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THE MUSICIAN'S CAREER LIFESPAN

Kurmangazy Kazakh National Conservatory
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Pamela D. Pike

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Vision

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

Mission

The ISME Commission on the Education of the Professional Musician aims 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 engagement with 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 practised by various societies and cultures
- emphasise strategies through which educators can prepare musicians for the continually changing role of the musician in various contexts, societies and cultures
- raise awareness and develop an appreciation of matters pertaining to the general health and welfare of musician

Acknowledgements

Planning an international seminar in a foreign country that has a unique cultural heritage, when one is 7,000 miles removed, is a daunting task. The people at the Kurmangazy Kazakh National Conservatory were our greatest resource. Their sincerity, kindness and hospitality will always be remembered and appreciated.

I wish to thank Anastassiya Borovika for her tireless work before and throughout the Seminar. She coordinated all aspects of our local accommodation and travel during our stay in Almaty, guaranteeing that participants were cared for from our first moments in Kazakhstan. She ensured that our technology, space requirements and other needs were met throughout the Seminar, enabling our meeting to run smoothly. She arranged the student folk-music performances and our cultural excursion that enriched our experience and understanding of the Kazakh people and culture. She met each question and request for help with a smile and we will be forever grateful.

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Preface: The Musician's Career Lifespan

Pamela D. Pike
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The theme of the 22nd International Seminar of CEPROM was "The Musician's Career Lifespan." In training students to become musicians and music educators, relatively little attention is given to the management of a career throughout its entire trajectory. During the seminar, we explored pre-professional identity and student engagement for sustainable careers and career transitions, we discussed effective careers and transitions, health and wellness throughout the career, socially engaged arts practices and case studies of careers across the lifespan.

Our discussions centered around the transformative pedagogies that we can employ in our learning environments and how we might scaffold learning so that musicians can continue to acquire new knowledge and ways of interacting within community throughout their careers to foster inclusivity. We explored the personal attributes required for a sustained, healthful career (including resiliency, adaptability and agency) and we discussed the value of involving students in socially-engaged arts practices during their tertiary studies. Most importantly, we noted the power of "story"—of using case studies to inform wider practice in the field of music. We were particularly struck by the influence of positive discruption in the stories of the many successful musicians highlighted during our seminar. Fourteen of our papers from the 2018 CEPROM international seminar have been collected in this publication to provide context, ideas for curricular development and pedagogical practice, and topics for future research on the "The Musician's Career Lifespan."

Lifespan Perspectives on Effective Careers and Transitions

This volume begins, as did our seminar, with an overview of the lifespan perspective of effective careers and transitions. The context is set by Dawn Bennett who investigated the careers of 108 professional musicians through the lens of lifespan development theory (Baltes & Baltes, 1990). She highlights how neglecting to foster multiple musician identities during tertiary education can impact musicans during the early, middle and later stages of their careers. In her paper, "Higher Music Education and the Need to Educate the Whole Musician", Bennett notes that having a narrow performer-creator identity can manifest itself through physical, emotional and financial issues, not just early in the career but throughout the entire career lifecycle.

Next, Janis Weller presents a case study of an effective transition from mid to later career. While researchers and previous CEPROM seminar attendees have explored the transition from higher education through early career, transitions that occur later in musical careers are often overlooked. We can learn from those who have made successful transitions throughout and especially later in their careers. Weller situates the successful transition of the Red Cedar Chamber Music (RCCM) members within the generativity stage of Erickon's lifespan development theory (Erickson & Erickson, 1997). Her paper outlines the challenges, opportunities and successes experienced by the four musicians who ultimately navigated a successful leadership and career transition.

Further exploration of how careers are built across the professional lifespan includes two case studies. In "The Place of House Concerts in a Musician's Career Lifespan", Amanda Watson and David Forrest explore how private and public house concerts in Australia have enabled professional musicians to expand career opportunities. Their

research points to a synergistic intersection between music, performers and audiences that is leveraged through house concert series. In “The Progressive Expansion of a Musician’s Career Over a Lifetime”, John Varney outlines how he used an intutitive approach to develop both musical and non-musical skills throughout his career, satisfying both his intellectual curiosity and his need to earn a living as a professional musician.

Perspectives on Health, Wellness and Recovery in Mid-career

Our next set of papers and discussions focus on wellness, illness and recovery in mid-career from an auto-ethnographic viewpoint. Judith Brown and Nicole Thomson outline the special concerns of performing vocalists, noting unique issues pertaining to maintenance of vocal health, experienced by singers engaged in successful portfolio careers. In particular, Thomson details her personal journey through vocal illness and recovery. Several of the vocal exercises and specific strategies that she uses to maintain her health while teaching, lecturing and performing are discussed in “Vocal Health for Singers: Sustaining a Professional Singing Career”.

Annie Mitchell recounts and philosophizes about the devastating impact of stroke on a performing musician and his immediate family. This personal account of her husband’s journey brings to the fore issues regarding health and family responsibility encountered by many middle or later career professional musicians that have yet to be recognized, acknowledged or addressed within our profession. Mitchell’s paper begins the nascent discourse by providing possible rehabilitation and practice strategies employed by her husband, a pianist, as he recovers from a stroke. Although there have been positive reports of post-stroke rehabilitation programs in the medical

field, professional musicians may lack resources necessary to rebuild specific specialized musical technique.

Pre-professional Identity and Student Engagement for Career Creativity and Sustainability

A central portion of our seminar focused on pre-professional development to increase the likelihood of sustaining and adapting in order to maintain successful careers throughout one's working life. Each of these papers includes a theme of successful transition for the cases reported, with suggestions for adapting strategies and methods in other settings.

In her case study of "Identity and Career/Further Education Thinking of Three Indigenous Australian Technical College Music Students", Diana Blom explores the personal and musical identity among Indigenous students who were preparing to transition from their technical college music education into a career or educational setting that would launch lifelong musical careers. While all participants had strong personal and career identities, and all expressed interest in pursuing university music study to increase career opportunities, Blom highlights several cultural challenges and opportunities that universities should address if the needs of Indigenous tertiary music students are to be met adequately.

In "Commencing a Bachelor of Music Degree", Diana Blom and Judith Brown explore the career aspirations and professional identity of students at two different Australian universities; one a regional university, the other situated in a major city. In their discussion, they note that students entered university with strong performer identities. They aspired to careers in performing and teaching, though expected that

writing, composition and technology skills would be needed during their careers. Their learning identities suggested that they believed they would improve underdeveloped essential skills in university, but that they were interested in learning through formal and informal collaborative group experiences. This paper offers ideas for curriculum developers as they prepare meaningful and relevant learning experiences for future students.

Leah Coutts explores a model for enaging students as partners in a required academic course. She argues that by engaging in innovative teaching practices and student-centered pedagogical practice, students may become more engaged in the coursework and thereby benefit from developing transferable skills that will be used throughout their degree program and during future employment.

Tranformational Learning for Cultural Inclusivity and Career Sustainabillity

In her paper "Engaging with Change Within the Music Profession", Heidi Partti contrasts an entrepreneurial program, *Lentoon!*, organized by Music Finland with the strategies employed by mid-career Finnish composers. She notes that programs such as *Lentoon!* provide young professionals with practical experience and mentoring in topics that are often not addressed during tertiary music study, incuding global networking, communication, negotiating, marketing and navigating individual career paths. Yet, in her interviews with mid-career composers, themes of social conscience and responsibility to the profession surfaced. Partti invites us to explore how we might engage tertiary music students in developing artistic, entrepreneurial and advocacy skills.

Louise Godwin argues that in a globally connected and diverse world, emerging professional musicians will be called upon to collaborate in "within culturally and socioeconomically diverse communities" (Godwin, 2018, p. 154). Her paper highlights an intercultural improvisation program where, despite some gender biases, cultural and musical dissonance provided opportunities for culturally and socially transformative learning among students.

In their paper, Gemma Carey and Leah Couts unpack how both advanced teachers and masters students expressed initial discomfort in applying transformative pedagogy and Liz Lermon's Critical Response Process (CRP) during one-to-one lessons in a conservatorium. Although the results of this study are limited, they suggest increased student autonomy throughout the learning process and greater self-awareness are possible. Arguablely these are tools needed for longterm sustainable careers in music. With mentoring and support, the applied faculty were able to adjust their teaching technique from the traditional master – apprentice model to one that fostered CRP, enabling transformative pedagogy to ensue. This study sheds light on how both seasoned and early-career professionals were flexible, adaptive and successful in ways that will be benefifical for future generations of pre-professional musicians in tertiary education.

Preparing for Sustained Careers: Developing Tranferable Skills and Personal Agency

As with our seminar, this publication concludes with two papers that provide the perspective of graduates from institutions of higher learning and a philosophical perpective of various career stages and the role of personal agency in the way we prepare young professionals to sustain meaningful lifelong careers in music. Jenni

Hillman's paper provides a view of graduates' perspectives of important skills attained during study at three different types of tertiary institutions in Australia. In particular, she explores the roles of developing (1) business, industry or work-related skills and (2) informal and formal internships or simulated learning experiences during tertiary education. Almost three quarters of the respondents in her survey reported continued development of skills related to performance and/or teaching following graduation. Hillman notes that many graduates would return to their intitutions of higher education for post-graduate work, if development of work-related skills could be met at these institutions.

