoritative instructor-deliverer to collaborator and facilitator,

teachers will need to be willing to renounce their position as *expert*, and also to accept a greater diversity of learning styles, structures, and outcomes than they may be used to through the more assessment-oriented transfer approach. Teachers may need to develop new skills to monitor, facilitate, and guide students. For transformative one-to-one music teaching to be successful, teachers need to be constantly questioning what their students are learning - that is, whether what they believe they are teaching is in fact what is being taught (and learnt). In this regard, well-established systems of critical reflective practice will be essential for teachers who embrace the challenge to shift their approach (Mezirow, 1991; Brookfield, 1995; Cranton & Carusetta, 2004; Kreber 2004; Lysaker & Furuness, 2011).

Students will also need to be open to new experiences in the one-to-one context. If a transformative approach to teaching is to be successful, students need to assume greater responsibility for their learning, for example by being more proactive in their questioning and their own learning goals. Students themselves may be reticent to embrace unfamiliar pedagogical approaches, especially those who prefer the security of more passive, prescriptive, or task-oriented learning styles (cf. Murphy, 2009; Minhas et al., 2012). For this reason, student evaluations of transformative teaching - particularly in contexts where a shift to transformative approaches is made - will need to be considered in the context of the possibility that, like many of us, students are resistant to change.

For institutions, the main implications of these findings are twofold. First, one-to-one music teaching appears to be most valuable when it adopts transformative characteristics. On the basis of the available evidence, this claim can only be made in relation to generic, transferable, non-discipline-specific learning outcomes (often known in the higher education sector as ‘graduate attributes’), not to technical and musical development. This area is therefore recommended for further research. The second implication is inferential: that despite the many benefits of one-to-one, providing access to a combination of different pedagogies may maximise students’ learning by supporting a transformative learning environment. Collaborative learning activities (van der Linden et al., 2000; Gaunt & Westerlund, 2013) locate students within a community of practice that may counteract the oftentimes inward-looking intensity of the one-to-one situation. Gaunt et al. (2012) found that conservatoire students with more than one teacher became more responsible for their own progress than those in an exclusive learning partnership; Renshaw (2009) describes characteristics of effective mentors and mentoring environments in the music context; and several studies that conceptualise one-to-one as a “creative collaboration” underscore the benefits of putting this conceptualisation into practice (Presland, 2005; Barrett & Gromko, 2007; Gaunt et al., 2012; Burwell, 2013). It is important to point out that collaborative approaches to learning may be beneficial not only for instrumental and vocal students, but

also among and between teachers, who themselves may benefit from the opportunity to collaboratively reflect on, engage with, and enhance their own and others' teaching practices (Conway, 2006; Haack, 2006; Blair, 2009; Haack & Smith, 2009).

For instrumental and vocal teachers in the twenty-first century, the challenge continues to improve pedagogical approaches and learning outcomes for students. Only recently has research begun to expose in depth the common characteristics of one-to-one music pedagogy and the assumptions that underpin it, a fact at least partially due to the difficulties involved with accessing the private and intimate space of the studio (Carey, 2008). With growing academic understanding of the nature, benefits and challenges of this pedagogical approach, the possibilities expand for teachers not only to draw upon the teaching traditions of the past - sometimes excellent, sometimes not - but to learn about, critique, explore, and potentially ultimately embrace innovative educational approaches that hold promise of improving student skills and capabilities. In this way, teaching and learning will remain relevant to the here and now. Thus, the argument presented in this paper is not that more conventional transfer-style approaches to one-to-one teaching be abandoned altogether, but rather that teachers and institutions should remain deeply engaged in reflective practice and open to adopting transformative pedagogical practices that improve our students' capacity to learn and grow - as musicians, as future teachers, even as people.

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Musicians as teachers:

Calls for a “creative” higher music education

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Abstract

The paper explores the diversity of potential *educational roles* that musicians may undertake in their careers and the particular creative knowledge and skills necessary to accomplish this, both of which often continue to be under-acknowledged within university training. Vignettes of musicians working as principal instrumental teachers in a music academy in rural Greece and of musicians entering their first year of teaching or “induction year” in inner-city British secondary schools are presented to elaborate on the knowledge and identity shifts musicians working as teachers in a variety of settings experience in their daily work. Links between creativity, knowledge transfer and identity are highlighted, stressing their importance for a *creative* higher music education.

Keywords

creativity, musicians' careers, knowledge transfer

“Creativity is not a skill”, but rather “the application of knowledge and skills in new ways to achieve a valued goal”. (Seltzer & Bentley, 1999)

Introduction

This paper draws on empirical studies conducted in 2006 and 2011 to elaborate on the knowledge and identity shifts musicians working as teachers in a variety of settings experience in their daily work. This work is ongoing with further data currently being collected (2013) on musicians working as experienced teachers in a specialist music school in Greece. For this paper, two case study vignettes are presented: of musicians working as

principal instrumental teachers in a music academy in rural Greece, and of musicians entering their first year of teaching or “induction year” in inner-city British secondary schools. The paper serves to highlight the diversity of potential *educational roles* that musicians may undertake in their careers *and* the particular creative knowledge and skills necessary to accomplish this, both of which often continue to be under-acknowledged within university training. Moreover, it explores how musicians enter into processes of creative “knowledge transfer” (Tuomi-Gröhn et al., 2008) and sketches the links between creativity, knowledge transfer and identity in highlighting their importance for a *creative* higher music education.

Despite the obvious links between the “portfolio” characteristics of musicians’ careers and the relevance for professional work of the knowledge and skills gained during a higher music education, most studies have examined these foci separately (Dockwray and Moore, 2008). Creativity is now part of the everyday vocabulary of educational policy discourse in an effort not only to match skills and jobs but also to create a flexible workforce that is better equipped for the shifting nature of employment. Similar to the definition of creativity above, Bentley (2000, p. 357) views creativity through a distinct social dimension as involving “the capacity to... apply one’s knowledge in ways which extend and develop it” thereby theorizing creativity both as a form of learning and as an attribute that enables transfer to take place. This expansion of learning has elsewhere been called “creative transfer” whereby prior knowledge is translated and developed through the experience of dealing with highly challenging situations (Shreeve and Smith, 2012, p. 542).

For example, in a Higher Education Academy (U.K.) funded project called Creative Interventions (2008-10) that explores higher education creative arts students' learning experiences specifically gained via work related activity in public and third sector environments, “creative transfer” was evidenced through the ways in which creative arts students were able to integrate their formal knowledge and lifeworld experiences with the learning opportunities afforded by diverse contexts and collaborative practices they engaged in (Triantafyllaki & Burnard, 2010). In a similar study that investigated Greek music students’ engagement in community music activities beyond the university (Triantafyllaki and Anagnostopoulou, 2013) subject-specific knowledge, generic skills and lifeworld knowledge were all brought to bear on the challenging situations encountered by the students during their placements. New and imaginative definitions of “music” and being a “musician” were sought by students as prior knowledge and values were challenged as students experienced new forms of knowledge and engagement in the community settings. Such knowledge, that is creatively adjusted and transformed to suit new situations and contexts, is acknowledged by Georgii-Hemming (2013) as a lifetime endeavour. He says that “to view knowledge solely as a means to a definite end, a tool to serve one specific purpose, is limiting

in the extreme. Knowledge takes time, and should rather be seen as a lifetime project” (p. 33). The kinds of knowledge implicit in the exemplars above of “creative transfer” encompass as much encoded, subject specific knowledge and expertise, as experiential forms of knowing that are learnt through engaging in and *transforming* social practices within and across learning environments.

Moreover, as a tool for coping with music-making/music-teaching transitions, creativity could be considered crucial for musicians' identities and sense of self as they employ prior knowledge and skills in new ways in their teaching contexts and as they create new notions of “self” in educational workplaces. This is important for musicians becoming teachers, as their particular specialism “positions” them sometimes in dissonance and other times in harmony with the teacher-musician identity (Bernard, 2009).

Overview of the studies

The first study this paper draws on was realised in Greece in 2005-6. Ten instrumentalists and teachers of music performance in a Conservatoire were interviewed three times across one university term. Ethnographic case studies of instrumentalists/performance teachers were constructed through the collection of lesson observations, stimulated-recall interviews, documentary evidence and fieldnotes. A process of simultaneous data collection and analysis allowed emerging themes to be questioned, informed or elaborated.

The second study took place in London, England in 2010-11. Four PGCE graduates were sampled as practicing musicians at the beginning of their career in school music teaching and were subsequently “tracked” across their induction year in inner-city schools. Participants were interviewed three times - at the beginning, middle and at the end of the year - during which critical instances of identity and knowledge construction were also recorded. Interview protocols were kept as open as possible to encourage storied accounts of developing identities and knowledge during the year.

A third study is currently underway in Athens, Greece. Six instrumental and classroom music teachers in specialist music secondary schools were sampled as 'active' musicians who continue to pursue performing opportunities beyond school hours. At the time of writing, narrative interviews are being conducted of teachers' transitions between music-making and music-teaching across their school teaching careers. The Vignettes below provide a sample of data from the first two studies as exemplars of creatively transferring knowledge and skills and shifting identities across diverse educational roles.

Vignette I

In the context of higher arts education, Harwood (2007, p. 323) argues that the working reality for staff is that their first loyalties are to their creative lives as artists and then to their development as teachers and to their scholarship on their art. In the case of Eleni, an experienced teacher of the flute in a Greek Conservatoire, her performing activities are closely linked to teaching at this advanced level:

If you want to reach this level of teaching, then you must want to perform, your first dream must be to go on stage.... If one doesn't have the dream to go on stage and want to perform, I think one is in the wrong place. (E2)

On another occasion however Eleni provides two views that reveal her efforts to transition smoothly between the different types of knowledge she draws on when teaching:

If the teacher herself hasn't performed the repertoire then it is very difficult to transfer to the students – not simply the notes but the essence of the piece, (and) how it sounds on stage. (E3)

Of course, it is not absolutely necessary that you'll be able to pass on your experiences as a performer. You must be able to translate these experiences. This is the role of the teacheryou don't know whether telling him in a particular way he'll understand or whether you need to tell him in a different way. I have to play it, to sing it, to dance it in order to show him. Each student requires a different approach. (E4)

As Eleni's excerpts above seem to indicate, professional competence is related to being able to “translate” to her students the essence of performing on stage, of being a performer. She utilises her disciplinary knowledge of repertoire and her experiential knowledge of performing to highlight her professional identity as performing artist during her lessons. Odam and Bannan suggest that due to their specialist background performer-teachers “bring special insights and complementary skills to this work based on the experience of working as artists at the top end of their profession” (2005, p. 17). Indeed, there may be evidence that these professionals are particularly skilled at representing distinct and varied conceptions of knowledge, including the practical knowledge that they construe in their musical experiences and informal musical encounters (Burnard, 2013a, p. 101). However, making this knowledge accessible to students seems to relate to musician-teachers' skills in creatively translating their performance knowledge into mediums more relevant to their educational work environments.

Vignette II

A different case of creatively transferring professional conceptions of knowledge identity across music-making and music-teaching is evidenced in Mark's narrative. A self-taught jazz keyboard player Mark had extensive experience of playing in bands. His first post after his university teacher training course was in an all-boys school with a strong “band” culture and an emphasis on Music Technology. Mark's musical background, such as particular “genres” he had “grown up” with, afforded him a special kind of experiential knowledge that was tapped into during his lessons:

I listen to artists that some of them really listen to as well, that really got them intrigued, that really got them inspired....They were impressed by the fact that I could understand the kind of music they'd listen to and I could adapt the lesson around that kind of music...we do a lot of work with bands, you get them to work together, to work in a team. You get them engaged with music technology which is my background; I am really good in music technology, I've done it since I was in secondary school. That, and getting engaged with instruments, and learning different kinds of music around the world with guitars and things. I think what I've done in the past is suited to these kinds of students. (M3)

An understanding of the resources from which Mark's “professional story” is constructed and the ways in which it is utilised in the above excerpt is necessary in understanding how musicians' knowledge and identity are constructed within the context of their professional practice. Watson (2006) suggests that such narratives are constructed by drawing on a range of resources such as professional knowledge, personal experience, the 'micropolitics' of the work setting and wider socio-cultural contexts. Mark uses the resources available to him to position himself within his narrative as being “right for the job” (Colley et al., 2003, p. 488).

Moreover, Mark's strong sense of career *identity* was one attribute that helped him cope with his new working environment and adapt his existing knowledge. In our last interviews he shares:

I still think of myself as a musician when I'm in the classroom. I always encourage students to think as musicians, to listen, to think as members of a big ensemble or an orchestra, so always encourage them to use musical terms, [to] understand the basics of being a good musician, of listening to one another – [to] remember that we are all part of the same group, that we are here to learn, to love music, and create a sound

together. So I think the aspect of being a musician is really important to me so that I'm not always dealing with behavior management or simply being a teacher. (M3)

In this excerpt, Mark places much value on the transferable skills arising from music-making; in a sense, his prior knowledge is filtered through a strong sense of identity as a musician that allows him to bridge his musical and classroom experiences (Lehman-Wermser, 2013).

Discussion/conclusions

The Vignettes above aimed to provide an initial window into two lines of thought put forward during this paper. The first relates to musicians' particular discipline specialism that often positions them (sometimes in dissonance and other times harmoniously) between the identities of 'teacher' and 'musician' (Bernard, 2009). Musicians do not undertake educational work as complete novices. Their artistic identities provide them with resources and skills that need to be recognized and capitalized upon during periods of transition in educational workplace settings. A “creative” higher music education could pave the way for such creative transitions of musicians' know-how and self-concept from who they were to who they now are, by providing the space and the resources for creating links between the various facets of their life and work histories.

The second reflects on the “creative” knowledge musicians need in order to be able to make connections between their music-making and their music-teaching, as well as to cope with the shifting realities of their careers. Higher Music Education pedagogies need to place emphasis on knowledge expansion rather than application and on identity transformation rather than development. In keeping with Georgii-Hemming's (2013) view, noted at the beginning of this paper, that knowledge is a lifetime endeavour, creative pedagogies place emphasis on students' creative capacity for lifelong learning (Smilde, 2009), whether pursuing a career in school, community, instrumental or university teaching.

This paper focused on the diversity of educational roles musicians may undertake, looking in particular at the ways by which musicians expand their prior knowledge and skills to suit unfamiliar and challenging situations and create new positions of “self” in their workplaces. This aim reflects the growing recognition in higher education, and higher music education in particular, of the importance of the development of creativity as a tool for transformation across musicians' multidimensional careers (Burnard, 2013b; Jackson, 2006).

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Being a musician: Performance reviews and the orchestral musician

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Abstract

Musicians are appointed to positions in professional symphony orchestras – both rank and file and section principals – following a successful blind audition. They perform the repertoire works and orchestral excerpts set for the audition, behind a screen. In many higher education programs, musicians focus on learning the orchestral excerpts and instrumental repertoire that they can expect to be asked to perform in a blind audition. They practice performing. They seek as much experience as possible for this scenario by performing in competitions and applying for orchestral vacancies – using each audition as a learning opportunity. Once appointed, musicians are expected to maintain the level of musicianship to retain the overall level of orchestral playing. However, musicians in professional orchestras in Australia are generally not involved in structured performance reviews on a regular basis. This study explores the introduction of leadership training for section principals in Australian orchestras and the qualitative evaluation of musicians' skills. These two aspects are linked with performance reviews for section principals and rank and file orchestral members in the same way that workers in other industries are required to present for an annual performance review (including the managerial positions in Australian orchestras). This study addresses the seminar theme, "Relevance and Reform in the Education of Professional Musicians" and its two sub-themes, "Institutional Cultures and Leadership" and "Becoming and Being a Musician." An orchestra is an example of an institution with its own culture and levels of leadership, pursuing its operations in the industry marketplace. Musicians employed in

orchestras are continually learning and developing their craft. Involvement in performance reviews within the orchestral setting challenges a musician to consider their identity within the orchestra and as an individual musician, together with career aspirations and apprehensions. Each musician needs to articulate their creative knowledge and skills (in both words and music) and refocus their experiential learning and knowledge transfer, appropriate to their current role or a potential career change in or outside music.

Keywords

communication, employability, leadership, orchestra, performance review, workplace learning

Introduction and background

This study explores the introduction of leadership training for section principals in Australian orchestras and the qualitative evaluation of musicians' skills. These two aspects are linked with performance reviews for section principals and rank and file orchestral members in the same way that workers in other industries are required to present for an annual performance review (including the managerial positions in Australian orchestras). The study is set in the context of workplace learning and the demonstration of employability skills. It continues our interest in workplace learning, educating the professional musician in industry rather than the academy. This study examines two programs being used to introduce performance reviews in Australian orchestras – the *Joy Selby Smith Orchestral Leadership Chair* with the Melbourne Symphony Orchestra (MSO) and the Queensland Symphony Orchestra's (QSO) program titled "Qualitative evaluation of musician skills by Chief Conductor and section leaders" (QSO, 2012, p. 9). An associated influence is the development of the *Artistic Reflection Kit* (Australia Council, 2010) subtitled, "A guide to assist organisations to reflect on artistic vibrancy and measure their artistic achievements". In turn, these two activities have been coupled with performance reviews, adding relevance and reform to the employment of orchestral-based musicians.

Literature review

An exploration of performance reviews and leadership skills within the orchestral setting involves considering a number of themes in the literature. A leading theme is that of introducing a new challenge to a musician's identity as an orchestral musician/player juxtaposed with their initial audition leading to appointment as a section leader or a rank and file position. A member of the Melbourne Symphony Orchestra (MSO) management team

expressed concern about musicians in orchestras considering artistic standards as a taboo subject. The team member offered the opinion that this should not be the case, as performance reviews have been part of the work environment for about 20 years (personal communication, 30 April 2013). This suggests that orchestral musicians consider that artistic standards are not appropriate for objective discussion. Research undertaken by various authors including Bennett (2012), Beeching (2012), Huhtanen (2008), Perkins (2012), Smilde (2012), Triantafyllaki (2013) and Weller (2012) focus on the meaning of and shifts that occur in identity by student musicians, when commencing a higher degree program and the pathway they travel until graduation and their first real appointment. In the instance of this study, the section principals involved in the MSO leadership chair program are early, middle and late career musicians, and as the team member noted, “some are ready to retire. It’s a challenge to their roles, [and] involves change” (personal communication, 30 April 2013). Thus, the late career musician who is a section principal, and very secure in their role as both a player and leader needs to revisit the question of identity as they participate in leadership activities and the link to performance reviews. Challenges relate to being a musician (with the associated maintenance and development) and before that, the education they received for their perceived role.

An important resource associated with this study is the Australia Council’s (2010) *Artistic Reflection Kit*, which is represented by two linked circles describing an artistic reflection cycle. Five elements of Artistic Vibrancy are depicted in one circle – Quality and excellence of craft, Audience engagement and stimulation, Development of artists, Curation and development of artform, and Relevance to the community. Tools for Artistic Vibrancy categorised under basic effort, good effort and recommended effort are listed under the five element headings in the other circle (Australia Council, 2010). The *Artistic Reflection Kit* is an example of acknowledged professional standards that could be used in association with a performance review process.

Professional standards have a direct link with performance reviews and the avenue through which they are demonstrated. The simplest definition of a performance review (or appraisal) is an activity that takes place between a manager and an employee on an annual basis to discuss how the employee has worked/performed during the year. A requirement for a performance review may be for an employee to meet predetermined and defined job-related professional standards, developed by their employer – possibly in conjunction with the employees – or by an outside agency. Alternatively the employee may develop their own objectives, guided by criteria provided by the employer or taken from an external source. Performance reviews take many formats including narratives, ranking comparisons, checklists, rating scales and objective measures (Types of Appraisals, 2013).

The literature associated with continuing professional development is extensive and overpopulated with jargon. A small selection of writers in this field include Avenell (2007), DeFour et al. (2006), Elmore (2002), Ingvarson et al. (2005), Stoll and Louis (2007), Verscio et al. (2008) and Zammit et al. (2007). New terms, labels, processes and procedures are created for reconstituted ideas and practices. Harris and Jones (2012) comment that the three basic features of effective professional learning (or professional development) are enquiry, reflection and collaboration facilitated by connecting like-minded professionals together. Professional learning communities are considered to be a successful approach to connecting groups of workplace professionals together with a goal of continually improving outcomes. Professional learning communities are often established to assist employees to complete a performance review and professional learning teams are only one approach within a learning community to achieve this goal. The programs run by the MSO and QSO adopt a learning team approach to achieve their respective goals. The teams begin with questions, are driven by the participants, guided by a leader, and linked with action research cycles.

The development of skill sets for section leaders and rank and file players is another theme associated with this study. In Australia the eight employability skills are listed as communication, teamwork, problem-solving, initiative and enterprise, planning and organising, self-management, learning, and technology skills (Matters & Curtis, 2008, p. 5). To promote the development of leadership skills, the Australia Council has established the *Emerging Leaders Development Program* in 2011 with the aim of supporting “future arts leaders through specialised training, mentoring and coaching” (para. 2). Applications from successful candidates are assessed against criteria and they attend a residential workshop followed by a period of mentoring and coaching. They participate in a program designed to cover a broad range of topics to stimulate discussion with other emerging arts leaders, enhancing their knowledge and skills to face the challenges of their future careers (Australia Council, 2012). Although orchestral section leaders and conductors have not been previously selected in this type of program, the leadership skills needed to pursue artistic excellence in their niche work environment would benefit from such a program especially with the introduction of performance reviews for orchestral musicians. Rosen (2013) comments,

Do orchestra auditions serve to identify talent that extends beyond the execution of a series of excerpts played behind a screen? And what about the job of an orchestral musician? A frequent comment from their ranks is that they spend their professional lives being told what to do by a conductor. (p. 2)

In a further link to develop and harness leadership, Holden (2007) identifies that as part of their role, the job of a leader “is to lead creative people who are constantly questioning what they do, and they must somehow provide the conditions in which those creative people can flourish” (para. 18). Although the orchestral section is a small fragment that makes up the whole artistic company, the musicians are individuals working in a team to achieve a common goal. Working in tandem, an orchestral conductor and section leaders need to be able to manage those people and harness their creativity, whilst pursuing artistic standards. Bennett (2008) draws attention to the unmet opportunities for conservatories to provide continuing professional development for musicians. Leadership programs for orchestral section principals (and aspiring principals) would be a valuable addition.

Method of study

The contacts for this study were through the respective management teams of the MSO and QSO following a review of the 2012 annual reports of the six orchestras affiliated with Symphony Services International (SSI) that reported on any performance review activity. Similar activities are taking place in all Australian orchestras at different points of progress. The *Joy Selby Smith Orchestral Leadership Chair* is supported by a benefactor and widely promoted in MSO marketing. A management team member remarks, “there is similarity with [annual] performance reviews of other workers in all fields, executives, it’s more than just being able to play music to the appropriate standard” (personal communication, 30 April 2013). The first stage has involved percussion, string, woodwind and brass section principals taking part in a structured training program facilitated by an independent consultant contracted by the MSO. Section principals participate in a range of in-depth workshop activities and individual coaching designed to enhance their leadership skills to successfully lead a talented dynamic and diverse group of individuals (MSO in Concert, 2012). We proposed a survey of the players involved with a focus on three questions relating to leadership of an instrument section and in the orchestra, self education and lifelong learning, and aspects of the program that were most beneficial, those that could be improved and advice for future participants. After discussion at management level the MSO informed us that our request was rejected. “It is a little premature for research ... musicians are sensitive to it” (personal communication, 11 June 2013).

The Queensland Symphony Orchestras’ program “Qualitative evaluation of musician skills by Chief Conductor and section leaders” has the aim “to achieve and maintain high artistic standards” (QSO, 2012, p. 9). It is described in the QSO Annual Report for 2012:

In maintaining focus on professional development for musicians, Section Principals

led by Concertmaster Warwick Adeney and Principal Trombone Jason Redman, developed and trialled a Section Development plan which aims to achieve the goals of increased artistic vibrancy set by our tripartite agreement, and actively engage every musician in artistic dialogue. This includes section discussions, recognising strengths and weaknesses, setting goals and increasing opportunities for professional development. This is a process that will itself be refined year by year. (QSO, 2012, p. 12)

Communication was established with a human resources team member for the QSO with a request for further information and a draft copy of the section performance development plan was provided.

The current process has been initiated by the Concertmaster and another Section Principal. The process is that each Section meets as a group twice per year and collectively completes the form. They evaluate themselves as a Section, but there is no individual performance evaluation so far. Hopefully we can get to this point in the future, but there is some resistance to the idea among the musicians. I'm afraid that our tentative and cautious steps into performance management for musicians aren't quite earth shattering, although they have been a big step for us. (personal communication, 7 August 2013)

Discussion

The discussion points arising from this study align with immediate concerns – those relating to the MSO and QSO programs – and longer term, where broader implications can be identified. A major concern relevant to the success of the pilot MSO program is the length of time that section principals have been in their roles. Many are close to retirement and were appointed up to three decades ago. Variables including age, attitude, experience prior to joining the orchestra and being appointed to a section principal role may impede the success of the *Joy Selby Smith Orchestral Leadership Chair*, until the demographic of the orchestra changes. Embedding the new challenge of addressing artistic standards in conjunction with a performance review that is focussed on the non-musical roles of the section principal – specifically leadership, communication and mentoring – will be accompanied with an expectation that musicians accept and demonstrate suitable attributes to carry out their expanded role.

Members of the orchestra, as opposed to management, have developed the QSO performance and development plan. The major issue dominating the implementation process has focussed

on the identity of section principals. The musicians in these positions have requested support from management on two matters. Some have their instrumental teacher in their section, and now view them in a different light, however their teacher does not. Others have asked the question, “how do I run this meeting” (personal communication, 23 September 2013). In both instances the challenge here is that section principals are not trained as supervisors and they require guidance to encourage their fellow musicians to express their opinions, and strategies to deal with responses from a previous mentor.

From a broader perspective, the introduction of annual performance reviews for all orchestral musicians and a defined leadership role for section principals, suggest addressing topics that relate to the audition and selection process for a section principal role, workplace learning, employability skills and career change, and preparation in higher education for a career as a musician.

Selection process

The audition and selection process for section principals based only on musical attributes is well established. However, with the introduction of a defined leadership role for the musician holding these positions, the first choice may not be suitable to fulfill the expanded role. Applicants might be required to submit a written statement addressing criteria and personal attributes developed by the orchestra musicians and management relating to the leadership role. Characteristics that might be considered are communication skills, life and career experience (including in non-music careers), the ability to implement new ideas and deal with rejection, encouraging lifelong learning through a professional learning team structure where both age and orchestral experience may be diverse. Short-listed musicians might be interviewed and a judgment made about their suitability to carry out the broader role. The probation period associated with an appointment to a section principal position would include music and leadership skills. The focus on leadership is exemplified with the open-ended question and comment posed by an MSO team member, “How does the section leader handle leadership issues? They are selected as musicians through a blind audition – on musical skill/performance – judged as musicians – might be unsuitable as a leader when selected 20 years ago” (personal communication, 30 April 2013).

Workplace learning

Developing performance plans for all musicians and implementing expanded leadership roles for section principals, leading to probable annual performance reviews, represents a culture change for Australian orchestras. Incorporating the *Artistic Reflection Kit* (2010) and giving

serious consideration to embedding artistic standards in their total work environment is another priority. Musicians are being challenged to discuss and notate within their section, performance standards and objectives, and development activities to meet those agreed standards. They are expected to review their progress towards achieving their section objectives, acknowledge obstacles that may have an impact and document problem-solving solutions to enable objectives to be met. Forecasted new or modified objectives are encouraged for the next performance plan. Orchestral management also faces a changed environment. They must be prepared to support all musicians with strategies and advice when required and learn about the challenge to issues of identity encountered by the players. Participating in professional development activities – as a section and individuals – sharing learned knowledge and skills from these new experiences introduces the concept of a learning team, supporting the growth of each other and preparing individual musicians to focus on a performance review.