In his paper, "Career Stages and Personal Agency", Glen Carruthers notes the goal is to diminish the negative impacts of career disruption as musicians navigate the lifelong journey from student to professional to retirement. He argues that career identity and curricular reform need to be bound by development of personal and professional agency during advanced music studies. He makes the case that experiential learning, combined with self-determination, enables students to gain transferable skills and the agency required to negotiate through the various stages of a professional career. During our seminar, Carruthers coined the term "st(age)ncy" to describe the complex interaction between the stages of life, the ages in life and the extent to which we have agency at different points in our lives (Carruthers, 2018).

As you read the following papers, I encourage you to reflect on the roles that agency, transformative learning, social engagement, activism, a growth mindset, self-awareness and wellness have played in your own career as it has evolved and continues to grow. We hope this collection of papers provides you with as much food

for thought and ideas for future exploration in your own professional practice as they did for our participants during the 2018 CEPROM international seminar.

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Higher Music Education and the Need to Educate the Whole Musician: Musicians' Work in Early-, Mid- and Late-career

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Abstract

Whilst recent research has begun to expose the early career experiences of graduate musicians, few studies have looked at musicians' work across the career lifespan. This short article reports from a study that analysed the work of musicians in early, mid- and late-career. The study used lifespan perspective theory to understand how musicians select and optimise their opportunities, the strategies they employ to maintain their desired level and type of work, and the impact of career decision-making on their musician identities. The findings suggest that when higher music education fails to develop the practice of student musicians — to educate the whole musician — musicians' financial, emotional and physical well-being are negatively impacted not just in early career but across the career lifespan. Opportunities for changing higher music education programs include engaging students in work-integrated-learning (WIL) experiences; recognising and fostering the existing and previous practice of student musicians; and modelling the "protean" musician career as the career norm throughout history rather than as a new phenomenon.

Keywords

career, employability, graduate attributes, higher education, protean.

Introduction

Music graduates encounter a complex labour market, making multiple attempts to become established and managing multiple concurrent roles within and outside music (Bennett & Bridgstock, 2014). Recent scholarship (see for example Bennett, 2016a, b; Gaunt & Westerlund, 2013; Smith, 2015) has focused on the need for music students — aspiring musicians — to develop the graduate attributes and metacognitive capacities required to negotiate such careers. For Trede and McEwen (2016, p. 7) this

entails becoming deliberate professionals who embrace transparent, lateral decisions and practices "informed by deliberative thinking *and* deliberate action". Vaugeois (2007) would agree: she suggests that higher music education can be so specialised as to deny the development of a broad and critical understanding of music's society and global relevance.

Whilst the transition from expert student to novice professional (Reid, Dahlgren, & Dahlgren, 2011) has received much-needed attention over recent years, the role of higher music education in preparing musicians to create and sustain their careers over time merits more consideration. This is in line with notions of employability as metacognition: "the ability to create and sustain meaningful work across the career lifespan" (Bennett, 2018, p. i). This raises questions as to whether the precarity of music careers is limited to the early phase, whether there is a need for specific support for mid-careerists, and whether musicians in their late career phase have more or less stability in their work and career.

Approach

This short paper reports from a study that analysed snapshots of work from musicians in early, mid- and late-career (Bennett & Hennekam, 2018). The study used lifespan perspective theory to understand how musicians select and optimise their opportunities and the strategies they employ to maintain their desired work. Lifespan development theory (Baltes & Baltes, 1990) concerns individual self-regulation: specifically, how three adaptive strategies (selection, optimisation and compensation – SOC) are employed across the career lifespan:

- *Selecting* goals and outcomes that align with existing resources and resource demands;

- *Optimising* efforts and resources to optimise performance; and
- *Compensating* by rethinking strategies to maintain the desired level and type of work.

Because of the precarious nature of music work, the hypothesis was that musicians would employ the SOC adaptive strategies in a non-linear way. To determine how this was experienced across the career lifespan, the study adopted a retrospectively longitudinal approach to examine glimpses of practice. The sample consisted 108 musicians from The Netherlands and Australia. For the purposes of the study, a musician was defined as someone who works within music in one or more specialist roles (see Bennett, 2008). As such, a musician's focus on the performance and creation of music is referred to as a performer-creator identity. Participating musicians reported between three and 60 years of experience and were grouped according to their experience into early- (<10 years), mid- (10-25 years) and late-career (>25 years) cohorts. Sampling involved trade unions, professional networks industry press and local media. Anonymity was assured, and ethical consent was secured prior to the study.

Respondents completed the Creative Workforce Initiative survey instrument (see Bennett et al., 2014) in English or Dutch. The survey contains multiple open questions together with closed questions and repeated items for the purpose of triangulation. Towards the end of the survey, respondents are asked to describe formative careers moments and to tell their career stories as a narrative. Analysis involved the Statistical Package for the Social Sciences (SPSS) quantitative software (version 24) alongside content analysis of the qualitative data. Both researchers were involved in the analysis, with cross-checking to ensure validity.

In this article, I first present the approach and then follow with the findings and discussion. This leads to practical implications for music educators and program leaders.

Musicians in Early, Mid- and Late-career

Students enter higher education with performance- or creation-based notions of success already dominant (see also Colwell & Froelich, 2007), and yet careers are rarely limited to those activities. Participating early-career musicians were largely focussed on performance-creation goals and outcomes; however, they quickly optimised their opportunities by including other work. A "hierarchy of success" was apparent, with solo and orchestral roles the preferred outcomes and other roles such as teaching viewed as temporary. Early careerists compensated—maintained their desired level of work—by accepting what they viewed as less successful work; however, they also began to realise that the need for multiple concurrent roles was likely to persist for some time. Some musicians reported their surprise at finding satisfaction in diverse roles from organisation and direction through to teaching.

In mid-career, declining income and changing career and personal goals dominated musicians' career decision-making. They began to utilise their knowledge and skills in new settings, and they developed new skills to expand their opportunities for work. Eighty-five percent of the mid-career musicians had changed their career goals at least once and they emphasised that their careers differed vastly from their initial expectations. Mid-career musicians realised that their early focus on performance and creation had limited the opportunities, professional learning and income available to them during their early career phase. They also emphasised the negative impact of

having ignored the "practice" of being a musician: the administration, goal-setting and learning that would position them for the future. For these musicians, positive experiences and the validation of roles other than performance and creation had not initially affirmed their musician identities because they had not related to their narrow conception of their musician self.

Mid-career musicians emphasised the need for meaningful work, autonomy and regular income. Some mid-career musicians compensated by leaving music and embarking on a different career. Others optimised their mid-career opportunities by identifying a niche and broadening their notions of success to meet both professional and personal needs. Although change in mid-career could be prompted by a permanent relationship or by child-raising responsibilities, it was typically the result of considerable self-doubt experienced as identity trauma when initial goals were unrealised. Musicians built on positive experiences which had heightened their confidence. For them, reputation and networks became career capitals which underpinned new opportunities. The prevalence of change within mid-career meant that most mid-career musicians experienced concurrent early-career and mid-career phases in different aspects of their practice.

The work of late-career musicians was marked by a desire to leverage existing experience, skills and knowledge—career capital—often within the context of self-employment within and beyond music. Performing musicians wrote of reduced energy or diminishing technical (performance) skills, and a range of musicians wrote about the health risks of continuing to work in high-pressure roles. Musicians in traditional, full-time roles (such as in an orchestra) realised that they could only reduce their performance demands by leaving the organisation and becoming self-

employed. Other musicians reduced their performance and high-stress activities by outsourcing work to peers.

Late-career musicians often employed concurrent SOC strategies as they sought to optimise their use of existing skills inside and outside of music. To enable these transitions, musicians leveraged career capitals in the form of reputation and both professional and social networks; however, even in late career, musicians encountered threats to their musician identities. These threats were variously internal (self-referent) as musician identities were renegotiated, and external (other-referent) in the form of social invalidation. An additional constraint was age-related prejudice.

Discussion

Analysis of musicians' SOC strategies provides new insights into their decision-making behaviours. In general, workers' use of SOC strategies is known to fluctuate over time as they maximise resources and seek goal success and well-being (see Zacher, Chan, Bakker, & Demerouti, 2015). In the case of musicians, however, precarious work results in early-career phases within and alongside their mid-career and late-career practice. To manage these phases, musicians utilise SOC strategies in combination and non-sequentially.

The study exposes a rapid change in early-career musicians' performance-creation activities as they compensate for fierce competition by developing a broader practice within and outside of performance, creation, and music more broadly. This leads to unnecessary identity trauma as they compromise their narrowly defined musician identities to secure sufficient work. Only in mid-career do many musicians realise the opportunities they have lost as a result of their initial, narrow focus.

A general labour-market feature of mid-career is that decision-making can be complicated by the formation of long-term relationships and also by child-rearing, the impacts of which are particularly felt by women (Cabrera, 2007). To manage their changing circumstances, mid-careerists need the capabilities to leverage the inherent strengths of a multi-directional career path (Baruch, 2004) with multiple organisations, clients, sectors and roles. As in early career, the ability of musicians to negotiate this change and to find meaning in their broad practice is impeded if their career identity remains at odds with their aspirations and activities.

In line with Feldman & Bolino (2000), many late-career musicians transitioned into self-employed work by transferring their existing skills (Kanfer & Ackerman, 2004) or "competence portfolio" (Mietzner & Kamprath, 2013) into new settings. These were almost always involuntary transitions (see also Hennekam & Bennett, 2016), suggesting that the late career phase remains precarious both in terms of work and identity. Even orchestral musicians, who had the most stable employment of any performers, noted that there were no opportunities to transition to full- or partial non-performance roles. There is significant scope for orchestral musicians—many of whom run successful micro-businesses in community music, music teaching, freelance ensembles and outside of the music industry—to contribute to their orchestras in non-performance roles; indeed, future research might seek to conduct an "audit" of the latent skills within an orchestra's musicians.

Conclusions and Implications

The impacts of a narrow, performer-creator identity on the careers of graduate musicians include the loss of other income-deriving activities and associated skill development, the neglect of their overall practice of being a musician, and reduced

physical and emotional wellbeing. Only in mid-career do many musicians realise the opportunities they have lost as a result of their narrowly defined musician selves. Indeed, these negative impacts may persist throughout the career lifecycle, with musicians encountering unnecessary identity trauma as they compromise their identities in order to meet personal and professional needs.

Many musicians perpetuate multiple, incompatible identities which Gotsi, Andriopoulos, Lewis and Ingram (2010) describe as a separation of their economic and aesthetic selves. The importance of a broad musician identity at career commencement is emphasised by self-affirmation theory (Steele, 1998), wherein positive experiences and appraisals of work enhance career efficacy and reputational capital (see Bennett & Burnard, 2011). Musicians with narrow performer-creator identities are unlikely to include or even to seek positive experiences or appraisals outside of performance or creation, thus limiting opportunities for self-affirmation.

A dilemma for higher education is that aspiring musicians are socialised into a career hierarchy that privileges performance and creation long before they become music majors. Higher music education then perpetuates the performance-creation hierarchy by fostering student musicians' passion for music making and creation: by training the performer or creator rather than educating the whole musician. The very act of limiting musicians' emerging identities is to "risk that students will be trapped in current knowledge without the capacity to move beyond what they have been taught" (Boud, 2016, p. 158). For music graduates this risk is realised in early career, and its longer-term impact is evident in the identity trauma and non-sequential use of SOC strategies across both mid- and late-career. In line with Delbert, Romeo and Kumke's (2012) study of classical musicians, the mid-career phase also marked the first reports

of player-related injuries. It is likely that a broader suite of roles within the early career phase would lessen the prevalence of such injuries in mid-career by reducing early over-use and increasing resilience and wellbeing (Holmes, 2017; Kenny & Ackermann, 2009).

Far from simply optimising graduates' capacity to create and sustain their work, a failure to develop the practice of student musicians—educating the whole musician—impacts musicians' financial, emotional and physical well-being across the career lifespan. Higher music education needs to emphasise the interdependence and both the intrinsic and extrinsic value of multiple roles within and beyond the music sector, creating a meta-identity to which all activities can relate. Emphasising connections between multiple micro-identities is also likely to reduce identity trauma and to result in better psychological outcomes. And as Scharff (2015) contends, the fierce competition that characterises the music industry can itself be re-oriented as a self-directed and inclusive component of the entrepreneurial mindset. These strategies would enable economic and aesthetic decision-making to be employed alongside SOC strategies in the formation and sustainability of a musician's practice.

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Passing the Torch: Exploring the Intersections of Mid and Late Career Musician Transitions

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Abstract

Viewing musicians' careers across the lifespan offers an important perspective on the complexity and richness of artistic careers as musicians mature, goals shift, and opportunities both rise and disappear. This paper explores ways musicians navigate these changes through examination of a veteran chamber music ensemble's well-planned leadership transition as the founding members moved into retirement and the next generation stepped into their new roles.

Using live and written interviews, the two founders and their two successors shared intimate personal and organizational experiences through this significant transition process. This paper analyzes these experiences through the lenses of shifting career identities in mid and later career, and by using Erik Erikson's theory of generativity, defined as nurturing the next generation and creating a legacy. Results showed significant career changes, especially change directly affecting core personal and professional identity, creates disruption and uncertainty, but also opportunities for reinvention, innovation, and growth. Post-transition, these artists recommend staying focused on mission, striving for excellence, serving others, connecting with community, and leaving a legacy.

Keywords
career transitions, generativity, musicians' career lifespan, retirement identity

Introduction

CEPROM has traditionally focused on the preparation of young artists for professional careers as musicians, with all the diverse, multi-faceted, 21st-century realities those careers require. Viewing musicians' careers across the lifespan, however, offers another perspective on the complexity and richness of artistic careers

as musicians mature, goals shift, and opportunities both rise and disappear. Examining mid and later career transitions enables older musicians to better understand and prepare for inevitable life and career changes throughout life.

This study continues my longstanding research interest in life/career transitions of musicians, shifting the focus from emerging artists toward significant career transitions in mid and later life. In it, I explore ways musicians navigate these changes through examination of one well-established chamber music ensemble's significant and well-planned transition, as the founding members moved into retirement and the next generation stepped into their new roles.

Background: Musicians in Mid and Late Career

This paper examines two related concepts of musicians' mid and late career lives. First, I discuss the effects of career transitions on personal and professional identities among these two generations. Secondly, I look at the concept of generativity in both life stages as related to the life cycle theories of psychosocial developmental psychologist Erik Erikson.

The term "career" often implies a linear sequence of jobs or positions throughout an individual's working life, but 21st-century realities, including economic instability and rapidly changing technology, have led to shorter job spans, greater and more frequent changes, and increased complexity, resulting in fragmented career paths for workers in many fields (Brooks, 2009; Peake & McDowall, 2012). In music and the arts, portfolio careers with multiple income streams have shaped an expected reality and potential challenges for generations (Bennett, 2012; Weber, 2004).

Artists' careers often require broad and diverse sets of skills reflecting an increasingly independent approach to employment. Additionally, work identity provides a central element of both personal and professional identity for musicians (Johnson, 2001). Core musical identity involves a complex process beginning early in life, remaining fluid and evolving throughout a career (Burland & Davidson, 2002; MacDonald, Hargreaves & Miell, 2002). As life and career progress, work identity becomes more defined, yet ideally, still malleable to changing opportunities. Identity transitions are social as well as individual, requiring personal and professional validation and acceptance, whether in early, mid, or late career stages (Engels, 1995; Erikson, 1998; Ibarra, 1999; Jones, et al., 2011; Nicholson, 1984).

Today, retirement for professional workers in many fields often manifests as a series of transitions rather than a sudden shift, with many individuals retaining a work/life identity for self-fulfillment and community engagement or needed income (Loe & Johnston, 2016; Noonan, 2013; Oakland, MacDonald & Flowers, 2013). For mid-career transitions into significantly new work, these social elements may gain increased importance, particularly when new roles involve stepping outside familiar skill sets and roles, such as freelance performing musicians transitioning into organizational leadership positions with administrative components like fundraising, marketing, managing other workers, or artistic planning as described in this paper (Haasler & Barabasch, 2015).

Erikson's lifespan theory describes the second focus area of this study, generativity, as a primary characteristic of mid-adulthood (ages 40-65), defined as giving back to society during the time individuals raise families, reach their peak work years, and contribute to their communities (Erikson, 1998). As Erickson himself got older, he

recognized purposeful generativity does not end as one ages, but continues to evolve, with a particular emphasis on nurturing the next generation (Brougham & Walsh, 2009; Erikson, 1998; Fisher, 1995; McAdams, St. Aubin, & Logan, 1993; McCloud, 2013). Research shows generativity becomes an integral predictor of ego integration and life satisfaction in later life (Brougham & Walsh, 2009; McAdams, St. Aubin, & Logan, 1993; McCloud, 2013). One study found generativity, one of five types of tasks identified, accounted for 78% of ego integrity in participants. Generative activities also have positive outcomes for physical, mental, and social health in general (Carlson, Seeman, & Fried, 2000). Erikson's term, 'generative concern,' describes specific acts directed toward preparing the next generation, identified as an important factor in later life satisfaction and well-being, as well (McAdams, St. Aubin, & Logan, 1993).

Focus and Method

This paper aims to better understand motivations, challenges, and strengths of musicians experiencing mid and later career transitions related to personal and professional life through the lenses of identity and concern for others. I discuss the impact of career transitions on professional identity in mid and later career, along with concepts of generative concern in both life stages, including sharing, giving back, preparing the upcoming generation, and creating a legacy.

To address these issues, I examined a leadership transition within Red Cedar Chamber Music (RCCM), a twenty-year old, non-profit chamber music ensemble based in Eastern Iowa, USA, as the core ensemble/founding members, Jan and John, transitioned into retirement and prepared new core ensemble members, Carey and Miera, to take the reins. RCCM's experiences illustrate generational similarities and

differences related to professional identity in career transition experiences, along with the meaning and importance of generativity in both life stages. The four principal artists were first interviewed informally together, then each individual wrote lengthy and intimate responses to a series of questions about their experiences before, during, and after the leadership transition.

The next section provides context, describing the organizational history of RCCM, along with the timeline and planning of the leadership transition.