Employability skills

For the musician who chooses to leave employment from an orchestra, to pursue another career as a musician or in unrelated field, transferable employment skills are vital. Their career change may be an individual choice created by a change of interest or may be imposed through examples such as failing to meet orchestral playing standards, injury or a financially unviable orchestra that has closed. A musician who works in the many music careers that rely heavily on self-management needs to draw on all employment skills as well as develop the ability to self assess their own performance and continue their learning. A musician who chooses a fulltime school teaching position following a performing career may need to adapt to a disciplined approach to professional development because, for example, their orchestral percussion position does not equip them to teach and demonstrate drum kit. The opposite employment direction is also possible where a musician has been employed in an unrelated career, for example nursing, and wins an orchestral position. These musicians bring with them experience and expectations of different employability skill sets, performance reviews, workplace learning and a variety of workplace cultures.

Higher education preparation

The movement towards annual performance reviews for orchestral musicians and broader leadership expectations of section principals will require preparation for this aspect of life as a musician to be added to the higher education curriculum. Although these ideas are currently specific to the orchestral workplace they are most relevant to any career as musician. Many pre-professional musicians aspire to a chair in an orchestra and they may be appointed to a

section principal role in their early 20s, on graduation from a conservatoire. As these workplace expectations become common, students will need practice tasks to complete, in preparation for an interview for an appointment to a section principal position and during the probation period. All students will need to be familiar with types of performance development plans, performance reviews and the expectation that skill sets focussing on communication, leadership, learning teams and lifelong learning will become the norm.

Closing comments

This study has discussed a culture change that is gradually being introduced into Australian orchestras. It has explored two programs involving the introduction of leadership training for section principals in Australian orchestras and the qualitative evaluation of musicians' skills. Although the notion of performance reviews is in its infancy in the orchestral context, it is apparent that roles of musicians and orchestral management are being challenged. Management is very mindful of the sensitivity and resistance from orchestra members, especially those who have been employed in the same orchestra for most of their working life. Musicians and management are entering a new era and need to embrace a shift in their roles and refocus questions of identity in the organised setting of an orchestra.

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Identifying, analysing and aligning “the dream” with vocational preparation: An investigation into first-year music undergraduate career aspirations and motivations

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Abstract

As parent universities strive to produce work-ready graduates, tertiary music institutions are beginning to respond by changing their offerings. Consequently, vocational preparation, work integrated learning (WIL) and service-learning courses are becoming increasingly prevalent. For the majority of institutions, these are offered in the latter years of students' undergraduate Bachelor of Music and Music Technology degrees. Some critics consider this is too late. Rather, exploration of what it means to be a musician needs to be encountered early in the degree in order to optimally maximise and engage with undergraduate training. In Australia, it is debatable whether young commencing students are generally ready to accept the realities of the music industry and/or supportive of vocation training.

Traditional career goals such as orchestral employment are becoming less realistic, reducing linear career options, yet some tertiary music institutions with curricula aligned to these employment outcomes continue to thrive. To explore this phenomenon beyond the argument of demographics, population and arts policy, an entire first year Bachelor of Music and Bachelor of Music Technology cohort was asked about their vocational ambitions. As “The Dream” is the initial inspiration for short-term and long-term music career motivation, this paper will identify, explore and define 94 first-year undergraduate students' career aspirations. Intrinsic/extrinsic motivations, perceptions of required career skills and role models are additionally scrutinized. The findings of this study may serve as a guide for music institutions wishing to integrate similar programmes into the first year of their undergraduate Bachelor of Music degrees.

Keywords

music, vocation preparation, career aspirations, career theory, curriculum design

Challenges facing Australian Bachelor of Music programmes

Since the Dawkins reforms in 1988, Australian conservatoires have undergone many developments guided by the graduate attribute expectations of parent universities. As one example, the Queensland Conservatorium's Griffith University Academic plan 2013–2017 claims the “capacity to provide an excellent student experience and to produce outstanding, work-ready graduates” (2013, p. 9). In the tertiary music institution context, this incites the argument for *industry-ready* versus *industry-prepared* graduates.

Transition to music employment is rarely smooth upon graduation. A career in music requires training and experience in addition to a 3 to 4 year degree program. The music industry is affected by macro-environmental factors and the value of music, as perceived by consumers, governments and arts funding bodies is constantly changing. Consequently, linear careers such as opera and orchestral fulltime employment are rapidly declining, portfolio careers are a more viable option, and the nineteenth century conservatoire model is losing its practical relevance (Bennett, 2012). In addition, universities' expectations are becoming increasingly difficult to meet as the cost of tertiary music education currently exceeds the budget provided (Schippers, 2011; Tregear, 2014). Furthermore, curricula are already full, limiting space for suitable vocation preparation (Bennett, 2008).

Regardless, many tertiary music institutions offer core or elective music industry studies courses throughout Australian Bachelor of Music programmes (Daniel, 2013; Tolmie, 2013b). Ryan Daniel writes that Work-Integrated-Learning (WIL) programmes do exist and career preparation, entrepreneurship and enterprise learning may operate at an extra-curricular or hidden level (2013). However, he is concerned that overall:

there are a number of degree programs that maintain a focus on the practice of music, regardless of style or process, with limited time dedicated to developing an understanding of the broader context in which students will be required to operate, to develop a career and also to survive, not only artistically but financially. (2013, pp. 226–227)

My life as a musician

Recognising this need for a more formalised vocation education, the Queensland Conservatorium revised its Bachelor of Music (BMus) and Music Technology (MuTech) programs to include the *My Life as a Musician* (MLaAM) suite of core courses commencing in 2011 (Carey & Lebler, 2012). The overarching aim is to allow students to efficiently engage with their degree, understand the music industry environment, and adopt non-music business tools, thus creating industry-*prepared* and sustainable graduates. Initially delivered as a core subject one semester per academic year, the BMus programme now omits the second year and the MuTech degree includes these courses as electives from the 2nd year on. This reform avoids the “second-year slump” phenomenon (Loughlin, Gregory, Harrison, & Lodge, 2013) and acknowledges that the MuTech degree is a more industry-immersive programme. For this paper the focus is the foundation course, MLaAM 1.

Vocation preparation in context

First-year courses such as these have been trialled in other Australian conservatoires. The general reflection has been students have either not engaged with the presented music industry topics or felt their delivery too early, and out of context with the rest of their training (Tolmie, 2012). Typically, music industry subjects are now offered in the latter years of degrees (Tolmie, 2013b). Given the unpredictable nature of degree-to-employment transition, this may be too late. Ruth Bridgstock writes that students have an unrealistic understanding of graduate life and that “[c]areer management skill development needs to begin early in university programs and should be a mandatory and assessable component of coursework” (Bridgstock, 2009, p. 40).

As a compulsory degree requirement, MLaAM may suffer from student perceived devaluation within the curriculum (Colwell, 2012; Presland, 2005). This has been identified in other arts entrepreneurship programmes. Gustavson recognises “This ‘eat your peas’ approach is distasteful; at worst, submission actually dulls the creative juices - so claim many student artists” (2011, p. 72). Beckman also acknowledges a lack of engagement of these types of courses more so at the undergraduate level (2007). Previously ingrained misconceptions of music careers and romantic dream harbouring also contribute to this refusal to accept reality (Bennett & Freer, 2012) .

The Bachelor of Music – a growing industry

Notwithstanding these obstacles, enrolments in music are increasing, not only in Australia (Bartleet et al., 2012), but also abroad (Dempster, 2011). This is surprising and provokes the

question, what is the primary motivation for students aspiring to a music career in the 21st century?

The dream

The inspiration to learn music is deep-seated in early childhood (Lehman, Sloboda, & Woody, 2007; McPherson & Welch, 2012). One's music career identity is influenced by intrinsic and extrinsic experiences prior to tertiary education (Creech, 2009; Creech et al., 2008; MacDonald, Hargreaves, & Miell, 2008; Tindall, 2005). The author understands that the initial career "dream" is not just powerful and long-harboured. It is a fundamental justification for sustaining repetitive hours in the practice room and enduring strong weekly criticism from peers and mentors. MLaaM may be perceived as a threat to students' primary source of motivation, and an inhibitor to their tertiary music education. In a user-pays education environment, this is a topic worth considering. This paper explores the question: How does an undergraduate course introduce the reality of the music industry, respect and retain "The Dream" and vocationally prepare for both?

Methodology

Data collection utilized a non-compulsory non-graded written Learning Support Activity (LSA), initiated in the first week of semester 2013, inviting all MLaaM 1 students to briefly reflect on elements of their chosen career path. The guiding questions were inspired by the research of Dawn Bennett and Patrick Freer (2012). The activity gave students the opportunity to clarify their intrinsic/extrinsic motivations and purpose for enrolling in a music course, consider their career prospects and the process required to achieve their goals.

Probable limitations of this form of data gathering include student perceptions of the task as "assessment" rather than a formative activity, possibly responding with what they considered the lecturer expected. However, it was made known prior that feedback would be limited to writing style and grammar to assist future assignments.

To encourage researcher objectivity, the LSAs were revisited seven months after submission, read with a content focus, then descriptively (Miles & Huberman, 1994; Saldaña, 2012) and from a values perspective (Gable & Wolf, 1986), then responses were coded according to common key themes encountered, guided by the question topic. The core subject of each question, displayed in parenthesis, was not visible to the students.

The LSA questions were:

- 1) What do I currently love about music? (intrinsic motivation)
- 2) What do I want to do long-term with my career? (career identity)
- 3) Why? (primary motivation)
- 4) Who inspires me to be a good musician? (extrinsic motivation)
- 5) What skills am I going to need to achieve my dreams? (career reality)

The initial codes were revisited and refined to develop more concentrated topics. Themes were then grouped into categorical codes. Ninety-four students out of a class of 170 (55%) submitted the LSA and while this is an acceptable response rate (Nulty, 2008) the reasons for non-completion by students must be considered. Using an online assignment collection interface may have been a challenge for some students, and others may have felt the reflective task either confronting or trite. Some students adopt a strategic approach to their degree choosing to engage with summative tasks only. Therefore, the participants for this study may be more engaged with the purpose of the course than non-participants, and more confident with sharing their career ideas.

An overview of results

Generally, the students' commentary appeared detailed and sincere regarding their aspirations and sources of inspiration, offering in many instances multiple answers. Students' reasons for career path choices revealed articulate comments spanning a continuum from self-gratification to altruism. Financial motivation was either not mentioned or deemed not important. Linear careers were a particularly common response with orchestral and opera the most dominant choice amongst the classical students. Music technology and jazz students demonstrated more acknowledgement of the portfolio career, but included fulltime studio-recording production or jazz-greatness as possible careers. A very high percentage of keyboardists desired to be a concert pianist.

Intrinsic motivation vs. primary motivation

Using Maslow's Theory of Human Motivation (1954), students' responses to what they loved about music produced a high propensity towards self-actualization. Self-expression/gratification/satisfaction were key words used throughout whereas safety and psychological needs were barely mentioned. Responses encompassing the social sphere were secondary as many students identified with the communicative nature of music and the social aspect it provides. Self-esteem was of comparatively minimal importance but present. These results correlated closely with the answers to question 3, that is, the principal reason for being engaged with music and the chosen career was congruent.

Career identity

Students proffered 1 to 4 options demonstrating that they either sincerely wished to achieve all these career opportunities, or acknowledged the need for a portfolio career/plan B. These responses were sub-, then further categorized into:

- Dreamer (D) n = 52 = 55% i.e. aspirations for highly competitive linear careers
- Realist (R) n= 28 = 30% i.e. aspirations for diverse non-linear and/or teaching, self-employment
- Artist (A) n = 12= 13% i.e. is career risk tolerant, rather seeking personal creative fulfillment, and
- 2% (n=2) did not respond to the question.

In summary, 55% of the respondents have ambitions for competitive careers that produce a secure wage, thus exhibiting a subconscious aversion to financial risk. Yet, they are risk-tolerant considering their gamble to obtain it. The reality is that not all music students will achieve their career dreams immediately post-graduation (Throsby & Zednick, 2010). However, the MLaaM course objective is not to destroy these aspirations, but rather recognises them as valuable motivation for degree and overall career success, and to prepare students for self- and alternatives forms of employment.

Extrinsic motivation

Students gave multiple answers to question 4. While some students were inspired by the repertoire they study, the majority claimed to be inspired by living people. Within this category high profile working musicians were the most predominant.

Career reality

Students identified a variety of skills required for their chosen careers, and responses were categorised as hard or soft skills with an additional category of enhanced education within and beyond an undergraduate degree.

Notwithstanding the vagaries of what soft and hard skills include, students strongly identified that they required a solid grounding in the rudiments of their craft to support their vocation. A degree in itself was regarded minimally significant, however networking and work experience, debatably part of one's degree, ranked highly. A minority considered the financial realities and concept of sole-trader activity, which remains at odds with the majority's preference for employment security. Time management was regarded an important skill by all. Further or enhanced education was not as significant to the students who are

perhaps yet to appreciate the concept of musicians as life-long learners (Hallam & Gaunt, 2012).

To stereotype, “typical” MLaaM students have high aspirations for a linear or highly competitive career, are focussed on their primary craft, and highly influenced by mentors and teachers second to their living “heroes”. These students understand the value of networking and communication but have not considered the stresses of finance or necessity for self-promotion. The concept of a portfolio career is understood, but more applicable to others rather than themselves. Their focus is on their current degree rather than future education options.

Implications for course design

It is no wonder that music industry courses delivered in the first year of an undergraduate course with hard skills as central topics are considered abhorrent, or at best tolerated by students. From this paper’s study, it would appear the Dreamers are destined for career disappointment and yet the most likely to disengage from vocation preparation. Therefore, should a course such as MLaaM remain in the first year of a Bachelor of Music programme only servicing the 30% Realists? Should it be a course with an evangelical purpose to convert the Dreamers? How does it relate to those possessing the arts-for-arts-sake mindset?

Aligning “the dream” with course content

The first year course needs to introduce the concept of possible selves (Bennett & Freer, 2012; Hallam & Gaunt, 2012), encourage degree maximisation and initiate fundamental career management. One can surmise that students will more likely engage with content relevant to their present exploratory phase of the career cycle and career aspirations.

With the above data in mind, course content can include discussion- and activity-based lectures on career choices including fulltime and self-employment possibilities plus what it means to be a musician. Relevant to all musicians of any age are the concerns of musician’s health. Networking, the value and best-practice of, lays the foundation for professional behaviour, which in turn supports social media marketing and likewise crowdfunding. As most students become active in some way in the music industry by the end of their first year of tertiary studies (Tolmie, 2013c), it would be remiss to exclude sole trader topics including invoicing, tax, insurance and financial planning. To support these theoretical concepts, video-interviews of active musicians and guest specialist lectures endorse the content.

Aligning “the dream” with course assessment

The assessment can be considered utilizing Bloom’s taxonomy for learning: Knowledge, Comprehension and Application (Anderson, Krathwohl, & Bloom, 2005). The possibilities for course tasks include:

- 1) Knowledge: Short answer or online multiple-choice quiz questions relating to the theoretical content (career theory, musician’s health, business basics and professional behaviour) providing a knowledge base for later assignments.

- 2) Knowledge and Comprehension: A report researching opportunities for one’s 5-year career plan identifying degree transition, degree engagement and industry immersion. In addition, a SWOT (Strengths, Weaknesses, Opportunities and Threats) analysis of the student’s chosen careers.

- 3) Knowledge, Comprehension and Application: Students reflect on their responses to the LSA questions, and undertake a networking field assignment as currently used in the MLaaM 1 course:

Identify and interview ... 3 music professionals representing the same or similar career path you wish to follow. Document their answers and highlight the similarities and differences in their responses and provide a critical appraisal *justifying your conclusions and impressions* of their answers. (Tolmie, 2013a)

This last assignment allows students to draw on their knowledge and understanding and apply it authentically, encouraging the development of a strong network while directing students’ attention to the realities of their chosen careers.

Students who have undertaken this task have expressed shock at how varied their interviewees’ employment lives were. Other surprises included the long time-delay for desired work, the further study required, how important financial management and self-promotion was to their success, and that almost all musicians taught for a living. Most, if not all, students resolved to seek work experience and choose their elective courses to support the development of a portfolio career.

Conclusion

As these findings demonstrate, there are many factors involved in career choice, degree success and employment outcomes, and higher music education has an obligation to prepare graduates for their likely futures. More longitudinal research is needed to track student outcomes, from a variety of locations, so that vocational preparation courses can truly serve students' future success, no matter what form it takes.

It is possible that the Realist, Dreamer and Artist students may not be found exclusively in music degrees. The ethos of MLaaM and its assessment design may be adaptable for other vocation sectors, perhaps even beyond the creative and performing arts.

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Newly minted professional pianists: Realities of teaching, performing, running a business and using technology

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Abstract

It has been well documented that 21st-century professional musicians avail of various entrepreneurial, in addition to performance, skills during daily life. While several educators are discussing skills that are essential and projects that support their development, many undergraduate and graduate music programs still train performers using a 19th-century-inspired curriculum. This exploratory case study sought to understand the experience of recent piano graduates ($n=8$) who were employed as musicians in five communities across the United States. Data was collected and triangulated through written surveys, in-depth interview transcripts, supporting documents, and member checks. The constant-comparative method was used to identify themes common to the young professionals. The majority of their salaries came from teaching music, though they earned additional income through collaborative performance opportunities, and part-time non-music work during their first year in the field. Each availed of numerous networking opportunities, with active participation in the local teachers' association emerging as the most important tool for each musician. These particular participants would have benefited from strategic business and technology training. Although findings of case studies are not generalizable, the results suggest that current music curricula may need some revision to prepare young professionals for the realities of life as a 21st-century professional musician and raise questions that tertiary music educators should consider prior to undertaking curricular modifications.

Keywords

business skills, entrepreneurship, networking, teaching

Background and context of the case study

The challenge

In recent years, there has been discussion among some groups of musicians and educators about the skill set that will be required of future professional musicians. ISME, under the auspices of CEPROM, has been grappling with this issue since its inception and recent publications, such as those by Bennett (2012) and Beeching (2010), highlight the varied roles and activities in which professional musicians need to be engaged for success in the field. Indeed, while educators debate how curriculum must be changed to meet the demands of practicing 21st-century musicians, the paradigm shift has already taken hold in the real world (Drummond, 2012; Huhtanen, 2012). It is reasonable to assume that our graduates may be experiencing some cognitive dissonance between the career for which they were prepared in the academy and the skills they must employ daily as they earn their living.

Since a viable performing career will be possible for only a small subset of music majors, the majority of our graduates will need to develop a cadre of skills, some music related and some not. Beeching (2010) identified ten principles for success which musicians should cultivate. These skills include interpersonal skills, entrepreneur-like thinking, self-promotion, ability to communicate one's uniqueness, and identification of professional objectives and goals. Bennett (2012) identified three categories of essential skills and attributes that successful musicians possess. These include engaging in business and entrepreneurship activities, cultivating communication skills, and maintaining performance skills and passion for music.

Music faculty will need to review and revise curricula, within the context of their institutions and national accreditation standards. At my own school, where curriculum review discussions have begun, there is agreement on the need for students to develop entrepreneurship skills as they most definitely will engage in portfolio careers. The issue is how to work within the framework of a restrictive curriculum and credit hour guidelines from our national accrediting body, our state legislature, and our university policy while preparing our students adequately for the world outside of the academy. Thus, we must understand skills that recent graduates are using daily.

Context and purpose

This project was an exploratory case study of the needs of music graduates from the researcher's institution, a state university with a comprehensive music program. During the past five years, an average of 51 bachelor of music and music education, 34 master of music, and 20 doctoral degrees in music were conferred at this institution. Initial data for this project was gathered from the 2012 Strategic National Arts Alumni Project (SNAAP) survey, which

gathered information from graduates of 58 institutions of higher education in the United States. Data from recent graduates at our institution ($n=87$) was teased out and it was discovered that issues noted by recent graduates were consistent for our school also. Music alumni answered questions related to seven topics: satisfaction with curricular and co-curricular experiences; current and past education and employment; relevance of arts education to work and further education; turning points, obstacles, critical relationships and opportunities; support and resources needed after graduation; types of art practiced and how often; and, income and support, student debt and other financial issues (SNAAP, 2012). In terms of broad knowledge and education at least 95% of practicing musicians reported that the ability to speak persuasively, work collaboratively, think creatively, network, and listen and revise were extremely important. Eighty-eight percent reported that teaching skills were essential. However, of the aforementioned skills only teaching and problem solving were addressed adequately for the majority of the respondents during their formal studies.

In order to appreciate skills that our graduates employed daily and weekly, a small subset of alumni was identified to participate in this exploratory case study. The researcher delved into the careers of pianists who had graduated with bachelor of music degrees (performance or pedagogy) and master of music (pedagogy) degrees for this study. If students were currently enrolled in graduate programs they were eliminated, as the purpose was to explore how professionals, without terminal degrees, were engaged in full-time music making. After narrowing the pool of possible participants, eight musicians remained and all agreed to participate. Data was triangulated through written surveys, in-depth interview transcripts, and supporting documents. Member checks were performed to ensure accuracy and then the constant-comparison method (Creswell, 1998) was used to identify themes both within and across the cases.

Sample profiles of recent graduates

Sarah and Mindy

Sarah married and remained in the city where she obtained her BMus. She had been involved in the collegiate chapter of the Music Teachers National Association (MTNA) and quickly became active in the local MTNA. Her goal was to teach private piano full time, though when she opened her studio immediately upon graduation she had only eight students. She received many referrals from local teachers and parents, and by her second year of teaching she had 22 students enrolled in piano lessons. At the time of the final interview, although 87% of her income was derived from piano teaching, she still taught at the local Japanese school and tutored students for additional income.

Mindy earned a BMus in performance, then came to our university to pursue her masters degree in pedagogy. She was a dedicated student, reflective teacher, socially active within the school of music, even serving as president of the collegiate MTNA chapter. Although she wanted to pursue a PhD in pedagogy, she recognized the value of gaining additional teaching experience prior to embarking upon a doctorate. Due to networks that she had maintained with former teachers, she moved back to her hometown to teach as an adjunct at the university and opened a piano studio. During her first year of teaching, she taught more introductory theory than piano classes. She also began directing a local children's choir, accompanied peers and students, and gradually built her studio. She became active in her local MTNA, where she worked to build trust among colleagues who at first remembered her previous role as a young student rather than as a teacher, and she has been taking on leadership roles within the organization. At the time of our final interview she was no longer teaching theory courses, but was teaching group piano and applied piano in addition to accompanying colleagues at the university. Due to her relatively low income, and status as a single female in her twenties, she has worked part-time at the campus bookstore and has been living with her parents so that she can live within her means.

Results and discussion of themes

Teaching: Private and group

Five broad themes, common to all of the musicians were identified. Firstly, all participants, regardless of performance or pedagogy major in university were engaged in teaching activities for the majority of their time and they derived the greatest percentage of their income from teaching music. These particular young professionals were creative, resilient, and eagerly engaged in various musical activities to earn a living. However, our interviews revealed that they spent the majority of their time outside of the studio thinking about and preparing for teaching. Related activities included playing and discovering intermediate repertoire, thinking about successful teaching strategies, and learning how to prepare students for success in local competitions and annual examinations.

Teaching piano in groups was a sub-theme that emerged among all of the participants. Learning how to teach piano in groups, including participating in the valuable apprenticeship experience, is not always possible at the undergraduate level. The undergraduate alumni who had taken group-piano internships noted the benefit, while those who had not noted that group coursework and apprenticeship would have been beneficial. All masters alumni had engaged in group teaching and all were teaching piano in group settings, though not exclusively.

Performance gigs

The young professionals were active as performers, though none were paid soloists. Rather, most were working collaboratively with peers or with young students who needed accompanists. Several accompanied choirs, though none of these were professional choruses so the ability to avail of various rehearsal skills was cited as essential. Attaining a minimal level of mastery as a soloist is a critical component of any music degree program. However, educators might consider which supervised collaborative activities would be of value for pianists, based on the opportunities that they will encounter upon graduation.

Each of these particular students recognized, at some point during her degree program, that her career would entail more teaching more than performing. Although these subjects valued the opportunities for performance, they identified themselves as music teachers. They experienced satisfaction as professionals due, in part, to the fact that they accepted their identity. In the SNAAP survey, 25% of former graduates reported that they no longer worked in the field of music. One wonders if they had explored their musical identities, beyond the ideal of elite solo performer while they were students, if they might have adapted to the varied roles of the professional musician (including teaching).

Networking and the role of technology

An essential skill set, which these seemingly tech-savvy musicians did not possess, was the ability to use technology to build a brand (for both the studio and as an artist). Watson and Pecchioni (2011) found that so-called digital natives, who have grown up using technology for daily tasks, actually lack the ability to navigate and avail of emerging and important technology applications beyond social platforms. While using social networking sites to develop relationships with both teachers and students was important for these participants, they also needed to be able to create web pages for themselves, market their product (teaching and performing) online, and choose appropriate online venues in which to advertise.

Business skills, non-music employment, and salary

All of these musicians engaged in part-time non-music related employment at some point early in their careers. Few of the respondents felt equipped to handle all of the business aspects of operating a teaching studio. Only several availed of online services to assist with student billing and fee collection, since most of these young professionals could not afford to pay for outside assistance. While technology and software programs have made tracking general operating expenses much easier, these particular teachers had trouble getting started due to the reasons cited under the technology theme. Apart from deducting taxes, in the United States, there is an additional burden with which self-employed individuals must

contend. Fees for basic medical insurance and retirement saving must be deducted from the paycheck. Young professionals must be cognizant of the need to put aside money for retirement as even \$2,000 saved annually beginning at age 30 will lead to substantially higher retirement income than waiting until age 50, due to compounded interest (Tobey & Toney, 2013). Additionally, they may need to purchase liability insurance and maintain good records for tax purposes. While the business topic is addressed in popular pedagogy texts (*i.e.* Jacobson, 2006; Klingenstein, 2011), it may have little relevance until one is actually earning an income. At that point, it can be difficult to make appropriate decisions while preoccupied with the daily realities of teaching and performing.

The average income cited by the participants was \$25,000 U.S., though in the first year of teaching \$15,000 was not uncommon. Although the reported median income is above the published U.S. Department of Health and Human Services (2013) poverty line for individuals or couples, the musicians studied did not have much excess money for discretionary spending once bills were paid. Perhaps this was why in this study only married students (whose spouses earned additional income not reported on the survey) were living independently. The single professionals were each living with family members. Both the low salary and the inability to support oneself completely should be cause for concern and may be a further indication of why 48% of the respondents in the larger SNAAP survey, who were no longer working in the music field, noted that they earned higher pay or steadier income pursuing another line of work.

To be fair, none of the participants in this case study complained about their earnings and each had accurately estimated income prior to graduation. Prior to graduation, these musicians were realistic about the need to take on numerous jobs within and/or outside of the field. Additionally, since they had been accustomed to living as students, where there was little income and high tuition-related expenses the low salary did not feel unreasonable to these young teachers. However, several did have student loans to repay, which caused additional financial stress. Future research might explore whether or not income increases over time effect the degree to which these particular professionals will persist in this difficult, though creatively rewarding field.

Conclusions

Upon conclusion of this exploratory project, this researcher was left with more questions than answers. On the face of it, our particular piano program was, for the most part, effective in preparing our graduates to function as professional musicians. The professionals interviewed for this study were successfully navigating their newfound professional roles as teachers and

collaborative performers. They acknowledged the importance of engaging in numerous activities (both within and outside of the profession) in order to earn a living. These professionals were stimulated enough by their teaching and music performing to accept that they might need to work part time outside of the field for a few years. These musicians were resilient, optimistic, and altruistic about their role in bringing music into the lives of others and teaching was the primary vehicle for achieving this.

Undergraduate and even masters pedagogy programs have a limited number of pedagogy credits on offer and students have few elective credits available for advanced pedagogical study. As a result piano pedagogy classes tend to present broad overviews of some topics (such as group teaching, teaching adults, or business practices) and then focus in more depth on specific materials (such as methods and teaching repertoire) that will be used in future teaching. While several participants in this study regretted not having spent more time playing intermediate music located in the on-campus pedagogy library, all had found that local teachers were willing to mentor them on business and teaching practice. Indeed, the value of the experienced teacher mentorship within the community was immeasurable.