Timeline of the RCCM Transition

The RCCM leadership transition timeline begins with the founding of Red Cedar Chamber Music (RCCM), in 1997-98. From the earliest days of the organization, the two founders envisioned creating an arts organization where "... we would be able to pass it on to successive ensembles that would continue to serve Eastern Iowa with chamber music for generations to come." From its inception, their vision for RCCM centered not on themselves, but on the organization and its potential ongoing role in the community.

By 2008, after celebrating RCCM's successful first ten years, the founders and the board of directors crafted their initial formal transition plan and began considering the succession process, developing a logical method to help the founders transition out gradually and gracefully (Ott, 2004). While a transition was not imminent at that time, this planning process helped align the organization's vision and mission for the inevitable transition to come. The heightened awareness of impending transition, at that point still years in the future, increased the founders' day-to-day awareness and focused their list of requirements, emphasizing musical excellence, commitment to

the communities RCCM serves, personal qualities, and administrative potential. The timeline also allowed an extremely long vetting process as they considered the potential of guest artists and collaborators, working with numerous artists over many concert seasons.

The timing of a transition to new leadership began to gel during the 2011-12 season as the founders reached typical retirement age, and began to seriously consider possible successors from a list of musical collaborators. On a practical level, the two founders were ready to step away from the constant administrative responsibilities of raising money, booking performances, marketing, scheduling rehearsals, and much more. Importantly, they did not intend to retire from musical activities, merely redirect and self-select their artistic work while freeing up time for activities outside of music. The transition could not move forward until the right successors were identified and agreed to join the organization in the required musical and administrative capacities, but RCCM was prepared. Thorough planning aided this process, but timing required aligning the personal and professional lives of chosen successors with RCCM needs.

After a couple of false starts, deliberate consideration of their well-defined transition criteria, and negotiations with a long-time collaborator, the founders offered the opportunity to Carey and his wife, Miera. Once the successors were fully on board, the carefully crafted, long-range transition plan unfolded over the following sixteen months. Initially, the loss of two large grants represented a significant challenge, but also a serendipitous opportunity for the successors to observe as the founders quickly redefined the plan, demonstrating creative solutions and resilient attitudes. The two founders adjusted the RCCM budget and hired their two successors to play every concert together as a quartet during the transition year (2015-16). At the same time,

the successors shadowed the founders through a full season of managing the business side of RCCM. Board members, funders, and audiences became well acquainted with the incoming core ensemble members while coming to terms with the end of the founders' tenure with the organization, helping to create an organic and natural transition while sustaining the diverse supporters' ownership of RCCM.

With this background, the next two sections address the focus points for this paper: shifting professional identities in mid and later career, and the concept of 'generativity,' the desire to give back, pay it forward, nurture the next generation, and create a legacy.

Mid and Later Career Identity in Transition

"Music makers' relationship to their work is integral to their sense of self. It's how they define themselves" (Gross & Musgrave, 2017).

Musicians' self-identities are often formed early in childhood, becoming an ingrained and central component of an individual's self-view long before professional careers begin (Burland & Davidson, 2002). Professional identities continue to evolve and deepen with the passage of time, and both Carey and Miera had several decades of freelance artist identities prior to RCCM. Taking over as core ensemble, plus adding administrative roles as Artistic Director (Carey) and Executive Director (Miera), was "a major change of life...that took self-confidence and courage," Carey explained. They described accepting these new roles as "a leap of faith" and "the biggest decision of our lives," requiring they leave behind their familiar musical work, develop new skills, and new ways of working.

Carey's professional identity prior to RCCM reflected a classic, fragmented freelance career as a performer, conductor, and teacher. It was hectic, but fulfilling work, including frequent guest artist gigs with RCCM. His new roles with RCCM meant much less performing and more administrative work, which has both focused and expanded his career. Miera described her prior diverse freelance work as mostly "just showing up," with few other professional responsibilities. With RCCM, she suddenly had a full-time job with multiple expectations to integrate and new skills to learn.

Both Carey and Miera had difficulties with the decision to leave Orchestra Iowa, a centerpiece of their professional lives for many years, but the decision was particularly difficult for Miera.

> While discussing this (with the founders and my husband), I spontaneously burst into tears ... the thought of leaving my 'family' was very disconcerting. Just imagine, at the age of 43, I had been a member of the orchestra for 25 years. That pretty much covers every major life event! There were several more weeks of me feeling very emotional when contemplating leaving the symphony. And then I made the decision to do so, and I have only felt the greatest relief.

After a year of transition and their first year as independent leaders, they have embraced the significant changes in their lives, growing personally and musically. Carey and Miera credit the carefully planned transition process guided by the mentorship of the founders, whose thoughtful generativity in nurturing their successors leads to the next section.

Generativity—Sharing Wisdom and Building Legacies

Musicians do not suddenly stop being musicians as they age, and research shows a desire for continuity, change, structure, and meaning in moving from work to

retirement (Loe & Johnston, 2016; Noonan, 2007). Opportunities for more selectivity in work may encompass a gradual shift from fulltime to part-time work, or letting go of relentless or less satisfying tasks to focus on long-awaited projects with less economic potential, or legacy-building projects.

With generativity as a core value throughout their careers, the founders have moved into semi-retirement by stepping away from day-to-day administration. They continue their generative affiliation with RCCM as archivists of the first twenty years with RCCM and preparing works commissioned during that time for publication, building the organization's legacy for future generations of players and researchers. They are performing again as a duo as well as performing as guest artists with RCCM. Due to deep bonds built over the transition years, they continue to provide occasional administrative support to RCCM as volunteers on an as-needed basis. 'Semi-retirement' for the founders means fewer daily and longer term administrative duties, with time for musical projects, legacy building, travel, fitness, and family.

The deeply embedded, generative mission of community service within a community-centered model serving a range of diverse audiences, a central value of the founders, became an unquestioned core personal and professional identity of the incoming core RCCM artists as well, helping assure RCCM's continuity of mission in the region.

Summary

Due to meticulous long-range planning, a careful successor selection process, knowledgeable and widespread community support, a gradual transition overlapping multiple seasons, and masterful mentoring, the founder transition with RCCM was successfully accomplished, with no significant regrets by any of the principals.

The RCCM experience demonstrates how recognizing the challenges and opportunities of deeply ingrained professional identities by mid-career can help musicians anticipate and manage inevitable shifts and changes. The successors, after one year one their own, have enthusiastically embraced their new roles, energized by the opportunities to create programming, grow into new personae, and perform together across the region. Consolidating their portfolio careers into one large and multifaceted organizational commitment provides deeply satisfying artistic work and each has discovered allied skills they enjoy developing (Miera in graphic design and public speaking, Carey in accounting and writing). Their schedules are more manageable with work/family balance improving, and after a financially lean transition year, their income is higher than before. With new leadership, the instrumentation and repertoire of RCCM changed (from flute/guitar to violin/cello) but instrumentation became secondary to retaining the unique approach to the mission and manner of connecting with their audiences through artistic excellence and an intimate, personal style. With a strong focus on the audience experience, the specifics of instrumentation and repertoire became secondary to supporters.

Conclusions and Implications: Advice from the Field

In summarizing transitions taking place in mid-career and later career, these artists shared wisdom earned through the experience and realities of time in the field. The retiring founders and the incoming core ensemble players of RCCM all understood the importance of planning far in advance, in this case, for almost two decades! The founders, and later, their successors, created an effective, complex, and evolving planning process, building the organizational infrastructure to successfully withstand the departure of the founders while supporting the incoming core members and the continued success of RCCM. All four discovered planning must remain malleable in

responding to necessary course corrections, new opportunities, doors that close, and life happening along the way. Each artist stressed the importance of envisioning a consistent, overarching mission with end goals made up of many intermediary steps. They all recognize the vital necessity of support structures (funders, audiences, venues, board members, and more) dependent on trusting relationships developed over a span of years, perhaps decades, with all parties focused first on the mission and goals before personal recognition.

They shared their personal advice to other musicians contemplating significant career changes or transitions in mid or later life. John emphasized individual responsibilities along with the importance of a strong support system. "No matter what opportunity is available, it is only your hard work and creative energy that will bring it to successful fruition. Always work with the best people you can."

Carey, RCCM co-successor, shared his counsel ranging from practical nuts and bolts to philosophical and health advice:

> Be thoughtful. Give yourself plenty of space and time to process changes. Try to put yourself in a financial position so that the transition can be designed without stressful timelines. Take a vacation! Make changes to your personal life that you couldn't before because of your previous work. Save your notes and review them. Take the time after one month, six months, one year, to look back at where you have been. Keep a list of priorities and concerns. Get a massage, exercise and don't obsess or get discouraged. Even when there are difficult changes to make and lots of stress, the mind should stay open and relaxed so you can be self-reflective and responsive. Be confident.

Finally, RCCM co-founder, Jan, offers her succinct advice for the transition process, noting the importance of careful planning and the responsibility of generative legacy

building: “Plan ahead. Far ahead. Put your ideas on paper (that’s powerful). Ask advice. If you have something that you want preserved, it’s up to you.”

While RCCM demonstrates a remarkable, almost flawless model for leadership transition, the RCCM succession passage can serve as a broad metaphor for musicians’ career transitions in mid and later life. Recognizing major career transitions carry significant personal and professional identity implications along with opportunities for mentoring and legacy building can help frame transition planning, processes, and timing, smoothing the inevitable bumps along the way. To build on the RCCM model, these artists agree, stay focused on mission, serve others, connect with community, and leave a legacy.