However, tertiary educators would do well to revise curricula to serve young professionals. We must grapple with curricular issues and find solutions to questions such as: in which courses can we encourage performance majors to explore expanded musical roles and identities; how can we fold meaningful collaborative opportunities into the curriculum; how might we incorporate significant technology and service-learning projects into an already full curriculum; and, what should be deleted from current courses to accommodate additional projects that would be of benefit for future professionals? Once we have experimented and implemented changes based on answers to these questions, it will be important to share findings with colleagues around the globe.

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Making a living in music:

Financial stability and sustainability in enacting artistic identity

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Abstract

Externally, economic realities drive conscious choices as young popular music artists, recent graduates of music conservatories, develop careers suited to their evolving goals in a dynamic field. Low wages, stratified economic systems, and multiple income streams have framed musicians' careers throughout time. Each generation of musicians learns to manage and adapt, but success, whether economic or critical, often proves challenging. Those who persevere as career musicians demonstrate a conscious awareness of challenges and resources. Internally, identity exploration forms an important and often circuitous developmental process during emerging adulthood. Musicians, however, may demonstrate strong core identities from childhood, merging personal and artistic identities. Building on previous research regarding young artists' transitions into careers, this paper addresses the importance of economic factors when creating musically satisfying yet financially sustainable careers and the impact of financial concerns on artistic identity development. In particular, I describe and examine ways young artists identified, contextualized, reflected upon, and resolved inevitable economic concerns in the first few years of their professional lives, impacting their artistic goals.

Keywords

career transition, artistic identity, financial sustainability, career development, emerging adulthood

“How do you be happy, make money, and do what you want to do?” (Kyle)

Introduction

Externally, economic realities drive conscious choices as young popular music artists, recent graduates of music conservatories, develop careers suited to their evolving goals in a dynamic field. Low wages, stratified economic systems, and multiple income streams have framed musicians' careers from the 15th century to the 21st (Pinheiro & Dowd, 2009; Salmen, 1983; Starr, 2004; Weber, 2004). Each generation of musicians learns to manage and adapt, but success, whether economic or critical, often proves challenging. Those who persevere as career musicians demonstrate a conscious awareness of challenges and resources (Bennett, 2012; Burland & Davidson, 2004; Creech et al., 2008; MacNamara, Holmes, & Collins, 2006; Perkins, 2012; Pinherio & Dowd, 2009). Music may be viewed by society as a non-normative, even transgressive career path, raising questions and conflicts for young artists exploring career options (Ramirez, 2013).

Internally, identity exploration forms an important and often circuitous developmental process during emerging adulthood (Arnett, 2004). Musicians, however, may demonstrate strong core identities from childhood, merging personal and artistic identities (Hargreaves, Miell, & MacDonald, 2002). In this study, one participant illustrated this melding of identities: "I'm hoping that [music] leads somewhere because it's weird. I want to do this because it's me."

Building on previous research regarding young artists' transitions into careers, this paper addresses the importance of economic factors when creating musically meaningful yet financially sustainable careers and the impact of financial concerns on artistic identity development. In particular, I describe and examine ways young artists identified, contextualized, reflected upon, and resolved inevitable economic concerns in the first few years of their professional lives, impacting their artistic goals.

Methodology

The larger qualitative, phenomenological study of young artist transitions and identity from which this paper emerged used a purposeful selection process to identify 15 high achieving recent graduates from popular music programs in U.S. higher education. I conducted intensive, semi-structured face-to-face interviews with follow up email correspondence to gather data during the first half of 2013. I then transcribed and coded the resulting interviews for emerging themes, using HyperResearch.

Participants discussed in this paper include five popular music artists from the larger study, interviewed two to five years after college graduation. They included one woman and four men, ranging in age from 22 to 26 years. As popular music performers, their specialties included voice, keyboards, bass, saxophone, and guitar.

Economic realities

Generally low rates of pay and constant searching for paid performance work caused these artists to reevaluate their relationship to music as a fulltime career path. Primarily focused on performance, many of these young artists expanded their income streams into other areas soon after graduation. Research shows the majority of musicians earn significant income from teaching (Bennett, 2012), and several artists in this study started or expanded teaching studios. Over time, several moved into day jobs, some in music-related fields and others outside of music. Interestingly, all participants made significant shifts from performance toward a central core identity of composer/songwriter. This identity shift to creator from performer had economic repercussions, discussed below.

The individual need for predictable financial stability and security varied among these musicians, driven by personality, student loans, and other debts, lifestyle expectations, artistic aspirations, and tolerance for or interest in well paying jobs. Some expressed a strong need for financial stability in their lives to reduce anxiety, to limit the financial expectations from music activities, or to plan for the future. Several participants placed the creation of art as their primary focus, making sacrifices to achieve those goals. Some met financial challenges through fulltime work within or outside the music industry. Others supported themselves entirely with music-related work.

All five began by building performing careers, playing in groups they led and as musicians for hire. Four of the five began professional work performing and/or teaching while in college and continued building after graduation. Each artist discovered financial constraints and/or conflicts as he or she began a professional career. Conflicts between art and money included the necessity of accepting musically unfulfilling work, constantly searching for additional paid work opportunities, and experiencing irregular schedules. Over time, each artist iteratively assessed work life and began making adjustments. Constraints imposed by student loan debt and conflicts between art and money affected all five artists' career choices after leaving college.

Financial constraints—Student loan debt

Student loan debt has grown into a national crisis in the U.S., topping more than one trillion dollars as of July 2013 (Chopra, 2013). Significant student loan debt can define and determine work options for graduates in any field, especially early in careers, creating anxiety regarding current and future life options. High loan repayment rates may determine lifestyles for young artists.

Student loan repayments may represent significant monthly obligations for young artists, and most recognized loans represented both an opportunity to realize their artistic ambitions and a legal obligation. Although “roughly 50% of my income goes to pay off school [loans],” Derek remained positive and realistic about both the value of his education and his personal responsibility for repaying student loans. Riann recognized the dominant nature of her debt obligation: “I have bills to pay and I have loans to pay off and I still want to do music but I want to enjoy it more than just gigging to make money.”

Bryan’s performing career developed quickly before and after graduation. He worked consistently but was still unable to fully support himself. “I have gigs that pay 50 bucks a night, 7 days a week, which is a lot of money but my loans were kicking in and I still couldn't afford rent and so I couldn't move out.” Bryan eventually secured theater and touring gigs with higher pay, but in a music economy with low to no wages (venues in some cities even require a pay to play arrangement), significant student loan debt drives many young graduates’ early career decision-making processes in the U.S.

Conflicts—art versus money

“Whenever you mix money with art, that's a huge conflict.” (Kyle)

Finances may taint or limit the production of art through artificial parameters, but art proves difficult to create without financial support. From aristocratic patrons in the 18th century to record companies in the 20th, who provided money for the production of art, financial support was often granted with additional, perhaps undesirable, expectations of the artists (Pinheiro, 2009; Salmen, 1983; Weber, 2004). Beginning their careers, the participants identified and experienced these phenomena, quickly developing varied solutions. Some music and money challenges remain very basic. Young artists must determine methods to create viable business models for themselves. Most participants proved resilient and

proactive, making significant changes within the first year after graduation to accommodate financial, personal, and artistic needs.

The conflicts between income and artistic passion present challenges. Cover band gigs typically pay significantly more than original music shows. Derek framed the situation and his artistic priorities: “The numbers do become an issue. If I can make \$300 playing a theater show as opposed to losing \$80 playing with my original band somewhere, nine times out of ten I still really, really want to do the original.” Burnout from too frequent performances can result. Riann found numerous gigs left little time for creativity:

Right out of school we were gigging constantly every weekend, playing covers for money and we got burned out pretty quickly. It wasn't the performing aspect—I love that—but that was our income and it was our passion and so we would come home and write but our creativity was gone because we just played for hours.

Riann identified a basic conflict others also acknowledged: The joining of income and passion may prove problematic. As a jazz saxophonist, Mike struggled within the freelance performance scene. He found playing even a prestigious concert might not pay a professional wage. “It’s this weird, bizarre thing. I had this gig at a major arena. We were opening for [a Grammy winner] and it was sold out—10,000 people—and you know what I got paid for that? \$50!” Making money by performing remained Kyle’s first goal after college, but he quickly tired of jobbing five to seven times a week in cover bands. Kyle now respects how nonperforming options can create financial stability, freeing up one’s music, “without the financial stress, your music will be untainted by the money thing. That was a surprise. I can understand that choice now. A few years ago I thought if you want to play music, you’ve got to play music.”

These artists illustrate the need to allocate time, avoid burnout, and make room for artistic creation and performance. Their stories demonstrate the importance of an honest assessment of personal and professional priorities and the impact of self-awareness coupled with personal initiative.

Resolving financial and artistic challenges

These young artists demonstrated clarity and proactivity in assessing work and personal lives. They began developing individual means to financial stability aligning with personal values and goals. They resolved initial challenges by two different, though related means, either (a)

focusing on creating financial stability to support creative endeavors, or (b) prioritizing artistic work while developing financial support as needed.

Stability—Financial focus

“Non-musically, oh God, I’ve been a leasing agent, a cleaner, a barista, a bartender, a teacher, a stage host, a nanny, yeah, in three years, all these things. I’ll do anything as long as I can still be singing.” (Study participant)

Derek, Riann, and Mike carefully examined the importance of financial stability in relation to a career in music, each defining different solutions for comfortable sustainability. These young musicians considered the financial implications of various career choices. These three musicians prioritized financial stability first in their post college lives.

Derek works fulltime as a college admissions representative. Cautious at first about accepting a fulltime job, Derek now recognizes advantages to his current lifestyle and future goals:

I think the stability, whether I want to admit it or not, was something I like. What changed is from 20-year-old Derek not wanting to do anything without a guitar in my hands to 25-year-old Derek willing to do those things. I’ve realized this hasn't negatively affected what I do musically. It’s only helped because I can be more selective, and provide more funding for the projects I’m involved in.

In addition to his fulltime office job, Derek continues his prior freelance portfolio career, including 20-25 private guitar students, membership in several ongoing bands, regular performances with contracted theatrical shows, songwriting, and guitar repair. With financial stability, he chooses freelance projects selectively.

Riann also transitioned successfully into a freelance career after college but found it financially unsustainable and personally draining. She found the freelancer’s lack of employment benefits unsettling. Shifting to fulltime work outside of music enabled her to focus her musical energies on higher level creative and performing work, secure her finances, and reserve time and energy for songwriting. “Things change really quickly. It was definitely a hard decision because this is what you’ve been working toward. It was always music is all I’m going to do. That changed.” Riann and her husband, also a musician, seek to establish their financial foundation now, in their early 20s, to allow future personal and artistic options.

They see independent income as a ticket to artistic freedom later and follow a disciplined plan.

Mike also adjusted, becoming a certified network administrator while developing solo composition skills. Mike struggled with this decision while trying to get established as a jazz performer. “I think I would be happier going the route of being an artist and getting a day job, and doing art any kind of chance I can get outside of that.” Like Derek and Riann, Mike uses a skilled career in another field to support artistic endeavors on his own terms, unencumbered by making a living through music.

These young artists acknowledged their need for financial stability, taking proactive steps supporting those needs. With planning and discipline, they prioritized financial stability without compromising artistic standards and goals. Stable employment enabled them to focus artistically and lowered stress by removing the continuous search for work and variable income.

Priorities—Art for art’s sake

Other young artists concentrated first on creating art with a more relaxed approach to financial aspects of their careers. Aware of the need to incorporate financial decisions into career planning, they prioritized art over finances. Occasionally, they turned down moneymaking opportunities to pursue artistically meaningful personal projects.

Kyle became disenchanted by the reality of gigging. While confident in his musical abilities, he experienced self-doubts about his career directions while performing with top freelancers after graduation.

I was gigging 5 to 7 times a week, doing that for money, thinking about why I started music. I didn’t feel as great on the gig. I just didn’t feel that good about music. You want to feel good about what you do, you know?

Kyle adjusted, focusing on creative rather than recreative gigs. He began teaching to provide financial stability and greater selectivity of gigs. Making artistic rather than financial choices his first priority, he said, “I’m able to live pretty comfortably teaching and picking up other gigs but much less, pretty much my choice. I don’t have to take the gig.” Beyond the fundamentals of building a sustainable lifestyle, Kyle has strategic artistic goals as well. I want to “create a scene of musicians where they love the music and if we get paid, we get

paid.” He attracts top musicians he wants to work with and creates music for and with them, regardless of funding.

Bryan exhibits a broad artistic vision. He works collaboratively with an artistic partner, expanding into larger scale productions.

He’s the person who gets me deeper than anyone else and I get him deeper than anyone else. We’re so trained and able to play music and talented and do these things naturally. We’re able to move as ideas come, which is great.

While he finds this relationship richly satisfying artistically, Bryan supports himself primarily by playing his bass for others.

Making art for art’s sake reflects an approach focused on artistic self-development for these young artists. They demonstrate a deep and rich commitment to furthering music and a willingness to sacrifice as necessary to pursue these goals.

Findings and discussion

Artistic identity, financial sustainability, and life balance remain recurring and interconnected themes throughout these stories. Emerging adults seek self-fulfillment and identity enactment through their work (Arnett, 2004). Unlike many emerging adults transitioning from college to career, the young artists in this study manifested identity through their artistic work, an identity present from childhood. An early sense of artistic identity allowed these young artists to then explore and expand particular facets of their artistic identities such as performer, composer, and/or teacher after leaving college. This expanding sense of artistic identity opened new creative opportunities and provided additional sources of income within and outside of music, supporting their evolving artistic identities.

Conventional wisdom for freelance musicians advocates accepting every available performance opportunity. These young artists’ teachers preached, “a gig is a gig is a gig,” and each of the young artists launched their professional careers adhering to this adage. Within the first year, however, each young artist became dissatisfied with aspects of the gigging musician’s life. Increasingly drawn to creating original music rather than recreating the music of others, each sought opportunities supporting a creative approach while recognizing inherent economic challenges.

By providing a sustainable financial foundation, both the financially focused artists and those pursuing art for art's sake discovered opportunities for enhanced artistic selectivity and creativity in their work choices. The two groups achieved similar results through different means. Those who prioritized stability first through fulltime work, either in music or another field, focused on fewer, but higher quality performance opportunities, sacrificing artistic time to achieve their financial goals. Financial stability also afforded these individuals time and peace of mind, enhancing original composition and projects. For the artists who prioritized art-making, creativity and selectivity took precedence. Comfortable with less financial stability, they determined a personal balance of work-for-hire or teaching to balance performing occasionally for little or no pay and increasing time for creative work.

Conscious financial choices enabled these young artists to focus selectively on higher quality performance opportunities and opened time and creative space to pursue composition. Tailoring income sources to fit lifestyle needs and artistic goals, artists in both groups developed work equilibrium suited to their individual goals. Financial sustainability enabled full expression of their artistic calling and identity. Adapting to work options and variability, a willingness to take risks, and general work/life resilience served these participants well (Murphy, Blustein, Bohlig, & Platt, 2010). Ultimately, seeking this multifaceted life balance supports these musicians' quests for artistic identity and the artist's life in their early careers.

The manifestation of artistic identity remains dependent on many factors, personal, aesthetic and pragmatic. This paper discussed the early career experiences of a small sample of young artists, part of a limited qualitative study. Additional research could expand the sample size within and beyond the cultural parameters of this initial cohort. Findings may influence curricular and co-curricular approaches in preparing young artists to make personally and artistically viable choices as they build and develop their careers.

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From school to “real world” jazz: Learning improvisation in a community of practice

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Abstract

This paper draws on a larger study of jazz improvisation learning and teaching processes in a Brazilian tertiary music school (Silva, 2013). The analysis I conduct in this paper is based on the theoretical framework of situated learning and of communities of practice (Lave & Wenger, 1991). According to the authors, in a community of practice learners engage in a Legitimate Peripheral Participation (LPP), where newcomers move their participation from peripheral towards central. In that process they master skills, knowledge, and also develop identities as members of that community. Tertiary school students can only be considered as part of the community of practice of jazz musicians if they participate in activities outside the school, in the “real world” of jazz. Learning improvisation in a community of practice of jazz musicians has different motivations and meanings in comparison with the student that restricts their study to the school limits. The conclusion is that learning in communities of practice is something desirable for tertiary education, and that teachers should maximize the access of students to those communities.

Keywords

improvisation, community of practice, popular music studies, jazz pedagogy

Introduction

Popular music studies are recent in Brazilian tertiary education. Consequently there is little research about them. From my observations, it seems that they are quite different from other programs of popular music around the world. This paper reports data from a research carried out at the Music School of the Federal University of Minas Gerais (EMUFMG), an institution

that, since 2009, has a Bachelor of Popular Music program. That bachelor is more similar to jazz studies than to popular music studies.

One of the characteristics that resemble jazz pedagogy is the centrality of improvisation in the popular music curriculum. Improvisation courses, studio lessons and ensembles usually involve its study and practice. It is worth mentioning that the school has a flexible curriculum, what makes it possible for other bachelors' students to undertake some of those courses. Teaching methods and repertoire are also indicative of the jazz influence. Methods are based on pitch structures such as chords, scales and the relation between the two. The repertoire is composed mainly of jazz and Brazilian jazz tunes.

The aim of the research was to explore and analyze the processes of teaching and learning improvisation at EMUFMG. Data were generated through observations, questionnaires and interviews. Purposive sampling was used to select the elementary classes where the observations took place, based on the criteria of improvisation's relevance on the courses offered on the first semester of 2012. Some courses observed were: Improvisation, Piano Studio Instruction, Small Ensembles and Big Band. Students ($n=46$) answered questionnaires about their background and changes during their school time, concerning their previous instruction on improvisation and genre preferences. Semi-structured interviews were conducted with the teachers ($n=3$), about their teaching methods and the context of the music school. This paper will analyze some results of the research based on the theoretical perspective of Lave and Wenger's "situated learning" and "communities of practice".

Theoretical framework

Lave and Wenger (1991) point out that learning is a situated activity. It means that in every practice there is learning. Or in other words, learning is not a specific or isolated moment of some practice. On the contrary, every practice is a complex process of learning. The core element of situated learning theory is Legitimate Peripheral Participation (LPP). It denotes that "learners inevitably participate in communities of practitioners and the mastery of knowledge and skill requires newcomers to move toward full participation in the sociocultural practices of a community" (29). Thus, learning is the result of a person's change of participation in a community of practice. For example, consider a tailor apprentice. At first, the learner participates in the process of making clothes through observing and making small contributions to the activities carried out by the tailor master. With time, the apprentice participates more and more in the process, hence, moving towards full participation.

Lave (1991, p. 65) argues that learning is not only a matter of acquiring knowledge or developing skill. It is also a process of becoming a member of a community of practice. “Developing an identity as a member of a community and becoming knowledgeably skillful are part of the same process, with the former motivating, shaping, and giving meaning to the latter, which it subsumes”. To exemplify, Lave (72) characterizes Alcoholics’ Anonymous as a learning environment. It is a community of practice where newcomers gradually develop identities as nondrinking alcoholics.

According to Wenger (n.d.) “communities of practice (CoP) are groups of people who share a concern or a passion for something they do and learn how to do it better as they interact regularly”. The author argues that not everything called a community is community of practice (i.e., a neighborhood is a community but not a CoP). That word is not related to bounded or identifiable groups, but to a group that shares understandings and values about what its members are doing.

Lave and Wenger (1991) do not write about music. However, their theory is used as an analytical tool in many studies conducted by researchers on music education. Green (2001, p. 16) suggests that situated learning can be useful in analyzing many environments of informal music learning as apprenticeships, especially in world music contexts and jazz. About the latter, the author refers to Berliner (1994), who “lays bare the emphasis which the jazz community in the USA places on apprenticeships and ‘sitting in’ with more experienced players” (20).

The communities of practice analyzed by Lave and Wenger (1991) are situated in contexts apart from the school. In fact, in many cases the discussions about schooling were contrastive or even oppositional (40). The field work of the present study, on the other hand, focused on a school setting. Nevertheless, the analysis I conduct in this paper transcends the walls of the school to understand one of the possible communities of practice where students can learn improvisation.

Findings and discussion

The students involved with improvisation learning that were covered in the sample of the research form a very diverse group. They are students from different bachelors’ programs: Popular Music, Western Art Music, Music Education and Music Therapy. There are singers and instrumentalists. Their level of theoretical knowledge and of technique is largely heterogeneous. Because of the flexible curriculum some students undertake a lot of courses involving improvisation and others only one or two. In general, popular music bachelors have

more advanced improvisation skills than the others. Among the reasons why this occurs, one may be related to their entrance exam, which is more competitive in comparison with other bachelors. As a consequence they tend to enter the school with better preparation. Also, popular students have studio lessons that involve improvisation instruction, something that is exclusive to their bachelor program.

Based on the heterogeneity of this group it is not possible to consider that these students constitute one and the same community of practice. They have in common that they study at the same institution and undertake at least one course involving improvisation. However, they have different identities, as well as different levels of motivation and dedication to improvisation training. In Wenger's (n.d.) words, they do not share the same domain of interest.

In contrast with the students' characteristics, improvisation teachers form a homogeneous group. All of them are from the Popular Music department. They are renowned jazz musicians, who are constantly playing in jazz venues in and outside Brazil.

Taking into consideration the teachers' profile, and also the influence of jazz pedagogy on their teaching methods, it is reasonable to indicate that improvisation learning can occur efficiently in the community of practice of jazz musicians. That community involves both the school and the "real world" contexts. As mentioned, teachers are involved with both contexts but that it is not the case with all students.

In Mantie's study about jazz education at the secondary level through big bands, he argues that "teaching jazz exclusively via the Big Band model might potentially qualify as effective apprenticeship but will not qualify as LPP unless students and their teachers make theoretical and practical connections between school music practices and musical practices outside of school" (Mantie, 2008, p. 4). Based on the author's arguments, I suggest that the jazz improvisation learner can be considered a legitimate peripheral participant only if his or her practice is not restricted to the school limits.

It is common that teachers encourage students to engage with the "real world" of jazz. They indicate the importance of attending live gigs, of joining jazz groups and getting on stage. In some cases, more advanced students are invited to sit in on concerts of their teachers, concerts that have no relation with the school. Berliner (1994, p.44) writes that "from the newcomers' perspective, the respect that veterans offer them as artists, simply by consenting to perform with them in public, provides invaluable encouragement".

However, many students do not participate in those activities, because of lack of opportunities and/or motivation. They study jazz improvisation only in the school, by practicing exercises and playing in the classes. If they don't have access to the professional world their learning is not qualified as LPP in the community of practice of jazz musicians. Lave (1991, p. 68) points out that "newcomers become oldtimers through a social process of increasingly centripetal participation, which depends on legitimate access to ongoing community practice"

If students do not engage in the "real world" of jazz, they are unlikely to identify their selves as jazz musicians. As Mantie (2008, p. 4) writes, "students might learn to be a blacksmith quite effectively through apprenticeship, but since blacksmithing largely no longer exists, it is doubtful that students would feel any particular sense of membership in the 'real world' of blacksmiths". That sense of membership is of considerable importance for the motivation and the meaning of the activities in which the learners participate.

To a greater or lesser extent, motivation in schools is related to evaluation: passing exams, getting a degree. In that case "exchange value replaces use value" (Lave & Wenger, 1991, p. 112). Motivation in non-school situations is more likely to be intrinsic. And, as Mantie (2008, p. 8) writes: "based on their school experiences, the meanings students make of music are likely very different than the kinds of meanings that practicing musicians make".

Conclusion

I vividly recall a comment that one of my teachers gave me after a class performance, that I did not sound like "university jazz" (it was meant a compliment), which left me to wonder, if a university jazz musician is not supposed to sound like university jazz, what should they sound like? The implication is that there is more to jazz than what is in the curriculum. I certainly would not argue this point, as it is true of any field. (Prouty, 2004)

Certainly, the school curriculum is not capable of teaching everything. Nevertheless, it is necessary to bridge the gap between school and the "real world". Lave (1991, p. 77) argues that in school the development of knowledgeable skill is alienated from the formation of identities. That formation is significant to make sustained knowledgeability possible. Transposing the walls of the school is one way to transform students into members of a CoP, and thus, address that issue.

It is important that tertiary education makes connections with the professional world, therefore concerning not only with the development of knowledge and skill, but also of forming identities. It could increase motivation and the understandings of the students. To make it happen, teachers need to consider what communities of practice are related to musical apprenticeship, and how they can maximize the access of the students to that CoP, so that the latter can centripetally move their participation from the periphery towards the center.

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Informal practices in a formal context of musical education:

An experience report

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Abstract

This research was designed to study the adaptation and applications of informal music learning practices in a context of formal education. The knowledge of musical learning processes in extracurricular contexts has been approached with great interest by researchers, throughout the years. The aim was to explore the link between these processes, its procedures and their interrelationships, to assist the work of teachers and enrich the practice of music in general. The methodological support of Action Research, in conjunction with the use of ethnographic techniques of data collection such as participant observation and questionnaires, allowed gathering students' views about the applied activities. The subject "Musical Informal Practices," offered for four months in the Undergraduate Course at the School of Music of the State University of Minas Gerais, Brazil, served as the base environment for the study. The research involved fourteen students and with the activities developed through them it was possible to apply, study and discuss the main musical practices of informal learning, with reference to the work of Professor Dr. Lucy Green (2008). Thus, at the end of the study, through the reports of the students, we concluded that the informal practices, after due adaptations, act as facilitators for the students' in their musical practices.

Keywords

informal learning, formal contexts, practices.

Introduction

Learning music in Brazil has evolved significantly in recent years. Through new schools, new experiences and new research in this area, we can allege that there is a remarkable recognition of the value of music education in educational training of individuals as a whole.

In Brazil, the interest in research related to informal practices has grown: (Conde & Neves, 1984), (Arroyo, 2000, 2001), (Hentschke & Souza, 2003), (Correa, 2000, 2008), elaborated studies on the valuation of knowledge brought by the students; (Correa, 2000), (Wille, 2003), (Braga, 2005), (Rodrigues, 2004, 2007), (Lacorte & Galvão, 2007), developed research about identifying informal learning practices. (Feichas, 2006), (Grossi, 2009), (Grossi & Lacorte, 2010), (Grossi & Martinez, 2011), (Silva & Grossi, 2011), (Vedana, Soares, & Finck, 2011) elaborated research that involves the inclusion of informal practices as support for Music Education.

The training of future teachers in the Undergraduate Course at the Music School (MS) of the State University of Minas Gerais (UEMG), at Belo Horizonte, Brazil, focuses largely on the diffusion of classical music in their practices. This is possibly due to the curriculum of these courses, which are mostly modeled on western classical music schools.

When the undergraduate student starts his activities as a teacher, in the stage of internship, he is faced with a different reality from that exemplified in his course. According to informal reports from students of the MS, several resources and procedures discussed during the course for the effective teaching of music, normally do not match the musical reality of our public schools.

This research describes the procedures used in adapting the informal techniques of musical learning in a formal education, taking into account the implications involved in this process. The environment for this procedure was the subject “Informal Practices” in the Undergraduate Course in the first half of 2012. Based on Green (2008), the objective aimed to encourage musical practice in an attempt to bring it closer to the reality experienced by the students and school community.

Methods

The development of activities in a school environment where these same activities are not normally practiced was conducted by this researcher. Taking into account the participation of students in these practices, this study is characterized as an action research. According to Thiollent (2009) we can define action research as

a type of social research evidence base that is designed and carried out in close association with an action or solving a collective problem and in which researchers and representative participants of the situation or problem are involved in a cooperative or participatory form (Thiollent, 2009, p. 16).