Disclaimer: The author has known and worked with RCCM occasionally for many years as a friend and colleague, periodically serving as an organizational consultant.

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The Place of House Concerts in a Musician's Career Lifespan

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Abstract

This exploratory study delves into the House Concert movement in Australia. House Concerts are common in Europe and the United States of America, and more recently have become popular in Australia. A Melbourne (Australia) concert organiser, Parlour Gigs (The Age, 2017) reported a 680% growth in six months over the summer of 2016/2017. They are associated with independent solo artists primarily a singer accompanying themselves on guitar or keyboard and programmed digital rhythm effects, with a focus on the musical genres of country, blues, folk/traditional, ballad and world music. However, classical musicians are becoming more involved.

Concerts in private homes in Australia are not unusual, primarily for the purpose of philanthropy and often coincide with season launches. The Melbourne Chamber Orchestra, Musica Viva Australia, Friends of the Melbourne Symphony Orchestra are some examples of artistic companies who organise a solo musician or a small group (from that ensemble) to perform in private homes.

The growth of House Concerts in Australia has followed two paths. The private approach is where individuals self-host performances of a musical group, in which they play, in their own home or a community/church hall. The publicly advertised approach where concert facilitators who have developed business models as start-up companies, using their own websites and extensive use of social media, work with a host, musicians and an audience to create performances.

This study addresses the theme of the CEPROM seminar (2018) The Musician's Career Lifespan, as House Concerts support the overarching goal of a musician sustaining a performing career. Places for orchestral musicians are limited and the other large employers of musicians in Australia, the Australian Defence Force and

State Police have reduced their commitment to full time concert bands by dissolving them, reducing the permanent size and supplementing with casual players, and changing their structure to reserve status, where players have another daytime job.

Keywords
audience, career, house concerts, professional musicians.

Introduction

This exploratory study delves into the House Concert movement in Australia. House Concerts are common in Europe and the United States of America, and more recently have become popular in Australia. A Melbourne (Australia) concert organiser, Parlour Gigs (The Age, 2017) reported a 680% growth in six months over the summer of 2016/2017. They are associated with independent solo artists primarily a singer accompanying themselves on guitar or keyboard and programmed digital rhythm effects, with a focus on the musical genres of country, blues, folk/traditional, ballad and world music. However, classical musicians are becoming more involved.

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The growth of House Concerts in Australia has followed two paths. The private approach is where individuals self-host performances of a musical group, in which they play, in their own home or a community/church hall. The second is the publicly advertised approach where concert facilitators who have developed business models

as start-up companies, using their own websites and extensive use of social media, work with a host, musicians and an audience to create performances.

Hiring the traditional concert venue for a solo or chamber recital is an expensive outlay. The associated cost of tickets, to cover hiring costs and advertising, and provide an income for the musicians involved, are factors that may prevent an audience cohort from attending. In contrast, House Concerts enable musicians to secure performances and maintain their momentum. They fit more appropriately in a family–work balance where performing at the traditional night-time slot may not be practical for musicians with family responsibilities. House Concerts offer a potentially less demanding opportunity to maintain a performing regime at different stages of professional life.

This study builds on our previous work on the career development of professional musicians in the context of performance and business opportunities through the resurgent house music movement. Another consideration is the emerging professional development offered to musicians using House Concerts as a case study. In this paper, we present a range of perspectives on the value and worth of the expanded opportunities to perform in ever-changing contexts and environments outside the notion of regular concert and performing venues. This is placed in an historical context of the emergence of performances in domestic environments that, to an extent, parallel the development of chamber music outside the court. The current study draws on the available literature and resources on domestic/house performance and is placed in the context of a series of discussions with musician participants as well as concert organisers, explored through the following questions:

1. What are the benefits to career development of performing in house/domestic concerts?
2. What is the value to a performer of presenting in a domestic environment?
3. How is the experience of performing in a domestic setting different from performing in other venues?
4. How is the preparation for a domestic performance different than other venues?
5. In the domestic context how do you deal with the host/organiser, audience and venue?

These questions emerged from observations and experiences of House Concerts over the last three years. We noted that:

1. The domestic venues differed dramatically—from modest family homes through to affluent private mansions.
2. The comfort of the audience was variable as well as the number of people within the auditory and visual space.
3. The acoustic environment and quality of the piano was variable and often not ideal.
4. The performing area of the musician/s was not always clearly marked and acknowledged.
5. The availability (and quality) of refreshments before, during and after the performance differed.

In addition, we have observed that the performers were not just young emerging musicians but experienced professionals who were clearly delighted to be performing in an intimate environment. It was good to note that often the experienced musician would perform alongside or as an associate to an emerging musician. In the case of the experienced musicians, the programs presented in the domestic environment were often the same or complementary to the program presented in a regular venue around

the same time. This was particularly the case of the international touring musicians who made themselves available for a domestic performance.

Orchestramanagement (2011) suggest that:

> There are different motivations of music enthusiasts and musicians to organise, respectively play at home concerts: they describe it as a way to experience music more intimately, feel connected to a like-minded group of people. At the same time, to musicians home concerts offer room for experiments, closer contact to audiences and, for younger artists, opportunities for networking.

By way of context it is useful to return to a definition of chamber music as a basis of this investigation. Grove Music Online (2017) states:

> In current usage the term 'chamber music' generally denotes music written for small instrumental ensemble, with one player to a part, and intended for performance either in private, in a domestic environment with or without listeners, or in public in a small concert hall before an audience of limited size. In essence, the term implies intimate, carefully constructed music, written and played for its own sake; and one of the most important elements in chamber music is the social and musical pleasure for musicians of playing together. In this respect, the term has close connections with the peculiarly German concept and practice of Hausmusik, which refers to the playing of vocal or instrumental music in the home for family entertainment, without audience, and which was much encouraged in the 19th and 20th centuries.

This brings together notions of *musique de chambre*, *Kammermusik*; *musica da camera, Hausmusik*. The definition of Hausmusik in particular comes close to the contemporary usage of the term:

> Music intended for performance in the home by family and friends for their own entertainment and edification. Associated particularly with the music of the middle class as opposed to that of the aristocracy, the term is peculiar to

> Germany and retains a sociological significance not found in similar terms such as the English ‘music at home’ or ‘household music’. (Grove Music Online, 2017)

Important elements of House Concerts include: small instrumental ensemble or soloist, private performances, social and musical pleasure for musicians, and bringing together the essential elements of intimacy and immediacy that are so often sacrificed or at least minimised in a concert venue situation. This provides both the musicians and the audience the opportunity to experience the repertoire differently and perhaps as some of the works were originally intended.

The Audience

House Concerts cover a broad audience spectrum:

1. Performing for immediate family and close friends.
2. Performing for an audience from a developed mailing list—a network of friends of friends—the size of the audience being usually determined by the logistic arrangements of the house venue.
3. In the case of the large companies (from Musica Viva Australia to the Melbourne Chamber Orchestra) private performances are arranged for major donors and sponsors in an exclusive private environment. These performances are usually for around 10 to 12 audience members.

While performances in domestic environments have been a long-standing part of the musical landscape they have predominately for the first two groups of people—family and friends, and the network of friends of friends, now accessed via social media. By their very nature there is the danger that if promoted more publicly, and moved from under the regulatory radar a whole series of regulations and by-laws would come to

force and make the experience untenable. Local government health, safety and health regulations as well as insurance and legal liabilities would be required.

The Organisers

In this study, the focus is on the publically advertised approach taken by the current House Concerts movement – where a concert facilitator works with a host, musicians and an audience to create a performance. The three concert organisers included in this study (House Concerts Australia, Parlour Gigs and Home Made Jam) have each developed a business model and their own process to create a performance. House Concerts Australia has engaged a wide selection of solo and chamber group artists from which a host can select to perform in a private venue. The host has considerable autonomy and is responsible for necessary work for the success of the performance. Parlour Gigs has a significant 'hands on' approach and takes more responsible for each performance. They have engaged featured and emerging artists and monitor the preparation for each performance and pay the artist. Home Made Jam is a directory of listing pages for hosts, artists, clubs and organizations, allowing each group to inform others of their existence, with contact information, photographs and videos. Hosts and musicians can find each other, and venues, to arrange a performance. In each instance performances are scheduled for 45 minutes to one hour. Table one summaries the business operations and responsibilities between the concert facilitators acknowledged in this study—and hosts, musicians and audience—the three parties that must work closely together to create a performance.

Table 1. Business operations and responsibilities between concert facilitators and host, musician, audience.

	House Concerts Australia (HCA)	Parlour Gigs (PG)	Home Made Jam (HMJ)
Public Liability Insurance	Not required (invite-only, private event in a domestic environment).	Provided by PG.	Host and Artist recommended to obtain.
Booking and Cancellation Policy		Four booking polices that are enforced. AU$100 cancellation fee.	No overheads and venue fees for the artist.
Licensing and fees	Not required (invite-only, private event in a domestic environment).	PG takes a service fee.	No agent fees, but a plan for artists' to pay an annual fee to keep their listing. Australian Performing Rights Association (APRA) license recommended for a performance in a public place.
Host	Register free with HCA and select artists from those engaged by HCA. Join private Facebook community. Provide a "How to Host" guide. Minimum of audience of 10 suggested.	Register with PG and select an artist (featured or emerging). Parlour Gigs will make a telephone call with further information. Provide a Gig Page for advertising and buying tickets. Create a Facebook event and link to Gig Page.	Register free with HMJ and create a listing page, search for and communicate with artists looking for performance venues. Confirm listing yearly or page will be deleted. Set a date with an artist, gather audience minimum of 10.