Rocha, Leal and Boaventura (2008) define as a fundamental characteristic of action research the “possibility of a greater interaction between researcher and representatives of the reality researched, in order to produce change (action) and understanding (research) in the context of the research” (p.73). The authors also state that both the researcher and the participants play an important role in the development of the research through effective actions.

Green (2008, p. 25-27) describes seven possible activities to be performed in the application of informal practices in formal musical education context. The intention here was not to recreate all the steps taken by the professor imagining that this is a different context from that described in her research. This study aimed to analyze the profile of the students and thus apply those activities that were not experienced by them, or at some point were, and try to develop a new understanding for these same activities. Of the seven stages suggested by Green (2008), only the first four stages were developed, which throughout the research were adapted to the student's characteristics and according to the time and the physical structure available at the MS.

Stage 5 suggested by the author was not carried out because all the students in this research were adults and all of them, besides being musical college students, also are working as musicians and/or teachers. In this sense they have experienced group presentations and have had contacts with musicians of various natures.

The 6th and 7th stage were not performed because of the time that these specific activities would require. In this research, for the development of these stages, it would be require a larger number of classes or longer time for each class.

At the end of each activity musical performances were carried out by students with their respective groups. These performances were recorded on video and audio for subsequent data analysis. At the end of the semester a questionnaire was distributed to all participants with a survey to best gather opinions on the activities. In this paper only the responses from the questionnaires are presented.

Music school

The MS offers three courses for music training: Undergraduate in Music with Specialization in Education (L.E.M.); Bachelor in Instrument or Singing (B.A.C.) and Undergraduate in Music with Specialization in Instrument or Singing (L.I.M.).

The purpose of the L.E.M. course is “to form teachers in music education with expertise and proficiency in the music area, to act primarily on basic education in regular schools, kindergarten, elementary and middle levels” (UEMG , 2012, p, 47).

The School provides a framework of rooms with a variety of types and sizes, some of them relying on instruments such as piano, sound equipment, video projectors and blackboard for notes. Moreover, it also offers instruments which may be loaned to students like acoustic guitars, percussion and woodwinds, helping those students who for some reason cannot bring their individual instruments.

Student profiles

Altogether 14 students participated in the exercise, and they all have had musical knowledge, practical and/or theoretical. When asked “How long have you been playing any instruments?” responses ranged from five years to twenty five years of practice and only one student answered that “he has not played any instrument for a while”.

When they were asked, “What instrument or instruments do you play?” reports shown that there is a primary chosen instrument, with which the students have a greater experience and intimacy, and there are other instruments which students admit to knowing how to play. As the main instrument, the acoustic guitar was chosen by eight students, three chose keyboard or piano and singing, and trumpet and flute were individual choices of three other students.

The L.E.M. curriculum offers classes in baroque flute as a musicianship teaching tool and keyboard or guitar classes as a harmonic instrument, expanding the learning opportunities of these students.

All these factors have facilitated somehow the development of the discipline and enforcement of informal practices, for some of the students have mentioned that they had already experienced these practices in learning situations prior to the course, especially guitarists. Regarding age, the exercise had students from 22 to 67 years of age, showing a wide range of values and diversity of experience.

Activities

All the four activities were developed only in the classroom because of the difficulty encountered by the students to gather outside of classes. The duration of each session was 1 hour and 40 minutes, once a week, for 18 weeks or, in other words, one semester. Each

activity lasted on average 4 classes. At the beginning of each activity a task was given to be undertaken. Then the groups gathered and spent some class time hearing the song chosen and adapting it with the available instruments, rehearsing and soon after, the groups would give a presentation.

The activities were proposed with the intention of introducing students to the reality of informal practices to its fullest extent and to present how these practices happen, proposing a simulation as close as possible to a real learning practice experienced as a popular musician at the beginning of their learning process (Green, 2001, 2008). The author highlights the importance of emphasizing in the first four of the five fundamental principles of informal learning practices of popular music, namely:

Learning music that pupils chose for themselves; learning by listening and copying a recording; peer-direct learning without adult guidance, and learning in a holistic, often haphazard way with no planned structure or progression. The fifth principle, involving the integration of listening, performing, improvising and composing, was implicit, particularly with regards to listening and performing, and also to some extent improvising. (Green, 2008, p. 25)

Activity 1 – Green identifies this first stage as “The heart of the project”, in which to experience informal music practices profoundly (Green, 2008. p. 25). This started with the division of the class into groups, where each member of a group brought a song as a suggestion to be “caught by ear”. Students had complete freedom in the groups’ division; the only restriction was that people who had no experience with this activity would have to be separated into groups from those who have had previous experience. This was done so that those students with no practice could experience activities like “catch music by ear” with all its possibilities without an interference from a person “playing” for them.

Once defined, the groups decided the song that they would work on and afterwards it would be presented in class. Interesting to note is the students' account of the emphasis on group work and how the affinity between them or the number of participants can contribute positively or not to the activity development. The comments below illustrate some of the students’ opinions after the conclusion of each activity.

Student 5 (S5): This activity provides students the opportunity to practice their perception and performance.

(S7): Teamwork is always positive. Students support each other and doubts are clarified more easily.

(S8): I thought it was great, because when the student plays what he likes [he is part apt to learn more].

Activity 2 - In this activity, students were asked to bring a new piece that had in its structure only one riff which is easily recognized. In class a few examples of riffs were shown with national and international music, highlighting where and how they may appear. Students were allowed to remain in the same groups or make a new division among colleagues. The goal here was not to seek and write an exact definition for the term riff, but to understand its meaning as a small motif or musical phrase that is repeated throughout the song, and to understand this feature can be a facilitator for the musical practice.

(S3): This practice was even more interesting. It was difficult to define, but the riff can help a lot with the practice of teaching instrument[s].

(S5): In this case the work is directed to maintain the riff, which must be played as closely as possible to the original, but the creation, in my view, was compromised.

(S8): Very good, because it worked our ears.

(S12): In this activity, the idea of the riff was very good and it was clear to us what was a riff. Playing it on the guitar was harder for me, but the group was small, so we fought our fears and the activity happened. I loved it!

Activity 3 - At this stage, Green suggests the repetition of activity one with the intention to “give the pupils a chance to build on the skills they already acquired, and to observe to what extent this was realized” (Green, 2008, p.26). For this research, this procedure seemed unfeasible because several students had already performed in their musical or instrumental learning activities with some informal music practices. In this sense the suggestion was that students would choose another song that in its structure had more than one riff, which would be presented by the same instrument or by a different instrument. From this recognition the goal was to identify the “voices” or the separate layers, adapting them to the instruments available at the school and then play the music in the classroom. This procedure relates to Stage 2 suggested by Green (2008), which in this exercise was divided between two activities, 2 and 3, in order to strengthen the identification and reproduction of a riff.

(S1): It is an exercise that must be applied by every teacher, because it develops a more analytical listening of the sound mass present in a recording.

(S7): In this activity students have the opportunity to practice listening to the instruments separately. The experience of playing the instruments present in the music is a unique opportunity for the student.

(S9): This was very good to do, because I felt more comfortable when I was able to use my voice replacing an instrument.

Activity 4 - Compose a song without a predefined style, using aspects learned in previous activities. Compose, rehearse and then present in class. As in previous activities, students had the freedom to choose the groups.

(S1): I found it extremely positive. After the composition, we could insert voices as bass lines, rhythmic ostinatos, riffs, etc.

(S4): The coolest part was of the composition and we tried to use the other activities to our advantage.

(S7): Great exercise. Allows students to work the creativity and the experience with arrangements as well as the opportunity to get to know the musical side of each student.

Conclusion

With the brief statements described by the research, we conclude that the application of informal practices is feasible as a stimulus to musical practice. Following the example of Green (2008) it was necessary to adapt it to the specific group, in this case the students of the MS at UEMG.

The sequence of activities had minor changes in the overall context, which did not modify in a decisive way the initial concept relating to the informal music practices as incentives of musical practice. It is necessary to point out that the activities were adapted without losing the emphasis required in the first five stages of informal learning practices of popular music described by Green (2008, p.25).

Some students demonstrated they already had certain proficiency with informal practices, which did not disqualify the activities because those were presented with a variant form of how to observe and appreciate these practices. Their presence somehow enriched the activities, while they served as models for those colleagues who had little or no contact with the activities proposed.

Some points that were highlighted by the students as positive aspects concerning the activities were: the exchange of experiences, mutual aid, practice of perception and performance, teamwork, the opportunity to play what you enjoy among others.

The fact that all the participants were adults with previous musical experiences and students in a Music College did not undermine the development of the activities. Students realized that informal practices can greatly be used as a positive aggregate approach to encourage musical practice.

We can conclude from the reports that there was a gain in the musical experience for the students through the adaptation and implementation of informal practices according to Green's (2008) example.

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Hip to be square: Where the street meets academe

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Abstract

The message of Huey Lewis and the News' song "Hip to be Square" resonates through the career decisions facing professional musicians who enter the formal music education establishment; i.e. from the street to the academy. This paper, "Hip to be square: Where the street meets academe," aligns with CEPROM's seminar theme "Relevance and reform in the education of professional musicians" and sub-themes of institutional cultures and leadership, and becoming and being a musician. The research addresses issues of relevance: of higher degrees to professional musicians, of doctorates in music to creative industry professions, of professional musicians to academia; and issues of reform: research philosophy and practice, research paradigms to include creative works, of program design, curricula and pedagogy.

This research reports on the renewal of the PhD degree at an Australian regional university, recently relaunched with a focus on creative work/exegetical formats. Seven case studies illustrate different identities and careers of musicians, their creative knowledge and skills, aptitudes for experiential learning and knowledge transfer, and effects of participation in higher education on their well-being. The transferability of attributes of highly educated professional musicians to creative industries and knowledge economies provides a global perspective on the relevance of education for professional musicians.

Keywords

practice-based doctorate, professional musician, relevance, reform

*I used to be a renegade, I used to fool around
But I couldn't take the punishment and had to settle down
Now I'm playing it real straight, and yes, I cut my hair*

*You might think that I am crazy, but I don't even care
Because I can tell what's going on
It's hip to be square* (Gibson, Hopper and Lewis, 1986).

Theoretical/pedagogical background

The message of Huey Lewis and the News' song *Hip to be Square* resonates through the career decisions facing a professional musician who enters the formal music education establishment; i.e. from the street to academe. This paper "Hip to be square: Where the street meets academe" is centred in the debate about creative work practice, practice-led research, creative practice as research (Schippers, 2007) and educational provision of higher degrees in music, fuelled by the emergence of practice-led research doctorates in music (Draper and Harrison, 2011) and the creative work emphasis of many Honours and post-graduate music research projects. The diversity of offerings, standards and frameworks in provision (Hannan, 2008) highlight the need for coherent approaches to provision, quality, supervision, pedagogy and output. This paper investigates the attributes of professional musicians and their development through higher education, the applicability of these attributes to other creative disciplines and industries, and the value of these attributes to creative economies and to creative knowledge capital (Bridgstock, 2011).

The paper aligns with CEPROM's 20th International Seminar theme "Relevance and reform in the education of professional musicians" and sub-themes of institutional cultures and leadership, and becoming and being a musician. This research addresses issues of relevance in the education of professional musicians – relevance of higher degrees to professional musicians, of doctorates in music to creative industry professions, of professional musicians to academia. It also addresses issues of reform – of research philosophy and practice, of research paradigms to include creative works, of program design, curricula and pedagogy.

Aim of work

This research reports on the renewal of the PhD degree at an Australian regional university, recently relaunched with a focus on creative work/exegetical formats, designed to invigorate participation and inclusion of professional creative arts practitioners in higher education, whilst recognising the academic value of their professional expertise. The research responds to recommendations by Harrison (2011, 2012) and Hannan (2008) to undertake further research to understand the issues and practices they have identified in practice-based higher degrees in music. The paper concludes with implications for music education, the relevance

of practice-based music higher degrees to the creative industries sector and their contribution to the creative economy.

Methodology

A literature review highlighted themes related to practice-based music higher degrees around provision, supervision, pedagogy and motivation. Interviews were conducted with academics, professional musicians, students and potential candidates, supported by observation of supervision by colleagues and autoethnographic analysis of my experience as a higher degree student, supervisor, examiner and co-ordinator of an Honours degree. Seven ethnographic case studies illustrate the relevance of higher education music degrees to professional musicians, attributes that professional musicians bring to the academy, and concerns professional musicians express about undertaking post-graduate research.

Summary: Relevance and reform in the education of professional musicians

Institutional cultures and leadership

The institutional context of this study is a regional university with a music program situated in an interdisciplinary school, offering discipline-specific Honours degrees and generic PhDs. I assisted in renewing the PhD to promote multi-modal practice-based doctorates suitable for creative arts practitioners. The ethic underpinning this design aligns with Schippers' (2007, p. 40) recommendation: "By making strategic choices of research foci ... it is possible to set up research programmes within the context of higher music education that are not at the margin, but at the core of musical life in an academic context".

This renewal process raised issues around institutional culture and leadership due to conflicting advice and agendas from some senior academics with administrative and policy control over research directions. The process illuminated the poor understanding some academics have of practices of the music discipline. Music researchers, as custodians of the discipline, bear responsibility for its advocacy. Jackson (2003) delegates some of this responsibility: "Doctoral students serve as important stewards (Jackson 2003) with an implied responsibility to keep the discipline not just alive, but intellectually vibrant".

Matters of administration, staffing and management emerged: firstly, the need for clarity, simplicity and expediency of application and approval processes. Secondly, given a small cohort of supervisory staff, some projects require an external specialist. Decisions not to provide small funds for specialists, resulting in the loss of candidates that attract significant government funding, seem financially flawed. Tomasi (2007, p. 8) reports that external

experts are contracted in 3rd cycle teaching despite not having academic qualifications, but sourced for their equivalent qualifications, including career experience. Thirdly, whilst creative arts research degrees provide excellent opportunities for interdisciplinary practice, interdisciplinary scholarship shouldn't be imposed.

Curriculum renewal

Renewing the PhD curriculum expanded the existing degree to accommodate a contemporary design and framework, balancing the requirements of creatively-oriented candidates whilst maintaining the academic specifications of institutional governance. This educational provision models an innovative response to institutional pressures of administering creative arts disciplines together whilst providing pathways for specialised disciplinary study or cross-disciplinary research. Common links in this curriculum design are professional practice and associated research, an exegesis investigating this nexus, flexible but suitable methodology, resultant artefact, and contribution to practice and to scholarship. The PhD provided access for students without Honours or formal research expertise. This flexibility models the Doctorate in Music described by Draper and Harrison (2011, p. 92). To streamline the application process, programs provided sample templates of acceptable proposals.

The music Honours and higher degrees undertaken in this university over the past decade reflect diverse areas of research interest, a driving force behind continual curriculum renewal. These include change of emphasis from traditional theses to creative work/exegesis models, expansion of subject matter into contemporary music genres, experimental music, creative arts projects embracing film, music, visual arts and multimedia; and cross-disciplinary research including music and education.

Creative teaching practices

Case study observation identified common problems encountered when supervising independent projects. Focusing on a particular topic is problematic. Often students aim at broad topics beyond the scope of their project, rather than narrowing the topic to create a more relevant, representative in-depth study. The amount of student self-direction and level of supervisor intervention is a delicate balance requiring careful negotiation. Even though Honours and post-graduate students are mature learners, their preferred learning styles may have inherent learning weaknesses. The case studies unveiled weaknesses of poor academic writing; the need to balance big picture research concepts in a microcosm of detail; bias and researching with preconceived outcomes; and resistance to advice. Academic writing can be improved by students and supervisors co-authoring articles (Harrison, 2012, p. 103). Balancing the big picture amongst intricate detailed data can be managed by constantly relating information back to the research question. Limiting bias depends on the amount of

advise the candidate accepts, and how convincingly they justify subjective claims with objective evidence. Evaluating the quality of raw creative material poses the challenge of constructively critiquing creative work which the student may closely associate with personal identity and self-worth.

The diversity of possible methodologies can confuse students and create situations where they endeavour to mould their work to conform to methods. A preferable approach is to chronologically outline each stage of the research process and creative work, and to justify how the information can be obtained, analysed and evaluated; then relate each stage to an appropriate methodology. In Harrison and Emmerson (2009, p. 10) a student suggests adapting reflections and findings of his/her practice to an academic framework, rather than adapting the actual practice so it fits a given model. Bennett (2010, p. 32) advises: “It is quite normal for research design to change.... The method should meet the needs of the research, not vice versa.”

A further consideration is the examination of creative higher degrees. The aim, scope and limitations of the project must be clearly articulated. Students can shape their research outputs to guide examiners through the thesis and creative work, promoting ease of reading and following logically constructed arguments. Definite criteria must be supplied for marking each component. It is then incumbent on examiners to provide quality, detailed feedback.

Technologically assisted learning

Motivation to undertake practice-based music research degrees can be inspired by access to resources (Harrison, 2011, p. 72). Participants in my study cited utilisation of university resources - facilities, staff, creative colleagues, students and creative learning environments - as a key attraction. Schippers (2007, p. 38) acknowledges: “Music has much to bring to research in other disciplines, which increasingly acknowledge creativity as a key force, and often find contemporary, digital or web-based research outputs more appropriate than paper-based ones.” Technological facilities enable candidates to compose, perform and record musical works and to use technology as a sound medium. These technologies inspire innovative research methods and result in innovative forms of presentation (Harrison and Emmerson, 2009, p. 1), frequently extended by the multi-disciplinary nature of many creative works research projects.

Technologically-based learning support is vital for external students. Draper and Harrison (2011, p. 99) recommend that blended research training engages with on-line technologies to support distance learners, and advise that “Supervisors need to put more pedagogical forethought into online resources” (p. 96).

Outreach and engagement

Underpinning that place where the street meets academe is a network of outreach and engagement: between the academy and music industry, between creative arts disciplines, and throughout the broader community. Outreach and engagement significantly influence higher educational policy and program design, articulated in many universities' strategic plans. Harrison (2011, p. 72) identified four major reasons why students enrol in higher degrees in music and music education: i) love of learning, ii) access to resources, iii) connection to subject matter, iv) altruism. The motivation of outreach and engagement described by several participants in my research reflects my personal experience; i.e., wanting to be connected to something bigger when living in a remote area, away from creative hubs.

Becoming and being a musician

*I like my bands in business suits, I watch them on TV
I'm working out most every night and watching what I eat
They tell me that it's good for me, but I don't even care
I know there is no denying that
It's hip to be square (Gibson, Hopper and Lewis, 1986).*

Identities and careers; Creative knowledge and skills

The portfolio careers of the seven case studies below exhibit characteristics described by Briscoe and Hall (2006) in Bridgstock (2011, p. 16): "two central elements of a protean career ... self-directed career behaviour and intrinsic motivations for career". The attributes of these professional musicians transfer to desirable qualities in higher degree students.

Case Study	Identity	Career	Qualifications	Knowledge & Skills	Areas needing support	Attributes for academia
1	Young student, early career in music & research	Early career: Portfolio of performance, composition, production	Honours student direct from undergraduate studies	High self-direction Balance of creative output/research	Career advice	Aptitude for scholarship Ease of academic writing Role model
2	Young student, career in music performance	Early career: Performance, composition	Honours student direct from undergraduate studies	Instrumental specialisation Improvisation Ensemble skills	Academic writing Work/study balance Time management	Passion for music Innovation Creativity Expertise in new repertoire & styles
3	Mature-aged professional musician &	Mid-career: Performance, composition,	Honours student Return to	Instrumental specialisation Improvisation	Literacy Academic writing	Needs to address areas needing

	studio teacher	teaching	study	Ensemble skills	Analysis of data Organising information	support before attributes suitable for higher degree entry
4	Mature-aged professional musician	Mature career: performance Mid-career: composition, teaching	Undergraduate music degree Interested in undertaking practice-based doctorate	Instrumental specialisation Improvisation Ensemble direction Arranging International music industry experience	Academic writing Motivation to re-enter academia Confidence in academia	Life experience Breadth of stylistic expertise High self-direction in creative works
5	Mature-aged professional musician Junior academic	Mid-career: Performance Early career: researcher	Recent doctoral graduate	International music industry experience Musical direction Using industry experience to inform research	Collegial mentoring by senior researchers & academics	High self-direction & motivation Aptitude for scholarship Ease of academic writing Productivity
6	Mature-aged professional musician and musical director	Mature career: portfolio of performance, conducting, musical direction, administration Mid-career teaching	Undergraduate music degree Interested in undertaking practice-based doctorate	International music industry experience Musical direction Arranging musical productions Management of musicians	Academic writing Motivation to re-enter academia Work/life balance	Leadership Organisation Administration Personnel management International perspective Engagement with industry & international communities Advocacy Mentorship
7	Senior academic Mid-career researcher Mid-career professional musician	Mid-career: portfolio of teaching, research, composition, performance	Doctoral graduate	Music education & pedagogy Mentorship Balance of academic, creative work & professional practice	Work/life balance Time management Navigating administration	Leadership Mentorship Engagement with academy, music industry & community Consultancy Advocacy

Experiential learning and knowledge transfer

These case studies illustrate how music industry expertise can be recognised and integrated into academic study and teaching. The different musical identities and careers illustrate an array of attributes and learning styles, inherent with opportunities and challenges of teaching older learners. As well as qualifying higher degree graduates for tertiary teaching, the engagement of professional musicians in academia transfers into the broader music industry. The benefit of higher degree study for professional musicians addresses the theme of relevance in their education. Mid-career and late-career practitioners who have enjoyed long-

term success in the music industry often want some academic qualification for their work and expertise, possibly to facilitate their transition into tertiary teaching. Practice-based research projects provide valuable opportunities for musicians to catalogue their creative work and leave a legacy of their artistic and intellectual endeavour, assisted by expedient use of institutional resources. This process contributes to the music industry by developing contemporary music personnel, repertoire and literature that keep the industry and discipline growing and vibrant. However, mature-career musicians in this study expressed little confidence in the relevance of supervision by academics who were experienced researchers, but whose professional practice was not as current or proficient as their own. This is a valid criticism of some small supervisory cohorts.

Physical and emotional well-being

Engaging in academic study may produce a catalogue of mature work for the professional musician, and offer a new direction to punctuate a mature stage of their career. For younger musicians, Honours or post-graduate studies may result in their first major original independent work, which can springboard their career to independent artist and/or tertiary teacher. Physical and emotional wellbeing is enhanced through the personal and professional fulfilment of self-directed learning and self-actualised creative expression. Small incremental successes improve the student's confidence; a factor vital to successful participation in higher degrees (Harrison 2012, p. 99; Bennett 2010, p. 30).

“Isolation is a common theme of the learning experience of music students and doctoral candidates” (Harrison, 2012, p. 104). The isolation of private instrumental practice, composition and studio work is exacerbated by the many hours of independent research and writing that a higher degree student undertakes. The support and understanding of one's family and friends is essential (Bennett, 2010, p. 29), contributing significantly to the student's physical and emotional well-being. Support is needed to assist multi-tasking candidates in crucial matters of time management, work prioritisation and balancing stressful work, study and family commitments. Supervisors also report feelings of academic isolation (Harrison and Emmerson, 2009, p. 15), undertaking research in a silo environment rather than through collaborative teamwork. Institutions often do not implement effective succession planning to replace senior academics and researchers or mentor junior supervisors.

Global perspectives

Park (2007) identifies drivers of change in higher degree educational reform in the U.K. and Europe: internationalisation, competition for doctoral students, need for internationally competitive programmes, harmonisation of degree programmes. Similar drivers have been recognised in the Australian academic landscape by Hannan (2010). Attributes of

professional musicians, particularly when developed through practice-based higher degree research, have broad interdisciplinary relevance in the growing creative arts sector. “More than half a million Australians now work in the creative sector, making it one of the fastest-growing, most dynamic segments of the national economy” (CCI, 2013, p. 1). Park’s (2007) European focus provides an international perspective: “For employers, doctoral graduates can offer skilled and creative human capital, and access to innovative thinking and knowledge transfer”. Park continues: “For the nation, the obvious benefits ... include enhanced creativity and innovation, and the development of a skilled workforce and of intellectual capital and knowledge transfer, which drive the knowledge economy and are engines of the growth of cultural capital”. Bridgstock’s (2011, p. 11) research supports these conclusions: “It is now widely accepted that advanced nations are shifting to information-based, knowledge-driven ‘creative economies’, where creativity is a key determinant of economic growth”. Therefore, the creative attributes of professional musicians, particularly when refined by higher-degree education and research expertise, constitute increasingly relevant and valuable cultural and intellectual capital in the twenty-first century.

Conclusions and implications for music education

*You see them on the freeway, it don't look like a lot of fun
But don't you try to fight it, an idea whose time has come*
(Gibson, Hopper and Lewis, 1986).

The “idea whose time has come” is the refinement of practice-based research higher degrees that enhance professional musicians’ career opportunities and are relevant to universities aiming to grow their higher education provision, whilst accommodating the changing nature of creative-based research and demands for contemporary models of curriculum design. Although this paper’s title “Hip to be square: Where the street meets academe” implies a dichotomy between professional music industries and institutionalised education provision, a dichotomy reflected in the Huey Lewis song comparing the bohemian life of a street musician and the “straight” existence of an establishment conformist, these worlds are not mutually exclusive. “Training in music is not devoid of enquiry, theory and reflection. The highly trained musician also seeks to achieve deep understanding and progress at the forefront of the art” (Tomasi, 2007, p. 5). Schippers’ (2007, p. 34) “marriage of art and academia” can embrace a mutually-beneficial union of shared artistic and intellectual pursuits, underpinned by an aspirational ethos inspiring a lifetime of enquiry and creativity.

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Understanding creative musical problems to renew composition pedagogy

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Abstract

The notion of music composing as a form of problem solving is familiar to music educators and psychologists. Most research in this area has focused on the problem solving process, giving short shrift to the type of problems involved, yet the pedagogical implications are significant since different problems call for different knowledge and skills on the one hand, and different instructional methods and instructional conditions on the other. Unfortunately, there is little discussion on the nature of the problems in composing and at times they are misconstrued. This paper seeks to clarify the nature of the various problem types involved in composing. It draws on understandings and theoretical formulations from research in artificial intelligence and problem-based learning. A number of problem-type classifications are discussed and shown to be inadequate when applied to composing. A conceptual framework for understanding the complexities of musical problems in composing is then proposed. The objective is to offer a sophisticated enough frame of reference to understand composition problems to in turn develop composition pedagogies more effectively.

Keywords

problem solving, problem types, composing, ill-structured problems, composition pedagogy

A different focus

Music educators and psychologists generally regard music composing as a form of problem solving (Berkley, 2004; Burnard & Younker, 2004; Collins, 2005; Davidson & Welsh, 1988; DeLorenzo, 1989; Kuzmich, 1987; Sloboda, 1985; Whitaker, 1996), recognizing that

“composing problems are knowledge-rich, complex, multiple and creative” (Berkley, 2004, p. 257). In probing into the problem-solving process, researchers have understandably focused on the cognitive dimension (Collins, 2005; Younker, 2000), with some highlighting reflective thinking (Whitaker, 1996) and others problem finding (Brinkman, 1999; DeLorenzo, 1989); earlier studies have dealt more generally with decision making (Ainsworth, 1970; Bamberger, 1977). Such understandings can certainly inform composition pedagogy. Nonetheless, the nature of problems themselves also deserves attention, not least because this will enable teachers to better design composition assignments, given that different types of problems call for different problem-solving knowledge and skills. For this, we shall turn to the research literature on artificial intelligence (AI) and problem-based learning (PBL) for cues and insights.

Important conceptual foundations in AI pertinent here were laid in the 1960s (e.g. Getzels, 1964; Reitman, 1965), and PBL as a formalized curricular-cum-pedagogical approach started in the late 1960s (Spaulding, 1969). While problem solving in music has received some recognition in music education (Kuzmich, 1975 & 1987), it has received little theoretical formulation. Apropos composing, cognitive scientists have long regarded composing as an “ill-defined problem” (Reitman, 1965). Yet, in music education, it is only fairly recently that problem-solving has been more formally presented as fundamental to composition pedagogy (Berkley, 2004) but even here it receives little theoretical explication. By contrast, AI research has provided important groundings for PBL, especially pertaining to its psychological and pedagogical theoretical underpinnings. One important area of refinement on the theorizing front is the defining of problem types. We shall therefore turn to this body of research to better understand creative musical problems in composing, which will in turn refresh our perspective, if not prompt new ones, on composition pedagogy.

We shall first examine how some music educators have discussed the different types of problems in composing. Next, turning to the AI and PBL literature, we take Jonassen’s typology of problem types and Getzels’s classification of problem situations as our starting points to develop a more comprehensive model for understanding composition problems, one tailored for pedagogical applications and up-to-date enough to embrace electronic and multi-media composition.

Open and closed, well-structured and ill-structured

In music education, only a handful of researchers have touched on problem types in composing. DeLorenzo (1989) identifies sixth-grade general music students’ perception of the problem structure as one of the factors influencing the musical decision-making process

and ultimately the product. Unfortunately, though citing Getzels (1964), she problematically implies that the degree of openness in the problem structure is determined by the compositional stipulations imposed. Brinkman (1999) makes a similar mistake in his operationalized distinction:

- (i) Open problem – “compose a melody”
- (ii) Closed problem – “compose a melody that uses mostly white keys on the keyboard, is in 3/4 time, is energetic, and is approximately 12 to 20 measures long”

Not surprisingly, his problem type appears to have little impact on the creative product. This misconception persists when he proposes to increase the degree of “closedness” by raising the level of constraint:

- (i) Using only the white keys
- (ii) Stipulating a definite length in measures (or seconds)
- (iii) Specifying either major or minor mode

Neither researchers explicitly define open- and closedness. They apparently base the distinction loosely on the degree of restrictions placed on the compositional task, forgetting that the composing in all cases is fundamentally open-ended in nature, any imposed constraints notwithstanding.

Perhaps a better distinction is that between well-structured and ill-structured problems, as proposed in AI studies. A number of formulations have been developed, such as the notion of “ill-defined problems” (Reitman, 1964), which Newell (1969) subsequently develops as “ill-structured problems”. Simon (1973), in his systematic formulation of problem structuredness, clarifies that constraints do not themselves lead to well-structured problems. For example, chess playing, architecture, composing a fugue, and building locomotive robotics are all design problems which are ill-structured in the large insofar as they involve various problems of component designs, and possibly only well-structured in the small. The ill-structuredness stems from various factors such as the non-predetermined ordering of problem components to be solved, the unpredictable interaction among components, and the moment-to-moment changes of the problem situation or environment that then necessitate constant alteration of the problem representation. Whilst this AI process model may not entirely apply to music composing, there is much that is in common and the idea of ill-structuredness in composing is basically validated by John Sloboda: “the composer is at liberty to change the nature of the problem as he proceeds” (1985, p. 117). This is well borne-out in Collins’s (2005) three-year close study of a professional composer’s working process, where he identifies “problem

proliferation” arising from the “restructuring of problems” that involve “reformulation of givens or goals”.

Models from AI and PBL

The nature of problems is a complex one—even more so in music composing. In AI and PBL research, the ill-structured/well-structured distinction has generally been adopted (Jonassen, 1997). However, this simple dichotomy has been found to be inadequate for the wide range of problems in real life, Simon’s (1973) clarification notwithstanding. Jonassen (2000) was prompted to propose a working typology of eleven problem types:

- i. Logic problems
- ii. Algorithms
- iii. Story problems (in mathematics)
- iv. Rule-using/rule-induction problems
- v. Decision making
- vi. Troubleshooting
- vii. Diagnosis-solution problems
- viii. Strategic performance
- ix. Case-analysis problems (Jonassen, 2000) or Policy-analysis problems (Jonassen, 2011; Jonassen & Hung, 2008)
- x. Design problems
- xi. Dilemmas

Clearly, music composing cannot be exclusively pigeon-holed into one of the above types for it actually involves a number of types, depending on the particular instance or moment in the compositional process. First of all, composing is fundamentally a decision-making process dealing with design problems. There may be aspects that can be represented in algorithmic fashion and if logic is involved, it would be musical in nature. Certainly, some compositional decisions are rule-based (e.g. partwriting rules, serial technique) even if the composer may choose to over-ride them. When tackling unsatisfactory compositional solutions, troubleshooting or diagnosis is required; here composers may choose to follow their intuition rather than take a rationalizing approach. When dealing with structural issues or bringing structural considerations to bear on local issues, strategic decisions are called for. And when all these various decisions are brought together or when the different musical parameters are considered *in toto*, there will be times when the composer is faced with compositional dilemmas, not so much of the moral kind but primarily aesthetic and possibly practical ones.

Besides the above typological classification, there are five additional characteristics which Jonassen (2000 & 2011) applies to each of the problem types:

- i. Structuredness – along a continuum between well-structured and ill-structured
- ii. Context – its situatedness, subject to particular belief systems engendered by social, cultural and organizational drivers
- iii. Complexity
 - a. Internal factors – e.g., breadth of knowledge required
 - b. External factors – intricacy of problem-solution procedures, relational complexity among domain concepts, level of intransparency (unknowns in problem space), heterogeneity of problem interpretations, interdisciplinarity, dynamicity(!), and legitimacy of alternative solutions
- iv. Dynamicity (as a dimension of problem complexity) – changes in conditions, contexts, and in the relationship among variables or factors
- v. Domain specificity – involving domain-specific cognitive strategies (strong methods) or domain-general strategies (weak methods)

Due to the constraints of space, we shall elucidate this in relation to composing later in the context of our proposed model.

Admittedly, Jonassen's classification is already rather comprehensive. However, for pedagogical application, we shall additionally adopt Getzels's (1979) three problem situations:

- i. Presented problem – presented to the problem-solver (e.g., by the teacher to the student), the solution method and the solution itself is known at least to the teacher
- ii. Discovered problem – existing problems to be discovered by the problem-solver (problem and/or solution may or may not be known to the teacher)
- iii. Created problem – problem does not exist until someone invents or creates it (teacher can at best prompt students to create such problems)

Applied to composition classes, assignments aimed at helping students master standard compositional techniques, especially lower-level ones (e.g. resolving dissonances correctly, constructing a simple answering phrase) largely belong to the first category. The second situation is perhaps not uncommon especially for the thinking students, since in the process of composing, problems are bound to occur or be “discovered” (e.g. unsatisfactory compositional writings that need to be reworked; instrumental writing problems that emerge during reading sessions or initial rehearsals, either due to the nature of the instrument or to the limitation of the player; limitations of the music software encountered). The third

situation type is perhaps the least common or likely to occur naturally, at least for most students, and may be indicative of the creative propensity of a student. These are not the routine-type of compositional “problems” that composing necessarily entails but those self-imposed by the composer to achieve novelty, innovation or simply greater degree of creativity.

Towards a two-dimensional model

Noting the potentials and limitations of the above models, we may now adapt some of the terms of reference and reconfigure them into a two-dimensional model for pedagogical purposes. The two main axes are those of “problem situation” and “inherent nature of the problem”, each subject to contextualizing factors that may stem from the composer’s agenda or from a given musical/pedagogical context (Fig. 1).

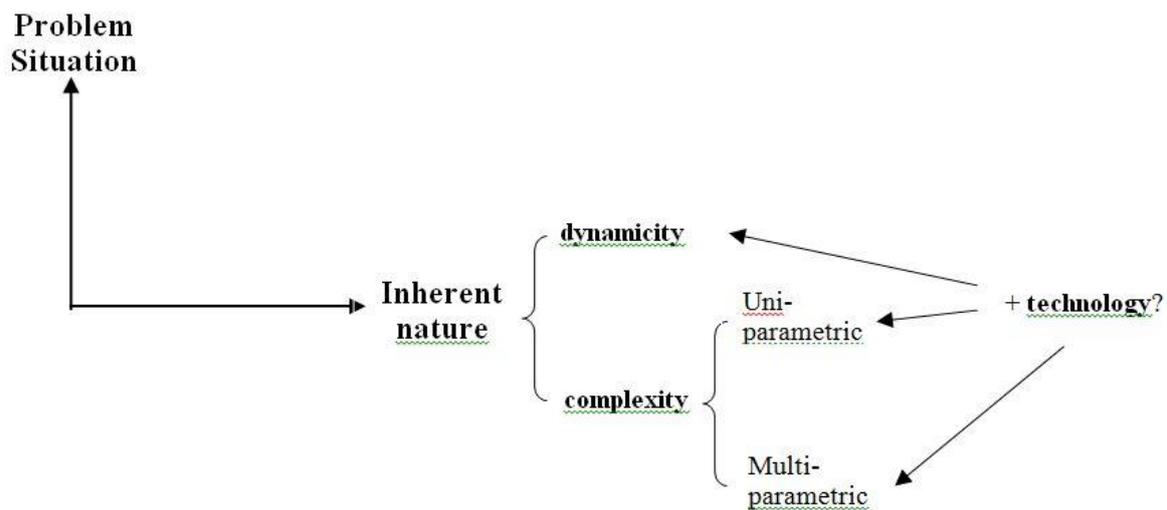


Figure 1. Two-Dimensional Framework for Understanding the Nature of Compositional Problems

The two axes are both salient to pedagogical considerations. The teacher must necessarily take cognizance of the nature of the composition task when designing assignments. The inherent nature of compositional problems can be construed in terms of their dynamicity and complexity. Short SATB partwriting exercises are far less dynamic and simpler than partwriting in the context of a real piece of music. As Sloboda and Collins have separately made clear, the problem-solving situation in composing is definitely a dynamic one in which local compositional decisions are often influenced by what the composer has already written and by where the composer envisions the music to be heading, both of which may be changed

along the way. It is only *after* the issues “in the large” have been considered that the local technical problems (“in the small”) may be halted in their dynamism and tackled as if they were well-structured or closed enough. Additionally, in a classroom context, group composing will introduce a different kind of dynamism, one that is to some extent beyond the control of any single individual, thereby adding another element of challenge to the composing task.

The inherent complexity of a compositional problem itself has two sub-domains: within a particular musical parameter (e.g., simple versus complex harmonies) and multi-parametric (e.g., quartet writing is more complex than writing SATB piano textures). To illustrate the latter further: the mixing of electronics or soundscape elements with acoustic instruments can impact the handling of orchestration, texture, and even harmony, amongst other things; introducing choreography or any form of real-time interactivity adds to the multi-parametric complexity. For either sub-domains, any use of technology—ranging from simple notation and sequencing software to more professional composing or sound-processing ones, and from desktops to mobile devices—adds yet different kinds of complexity insofar as the composer needs to factor in the technological affordances and constraints (Folkestad, Hargreaves, & Lindström, 1998; Gall & Breeze, 2005). Indeed, interactive technologies will also impact the dynamicity of the compositional process.

The problem-situation axis lies more directly in the hands of the teacher. Applied to music composing, the three problem situations may be seen to progress from teacher-directedness to self-directedness; they also demand increasing levels of creative problem solving skills, embracing even problem finding and/or creating. Composers are particularly attracted to the last-mentioned, which spurs imagination and opens up new possibilities. When, for example, Schoenberg famously pronounced the death of tonality, he in effect creates a problem for himself (and others): this problematizing of conventional tonality led him and others to create various post-tonal and atonal styles, serialism being but one.

This last instance points to the external contextualizing factors shaping composition problems. First of all, such factors as style, genre (e.g., songs which involve text, opera which involves drama), and performance situation (e.g., venue, occasion, etc.) will determine the kinds of composition problems entailed. Over and above all these, the composer’s personal preference and agenda—in part shaped by enculturation, training and social influences (Hargreaves, 1986; Hargreaves & North, 1997; Sloboda, 1985) as well as any externally-imposed directives (e.g., by the teacher)—can have a strong determining effect. Being the decision maker (assuming the teacher or anyone else does not interfere), the composer’s aesthetic preference, expressive intent, and desire for originality and complexity will largely

determine the exact nature of the composing problem. In a collaborative situation, the working partner(s) will of course enter the picture and negotiations may be involved. As Burnard and Younker (2004) put it, composing is “a multifaceted act of an agentive mind which is locked in dialogue between seeking, setting and solving musical problems” (2004, p.71), executed (we may add) at the nexus of various influencing forces, both internal and external.

Pedagogical implications

So, how does the proposed conceptual framework help renew composition pedagogy? First of all, the clarified perspective enables the teacher to be more effective and comprehensive when designing students’ compositional tasks. Given the inherently ill-structured nature of composing, students’ composing efforts can be appropriately focused or challenged by the teacher, who scopes the task and provides appropriate scaffolds after taking into consideration such factors as the internal and external complexities of the task. When necessary, the learning can be directed to domain-specific or domain-general skills. In the case of electroacoustic or multimedia composing, additional domain-specific skills need to be prepared for. Finally, the problem context reminds teachers that the students’ awareness and understanding of problem situatedness should not be overlooked.

Second, the problem-situation axis offers teachers a different way of approaching the traditional composition pedagogy that centres around strict composition (e.g., species counterpoint, SATB writing), pastiche writing and free composition. Getzels helps us realize that all three problem situations have a place in a teacher’s pedagogical toolbox. Presented problems allow the teacher to focus the students’ attention on particular aspects of composing. Well-facilitated tackling of discovered problems help develop students’ independence in composing since at least either the compositional solution or the solution method is not known to the teacher. Apropos the third situation, guiding compositional students towards creating problems will foster more innovative kinds of creativity, moving students away from doing composition exercises towards more real-world composing, and at a higher creative level at that. All three situations can be applied in varying degrees to strict, pastiche and free composition.

Finally, whilst the teacher has a hand in determining where the composing activity will lie *vis-à-vis* the two axes, the proposed model recognizes that ultimately, the composer can—and should—have the final say. This recognition of the composer’s agency is particularly critical lest students become disengaged due to a loss in ownership (Ruthmann, 2008): moving away from “presented problem” along the axis increases the support for students’ agency and

autonomy, thereby potentially motivating students to compose. Admittedly, this respect of students' freedom does however impinge on the teacher's choice of problem situations. Ultimately, a balance needs to be struck within the overall compositional curriculum.

Closing remarks

A number of models of the composing process have been proposed in the past (Burnard & Younker, 2002; Collins, 2005; Whitaker, 1996; Younker & Smith, 1996), yet even those that more specifically model the teaching of composing (Berkley, 2004; Leung 2004; Odena and Welch, 2009) do not give due recognition to the role of problem types in composing. Our proposed framework highlights the multi-faceted complexities of the composing process, some of which have been well-captured in the earlier models, but it complements them in its focus on problem types. Its deeper understanding of compositional problem types aids us to re-examine and renew composition pedagogies. In this regard, it goes beyond the simple dichotomy between well-structured and ill-structured problems or between open and closed ones. The ultimate aim is to inform and guide music teachers in negotiating the predictabilities and non-predictabilities that are bound to be encountered in teaching composition. Besides guiding teaching decisions, the conceptual framework also helps teachers better understand and articulate what works and what doesn't in respect of the composition problems posed. It enables teachers to pitch composition assignments at the right level lest they over-challenge or bore students (MacDonald, Byrne, & Carlton, 2006). It can definitely guide our prescriptive or intervening attempts at directing students' learning—whether to fill in technical gaps or to broaden horizons in particular directions. But above all, it respects students' autonomy, advocating that by and large “it is the student who controls the content and context of the problem” (Burnard & Younker, 2004, p. 72). In sum, successful composition teaching lies in balancing between inherent factors of the composition task (which may be complicated by the use of technology), pedagogical intentions and students' desire for active agency.

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Using emotional responses for teaching musical analysis: Some outcomes in an undergraduate music programme

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Abstract

In this paper it is argued that undergraduate performers would benefit from musical analysis courses that focus on their emotional relations to music. After defining the problem through a general theoretical framework, I present the contents and methodology of a musical analysis course recently implemented in the department of music of a Mexican university. The argument is completed by discussing some of the learning outcomes of the course. These were collected from two sources: semi-structured interviews with the students and their final written assessments. Finally, two questions are pointed out in the conclusions: why emotions are neglected, particularly in a profession that deals directly with emotional communication? And, what can educators do to improve this situation? One suitable solution is proposed, although some contextual aspects must be considered.

Keywords

emotional responses, musical stimuli, musical analysis, music performance

Introduction

If music students are more conscious of the conditions in which they carry out musical analyses, such conditions might be less determining for the construction of analytical judgments, so these could be used as “mere additional information from the context” (Casassus, 2009, p. 114). Thus, it is expected that the results of such analyses would be more controlled and effective.

The aim of this paper is to support this rationale in the context of an undergraduate programme in music performance. More specifically, it is argued that performance students should be trained to uncover unconscious processes regarding their emotional engagement with the repertoire they perform. An appropriate strategy to achieve this could be a musical analysis course as the one reported here.

In order to attain these aims, I will present the theoretical framework, methodology and some learning outcomes of a course in musical analysis based on the construct of emotional responses to music stimuli, which was implemented recently in the Music Department of Universidad Autónoma de Aguascalientes (UAA), México.

Theoretical framework

The importance of musical analysis for an undergraduate performance student could be understood from different perspectives. Some of them might be: the development of high cognitive skills; the training of aural perception; and the uncovering of unconscious relationships in the perception of music works. The last one will be the focus of this work. It will be specifically related to the uncovering of the relations between the perception and appraisal of music processes, and the emotions that trigger such an appraisal.

Why emotions? Damasio (2005) showed that basic emotional responses –e.g., fear, anger, pleasantness, joy– are the origin of more complex feelings and processes of cognitive appraisal that characterize rational thinking. The latter would not happen if the former do not appear in the first place. Thus, traditional questions like “what does musical analysis tell us?” (e.g., Cook, 1994) acquire new dimensions. For instance, would not analysis primarily tell us about the emotional responses a musical work induces in each of us? According to Damasio’s theory the answer would be: yes. So, why emotions have been neglected in musical education?

Although most performance teachers state they address emotional communication in their lessons, several studies have demonstrated that either students perceive technique as the main lesson issue or the emotional approach is not really taking place (Hallam, 2010; Juslin & Timmers, 2010; Karlsson & Juslin, 2008). Similar literature regarding the role of emotions in the teaching of musical analysis is, to my knowledge, inexistent. Although, due to the teaching tradition, it could be speculated that emotions are not a matter of reflexion in musical analysis courses.

This still happens although it is widely acknowledged that for most people music is an important tool for emotional management (Hallam, 2010; Hargreaves & North, 2010; Huron, 2006; Sloboda, 2010), and it is through emotion communication and emotional engagement with the public that most performers visualize their work (Juslin & Timmers, 2010; Woody & McPherson, 2010).

Nagore (2004) citing Bent & Drabkin (1990) recognizes that one of the challenges of musical analysis is the ephemeral nature of its subject of study. This subject could be any: the score, a performance, the composer's idea, or the sound representation in the analyst's mind. Due to this fact, in the present paper and in the learning experience here reported, the subject of musical analysis was defined as the perception of a music process in relation to the emotional responses induced by music in the body and mind of the analysts. That is, the students' emotional responses to music stimuli.

Course structure, contents and methodology

The course reported is the fourth semester of an unusual series of six semesters of musical analysis. It follows two initial semesters of harmonic and formal analysis (e.g., Green, 1979; Caplin, 1988), and a third one in which students were confronted by their perception of types of processes of musical growth, inspired by some principles of LaRue (1993).

As suggested above, the course's main aim was to make students aware of the emotional responses that shape their perception and appraisal of music. It favoured the students' acquisition of knowledge and skills to use such responses as raw material for analysis.

An important assumption for the course is that human beings are physical body so all the emotions that underlie rational processes originate in physiological changes, as explained in, e.g., Damasio (2005). Thus, the course was divided in three main units. The first addressed the problem of emotions in a more or less broad sense. Using audio-visual resources and brief presentations, the students were introduced to general concepts of modern neuroscientific theories of emotions. The objective of this strategy was to enable students to understand the importance of emotions and their connections with all aspects of life.

In the second unit the problem was addressed through an approach specific to emotional responses to music stimuli. This unit was longer and more complex than the first one. It covered three distinctive topics. The first topic presented some studies about the relation between musical structures and emotional responses (e.g., Gabrielsson & Lindström, 2010; Sloboda, 1991; Gomez & Danuser, 2007). This provided us the opportunity to evaluate the

emotional content of certain structures in a variety of repertoire: e.g., minor and major mode; slow, middle and fast tempi; melodic and harmonic dissonant and consonant intervals; anacrusic or syncopated rhythms; etc. We realized that there is no direct equivalence between a determined basic emotion and a correspondent structure. Rather, we often related emotional responses to interactions between structures. But, as the literature suggested, structures such as rhythm and mode seemed stronger determinants than others.

The second topic helped us to understand better why there cannot be an objective correspondence between structure and emotion. The model of the six mechanisms of emotional responses to music described by Juslin & Västfjäll (2008) let us figure out that there are some variables that strongly influence music perception from outside music structures: e.g., episodic memories, conditioned hearing and visual imagery. Additionally, this topic gave us more insight into the possible biological mechanisms that underlie our responses; for instance, the relation between the intensity of physical arousal and fast tempo associated to trait empathy or emotional contagion.

The third topic of this second unit was devoted to musical expectations. *Emotion and Meaning in Music* (Meyer, 1956) and *Sweet Anticipation: Music and the Psychology of Expectations* (Huron, 2006) were the two texts that guided this exploration. In Meyer we found an introduction to the main hypothesis of music expectation: “affect or emotion-felt is aroused when an expectation... activated by the musical stimulus situation, is temporarily inhibited or permanently blocked” (Meyer, 1956, p. 31). It also reaffirmed the idea that music perception is a complex process with two interconnected sides: “those expectations that arise out of the nature of human mental processes... and those expectations that based upon learning” (p. 43). Finally we used Meyer’s view of the gestalt laws (especially good continuation and closure) to analyse rhythmical, harmonic and melodic processes: e.g., emotional responses and performance of displacements of agogic stresses, construction and breaking of sequences, continuation and disruption of melodic profiles, etc.

On the other hand, Huron (2006) was essential to round this exploration about the biology of emotional responses introduced in the first unit of the course. His ITPRA theory provided a solid explanation of expectation from a biological perspective. Also, his concepts of schematic, dynamical and conscious expectations or surprises assisted our analysis of emotional responses by providing a frame to recognize expressive violations of both style schemata and established patterns within a piece.

The analyses completed in class focused in short fragments or sections of pieces, although always having the reference of the whole work and its general context. Both the teacher and

the students chose the pieces, many of which were part of the students' main instrument repertoire.

Finally, the third unit was the preparation of a final essay. The nature of this was flexible. The students could propose any sort of project that involved musical analysis. In order to complete it, each student received individual supervision during the last four weeks of the semester.

Once the whole theoretical and methodological frame of the course has been described, the argument about training undergraduate performance students to uncover the roots of their emotional engagement with music through analysis must be completed with a closing discussion about some significant outcomes of the course.

Some learning outcomes

The outcomes commented upon here came from two sources: the final written projects and the course feedback. The latter was achieved through semi-structured interviews with the students. I will comment first the results of the interviews.

Eight students formed the group. None of them reported having analysed music using the approach described. The closest, for two of them, had been that, at their performance lessons, sometimes their teachers referred to images or talked about feelings evoked by the music.

In general terms, the students described this analytical approach as closer to human interest, less technical and cold, more integral, and more realistic and practical. All of them have found it useful. The common reason is that they can now analyse and understand better their music preferences. They all referred to their favourite music as the one that engage them emotionally, independently of the emotional response being positive (e.g., joy or tenderness) or negative (anger or sadness) in terms of valence. Some other reasons this approach was useful were that being more conscious of their feelings in relation to their repertoire, helped them to memorize better and to render more convincing performances.

Also, none of the students found this approach difficult or against their expectations about musical analysis. Nevertheless, most of them still find difficulties in applying it in their daily performing activities. This might be due to the fact that it is a completely new approach for them and there might not have been enough room in the course for analysing and performing on their instruments. Thus, integration with practice must be still in process.

These results were confirmed in the conclusions of their written works. I will briefly discuss three representative works. In the first, the student analysed the relationships between music structures and a melancholic mood he felt when listening to Arvo Pärt's *Für Alina*. He tested his results with participants by modifying some structures (melodic and harmonic intervals, rhythm and tempo, and mode). His findings were very close to those of the literature, but his main conclusion concerned the personal sense of achievement at understanding some acoustic reasons for his emotional relation with that piece. He felt he could answer his very personal question: Why does this piece trigger in me melancholic feeling?

The second work was devoted to discovering the causes of emotional meaningfulness of three moments in Debussy's *De L'aube à midi sur la Mer*. Her analysis used the three topics of the course's second unit: musical structure vs. emotion, psychological mechanisms of emotional responses and musical expectations. Her main conclusion was that it is not possible to concentrate only on the segment that is being analysed, since its meaning depends on what precedes and follows it. That is, the emotional evaluation of expectations is not only carried out in relation to the process that leads to that particular event, but to what is expected to come out from it. This seemed to me a very practical and personal way of understanding Huron's ITPRA model.

Lastly, the third work focused on the fourth movement of Shostakovich's *trio Op. 67*. The initial objective was to unveil the meaning of certain gestures such as the violin pizzicato of the first theme, and its relation to the widely acknowledged tragic and obscure character of the work (Braun, 1985). One of the conclusions was that the surprising resolutions of musical processes in interaction with the musical structures (pizzicato, major mode, tempo, articulation) might contradict a listening influenced by the well-known tragic character of the piece.

The results collected from these three works and the interviews, support the idea that unearthing our emotional relations to music through systematic analysis might free our analytical judgements of biases related to false beliefs or misunderstandings, as well as transforms musical analysis in a more personal, meaningful way.

Conclusions

The paper presented theoretical and experiential evidence that suggest that using musical analysis for training students to be aware of their emotional relations to pieces of music might render effective results. This is mainly because of three reasons: it makes analysis more objective since students are aware of biases related to unconscious emotions or theoretical

misdirection; it might be felt as a more meaningful way of approaching music; and finally, if we make conscious what is unconscious, we put it in the realms of volition and make it a subject of systematic learning.

If we accept Damasio's theory, two main questions must be posed at the end of this dissertation. Why is emotion being neglected, particularly in a profession that deals directly with emotions? What can educators do to improve this situation?

According to the interviews and the final works, the analytical approach presented here promises to be one effective way of improving this situation. Nevertheless, despite its potential effectiveness there are at least two main factors to be considered: first, the students' previous knowledge about music theory and analysis must meet the course requirements; second, it might be not enough to apply this analysis to a general repertoire, if we are to pursue meaningful learning (Ausubel, Novak, & Hanesian, 1976). In order to nurture a reciprocal feedback between theory and practice (Jorgensen, 2005), and foster this sort of learning, we need to create strategies for the students to identify the subject of study with their most intrinsic motivations (Correa, 2012). The fact that students reported to have difficulties in applying this kind of analysis to their daily performance practice might mean that teachers cannot take for granted students will make all the necessary connections. One of our tasks is helping them to make such connections.

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Recording thoughts:

An innovative approach to teaching memorization

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Abstract

Memorization is an integral part of professional musicians' concert life. However, there are no established methods for teaching young performers how to do it. If young musicians can be taught to use the same memorization strategies as experienced performers, their musical skills should develop more rapidly. We describe a research-based method for developing practice and memorization skills. Students typically memorize by *serial cuing*, relying on each passage to remind them of what comes next. Experienced performers develop, in addition, a mental map of the piece that provides *content addressable* access to their memory - thinking about a particular location in the piece, e.g., "G major section", brings it to mind. Students do not always have this kind of metacognitive awareness of the music they play. In order to help an 18-year old piano student learn to perform a difficult new piece from memory, we adapted a procedure used in our research into how concert soloists memorize. The student had never deliberately memorized a piece before. She videotaped her practice sessions and at the end of each week, she provided reports marking new copies of the score with places that she had paid attention to during practice. Once the piece was memorized, she

performed it for the teacher during lessons. Immediately after each performance, she reported the places that she had paid attention to during the performances and these were marked on a fresh copy of the score. The teacher kept all the reports. By contrast to previous studies with experienced musicians, the student's practice consisted mostly of playing through the piece. She tended to only stop and start when she made a mistake. However, most of the thoughts that she reported during performances were *Performance Cues* (i.e. landmarks that helped to guide her memorized performance). These were locations that she had thought about during practice. Her thoughts at these same locations during performance were not, therefore, accidental or arbitrary. They were prepared during practice.