		Provide a Parlor Host Kit	Advertise event on HMJ Facebook page. Make up shortfall in artists' fee.
Musician	Wide selection of artists (many genres) have registered with HCA.	Selection of artists categorized as Featured Artists or, Emerging Artists. Artists paid an average of AU$650 per performance. Artist chooses between different booking policies. Need a sole trader Australian Business Number (ABN).	Register on the directory of listing pages with information to showcase yourself and contact details. Confirm listing yearly or page will be deleted. Set an agreed fee with host, and use a written performance agreement.
Audience	Invite-only, pay a pre-determined amount (AU$15-30pp) all goes to artist. Suggest guests bring a plate or drink to share.	Ticket prices depend on the artists' fee and space available. Recommend audience bring food and drinks.	Donation at door (stated amount), all goes to artist. Invite-only. Behave responsibly, lawfully and respectfully.

Parlour Gigs, established in 2015 is based in Melbourne (Australia) and was founded by musicians "seeking a new and more rewarding avenue for live music" (Parlour, 2017). They have a mission to pay artists well and believe that by doing, they will "create a satisfying and viable lifestyle for artists and a more engaging and richer culture for the music loving public". Parlour Gigs facilitates a connection between musicians and hosts to bring live music into homes around Australia. Benefits, for

musicians, suggested by Parlour Gigs are the opportunity to perform without overheads, to build and play for an engaged audience, to talk about your music and to sell recordings.

Home Made Jam promotes House Concerts as an opportunity for musicians to be in control of all performance arrangements, and as a way of planning a tour and locating a number of venues (and hosts) in a set time frame. It is an avenue where "hosts and their guests experience heartfelt performances from highly talented musicians, build community connections, while providing income and an appreciative audience for musicians. We aim to increase the enjoyment of music by musicians and listeners" (Home Made Jam, 2017).

House Concerts Australia (2017) as an organisation brands itself with the questions and response:

> Musicians! Are you finding it hard to get consistent well paying performances? Play your music in front of a listening and engaged audience. Be paid, make fans, sell more merchandise, and enjoy the opportunities House Concerts create! (HCA, 2017)

Providing another dimension, they state:

> Make a difference and support our live music industry. Help bring back the intimacy and attention live music deserves by hosting your very own House Concert! It is easy, fun and greatly helps performing musicians! (HCA, 2017)

Pursuing the trajectory of the independent musician they provide a statement from the founder of the company Lisa Aston:

> House Concerts are one of the most important trends in independent music today – and they're popping up all over the world! A House Concert is a chance

> to experience music in a warm and intimate environment. It's when someone opens up their home and invites you into their living room to share in a performance by one of their favourite musicians. (HCA, 2017)

House Concerts bring together the independent musician, the audience, and the organisers and speak to the differing relationships that each of the models provide as well as the weight of responsibility on each party. Without the organisations, the performances would be organised by either the musician or the host. In some cases, the musician is the host. What has been taken out of the mix is the organisational and entrepreneurial role of the concert venue.

Conclusion

Whether it is through the management of an organisation or the network of family and friends, House Concerts provide a rich opportunity to enhance and expand the career opportunities of professional musicians. Domestic music opportunities provide as Orchestramanagement (2017) state:

> a common experience for many professional orchestra musicians, either through family members or through playing in a band with friends. Leaving a cultural and social imprint, it stimulated in them a general interest in music, but also imparted transferable skills: developing an ear for a group sound, communication skills, or a broad repertoire.

Through the models and discussion presented it can been seen that House Concerts are a complementary means of enabling the interrelationship between the music, the performer and the audience.

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The Progressive Expansion of a Musician's Career Over a Lifetime – A Personally Intuitive Approach

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Abstract

My paper shares my particular experience as a professional musician, that has induced and required me to continually refer to many peripheral activities, while I continue to consistently develop my main focus as a professional double bass player. A retrospective analysis of my approach suggests that our natural inclinations and tastes in what we study, when given the choice, will always relate, in some way, to the possible career situations in which we find ourselves. Therefore, these should be pursued, even if we fail to see a professional relevance at the time, because they will probably be useful at some stage in our career.

The presentation aims to show how a considerably broad range of activities that I have followed has led to a network of influences that has enhanced and expanded my professional potential and relevance.

I outline the many activities, both professional and academic, that I have undertaken and show how these have participated, within this network, to give me a continuously expanding and original approach to professional musicianship.

The results show a broad range of activities, which expend from performing music from many cultures and arranging for these ensembles, to performing mainstream solo works for double bass at a virtuoso level. In addition, these activities have given me the possibility of seeing relationships between genres that no-one else is aware of, thus making my playing and knowledge relevant to many inter-cultural performance opportunities.

Even though the value of specialisation cannot, and should not, be denied, musicians should be encouraged to follow a broad range of performance and study options

according to how their intuition and inclination guide them, because these will accompany them throughout their life, making their contribution to music more original, and hence more valuable, and will help to give them relevance over a range of possible professional scenari.

Keywords
expansion, intuitive, lifetime, music, relevance

First Education and Experience

My musical career began as a teenager, playing bass guitar, and developed as a classical musician following my graduation from a BSc in Applied Mathematics [skills were acquired in Spanish, Physics, Applied Maths and computer programming]. Building on my background as a bass guitarist and student of piano, I began to study double bass, which I took to with great dedication and passion [skill acquired in double bass playing].

Within three years, I had a position in a professional symphony orchestra [skill: orchestral playing], the obtaining of which had been a short-term goal for me. I soon realized that it was not an intellectually challenging life, so I began to study a part-time BA in Italian and History. The former gave me competency in Italian, and the second an interest in the culture of Latin America [skills: Italian and academic writing in History].

I became aware that I still had large gaps in my understanding of double bass technique, so I resolved to travel to Europe to further my studies. My research led me to the conclusion that the best person to study with, at that time, was Franco Petracchi, an Italian maestro who spoke very little English – but I spoke Italian.

Second Level of Study – Based on Perceived Needs

I studied with Maestro Petracchi for five years, which included a three-year performance course and a two-year pedagogy course, both in Rome [skills: double bass performance at virtuoso level, teaching of the same and consolidation of Italian], and participation in master classes in Ravello, Siena and Sermoneta. Towards the end of the pedagogy course, I saw a notice at the Conservatorium, which stated that a double bass teacher was being sought for a conservatorium in a town in Colombia, in South America.

As I had studied a year of Spanish during my Applied Maths degree and had a measure of curiosity concerning Latin American culture as a result of my studies in history. I was moved to apply for, and was successful in obtaining, this position, in the town of Ibagué, in Colombia.

I became Head of Double Bass studies and Chamber Music at the Conservatorio del Tolima, where I remained for six years [improving my skill in Spanish, and obtaining experience in secondary and tertiary instrumental teaching]. While there, I was invited to play in an ensemble that played concert arrangements of traditional Colombian compositions and genres, and so became conversant with Colombian traditional and folk music [skill: conversance with traditional Colombian music]. In addition, an eminent and innovative pedagogue, Dr. Emma Garmendia, gave workshops, as a visitor, on her "Audioperceptiva" program, which aimed to teach aural skills and general musicianship by harnessing the students' musical intuition alongside their intellectual abilities [skill: understanding of, and practice in, an innovative musicianship/aural studies program].

While in Colombia, I developed my arranging skills, both orchestrating double bass concerti to play with the conservatorium orchestra, and arranging some pieces in traditional Colombian style for the ensemble that I was playing in [skills: arranging for orchestra and traditional ensemble]. I kept up an intense performance schedule at the same time, playing in recitals with piano accompaniment, concerti with orchestra and diverse chamber and traditional music configurations, touring extensively through Colombia [skill: further solo performance experience].

Third Level – Responding to Further Developmental Needs

On returning to Australia, I played as a casual musician in symphony and opera orchestras and taught double bass in different schools and universities. I had no desire to return to playing in an orchestra on a full-time basis, and so launched myself on the volatile sea of freelance musicianship.

As my Colombian wife at that time was an excellent vocalist and had a great desire to perform Colombian music in Australia, we formed a five-piece ensemble to play traditional music, in which I drew on my arranging skills to produce an interesting repertoire that incorporated the skills of two Australian classical musicians, two Colombian traditional musicians and myself as the linking element. This ensemble was very successful, touring extensively and giving concerts, workshops and broadcasts over the national radio, the ABC. The success of the ensemble began to wane, and so we formed a salsa band, which also became quite successful, with residencies at Queensland's major casinos.

The pressures of raising three children began to challenge the income potential of this work model, but, in the meantime, I had observed that academic studies were being

carried out on Latin American music. I then drew on my introductory academic skills learnt while studying history, as well as my knowledge of Colombian music, to study a graduate diploma in ethnomusicology. The distinctions I received in this course made it possible for me obtain a scholarship to study for an MPhil, researching a Colombian genre, the bambuco.