Despite the limited metacognitive awareness that the results showed, the student was able to memorize the piece with surprising speed. Her reports, which reflected a growing awareness of musical issues and the overall musical shape of the piece, appeared to improve her ability to attend to musical and technical features of the piece and to increase her motivation to memorize. We suggest that they also helped her to memorize by enabling her to think about specific locations in the piece which then became available as memory retrieval cues.

Keywords: memory, practice, performance, preparing for Higher Education.

Memorization is an integral part of professional musicians' concert life. Performing from memory is a mark of expertise. There is general agreement that serious students should learn to play from memory because freedom from the score allows for more expressivity. Yet, there are no established pedagogical approaches for teaching young performers how to memorize (Aiello & Williamon, 2002). Memorizing is often seen as a mysterious process that differs for each individual (Ginsborg, 2002). This is a fallacy. Although memorization is a complex skill, memory differs from one person to another no more than any other ability (Chaffin, Logan & Begosh, 2009). So, how can students be trained to memorize in order to be better prepared to face the demands of a professional performing career?

The mental processes involved in memorization are well understood (e.g., Ericsson & Kintsch, 1995). Effective memorization strategies have been identified by observing how experienced soloists prepare and memorize for performance (e.g., Chaffin, 2011; Chaffin & Logan, 2006; Chaffin, Lisboa, Logan & Begosh, 2010; Lisboa & Chaffin, 2008; Lisboa, Demos, Chaffin & Begosh, 2011; Ginsborg & Chaffin, 2010). In these longitudinal case studies, the musicians recorded their practice as they prepared new repertoire for concert performance from memory and provided detailed reports about which aspects of the music

they paid attention to during practice and in performance. The studies showed how experienced musicians are able to perform reliably from memory by integrating two very different types of memory.

Memory for what comes next (*serial cuing*, i.e., when the current passage cues memory for the next), develops quickly, easily, and automatically during practice. However, serial cuing has the limitation that, if the chain of cues breaks during a performance, the performer must go back to the beginning to start over. To avoid this, experienced musicians develop an alternative memory retrieval system that allows them to recall any passage simply by thinking of it (e.g., the *G Major* section). The thoughts that provide this kind of *content addressable* access to memory are called *performance cues* (PCs). PCs are the mental landmarks in the music that the performer consciously thinks about during performance. They provide direct access to memory and thus allow a performer to recover from mistakes and memory lapses. PCs may refer to any aspect of the music: *basic technique* (e.g., fingering); *interpretation* (e.g., dynamics); *expression* (e.g., lively); *structure* (e.g., harmonic boundaries) (Chaffin et al., 2009).

Integrating these two types of memory is a long slow process. When students have trouble with memorization, this is often the problem. An effective method for teaching this aspect of memorization would remove a major obstacle on the path to becoming a professional performer. Here, we describe how the first author taught one of her own students to memorize using PCs. The 18-year old student had never deliberately memorized a piece before and was ready to take an important step in her musical development by learning to perform a difficult new piece from memory. Her teacher, the first author of this paper, was the performer in one of the longitudinal case studies with experts mentioned above (Lisboa et al., 2011). She had noticed that her own memorization had become more efficient as a result of the experience and decided to adapt the method for use in her own teaching.

Professional musicians spend years developing their skills through long hours of “deliberate practice”, i.e., practice devoted to improvement (Ericsson, Krampe & Tesch-Romer, 1993; Sloboda, Davidson, Howe, and Moore, 1996; Sosniak, 1985). Effective practice requires “self-regulated learning” (Jorgensen, 2004). Young musicians must take control of their own practice and learn to plan their practice, choose appropriate strategies, evaluate their effectiveness, and adjust accordingly, in cyclical fashion. It is the availability of the metacognitive strategies needed to do this, rather than the sheer amount of practice, that is the most important determinant of whether a young musician makes the transition from student to professional musician.

Children do not have the metacognitive skills necessary to evaluate their practice. They mostly play through a piece repeatedly, stopping only when unable to continue (Hallam, 1998; Lisboa, 2008; Renwick & McPhearson, 2000). As a result, they memorize by serial cuing. To memorize by content address, you have to be able to think about what you are playing. This kind of memorization is a metacognitive skill. We suspect that the skills required for effective practice and effective memorization are closely related. Both require the ability to think about one's own actions. In our study, we examined the student's practice in relation to her reports of what she was thinking about during practice and performance. For professionals, there is a close relationship. We expected to find a weaker relationship in a student musician and expected that strengthening the relationship would help her to memorize.

Method

The participant

Maria had been a private piano student of the first author for many years and was learning pieces of Grade 7 standard in the Associated Board of the Royal Schools of Music (ABRSM) in the UK. At age 18, she still saw memorizing as a challenge. Previously, she had sometimes memorized pieces incidentally, as a by-product of repetitively playing thorough a piece, i.e., using serial cuing, but these memories would be gone after a few weeks. She had ignored suggestions that she might learn to play from memory more deliberately. She saw herself as learning for fun and did not typically take time to practice extensively. Also, the UK's ABRSM examination scheme, which she was engaged in, has no requirement to play from memory. At the time of the study, however, she had decided that she wanted to work more seriously to learn a piece from memory. She was considering whether to audition for higher education training in music, in which case she would need to perform from memory. If she went to another university instead, she wanted to have a piece that she could play for her friends and family.

The music

Teacher and student together chose “Der Dichter Spricht” (The Poet Speaks) from R. Schumann’s Kinderszenen Op. 15 (Figure 1) as the piece for her to memorize.

R. Schumann

The image displays a musical score for the piece "Der Dichter Spricht" from Robert Schumann's Kinderszenen Op. 15. The score is written for piano in G major and common time. It is divided into six systems, each with numbered beats indicating specific points of interest. The first system starts at beat 1 and ends at beat 13, with a dynamic marking of *p* and a *rit.* marking. The second system starts at beat 25 and ends at beat 33, with a tempo marking of *a tempo*, a dynamic marking of *pp*, and a *rit.* marking. The third system starts at beat 41 and ends at beat 48, with a tempo marking of *a tempo*, a *rit.* marking, and a dynamic marking of *pp*. The fourth system starts at beat 55 and ends at beat 63, with a tempo marking of *a tempo*, a *rit.* marking, and a dynamic marking of *p*. The fifth system starts at beat 71 and ends at beat 83, with a *rit.* marking and a dynamic marking of *pp*. The sixth system starts at beat 91 and ends at beat 104, with a tempo marking of *a tempo*. The score includes various musical notations such as slurs, ties, and dynamic markings.

Figure 1. “Der Dichter Spricht” (The Poet Speaks) from R. Schumann’s Kinderszenen Op. 15 with numbered beats.

Procedure

Over a period of six weeks, Maria had seven lessons and practiced the piece in between. She videotaped three weeks of practice and three performances, starting after lesson 3. At the end of each week's practice, she provided reports of her thoughts during practice by marking the score with locations of thoughts. She was given a fresh copy of the score each week. After playing the memorized performances to the teacher during lessons, she also reported the locations that she had attended to as she played. Each report was given to the teacher on completion and was not returned to the student. During lessons, the teacher altered her normal practice of providing explicit instructions about how to practice the piece, leaving it for the student to decide how she wanted to structure her practice of this piece. Work on other repertoire remained the same.

Results

This was a new and exciting adventure for Maria. She was keen to learn this piece from memory and surprised and pleased by her rapid progress.

Practice

Maria's practice consisted mostly of playing through the entire piece, stopping mainly when she made a mistake, repeating a few notes and going on. Figure 2 shows all of her practice (and three performances, in bold horizontal lines). Each horizontal line represents a practice (or performance, in bold) segment, the uninterrupted playing of the beats shown at the bottom of the figure. The graph reads from bottom to top and the numbers on the vertical axis show her practice sessions. For example, in the first session, she played through the whole piece, stopping where she had difficulties and then continuing on without practicing the problematic passages. In session 2, she began by repeating the first phrase (beats 1 to 16) several times before attempting to play the whole piece twice. The remaining sessions were similar. Except for session 6, when she worked on beats 33 to 40 for longer, there was very little focused work on short segments.

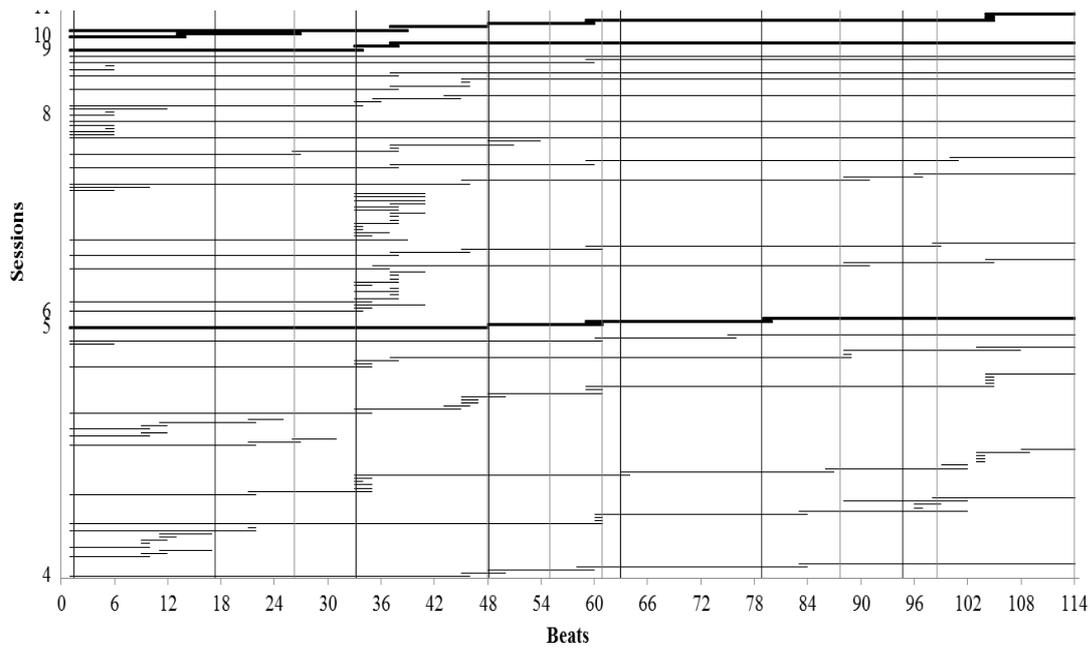


Figure 2. Record of Maria’s practice and performances for all sessions. Bold horizontal lines show her performances from memory. Vertical lines show locations of thoughts about interpretation (thin lines) and musical structure (thick lines) reported in Performance 3.

Maria’s practice was very different from that of more experienced musicians. Expert practice is organized into alternating episodes of “work in which the same short passage is repeated and longer “runs”, tying together the shorter work segments. Figure 3 shows a typical practice session from the study in which Maria’s teacher recorded her practice of Bach’s *Suite VI for solo cello (Prelude)*. The teacher worked through the piece in short sections, concluding each episode of work with a longer run and the practice session as a whole with a run through the entire piece. Unlike Maria, her teacher was more focused and the places where she stopped and started corresponded to locations identified in her reports (Chaffin et al., 2010).

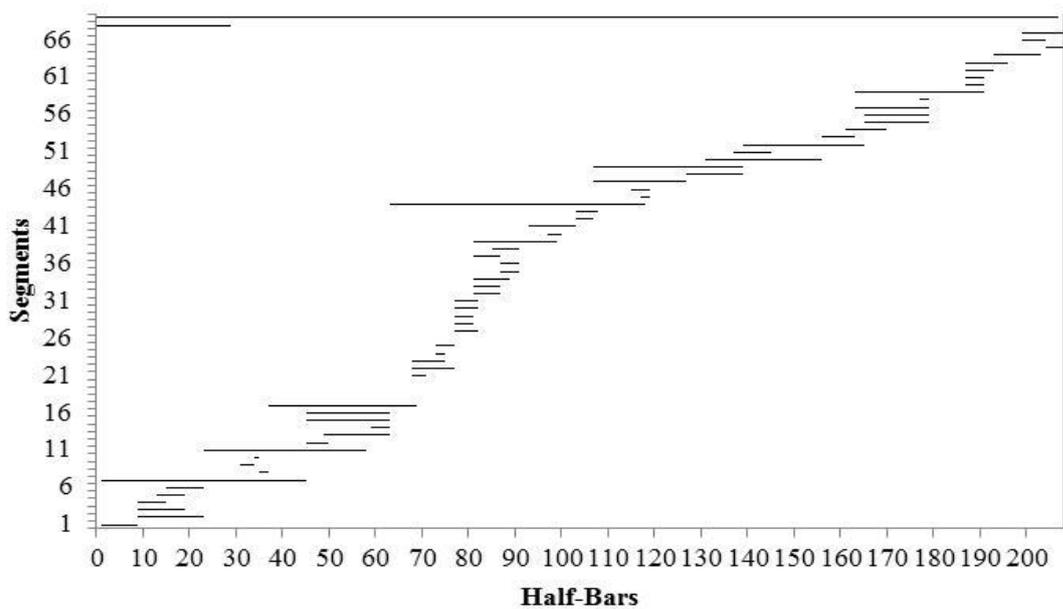


Figure 3. Practice session 15 of the cellist’s study (Figure 4 from Chaffin et al, 2009)

Thoughts in practice and performance

Initially, most of the thoughts that Maria reported during practice and performance were about features involving basic technique (e.g., hand-positions, fingering). Figure 4 shows the relative percentage of thoughts about technique, interpretation, expression, and structure. After the first performance there was an increase in thoughts about interpretation (dynamics, rhythm, releasing sound), expression (“singing tone”, “feeling”, *rubato*), and structure (“new phrase”). This suggests that Maria was increasingly aware of the interpretive, expressive and structural aspects of the music, which are important for memorizing. In the final performance, she went back to thinking more about the basic features, but still thought more about interpretative and expressive features than in her first performance.

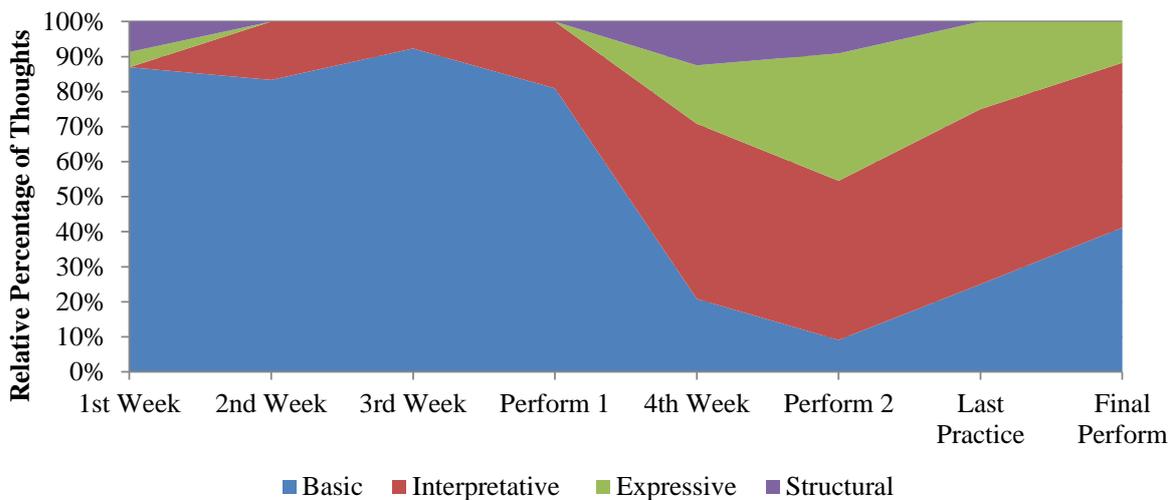


Figure 4. Relative percentage of thoughts reported for each session

We also examined the location of thoughts in performance and related these to her practice. The results show that Maria’s thoughts were prepared in practice. For example, the vertical lines in Figure 2 represent the location of thoughts about interpretation and structure that Maria reported for the third (final) performance. The intersection of vertical lines (representing thoughts) with the beginnings and ends of horizontal lines (representing playing) are places where thoughts coincided with starting or stopping in practice (i.e., indicating also the focus of attention in practice). Every thought coincides with at least one start or stop and some coincide with many, e.g., beat 33. Starting at a particular location requires thought and creates an associative link between the thought and the playing that follows, creating a *performance cue*.

To determine whether Maria’s thoughts during performance intersected with starts during practice more frequently than would be expected by chance, we compared her thoughts during each performance with the starts during the practice session or sessions that preceded it. Of the 71 locations into which we divided the piece for analysis, playing started at 25 during practice.

In order to understand how performing from memory affected Maria’s thinking about the piece we also examined her reports. We found that approximately 20% of the locations marked in each report were *new* locations that had not been marked in the previous report. Of the new locations where thoughts occurred during a performance, 59% involved basic technique, 27% involved interpretation, and 13% expression. During performance, Maria was apparently most concerned with technique. In contrast, her new thoughts in the next practice

session after a performance were less focused on technique (22%) and more focused on interpretation (50%), expression (17%) and musical structure (11%). Her new thoughts after a performance were less about getting the notes right and more about making the next performance more musical.

Conclusion

The speed with which Maria learned to perform from memory surprised both Maria and her teacher. While we cannot demonstrate that reporting thoughts was responsible, the process did appear to have a positive effect. The teacher noted that Maria's attention to technical and musical features of the piece during lessons was much improved. Also, that her motivation increased considerably: she asked if she could employ the same technique to practice a Bach Invention. We believe that the process of identifying specific locations in the music helped develop the kind of mental map of the piece used by more experienced performers (e.g., Chaffin et al., 2010). In order to recall a piece by content address rather than relying entirely on serial cuing, one has to be able to think of specific locations in the music. The process of reporting thoughts would have developed the ability to identify locations while providing convenient retrieval cues for content addressable access to memory. This preliminary study suggests that by exploring more creative teaching techniques, one can assist students to develop their metacognitive skills and in turn, to memorize music more effectively.

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ePortfolios: A technologically-assisted learning platform for the professional musician

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Abstract

Increasingly the ePortfolio is being drawn into the teaching and learning of creative arts. In music, literature has focused on the teacher trainee in music because the platform suits the building of a folio of work and student thinking over a degree program which is aimed at professional accreditation. Yet the ePortfolio can play an active role in the learning of other music students. This paper focuses on the experiences of two music academics working with what the paper will call professional musicians – those aiming for a career in music other than teaching – and the role ePortfolio platforms have played in the learning and teaching of student ensemble performers, sound technologists and composers, and students in a professional practice capstone music subject with a community outcome. The study responds to questions of how and for what purposes technologically-assisted learning via an ePortfolio platform is being used in the two Australian university music programs, and what the is response of students and teachers. Findings focus on six aspects: presentation; learning paths; sharing and collaboration; assessment; the specifics of working with the ePortfolio platform medium; and student identity.

Keywords

ePortfolio, music, musician, technology, arts, professional

Introduction

Increasingly, the ePortfolio is viewed in the creative arts as an educational tool offering a unique way of gathering information about students' learning whilst aiding development of self-reflection, deep learning and enhanced awareness of self. Our literature scans show that ePortfolio research has focused on several discipline areas including adult learning, leisure sciences, business, health sciences, humanities, science, engineering, language, visual art, graphic design, dance, theatre and music. The focus in music has been largely on music education students. For this cohort, the ePortfolio offers a valuable way of assembling a professional portfolio showcasing self-reflection, developed learning skills and teaching accreditation goals.

Notably, less research attention has been placed on the role of the ePortfolio in the learning and future career goals of what the paper will call professional musicians – those aiming for a career in music other than teaching – a term borrowed from the *International Society for Music Education*'s commission where issues about teaching student performers, sound technologists and composers at university level are discussed.

This paper responds to the questions: i) how, and for what purposes, is the technologically assisted learning via an ePortfolio platform being used in the music degree; and ii) what is the response of students and teachers to the use of ePortfolios?

The two researchers of this paper will discuss their use of the ePortfolio within three undergraduate music subjects – a second-year group-music performance course; a capstone professional-practice subject; and a suite of courses that focus on intersections between music and technology with emphasis on capturing and manipulating sound and creating music. The research focus is on the views of the academics and students working with ePortfolios.

Literature review

Common emergent themes across the literature, with focus on developing the professional artist, are: the development and documentation of *learning paths* in reaching achievements (Dillon & Brown, 2006; Lu, 2007; Cleveland and Cleveland, 2004); the ability for an ePortfolio to *enhance analysis and reflection* (Gearing & Forbes, 2012; Upitis, Abrami, Brook, Troop & Catalana, 2010); the ease of *sharing* digitally captured works (Buehler, Hafer & Blankenburg, 2007; Clark, 2006; Ramirez, 2011; Salavuo, 2008); the ability for an ePortfolio to enhance and promote on-going *collaboration* with peers and global audiences (Fitzsimmons, 2008; Rowley, 2008;); the usefulness of the ePortfolio as an assessment tool (Madeja, Dorn & Sabol, 2004; Van Tartwijk & Driesen, 2009); and the role the ePortfolio

can play in the creation and presentation of multiple personal *identities* (Proffitt, 2012; Abbenante, 2013).

Methodology

Two academics, the authors, adopted ePortfolios into their teaching. Short questionnaires at University of Western Sydney (UWS) and open-forum panel discussions at Queensland Conservatorium Griffith University (QCGU) were used to elicit student views about their use of ePortfolios. Participants included fourteen 2nd year music performance students (9%) and thirty-two 3rd year professional practice students (49%) at UWS, and ten 1st year students (33%) and five 2nd year students (18%) at QCGU. Data collection instruments sought responses about the medium itself in relation to the subjects and other possible future uses. Lecturer observations and reflections are also included as data sources.

Institutional contexts

Final year capstone music professional-practice subject (UWS)

A final-year capstone music professional practice subject required students to take their arts practice – performance, composition, concert organisation, film music, music in schools, writing about music – into the community. The ePortfolio software was available for students to house a CV, professional photograph, capacity statement for a potential employer, short reviews of lectures given by professional musicians and arts lawyers, and evidential artefacts of the community music project in summary (video clips, images, reflective writing).

Group music performance (UWS)

Extending a traditional ePortfolio approach, students in a second-year group music performance course were required to co-write collaborative essays (in pairs) and to individually evaluate the essay writing of peers. The pedagogical imperative behind these tasks was to broaden student understanding of creative collaborations.

Both courses utilised proprietary commercial purpose-built software purchased by the institution for all ePortfolio work. This software is available to students post-graduation for a short time.

Music and technology (QCGU)

Students build an ePortfolio in their first year, continuing to develop the ePortfolio throughout their program. The ePortfolio is assessed at the end of each year (10% of marks in their major course) with students encouraged to develop their ePortfolios throughout the year

across their courses. Hard-copy portfolios form a major part of their assessment (typically 40%) in their major course each semester, and are integrally linked with ePortfolios.

As students progress from year to year they change the balance between, and context to, looking forward and backward in their ePortfolios. First year focuses on recent work, and final year is reflecting on who they have become as a student as an indicator of who they could become as they continue post-graduation. Students are encouraged to view their program outcomes as a framework toward understanding and expressing themselves; projecting future potential; goal setting; life choices; and exposing multiple identities (learner, artist, professional).

The ePortfolio provides a longitudinal platform for growth using insights born from reflection over three years. This assists in de-compartmentalising the modularised blocks (courses and semesters) of undergraduate academic study. The intention is to find as many ways to present students with activities that promote (subconsciously, osmotically, and through action) elevated perspectives - that is, improved or advanced - and the ability to see further around us. Where successful, perspective and therefore action change.

Students were originally restricted to using proprietary commercial software to create their ePortfolios, however more recently are required to use freely available (free in cost and ongoing accessibility) cloud-based solutions (for example, WordPress in conjunction with youtube and soundcloud). This is to remove obstacles with student-access post-graduation, to promote long-term thinking and sense-of-ownership, and to counter issues of storage limits, access restrictions, technical support and other institutional constraints.

Data

UWS – Capstone subject

Blom found that the e-portfolio platform provided an ideal format for the pedagogical imperatives. Higher achieving students were able to display broader artistic sensibilities being concerned with aesthetics as well as content, working to create ePortfolios that were engaging and inviting to potential employers. Here, students were depicting a sense of identity broader than the assessment task itself.

Student responses to the questionnaire highlighted the disjunct between software challenges and learning processes and outcomes with many students experiencing problems as they learned to use the portfolio software. Despite this, 100% submission rates were achieved using the software. 50% of the students noted poor software experiences compromised their

levels of engagement, typically seeing no potential for enhancement of student learning and career advancement through the use of the ePortfolio platform. The other 50% expressed overall positive engagements, referring favourably to peer-based sharing, peer review, personal blogs, journaling, after-hours submission of work, ease of assignment submission, enhanced organisation of thinking around portfolio development, helpful guidance in design and storage of their updateable (dynamic) professional portfolio, ability to map their progress, ePortfolio as a learning process, enhanced ability to keep in touch and up to date, and maintaining contact with the university.

One noted advantages with the software related to assessment design and feedback. Tailored marking rubrics and comments were associated with the submitted material, with immediate communication of marks and comments to students. Comments addressing this were universally positive.

Of interest however is that the software was viewed by more than half of the students as being of no use after graduation. Ongoing research plans include using different software platform(s) to better understand causal relationships between software challenges and student engagement, and to map any shifts in student responses when different ePortfolio software is used.

UWS – Group music performance

Blom noticed that while many students struggled with collaborative essay writing, the easy access to collaborative work was pivotal to success, technological challenges notwithstanding. Blom is positive about ePortfolio platforms being used for peer evaluation and noted that students often learn key writing and collaborative concepts through completing this task. Further, being able to embed video clips in conjunction with a detailed analysis created a deep learning environment that fostered subsequent group analysis and discussion.

As above, many students encountered problems with the software, describing it as “too complicated”, where problems made the task “tedious and stressful”. Positive aspects included the ease of off-campus submission; how “communication via (online collaborative tools) was fantastic”, including “the ability to check each other’s work” during collaborative essay writing. One student noted however that “if one person knows how to use (the software) more than the other, it falls on them to make sure their partner knows what to do”, a double workload of critical thinking and technological knowledge.

QCGU – Program portfolios

Hitchcock notes that student engagement with the ePortfolio predominantly fits three emergent categories: the student who is excited or inquisitive about the possibility of creating a professionally-oriented ePortfolio and engaged in the processes; the student who is “fearful” of, or “intimidated” by, the commitment to the ePortfolio; and the student who does not believe there is relevance for them, with the consequence that they display minimum engagement.

Where students are engaged in the processes the comments are universally positive. One student echoed the sentiments of others when stating “It’s good to go back and read some of the stuff you said, and some of your older stuff can really surprise you.” Further, “... I can now go back and fix things up, redo it.” Further, students were seen to be reflecting and revising their thoughts of self, their work and changes over time - “It’s important because it helps me to see a learning curve.”

While portfolios are typically shared between an individual student and academic(s), students are encouraged to share their ePortfolios with each other. While being encouraged, it always remains the student’s choice as to whether they share the ePortfolio with others. This is to try and counter disengagement through introversion, fear or feelings of intimidation. For some, sharing had positive outcomes with comments such as “It was definitely really good for figuring out what people were into, what they were interested in.” For others, a sense of pride in their accomplishments was seen to be an important driver and two students stated that their first year folios helped them obtain part-time holiday-work in music-related jobs.

The level of reflection over time was clearly evident in student responses, going beyond a simple sense of self-awareness. Students who engaged in reflection used their awareness to evaluate their own thinking in order to better understand their progression, goals and achievements (Miles, 1994; King & Kitchener, 1994). Further, a sense of self-efficacy was heightened in the process of reflecting, resulting in a sense of resiliency in the face of obstacles such as self-doubt.

Students in the second category (fearful, intimidated) tend to display two primary concerns. In earlier years the sentiments of some students indicate they think they don’t know enough yet, and the ePortfolio showed more about what they don’t know than what they do. Other first year students expressed reserve about describing themselves and this relates strongly to students’ general difficulties in talking about themselves in first person. In later years, fears typically focus on “pigeon-holing” themselves into “one thing, and I don’t know where I am

going to find work.” Comments such as, “I don’t know how to portray myself - I am more things than I can put online, and what if I don’t choose the thing that this employer is looking for?” were common. This is by far the most frequent question posed by students, and the area where significant attention from academics is focussed to assist students in preparing their ePortfolios for life after graduation.

Where students do not believe that an ePortfolio is relevant, and engagement is limited to satisfying the bare minimum criteria, close observation has shown that these students are typically not considering working for “an employer” Their goals are more focussed on self-employment contexts or operating their own businesses.

Of note, in contrast to the experiences of Blom, the software used by each student for their ePortfolios has only ever been raised by students when comparing and contrasting the benefits of different platforms to each other, or in asking advice as to recommendations of where to start.

Conclusions

Technologically-assisted learning via an ePortfolio platform is being used for a number of purposes with students training to be professional musicians.

The findings in this research support and extend the emergent themes from the literature. This research demonstrates that learning paths can be advantageously evidenced alongside reflective practices, enhanced by engagement with long and short term ePortfolio construction and thinking. Also highlighted are: advantages for peer evaluation; immediate proximity of video with written analysis and discussion; where revisiting work provided multiple lenses on a task that resulted in increased rigour, encouraging student-centred learning; and where sharing material and collaborating was enabled by the ePortfolio. Further, in both institutions, ePortfolios facilitated the breakdown of classroom hierarchies longitudinally in QCGU, and through collaborative cooperative exchanges in UWS, introducing a multi-centric teaching and learning dynamic such as evidenced in the paired essay co-writing (UWS) and the focus on identities (UWS & QCGU).

The ePortfolio approach across these two institutions can therefore be viewed as the academics working to expand students’ event horizons, developing reflective practices (on- and in-action), establishing confidence in identifying and achieving their short and long-term goals. It also creates an environment and platform that: encourages insightful growth rather than hurdle-jumping; encourages and promotes knowledge sharing, networking, awareness

and assimilation of professional attributes; global awareness; media skills; aesthetics; attention to detail; web skills; self-discipline; and insights to self. Student responses from both institutions could be placed in one of three categories of: excitement and inquisitiveness; fearful/intimidated; and not relevant, in relation to ePortfolio use.

Finally, there was a clear separation of technological comfort between the two institutions, where the time taken to master the necessary learning curve of proprietary software at UWS often clouded any purpose the ePortfolio could be seen to have for current and future use. The actual practicalities of working with different ePortfolio platforms offers potential insights that demand further research: to investigate benefits and challenges between using proprietary purpose-built software or ubiquitous cloud-based technologies; to assist in identifying the best type of media for facilitating the communication of different types of information for the pre-professional musicians; to understand the challenges of designing creative arts ePortfolios for capturing suitable media-rich artefacts for performance review and assessment; and to investigate the post-graduation impact of ePortfolios for professional musicians.

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The program note as creative knowledge and skills: Shaping a collaborative interpretation of newly composed music

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Abstract

In the classical music concert, a program note provides listeners with information about historical context, personal composer details and the musical thinking behind a work. For repertoire in the Western art music canon, players often know much of this information before they start practicing and then rehearsing the piece; however for newly composed works, the process may be different. This paper reports findings from a practice-led research project involving commissioned works, all of which were received without explanatory program notes. Specifically, the research investigated the preparation of a newly composed work for viola and piano and the role of the program note when it was introduced mid-way through the rehearsal process. In this instance the program note was found to be more of a hindrance than an aid in the building of a collaborative interpretation, yet it remains part of the creative knowledge on which we built a collaborative interpretive platform from which to play the work. The findings emphasise the need for students to utilise their creative knowledge and skills to challenge hierarchies of value as they redefine new repertoire for themselves.

Keywords

creative knowledge and skills; program note; new music; collaborative interpretation; practice-led research

Introduction

In the classical music concert, providing a program note is a widespread practice that offers the listener information about historical context, personal composer details and compositional thinking underpinning the work (Santos & Gerling, 2012). For works in the Western art music canon, the players often know much of this information before they start practicing and then rehearsing the piece. However, for newly composed works the process may be different as often the historical context and compositional thinking are not available. This paper investigates the role of the program note in the process of developing a collaborative interpretation during the learning of a newly written piece for viola and piano, *Into the Sun* (Blom, 2013), composed by the pianist-researcher. One of several new pieces commissioned for a project titled *Australia East and West*, the composers submitted all ten new works without accompanying program notes. The act of delaying any conversation about aspects of the compositional thinking, which would often form part of a program note for a work, enabled the researcher-performers to interrogate the interpretative process as it occurred individually, then together, and then after the “program note” information was introduced mid-way through the work’s preparation. The paper, therefore, considers the role of the program note as creative knowledge in the establishment of a collaborative interpretation of the musical artefact in terms of output and process at each of its stages.

Background

While there is a growing literature on learning a work new to the performer (Clarke et al., 2005; Hallam, 2001), less emphasis has been placed on approaching music that is newly composed and little if any literature has focused on the role of program notes for newly composed music. Feld (1994, p. 83) argues that as one listens to music, one works through “the dialectics in a series of ‘interpretative moves’, developing choices and juxtaposing background knowledge”. As such “we rarely confront sounds that are totally new, unusual, and without experiential anchors. Hence, each experience in listening necessarily connotes prior, contemporary, and future listenings” (ibid). For some works, however, these experiential anchors are weak or non-existent. In line with this, Viney and Blom (2014) identified the need to build an “interpretative platform” from which to learn new and conceptually challenging works, drawing on multiple sources including aural experiences, metaphors, written texts, influential others, other works by the composer, and interactions with the composer.

In her study of the effect of program notes on the listening enjoyment of Beethoven's string quartets, Margulis (2010) describes two types of text description found in a program note: dramatic and structural. These are confirmed by professional program note writer Leonard Burkat (1985, p. 2), who found that some composers could "express thought and feelings in words so precisely and effectively..." while others can only think of "technicalities that will mystify the listener and distract attention from the music itself" (ibid). Despite finding that descriptive program notes may not make listening to excerpts of Beethoven string quartets more enjoyable, Margulis (2010, p. 300) suggests that for contemporary works, "listeners ... may benefit from the kind of basic orientation provided by a descriptive note".

When discussing his preparation of Bryn Harrison's newly written piano work *être-temps* (2002), pianist Philip Thomas (in Clarke et al., 2005) makes no mention of a program note but has access to the composer to answer questions as they arise. The four researchers in the study recorded evidence of the pianist playing "an essentially creative role in the process, acting as a kind of collaborator with the composer" (p. 63) in relation to the work's notation. This, Thomas feels, "is something to explore, within which as yet unknown discoveries can be made ... [while] ...engaging with the notation in detailed and serious terms" (ibid). Whilst none of this literature examines the role of the program note in building a collaborative interpretation of a new work, it establishes a basis for discussion of the topic.

Method

Participants and materials

The study reported here adopted a practice-led research approach by using practice to research practice. This is an approach only the arts practitioner can undertake (Rubidge, 2005), and the participant status of the two researchers - viola player and pianist-composer - presented a unique opportunity to research the role of the program note in developing individual and, later, shared interpretations of a new work. To expose the process and reveal the collaborative dialogue, the practice-led research was positioned within analytic auto-ethnography. Accordingly, the participant researchers were each:

- (1) a full member in the research group or setting
 - (2) visible as such a member in published texts, and
 - (3) committed to developing theoretical understandings of broader social phenomena.
- (Anderson, 2006, p. 373).

The work discussed here, *Into the Sun*, was written for the project of new music for viola and piano. It draws on tonal traditions yet still requires the establishment of an 'interpretative

platform' from which the performers shape the work. Drawing on the successful approach employed by Clarke et al. (2005), data were amassed through journaling, email dialogue and face-to-face discussion. Analysis included inductive coding and thematic analysis of the discourse as it evolved throughout the project. Excerpts from the written dialogue are included in the following passage.

Results

The viola player had worked with the pianist as a research collaborator for some time. The pair had written about the nexus between artistic practice, research and teaching, but they had not previously written from within their joint practice. The viola player had not previously undertaken any practice-led research, and this was the first time she had rehearsed and performed a newly composed work other than in a large ensemble situation.

The lack of a program note but the inclusion of the title *Into the Sun* led the viola player to make some assumptions about the setting sun and her location on the West coast of Australia. She also found possible references to other musical works, and all these aspects informed her interpretive frame as “experiential anchors”. The viola player was reluctant to ask about possible amendments to the score, which she thought of as fixed rather than fluid. Eventually she made suggestions relating to the addition of double-stopping and use of the mute, and was surprised that these were so well received by the composer.

Later, the viola player reflected that her experience as a student when attempting new interpretations of canonic repertoire had been very negative, and that she had gained the confidence to perform innovative interpretations of this repertoire only much later. She wrote that this was perhaps “*because defending new interpretations is difficult for performers who often have little voice beyond what is said or written in program notes and concert introductions*”. Having realised she could have a new voice with this new work, she discovered a sense of autonomy and creative freedom not previously experienced.

Unknown to the viola player, the composer had based the work on texts about the sun. In particular she had drawn from an earlier work, *Phoebus Fire* (Blom, 2012), based on the opening of Julian Barnes' novel “Staring at the Sun”. When they shared their thinking about the work, the composer wrote to the violist: “*The text describes a WWII airman who is flying back to the UK. Becoming dazzled and confused as the sun appears to rise twice, he plunges to his death in the sea below. This ‘airman’ section became part of Into the Sun. ... After reading Dawn’s comments, I am interested to see if the ‘sunset’ in question, that of the airman, is of interest to her.*”

The viola player was shocked to read about the death of the airman, explaining that she had envisaged *“a serene image of the setting sun; but the passage is actually about someone’s death. There is no doubt that this will change the way I see this section, and in fact the whole piece.”* She was surprised at the impact of this new knowledge on every aspect of her interpretation – not only in the airman’s song, but in dance-like passages which now took on a morbid, fearful character. She wrote: *“The ending now represents the silence that falls when, in daylight, the pilot and his aircraft have disappeared into the ocean.”*

In response, the composer-pianist expressed her concern that the airman’s story had been taken far too literally, writing: *“don’t read too many deep and dark details into it in relation to death. That wasn’t a focus.”*

The collaborators realised that performers can potentially take a descriptive title or program note and entirely misinterpret a work. They also reflected that in some musical traditions, such as in Western classical music, the performer often ‘bows’ to the thinking of the creator and even to the ‘accepted’ interpretation (editorial or performed) of someone other than the creator. As the violist wrote: *“Allowing this to lead our interpretation and thinking effectively locks us out of the creative process.”* Rather than clarifying the meaning of the work’s title, in this case the addition of a program note – even one written by the composer rather than someone else – had had the result of further distorting the interpretation.

Discussion

Introducing the program note mid-way through the preparation of a new work raised three particular issues. The first is that of what Margulis (2010) calls the “unique images” introduced by the composer in the program note, especially in relation to the borrowed melody, which were taken too literally. The violist’s original interpretative thinking veered away from the direction in which it had been heading, and tried to capture unnecessary textual details. Margulis has noted the longer-term impact that dramatic descriptions have on listeners’ memories. Even after time, multiple discussions and several performances of the work, neither the violist nor the pianist-composer have entirely forgotten the origin of the “airman” section and the violist’s initial response.

The second issue is the extent to which a performer works with his or her interpretation of the title or work; is informed by “experiential anchors”; and/or “bows” to knowledge that has been given. Cook (1990) describes these relationships as having a “hierarchy of value” in which the production or interpretation of a work is afforded a lesser status than its creation.

This is equally relevant to performers and pedagogues, all of whom need to challenge “the singular and individualistic discourses which define musical creativity [particularly] in the Western canonization of musical creativities” (Burnard, 2012, p. 32). In our case we were reminded that a performer’s experience of autonomy can be diminished by the expectations of an established work or the ‘finality’ of a written score. This is at the heart of explaining why, in the first stage of learning and working directly with the composer, the violist was cautious about making suggestions that altered the score. Once these were accepted, however, the violist began to act as a collaborator, taking “an active role in the creative act of forming the material” (Clarke et al., 2005, p. 41).

The third issue relates to the education of performers, who, in the Western classical tradition, are rarely given opportunities to be part of the creation itself. Clarke et al. (2005, p. 64) remind us that because “music is always human action ... similar approaches [to studying the learning of] common-practice music may show that hidden and perhaps limiting aesthetic assumptions are built into established approaches to the study of performance”. The process through which an individual and then a collaborative interpretation is built and negotiated to shape an interpretation platform brought the players in this study face-to-face with the issue of how much compositional knowledge is useful in a program note and how much becomes counter-productive. Although experiential anchors were initially useful to both collaborators, their importance faded as the piece took on its own shape and life.

Creativity and risk-taking are crucial components of developing self-concept and they have the potential to engage students in learning over which they have ownership: creating tasks that engage “their whole energy” (Csikszentmihalyi, 2007, p. xix). Unsworth (2001) lends support to this argument with her suggestion that the most effective motivational pattern in creativity is the most internally motivated form—pro-active creativity—that sees an individual self-motivated to solve a self-defined problem. To what extent, then, does formal music training encourage or even accommodate such behaviour? In stark contrast to the notion of pro-active creativity, Bennett, Reid and Petocz (forthcoming) have found that many conservatoire students position creativity “as the act of breaking the very rules that were central to their undergraduate courses. As such, students located creativity as what is done *with* or *to* their formal learning, rather than as a component of formal learning itself”.

The need for students and graduates to engage in creative thinking is increasingly discussed, but rarely do we ask how students define creativity and how they relate creative knowledge and skills to their development and capacities as musicians and performers; indeed, in courses such as music there is a risk that creativity is taken for granted rather than being acknowledged as a core component of learning and performance. University students need to

creatively explore multiple possible futures and to do so with the support of peers and mentors, and educational spaces need to be safe environments in which this exploration can occur unhindered.

Pushing at the boundaries of learning surely should extend to the interpretation of performance repertoire. The implications for educators relate to how students can gain the confidence to apply their creative knowledge and skills to new repertoire, particularly that which is considered canonic, whilst learning from the (perhaps more conventional) approaches adopted by other performers and teachers. This requires careful consideration of the relationship between creativity and assessment, and it obliges teachers to encourage failure and experimentation without the expectation of a long-lived, tangible outcome.

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Promoting professionalism: Developing self-assessment in a popular music program

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Abstract

Higher music education usually has the development of professional musicians as one of its core goals, a primary learning outcome, though the meaning of this goal may vary between institutions. The ability to conduct independent and autonomous assessment of work while it is in production is one of the characteristics of professionalism, though the intentional development of this skill is not necessarily present in higher music education. In many contexts, degree programs are now required to be able to demonstrate the achievement of their learning outcomes through their assessment processes.

Self-assessment has been included among a variety of assessment processes in an Australian popular music program for more than a decade, and since 2011, the main self-assessment activity has been conducted using a purpose-built on-line assessment tool. While the primary motivation for the development of the tool was to enhance the student experience of a complex assessment regime, a collateral benefit has been ready access to detailed data on all aspects of the process. The development of students' ability to make systematic judgments about the quality of their own work in the context of their degree program can now be evaluated, and from the end of 2013, cohorts that have used the on-line system for the entire duration of their degree can be tracked through each of the six semesters of their program, to establish how their self-assessment abilities have changed over time.

Data on the performance of various aspects of the assessment process will be presented, particularly focusing on comparing self-assessment with assessment conducted by panels that include a number of students and a teacher. The marks awarded by the assessment panels constitute 60% of the course result and are routinely cross-referenced with the marks awarded by the teacher panel member, the assumption being that a close correlation between these marks demonstrates validity. Comparing self-assessments with panel assessments provides a measure of the students' ability to apply the same criteria and standards to their own work as will be applied by the members of assessment panels later in the process. It was hypothesised at the time this process was designed that students' abilities to conduct valid self-assessment would be improved by engaging with the process in each of the six semesters of the program,

and that students should perform this task better as they progress through the program. Current data enable this hypothesis to be tested.

Keywords

assessment, self-assessment, participatory assessment, experiential learning, popular music pedagogy

Introduction

Institutional leaders in Australia are quickly realising that strengthened regulation of higher education not only provides a framework for reporting, but also provides impetus for reform and renewal of curriculum, driven by new demands for accountability in the assessment of learning outcomes. Acronyms for regulatory bodies like TEQSA (*Tertiary Education Quality and Standards Agency Act 2011*), the AQF (*Australian Qualifications Framework, 2013*) and the HESP (*Higher Education Standards Panel, 2013*) have become part of the normal academic vocabulary, and being mindful of changing regulatory contexts has become a fundamental requirement of working in the higher education sector. In practical terms for those at the coalface of higher music education, the main change is that degree programs are now required to have published learning outcomes, informed by the AQF, by statements from the HESP, and by discipline Threshold Learning Outcomes (TLOs) (Holmes & Fountain, 2010), which were developed for the Creative and Performing Arts discipline cluster of which music is a part. Higher education institutions are subject to periodic evaluation by TEQSA to ensure compliance with the requirement to be able to demonstrate graduates' achievement of their programs' learning outcomes as well as a number of other regulatory requirements.

Though there is no national curriculum for higher education programs as there is for other levels of education in Australia ("The Australian Curriculum," 2013), new regulations are in place for all higher education providers that mandate the volume and level of learning required for various levels of qualification (*Australian Qualifications Framework, 2013*). Generic statements about the learning outcomes that graduates should be able to demonstrate through their assessment tasks have been developed, and each degree program must customise these including reference to the relevant discipline Threshold Learning Outcome statements and any professional accreditation requirements that might apply. Under current regulations, graduates must have demonstrated their achievement of all their program's learning outcomes through their assessment tasks.

Among other learning outcomes, graduates of the Bachelor of Popular Music (BPM) program investigated here are expected to have a “basis for independent lifelong learning”, as well as “cognitive skills to review critically, analyse, consolidate and synthesise knowledge”, and also be able to “exercise critical thinking and judgment in identifying and solving problems with intellectual independence”. They should be able to “demonstrate the application of knowledge and skills with initiative and judgment in ... decision making in the professional practice of music and/or scholarship” and “adapt knowledge and skills ... for independent and collaborative learning and professional practice...” (“Bachelor of Popular Music Program Learning Outcomes”). These references to independence and professionalism indicate that the ability to self-assess should be among the attributes developed in this program. Indeed, eminent scholar D. Royce Sadler proposes: “students should learn how to appraise complex works using approaches that possess high scholarly integrity, are true to the ways in which high-quality judgments are made professionally, and have considerable practical potential for improving their own learning” (2009, p. 53). There is ample evidence that these skills can be developed and exercised through self-assessment and peer assessment (Blom & Poole, 2004; Boud, Cohen, & Sampson, 1999, 2001; Daniel, 2004; Hanrahan & Isaacs, 2001; Hunter, 1999; Hunter & Russ, 1996; Lebler, 2008, 2013; Sadler, & Good, 2010; Searby & Ewers, 1997; Spiller, 2011), both of which are included in the process under investigation in this paper.

Context

The BPM program has been the topic of a number of publications and further details on the assessment process described briefly here can be found elsewhere (see for example Lebler, 2006, 2007, 2008, 2010, 2012, 2013; Lebler, Harrison, Carey, & Cain, 2013; Partti, Westerlund, & Lebler, Forthcoming). A Popular Music Production course is included in each of the six semesters of the BPM program. Students submit recordings of their original music and associated written work along with a written description of their intentions for each track submitted, an account of the contributions of others involved, and their observations on the outcome. Most importantly for the current project, each submission is self-assessed using the same criteria, standards and marking guides as assessment panels use later in the process.

Each assessment panel includes seven or eight students drawn from all year levels of the program along with one teacher. Each panel will assess the complete submissions of seven or eight students also drawn from all year levels. Panel members have access to the submitted material through the Bachelor of Popular Music Assessment Tool (BoPMAT) at least five days before their panels meet and they are expected to have conducted a preliminary assessment online before their panel meets for half a day in one of the reference standard

listening environments in the BPM facility. Panel members listen to each track and critically evaluate what they have heard before making their final individual judgments and awarding marks for each track as well as for the submission of each student as a whole. The ten marks awarded by each panel member for each of four criteria for each track are averaged, contributing 40% to the course mark. This is added to the averaged marks out of ten for each of two whole folio criteria, one for the quality and substance of the submission as a whole, the other for the quality of the self-assessment and reporting, resulting in the assessment panel being responsible for awarding 60% of the course mark. Half of the remaining 40% awarded by teachers is on the basis of the student's performance as an assessor in the assessment panel process, and the other 20% is shared between a reflective journal (15%) and the project proposal due in week three of the semester (5%).

Findings

In most assessment situations, one or more teachers will conduct the assessment without input from students. In this context, comparing the marks awarded by an assessment panel with those awarded by the teacher member of that panel effectively compares results under the current system with those that would be achieved by the dominant model of teachers assessing without the involvement of student markers. It should be noted that data relating to instances of panel members failing to include all required marks have been excluded from the following analyses. Over the six semester period from 2011 to 2013, 45% of marks awarded by panels out of a possible 60 marks were within 1 mark of the teachers' marks, 98% were within 5 marks, and all were within 8 marks, demonstrating a close correlation between teachers' marks and panels' marks. There were no substantial differences between semesters. A comparison of students' self-assessments and the marks awarded by assessment panels will provide an indication of the degree to which self-assessment conforms to the expectations of the program. Figure 1 illustrates the relationship between self-assessment and panel assessment over the six semesters from 2011 to 2013.

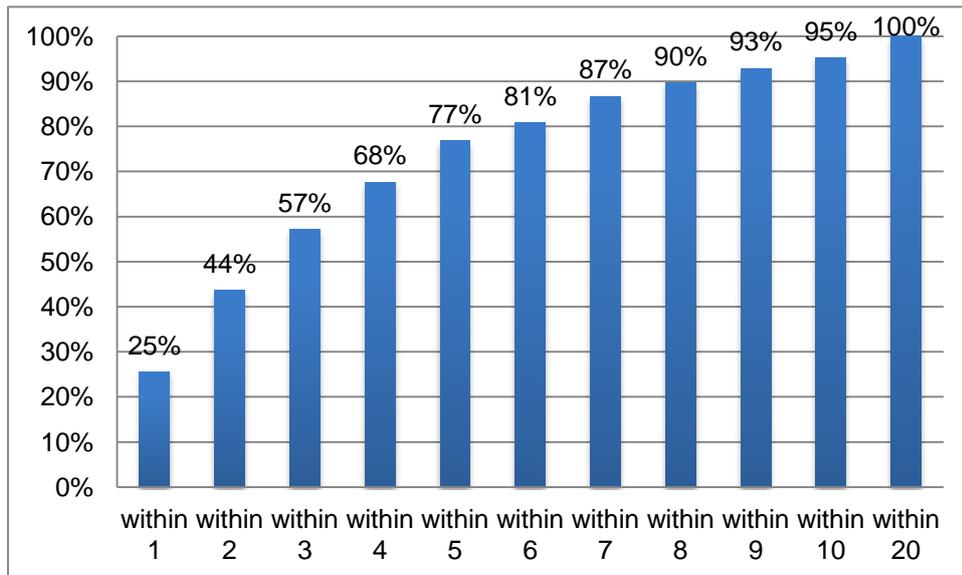


Figure 1. Self/panel comparison 2011–2013

The correlation between self-assessment and panel assessments is substantially less close than that between teacher assessments and panel assessments. It should be noted that students work independently to arrive at their self-assessed marks, while their peer assessments are effectively consensus moderated (Sadler, 2010) by their participation in the discussions that are part of the assessment panel process. Positive encouragement is given to improve this ability through its assessment having a significant marks value (10%), though its validity would have to be improved before self-assessment could contribute directly to an individual's grade.

When this process was implemented, it was assumed that more experienced students would have benefited from past assessment experiences and their self-assessment abilities would have developed experientially. This assumption is supported in Figure 2 below, which illustrates self-assessment performance improving with experience.

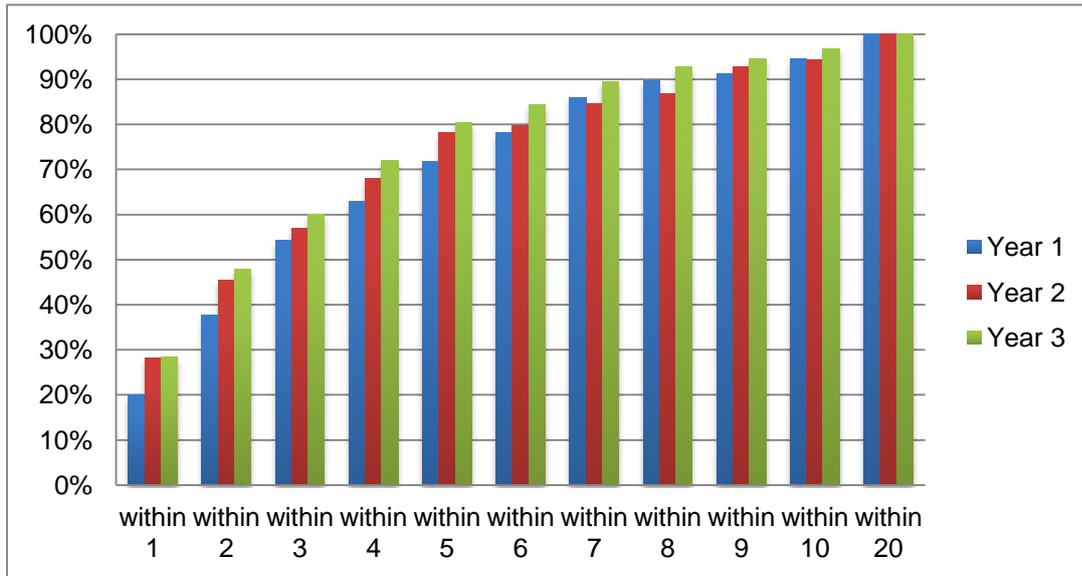


Figure 2. Self/panel comparison 2011–2013 by year level

It was also assumed that self-assessment performance would improve as a student progressed through the program, and that assumption is supported by the data for the cohort that commenced in 2011, represented in Figure 3.

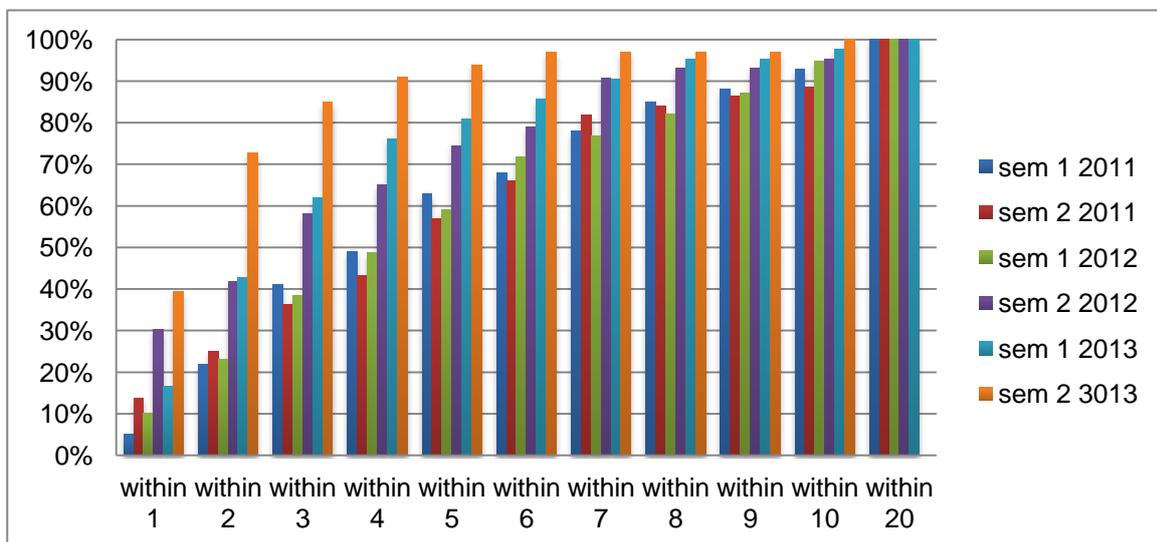


Figure 3. Self/panel comparison 2011–2013 cohort commencing 2011

Although there is considerable variation in this cohort’s performance between semesters, there is a general trend of improvement with experience, notably in 2013 when better online

reminders of marking criteria became available. Figure 4 shows the general improvement across all cohorts over the past six semesters.