This MPhil proposal was later upgraded to a PhD. The approach that I took was initially based on the skills acquired during my history studies, which were quickly upgraded to more contemporary approaches. I also invoked scientific method in my analysis of the Colombian bambuco.

This involved a method similar to that of mass spectrometry, in which I analysed 30 different bambuco melodies to see where melody notes occurred. The resultant patterns showed where melody notes could be expected to occur and where they never occur. This enabled me to give a basic structure to the melodic rhythm, which I was able to compare with European, Amerindian and African models and demonstrate, for the first time, the African rhythmic origins of the bambuco.

Having finished the PhD, and the income from the scholarship ending, I began to teach Latin American ensemble in the jazz department of the conservatorium, applying jazz-playing skills that I used as a teenager, as well as applying, and further developing, analytical methods formulated during my PhD studies.

Then, there was a need for an aural studies teacher at the conservatorium, so I undertook that, applying the knowledge learnt studying Audioperceptiva with Dr. Garmendia in Colombia. While teaching this course, into which I incorporated many

innovative methodologies, I used the extensive folk-music resources compiled by Dr. Garmendia and learnt a great deal about rhythmic structures in traditional musics. An example is the way in which rhythm is naturally heard as going from short notes to long notes.

At the same time, I was highly active as a performing musician, mostly playing salsa and also playing in a tango ensemble as well as a Colombo/Venezuelan llanero ensemble.

Throughout this time, I was teaching double bass in schools, alongside bass guitar, which I had learnt to play as a teenager, applying methodology from lessons I had taken on classical guitar, as well as from my general knowledge of bass playing.

When the aural teaching position became unavailable, and work with the bands began to diminish, I was again asking myself the question, "What can I do now?"

Fourth Level – Development Based on Progressive Achievements

I returned to restoring my classical technique on the double bass, which had become sidelined a little due to my other commitments, and I returned to performing in orchestras and playing concerti with them.

I began to develop the ideas for teaching Latin American rhythms to jazz musicians and adapt them to teaching classical string players, as there are many cases, such as chaconnes and sarabands, where the African origins of the rhythms are usually ignored, but are important for accurate performance. Then, I began to play in Turkish and Persian ensembles and saw that the same rhythmic principles applied to all

rhythms. I prepared a video on this topic with TED-Ed, which has had over 1,130,000 views at the time of writing.

I saw that there would be the potential for an app that would train musicians in layering complex rhythms, experiment with it as a tool for composition, and simply gain greater familiarity with the rhythmic structures that they're not used to.

This then is my main project at the moment, as well as developing a recital program for performance on double bass. The next stage of my career might involve the promotion and further development of this app, and follow through with its applications into different spheres.

Conclusion

The point of this is not to tell you my artistic history, but to show how I have continually been on the lookout for things to learn, have then invariably found a way to incorporate them into what I'm doing later, and have seen all these diverse activities complement each other, sometimes in surprising ways.

We can never completely prepare ourselves for the future by making specific plans, such as preparing a future portfolio, because the future is so unpredictable. It's good to plan, of course, but not to necessarily expect that what we plan on will come to fruition, nor to be disappointed if it doesn't, but to know that all the skills we have acquired in the pursuit of those plans can always be applied in a different way.

It's reasonable to consider that our curiosity and our natural ability are in some way connected. If we are attracted to study something, or acquire a skill, we can probably

safely surmise that this is going to reinforce a natural inclination, talent and/or ability that we have, and that we will naturally gravitate toward areas where those abilities are most likely to be put into practice.

In my latest contract, I have been teaching music theory to talented musicians who are at tertiary level, but who have a very meagre theoretical preparation. Because of my very broad experience in diverse musical spheres, I am able to adapt to almost any musical environment, and so I am able to present aspects of music in many different ways, according to the needs and capacities of those to whom I am presenting it.

For the last year, I have been learning how to play Indian ragas on the double bass from a sitar teacher. This is particularly challenging because it requires me to learn everything by ear and from memory. I needed to develop new methodologies for this, which I now apply to my double bass playing when learning new solo works.

- As a teenager, I played jazz – later I found myself teaching in a jazz department.
- I studied Spanish – thirteen years later, I went to work in Colombia.
- I studied Italian – I went to study in Italy.
- I studied about imperialism in South America – I went to work in Colombia.
- In Colombia, I studied a musicianship and aural training course – I taught aural studies in Australia.

There's an obvious pattern that shows a relationship between being curious, following through with that curiosity, and acquiring skills that are applied at a later date.
The more we are open to ideas and influences, the easier it is for us to find new paths. Obviously, there are no guarantees at the time of acquiring these skills that they are ever going to be used, but it usually turns out that they are.

P.S. While in Baku, I bought a tar, am learning to play this and intend to return there in December 2018 to further study this instrument, Azerbaijani traditional music and the language.

Table 1. Varney's career trajectory over time.

	Languages	Music	Teaching	Science	Academic Writing
From?	Mother (translator – Czech, German, Spanish, English)	Father Maternal grandmother	Maternal grandmother Father	Maternal grandmother Father (technical)	?
School	Latin (4 years) =>X French (5 years) => X (Didn't like teacher – but… He graduated with Masters in French from Sorbonne) ♪	Studied piano and music theory. Self-taught guitar and bass guitar. Played professional gigs in years 11 and 12. Dabbled on double bass a little. It became a future option.		Preferred Sciences to Humanities because there was less writing involved. But only able to do 1 maths subject in years 11 and 12.	Year 12 option – Social Studies (Politics) 1st introduction to academic writing.
Uni 1	Spanish - brother classical guitar - something similar but different	Played guitar, vibraphone, piano, bass guitar professionally. Many gigs and session work, including with father and brother. Mostly rock and jazz Sister began cello lessons – her teacher was a great inspiration from European school. Day after final exam, I called double bass teacher from a gig to begin lessons. (similar but different) He had played often with my father, and was a friend of my sister's cello teacher. (I could see myself doing this in the future)		Maths – only 1 maths possible Physics - improving Chemistry – fading Loose option Maths – OK Physics – fading Astrophysics – fascinating – only 2 equations describe all stars Maths – OK IT – intro. To computers and digital logic	
Post Uni 1		Double bass – lessons Went classical Great progress – Music Camp, AYO	Taught sciences for 1 year. Able to buy double bass and help brother studying in Spain		
Sydney		able to meet many musicians, play important gigs, develop new ideas critically evaluate study			
WASO/Uni 2	Italian (suggestion from then girl-friend) -similar but different Great love of Italian language and literature	Professional orchestral musician. Disenchanted – wanted to study a proper school of playing – not just bits and pieces Visiting teacher – suggests Italian maestro – but he doesn't speak English. Idea: Study Italian bass playing, in Italy. Italian repertoire with Italian maestro.	Thinking of becoming a teacher	BSc gave me credits towards BA	To progress to 2nd year, I needed to study another subject – History of Imperialism Developed academic writing skills Interest in Latin America
break	Enrolled in BA, but didn't start course.	Played gigs. Briefly directionless – then… Invitation arrives for course in Italy		(worked on car!)	
Italy	Becoming fluent in Italian	Enrolled at conservatorium – complete change in technical approach. Almost no gigging Graduated from S. Cecilia Conservatorium Seeking double bass teacher in Conservatorium in Colombia	Able to do some work teaching and coaching in maths		
Colombia	Becoming fluent in Spanish	Played many concerts – solo recitals, concerti with orchestra, chamber music touring. Played with Colombian music ensemble, also with a lot of touring. Studied orchestration for full orchestra and arranging Colombian music	Began teaching position in Colombia. Taught at 2ry and 3ry levels. Introduction to "Audio-perceptiva" aural concept.		
Australia		Orchestra – not appealing Performing salsa and Colombian traditional music => broader repertoire	Teaching double bass and bass guitar at many schools and higher education		Inspired to apply academic study to Colombian music -friend of leader salsa band doing research into Colombian music -encountered book that did research on Colombian 'cumbia'
Uni 3	Importance of fluency in Spanish	Arranging Latin American music for ensemble and touring extensively	Teaching double bass and bass guitar at many schools and higher education		Enrolled in Graduate Diploma in Musicology, studying Colombian 'cumbia' and Portuguese 'cavaquinho'

Uni 4	Importance of fluency in Spanish	Formed highly successful salsa band. Played tango, *llanero* music, etc.	Still teaching double bass and bass guitar. Began to direct Latin Jazz Ensemble at Queensland Conservatorium	Application of Mass Spectronomy technique from Physics	Enrolled in M. Phil, studying Colombian 'bambuco'. Upgraded to Ph.D.
Post Uni 4			While delivering series of workshops at Qld. Con., discovered inter-relationship between Latin rhythms. Teaching Latin Jazz ensemble led to circular approach to rhythm training. Teaching aural studies at Qld. Con using "audioperceptiva" methodology.		Supervision of honours and masters students at Qld. Con. Major article published in LAMR. Presentations at seminars, etc.
Regeneration	Restored fluency in Italian. Began to study Czech . . . X (no teacher) Began to study Russian.(with teacher) Began to study Azerbaijani.(online) Continuation of study of Azerbaijani.	Persian music project – orchestration….X (collaborator moved) Returned to Italy to revive study of double bass. Began to study and play Indian music. …X (too time consuming) Began to study tar and Azerbaijani music.	Teaching contemporary music theory University Canberra. Strongly related to harmonic series.	Principles of harmonic series. Development of rhythm app	TED-ED animation on rhythm concepts. Participation at ISME conference. .