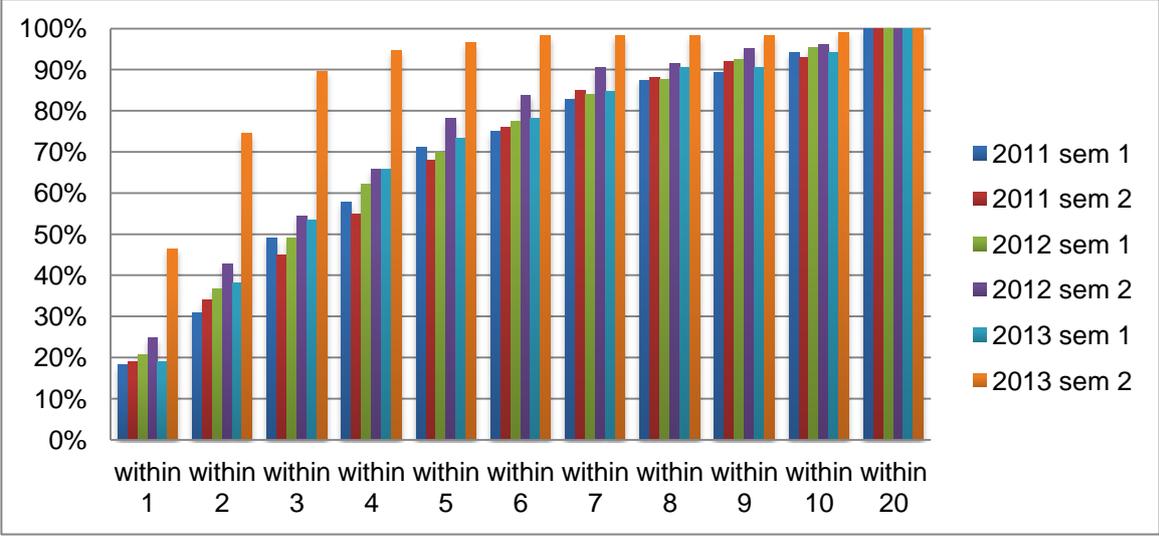


Figure 4. Self/panel comparison 2011–2013 all cohorts

Comparing the difference in self-assessment performance between year one students and year three students (as shown in Figure 5) demonstrates that experience correlates more strongly with higher levels of performance and has less effect on lower levels of performance.

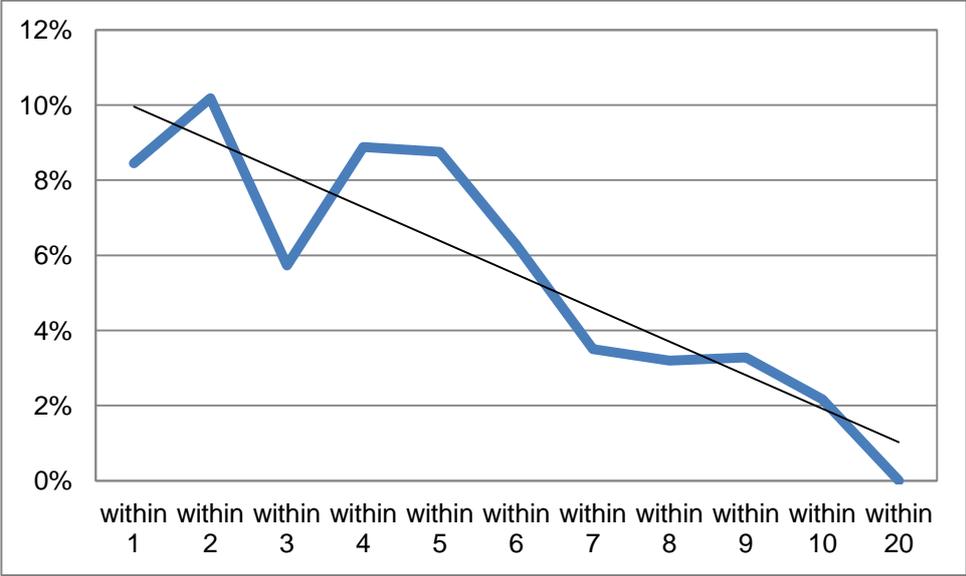


Figure 5. Difference between year 3 and year 1 means

Conclusion

The validity and reliability of the assessment panel system was demonstrated by the close correlation between teachers' marks and panels' marks and these results were consistent between semesters. Comparisons between self-assessment and panel assessment indicated a steady improvement both as an individual cohort progressed through the program and also overall from one semester to the next, indicating an incremental improvement in this aspect of the assessment process. Self-assessment performance improves with experience and this is evident at all levels of performance, though the impact of experience is larger at higher levels of performance. Substantial variations between self-assessment and panel assessment would preclude these results contributing directly to students' grades. Regardless of this limitation, it is clear that developing students' self-assessment abilities promotes professionalism through enhancing graduates' abilities to make well-founded judgments about the quality of their own work while it is in progress, which is one of the characteristics of professional behaviour.

While the complexity of the assessment method referred to in this paper would not be appropriate in all settings and may not be achievable even in settings where it might be appropriate, assessment methods that include meaningful self-assessment would seem to be helpful in developing aspects of professionalism that will serve our graduates well in their futures. There are other models that provide opportunities for students to be the first markers of their own work that do not rely on technology and could be adopted in other settings where there is a desire to engage students in the development of their self-assessment abilities (see for example Partti et al., Forthcoming). However, there are costs associated with all assessment activities and the time needed to manage self-assessment processes must be acknowledged in teachers' workloads for the practice to be sustainable; this may not be welcome in tight budgetary contexts, but the arguments for including student self-assessment are convincing. The ability and inclination to engage in valid and systematic assessment of their own work while it is in progress will enable graduates to continue to develop independently and assist them to adapt to professional contexts that may be substantially different from those for which our educational processes have been designed.

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Music school leadership as a transformational learning experience

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Abstract

Research into higher education leadership traditionally has been focused on defining the roles and responsibilities of school leaders. Newer work on school leadership however, based on a transformational learning model, allows for an alternative way to understand leaders' lived experience. This exploratory study demonstrates musical leadership as a series of perspective transformations that are contingent on each institution's organizational climate and leadership identities. It also demonstrates that school leaders within all types of American music schools generally value change, curriculum reform, and meaningful articulation of values through self-reflection. Using semi-structured interviews of six purposefully sampled music school heads, this study develops a multivariate understanding of music school leadership. Analysis of the interviews includes exploratory deductive reasoning based on Mezirow's perspective transformation model. Perspective transformation was found to be a useful framework for describing instrumental, communicative, and emancipatory aspects of school leadership: understanding the needs of the school, redeveloping curriculum, defining organizational mission, making personnel decisions, understanding the role of the school within the community, anticipating student needs, and communicating with faculty. Findings from this research aim to provide a nuanced view of music school leadership.

Keywords

curriculum renewal, leadership, identities and careers

Introduction

While music supervision and administration can be understood as gathering and applying skills and techniques (Rossman, 1989), or developing attributes of successful music school

leaders (Cowden & Klotman, 1991; Klotman, 1973), both approaches tend to be *instrumental* forms of problem solving (Habermas, 1984). This form of leadership may serve to “elaborate an existing point of view—we can seek further evidence to support our initial bias regarding a group and expand the range or intensity of our point of view” (Mezirow, 1997, p. 7). When the validity of existing points of view breaks down, through critical reflection or crisis, however, perspective transformation through transformational learning (Mezirow, 1991) is said to begin. As Mezirow (1997) elaborated,

Critically explored assumptions may be in the autobiographical context of a belief, or they may be supporting a social, cultural, economic, political, educational, or psychological system. Transformations in frames of reference take place through critical reflection and transformation of a habit of mind, or they may result from an accretion of transformations in points of view. (p. 7)

Educational administration and leadership research has begun to understand the importance of perspective transformation. Beer (2010) has urged more research on reflective and contemplative practices in administrative roles and policies. And Milley (2012) studied the use of critically exploring assumptions and exposing ideologies as a means for educational leaders to connect emotionally to their respective social and cultural contexts. The present study synthesizes this emerging research genre into a reflective praxis for educational leaders within tertiary music education. It examines the role of perspective transformation by music school heads, analyzing how school leaders reflect on their work within uniquely constructed cultures of learning at their respective institutions.

Theoretical framework: Perspective transformation

Knowledge domains

Mezirow (1991) defined perspective transformation as three distinct knowledge domains, as well as reflection. The knowledge domains are somewhat freely adapted from those of Habermas (1971, 1984, 1987): *instrumental*, *communicative*, and *emancipatory*.

Instrumental. Instrumental knowledge pertains to an objectivist mode of the lifeworld, dealing with skill acquisition for means of production (Habermas, 1984). This means that the world consists of observable extant phenomena, to be studied in a knowledge-gathering form of education (Biggs, 1996). In the musical education field, instrumental knowledge is concerned with developing skills—instrumental or vocal—or learning content related to obtaining proficiency in music theory and composition, conducting, musicology, or music education classes.

Communicative. Habermas (1971, 1984) defined communicative learning as arriving at undistorted ways of mutual understanding through critical and reflective discourse. Habermas argued that normative ways of understanding the world can become distorted through reification, if those shared ways of understanding reached through consensus are never questioned within society and its educational institutions (Cranton, 2006).

Emancipatory. Emancipation begins when premises behind meaning perspectives themselves are questioned critically, and new ways of understanding the world result (Cranton, 2006; Jackson, 2008). Brookfield (1991) explained that critical thinking that fosters emancipation “involves our recognizing the assumptions underlying our beliefs and behaviors”, which can differ from “logical reasoning or scrutinizing arguments for assertions unsupported by empirical evidence” (p. 13). A summary of these three knowledge domains is contained within Table 1.

Table 1. *Summary of the Three Domains of Knowledge.*

	Knowledge Domains		
	Instrumental	Communicative	Emancipatory
Educational Content	Focused on that which is taught	Focused on those who are taught	Focused on questioning selves, social systems
Learning methodology	Monologic	Dialogic	Dialogic
Sociological perspectives	Pre-reflective, uncritical	Reflective, critical	Reflective, critical, transformational
Educational outcomes	Education leads to dependence on system’s structure	Education leads to shared experience and consensus	Education leads to emancipation, transformation
How meaning is constructed	Fixed meaning, defined as the status quo	Development of shared meanings	Questioning of old, development of new meanings
Epistemology	Objectivist	Constructivist	Constructivist
Ontology	Colonized lifeworld consisting of educational consumers and clients	Critically-aware lifeworld consisting of multilevel participants engaged in learning	Emancipated lifeworld consisting of multilevel participants engaged in learning

Reflection

Mezirow (1991) defined critical reflection as of three types: content, process, and premise. Cranton (2006) explained how these forms of reflection interrelate to the instrumental, communicative, and emancipatory domains of knowledge. While content and process reflection may lead to transformations of specific beliefs within a knowledge domain, premise reflection transcends the knowledge domain, and engages one to transform and see the self and “the world in a completely different way” (Cranton, 2006, p. 35).

Content reflection. Cranton (1996) defined content reflection as being based on the content of a problem. In the instrumental learning domain, content reflection determines the current state of affairs and how they can be used. By using communication to explore the assumptions underlying the nature of the problem, one can move into an emancipatory knowledge domain.

Process reflection. Process reflection “involves thinking about the strategies used to solve the problem, rather than the content of the problem itself” (Cranton, 1996, p. 81). Within the instrumental knowledge domain, music school leaders could reflect on how barriers to change within the music academy might have developed over the years. Within a communicative knowledge domain, reflection would entail working collaboratively through the problem. By exploring the processes of the learning, new models can be developed—moving into an emancipatory knowledge domain.

Premise reflection. Premise reflection requires the leader to examine the existence or the relevance of the problem itself (Cranton 1996, 2006). By opening themselves up to premise reflection, music school heads may begin collaborating to create a vision of how current music programs can prepare future generations of musicians. They will then explore their assumptions to this end.

Table 2 summarizes the type of questions that the reflective leader would be asking in the transformational learning process.

Table 2. *The Relationship of Knowledge Domains to Different Types of Reflection.*

Knowledge Domain	Type of Reflection		
	Content	Process	Premise
Instrumental	What are the facts?	How do I know this is true?	Why is this knowledge important to me?
Communicative	What do others say about this issue?	How did I integrate others' point of view?	Why should I believe in this conclusion?
Emancipatory	What are my assumptions?	How do I know my assumptions are valid?	Why should I revise or not my perspective?

Adapted from Cranton (2006, p. 37)

Qualitative inquiry was chosen as the method of this research, as it allows the researcher to “find ways of interpreting or explaining phenomena through identifying patterns and formulating abstract ideas that reflect these patterns” (McIntyre, 2005, p. 360). It also allows a contextual understanding and significance of what is investigated, and extrapolating that understanding and significance to the larger world (Wertz et al., 2011). This paper uses an exploratory design (Yin, 2009), using semi-structured interviews of six music school heads. Questions were designed—within the interview protocol—to relate to specific knowledge domains and types of reflection. Using qualitative analysis software aided in developing an understanding of music school curriculum leadership within the aforementioned theoretical framework.

Sampling for interviews used in this project was purposeful; maximally variant, and homogenous (Patton, 2001). Participants were chosen from varying musical backgrounds, as well as three types of music schools: conservatories, research institutions, and undergraduate liberal arts schools. Homogeneity came from interviewees' experience in similar structural and social conditions of schools located within contemporary American society. Seidman (2006) claimed that this commonality within the sample “gives enormous power to the stories of a relatively few participants” (p. 55). As such, the sample size was limited to six, shown in Table 3.

Table 3. *Summary of Sample.*

Interviewee*	Institution Type	Background
Pat	Conservatory	Performer
Robert	Conservatory	Musicologist
Arnold	Research University	Musicologist
Shelby	Research University	Performer
Tom	Liberal Arts/ Teacher School	Educator
Philip	Liberal Arts/ Teacher School	Performer

*Names have been changed.

Pat: understanding the needs of the institution

While Pat described the culture at her school as “skills-based”, she mused that having a high level of skill has always been a requisite of success in the field. She described the culture at her school as risk-averse, but acknowledged that student need is driving it to adapt. She defined this student need as bringing “new challenges for the world”. Pat’s reflection included attempting to understand a model of how the world works, and adapting the school’s goals to the new world “while keeping our core values intact”. Listening to her school’s president and trustees, as well as to faculty and students at her (and other’s) institution, takes up “the largest portion of the day”. Pat thus relies on content reflection within the instrumental and communicative knowledge domains, which works within the structure of her institution.

Robert: curriculum development

Robert found the faculty and staff at his conservatory eager for change, so when he began there, he could “hit the ground running”, as he described his first days there. Much of Robert’s curricular change was through examining the very premises behind curriculum. He described how he worked to embed new premises of content and curriculum “into the DNA” of the school. After several years heading the music school, Robert reflected on the need to keep “a sense of urgency” in his leadership. He described this urgency as a constant “perspective change”, where he used the emancipatory knowledge domain to reflect on a fundamental question of whether “music itself is broken, or is it the model that’s broken”? His leadership style is focused on understanding how new curriculum models can enhance professional practice, and how to build capacity among faculty at his institution.

Arnold: defining organizational mission

Arnold was asked by the Dean of Arts to create a new School of Music at a legacy research institution. That unique situation inspired him to premise-reflect about “who are the people that make music, and who are the people that we should be teaching about music”? His emancipatory leadership style, being engaged in “transforming the value system and the educational experience” of music students, relies on developing “alternative models” where faculty are able to bridge the gap between “the world they know their students are going to go to, versus the worlds their students come from”.

Shelby: making professional decisions

As a performer/instructor himself, Shelby had to transform his perspectives as he moved into a leadership position. He described this perspective transformation as moving from preparing students for jobs, to “helping students discover themselves: who they are, their own individual identities, through music”. He reflected on the challenge of connecting these identities to the community outside his institution, where “that cultural identity – the fabric changes. The identity and traditions don’t”.

Philip: anticipating student needs

Philip observed that his community has certain expectations, where music at his school is largely utilitarian. Philip advocated that music at his liberal arts school instead be “embedded in the culture and in life, that we are a necessity...we are a necessity of life.” Philip regarded himself as a “visionary”, but found it a challenge to work within the instrumentalist structure of his institution. Philip described the difficulty of moving into a communicative knowledge domain, where he felt “not only disconnected, but ignored” at his institution. Philip’s visionary leadership within this institutional culture consisted of “looking at job opportunities for students, looking at trying to anticipate what kind of jobs are going to be there when these kids graduate”. Philip used the communicative knowledge domain to “speak the language of the administration” to his superiors in order to feel heard by his central administration.

Tom: communicating with faculty

Tom’s liberal arts school is changing its premises of music education, developing and promoting cross-disciplinary learning initiatives. These endeavors, according to Tom, entailed bringing new contents and processes “into an existing [music] domain that has its traditions and histories; there are many people I think in our domain particularly that are resistant to that”. These new contents and processes encouraged Tom to evolve to a communicative knowledge domain: aiming to build trust amongst faculty in order to “have a

mutual trust, and respect”: He no longer is “just trying to solve the next problem” within the instrumental domain.

Results from the instrumental knowledge domain

The area of instrumental reasoning is where conflict with others was discussed, and where the need for change was articulated by five out of the six deans interviewed. Tom described “silos” at his school—both in respect to faculty teaching styles, and in overall curricular approaches, that faculty wanted to preserve. Shelby’s belief of educating the whole person was at odds with his faculty, who he believed “teach only whatever is in their ghetto”. Philip interpreted the instrumental knowledge domain at his school as “a Catch-22 situation” with the administration, where they require proof of viability of new curriculum before they are willing to support it.

Results from the communicative knowledge domain

The communicative domain was the area describing curricular change. Tom understood this as communication with his own faculty: He described situations where mentoring was used to foster faculty reflection. Likewise Shelby saw communication as the means to create an environment of innovation with curriculum. Arnold saw reflection within the communicative knowledge domain as internal dialogue, where he reflected whether curriculum reform would work, “or will it actually end up as a poorer educational experience? I think that’s their [the faculty’s] principal concern....They’re ready to change, they’re ready to be adventurous”.

Results from the emancipatory knowledge domain

Within the emancipatory knowledge domain, Tom tried to connect with the inherent values of music education, but like Shelby, he articulated a fear that change would produce something of lesser quality. Robert used reflection with faculty as a way to emancipate his values of the study of music from the confines of his institution. Two unit heads described their self-reflection as the means to begin the process of emancipation: Pat described time to “listen, think, and then to do” as a way to emancipate himself of his beliefs, while Arnold reflected on his need to create—and revise as necessary—models of music teaching in order to be more in harmony with the needs of society, not just an elite few.

This research has shown that each leader brings different knowledge domains and experience to their position. These perspectives have transformed through reflection, catering to the needs of their institution, as well as to their students. With Philip, there is the additional

pressure related to bringing the school in line with community needs. At the same time, certain themes of change, curriculum reform, the quest to find one's leadership identity, and finding new models of and music making were found across cases and institutional types.

Rather than show best practices for current/future music department heads, this paper introduces a reflexive heuristic for understanding music school leadership challenges, and how leaders find their own identities. Although this paper examines specific cases, it does not intend to "solve" questions. Qualitative study involving "meaning" questions can only allow for a better or deeper understanding (Van Manen, 1990). As such, it is a small foray into understanding leaders' lifeworlds. A more thorough investigation will have additional inductive interpretative analysis, and a more complete discussion of how leaders understand themselves in relation to the music industry and academia alike.

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Glen Carruthers (PhD) is Dean of Music at Wilfrid Laurier University (Waterloo, Canada). He was Dean of Music at Brandon University (Brandon, Canada) 1998-2008 and prior to

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Roger Chaffin is Emeritus Professor of Psychology at the University of Connecticut. His research on music performance appears in journals such as *Psychological Science*, *Music Perception*, and *Music Psychology* and in the co-authored book, *Practicing perfection: Memory and piano performance*. His earlier work on memory and language appears in journals such as the *Journal of Experimental Psychology: Learning, Memory, and Cognition*, *Cognitive Science*, and *Psychological Bulletin*. He is co-editor of *Memory in Historical Perspective* (1988) and co-author of *Cognitive and Psychometric Analysis of Analogical Problem Solving* (1991). He is a chorister and amateur flautist but prefers the excitement of white-water kayaking to solo musical performance.

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Alexander Demos has been a postdoctoral fellow working with Prof. Caroline Palmer and Prof. Marcelo Wanderley at McGill University since September 2013. He received his Bachelor's (2003) and Master's degree (2006) from New York University and PhD (2013) in Psychology from the University of Connecticut under the supervision of Prof. Roger

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Mark Evans is Associate Professor and Head of the Department of Media, Music, Communication and Cultural Studies at Macquarie University, Sydney, Australia. He is series editor for *Genre, Music and Sound* series (Equinox Publishing), considering the role of sound in various genres of feature films, and has research interests in film and television sound, religious music, spatiality and popular music.

David Forrest (PhD) is Professor of Music Education in the School of Education and the School of Art at RMIT University. He has contributed to the fields of music, education and industry linked arts education, policy in music and arts, education and cultural development. He is a member of the National Executive of the Australian Society for Music Education. He was a Board Member (2006-2010) of the International Society for Music Education.

Catherine Grant (PhD) is Joy Ingall Postdoctoral Research Fellow in the School of Creative Arts, University of Newcastle, and author of *Music Endangerment: How Language Maintenance Can Help* (OUP, 2014). Her research interests include cultural sustainability, tertiary music education, and performing arts healthcare. She has lectured in Western art music theory, history, and literature, and has served on the national executives of the Musicological Society of Australia and the Australian Society for Performing Arts Healthcare. In 2014, Catherine was awarded an Australian Academy of the Humanities fellowship for her research into Cambodian music traditions.

Matthew Hitchcock is Senior Lecturer in music technology, Queensland Conservatorium Griffith University. He has worked in the music industry as a performing multi-instrumentalist, artistic manager, studio owner, recording engineer, music producer, composer, acoustic consultant, web designer and software engineer. He has received awards for his excellence in teaching by Griffith University as well as the Carrick Institute, and has a long track record of successes in the music industry prior to joining Queensland Conservatorium. His research focuses around psychoacoustics, perception, auditory response and virtual sonic reality, e-Learning, learning communities and knowledge management, collaborative computing and software interface design.

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Kaija Huhtanen, Dmus, diploma pianist, Mmus (church music) has completed all her academic degrees at the Sibelius Academy, Helsinki, Finland. After performance studies she carried on her career as a performing pianist and also had a teaching position in Turku Conservatoire, Sibelius Academy and Eastern Helsinki Music Institute (1984-1999). From 1999 Huhtanen worked as a researcher in the DocMus department of the Sibelius Academy and in 2004 she took a position in Lahti University of Applied Sciences as a principal lecturer on music pedagogy. From 2012 she concentrated on her church music studies and completed her Master's degree 2014. Since that she has worked as a church musician. Huhtanen has been a member of the ISME Commission of the Education of the Professional Musician (2008-2014) and a board member of ISME Finland (2010-). She has published regularly articles concerning pedagogical aspects, mainly in music education, both nationally and internationally.

Sarah Keith is Lecturer in Music Production in the Department of Media, Music, Communication and Cultural Studies at Macquarie University, Sydney, Australia. Dr. Keith's research includes: contemporary music production, particularly of the voice; East Asian pop music performance and music video; Australian popular music culture and media; developing musical industries; and documentary film and sound.

Don Lebler (EdD) is an associate professor in music and has served as Deputy Director, Learning and Teaching at the Queensland Conservatorium Griffith University (2008–2012) and as Acting Director (2012–2013). He has also served on a number of University committees including its Programs Committee and Assessment Committee. He currently leads an Australian Government Office for Learning and Teaching project on Assessment in Music (www.assessmentinmusic.com.au) and has edited the forthcoming Springer publication *Assessment in Music Education: from Policy to Practice*. Research interests include exploration of the learning of music students across a range of higher education cohorts, and a series of studies of pedagogical innovations in music degree programs. He has been responsible for the development of self- and peer assessment processes in popular music at Griffith and has received an Australian Learning and Teaching Council Citation for Outstanding Contribution to Student Learning for this work.

Tania Lisboa is a Research Fellow at the Centre for Performance Science, Royal College of Music, London. Her doctoral research employed longitudinal studies with young cellists to investigate the relationship between musical understanding and a multi-modal approach to teaching and learning. Her current research focuses on musical development, musical memory and practice strategies. Since 2003 Tania's publications are featured in journals such as *Research Studies in Music Education*, *Psychology of Music*, *International Journal of Music Education*, *British Journal of Music Education*, as well as books. She is also on editorial boards of international journals in the areas of performance and music education. Tania also pursues an active career as a solo cellist. A native of Brazil, where she also trained as a pianist, her concert engagements encompass Europe, Asia, and North and South America. In addition to the standard repertoire, she has recorded the complete works for cello and piano by C. Guarnieri and by H. Villa-Lobos for Meridian Records.

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Richard Niezen is a string specialist, conductor, audition coach, teacher, and educational researcher. He has played double bass professionally in the United States and Canada. Niezen has a Master's Degree from the Cleveland Institute of Music, where he studied bass and conducting. For the past fourteen years he has lived in Colorado, where he has worked as a conductor, public school teacher, college lecturer, and educational consultant throughout the state. Niezen received his PhD in Educational Leadership, Research, and Policy from the University of Colorado in May 2014. Besides maintaining an active private teaching studio,

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Juan Pablo Correa Ortega is a Colombian born Mexican musician. He completed undergraduate studies as a guitarist at Pontificia Universidad Javeriana de Bogotá, Colombia, and an MA in Contemporary Music at the University of York, UK. He was a freelance classical guitar and jazz performer from 1994 to 2002. In 2003 he started working as a composer, producing works for chamber music and tape. His works has been recorded and performed in México, Cuba and Argentina. His interest in education has led him to participate in international events such as Coloquio Internacional de Música de la UDG, Latin-American and Pan-American ISME Conference, and to convene symposiums such as Teaching and Learning Music in Latin-American Universities in the Annual Conference of the Society for Latin-American Studies in the UK. He has taught in several universities in Colombia and Mexico. Currently, he is a professor of the Department of Music of Universidad Autónoma de Aguascalientes. His main research areas are: assessment in music education and music perception and cognition.

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Diana Tolmie. It is ironic that Diana eventually became a Churchill Fellow recipient considering her reaction to a contemporary classical concert, aged 4, “it hurts my ears!!” Since then she has led an exciting life as a freelance woodwind specialist in many genres performing interstate and international tours plus live radio and television broadcasts. Appearing with many Australian professional orchestras and the acclaimed Malaysian Philharmonic, Diana has also explored chamber music with her nationally recognised group *Collusion*. Woodwind lecturer and convener of the *My Life as a Musician* vocation strand and Pedagogy 1 at the Queensland Conservatorium Griffith University, she was awarded a 2014 Group Learning and Teaching Citation for Excellence in Teaching.

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