Vocal Health for Singers:
Sustaining a Professional Singing Career

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Abstract

The musician's career lifespan is emerging as an important area of research with opportunities for cross-disciplinary investigations that merge performing arts research with the fields of science and health. For singers, the area of vocal health is one of constant concern, and without a thorough understanding of vocal health management, a long and productive professional singing career can be impossible to maintain. This paper reports on a case study of a professional singer who has been performing and teaching for over twenty years with a particular focus on the regime of vocal health management that has been necessary to sustain this career. It is part of a broader research project that aims to investigate the issues surrounding vocal health for professional singers and the development of a specific vocal health regime that will mitigate the effects of vocal fatigue and illness, thus ensuring a long and productive career as a performer.

This paper documents the findings of part of an autoethnographic case study of the career lifespan of one professional singer and some of the specific strategies she has used to manage vocal health to sustain a professional singing career. Beginning with an overview of some of the key literature in the field and the research method for this case study, the analysis leads to some preliminary findings that have implications for the training of singers at the tertiary level to enable them to experience a long and productive career of voice use.

Introduction

Professional singers face many of the same challenges as professional instrumental musicians in the development of performing careers across their lifespan. They face the same issues of the management of their personal health and wellbeing being (Ascenso, Williamon, & Perkins, 2017; Cupido, 2016), as well as the challenge of securing reliable employment in their chosen field of endeavour. With very few positions opening up in professional performing arts companies within Australia, those that do become available from time to time are sought after in a highly competitive manner (Bennett & Bridgstock, 2015). Many musicians therefore are self-employed, mixing their performance careers with teaching and other non-arts related activities (Bridgstock, 2013), with Bennett and Bridgstock (2015) noting that "there is also statistical evidence that a significant proportion of performing artists settle in 'embedded' employment, engaging in performing arts work that is outside the arts and creative sectors entirely" (p. 264). This notion of the portfolio career for professional musicians has been discussed in academic circles for several decades (Mallon, 1998) but it is only more recently that the career expectations and realities of professional practice for musicians have come under the academic spotlight in Australia (Bennett, 2007, 2009, 2011; Bennett & Bridgstock, 2015). This research highlights the challenging work environments that musicians face for the maintenance of their careers due to the lack of stable performance jobs and the necessity of taking an entrepreneurial approach in sourcing performance and work opportunities.

The other significant factor for professional singers is the issue of vocal health (Ruotsalainen, Sellman, Lehto, & Verbeek, 2008) and the management of this in the day-to-day professional practice within these portfolio careers (Cupido, 2016). Across

the career lifespan of professional singers there can be periods where poor vocal health can impact on the capacity of the professional singer to actively engage in their professional practice, and this may even impact on their other work areas, particularly if they are also vocal teachers. Bartlett and Wilson (2017) report that "chronic voice disorders are commonplace in occupations such as teaching and that such voice disorders are 'more prevalent' among teachers of vocal music than the general population" (p. 33). This issue is discussed in Thibeault et al.'s study (2004) where they state that "that regular singing, more than other vocal activities, might disproportionately increase tissue injury, thus contributing to chronic voice problems" (p. 790). They go on to explain that singing teachers are aware of the importance of excellence in voice production in singing performance and in the use of the speaking voice, and that "singers report a greater awareness of small changes to their voice production, and therefore are more likely to seek help than the general population" (Thibeault et al., 2004, p. 790). However, a recent Polish study found that many classically trained singers "did not have sensorimotor self-awareness of their vocal tract" (Sielska-Badurek, Osuch-Wójcikiewicz, Sobol, Kazanecka, & Niemczyk, 2017, p. 23). An earlier study by Hazlett, Duffy and Moorhead (2011) highlights this issue noting that "the vast majority of professional voice users, such as teachers, are unaware of how to maintain or improve on their voice, which is their greatest professional asset and communication tool" (p. 181). This paper reports on a case study of a professional singer who has been performing and teaching for over twenty years with a particular focus on the regime of vocal health management that has been necessary to sustain this career. It is part of a broader research project that aims to investigate the issues surrounding vocal health for professional singers and the development of a specific vocal health regime that will mitigate the effects of vocal fatigue and illness thus ensuring a long and productive career as a performer.

Methodology

Since this paper is part of a broader study into the types of vocal health regimes that can be used by professional singers to maintain and sustain their singing careers, it will take a snapshot of the autoethnographic narrative of one professional singer, in this case the researcher, investigating some of the specific strategies she has used to manage vocal health to sustain a professional singing career. Autoethnography is a useful research methodology in the creative arts as it allows practitioners to reflect on their own creative and professional practice (Brown, 2012; Ellis & Bochner, 2000), and use various analytical processes to probe deeper into the research questions (Bartleet & Ellis, 2009; Chang, 2008; Conway, 2003; Pace, 2012). The larger research study will rely on the subjective experiences of singers and their vocal health management through various stages of their professional careers (Ellis & Flaherty, 1992), as well as the personal experience of the researcher (Cavanagh, 2007) who is also a professional singer and teacher.

The research question posed in this paper asks:

1. What vocal health strategies have been successful in maintaining and sustaining a career as a professional singer?
2. How can these vocal health strategies be applied in the voice curriculum at the tertiary level to prepare singers for a long and healthy singing career?

Case Study Narrative

In a performance career of any kind, the fear of all participants is that their craft will be compromised through injury or illness. In 2015, Tim Farriss, the lead guitarist of the iconic band, INXS, severed a finger on his left hand in a boating accident (Chumley, 2015) and two years on, Farriss is continuing to receive treatment to regain

movement in his left hand. Whilst this is the stuff of nightmares, the question continues to be asked, "How can we protect our instruments, and therefore, ourselves, throughout the musician's career lifespan?"

In the case of voice professionals of any kind—that of singer, teacher or lawyer, to name but a few—the dangers associated with voice injury or illness are very real. In my case, I enjoyed a successful career as a full-time singer in a vocal sextet for eleven years, before transitioning to a free-lance artist. Within those eleven years, I experienced only one month of enforced vocal rest, caused by a simultaneous attack of tonsillitis, pharyngitis and laryngitis (according to the specialist at the time). This occurred within my second year of full-time employment, and reinforced the value of a structured vocal routine; the need for regular vocal maintenance; and to not take your 'gift' for granted. Prior to this, I had always been able to rely on my instrument at all times. With an attack of inflammation, rest is the preferred medication, as most voice professionals would prefer to avoid medications and any associated side effects (Sataloff, 2006).

After many years of safe, technically sound singing, our vocal sextet, The Song Company, was invited to perform as part of the World Expo in Shanghai in 2010, performing at the National Centre for the Performing Arts ("the Egg") alongside other Australian artists such as Jessica Mauboy (singer), Niki Vasilakis (violin), the Umbilical Brothers (comic duo), William Barton (didgeridoo) and the Bangarra Dance Theatre. On returning to Australia, I was left with a persistent cough, causing me to throw up daily. The many doctors and specialists I visited to deal with this ailment, were all, without exception, convinced it was asthma related, which I had experienced as a child. A patient of breathing specialists, I was on medication and

inhalants, which all proved ineffectual. After several years of ongoing treatment, and still coughing (and vomiting) daily, my singing became unreliable, having developed a husky quality in the sound and on some days, the instrument refusing to respond at all. I visited an ear, nose and throat specialist to deal with the latest symptoms, and discovered to my surprise, that I had been experiencing laryngopharyngeal reflux, or 'silent' reflux (Kopka, Małecka, & Stelmach, 2016).

Reflux occurs when acid travels back up from the stomach into the oesophagus. This is referred to as gastroesophageal (GERD), or 'acid' reflux (Birk, 2011). If the acid travels as far up as the back of your throat (pharynx), your voice box (larynx) and/or to the back of your nasal passages, this is known as laryngopharyngeal or 'silent' reflux (LPR) (Kopka et al., 2016). LPR is a dangerous form of reflux for singers, regardless of their stamina and health, as the pharynx, larynx and nasal passages were not designed to come into contact with acid, and therefore, vocal and muscular damage may occur with frequent exposure. With medication to limit the production of acid, my performing life got back on track, I was able to recommit to my performance contracts, and once again I was able to rely on my vocal production and performance.

In late 2014, I travelled to Malaysia to conduct workshops and master-classes as an Artist in Residence at a teaching academy in Kuala Lumpur, as well as an invited performance at the Australian High Commission, for the Malaysian-based ambassadors from around the globe. As part of the cultural side of the residency, I was invited to visit a local temple, where I inhaled a large amount of incense. This aroma triggered a violent fit of coughing, inflaming my vocal folds and causing a loss of half of my vocal range. Upon returning to Australia, I discovered that the coughing had caused blood vessels in my vocal folds to burst, which were not repairable

through therapy, but instead required a surgical procedure, which I underwent in 2015. The following two years were spent, rebuilding my vocal stamina. My vocal and muscular technique was intact, but the strength of the instrument was impaired.

Whilst in recovery and vocal rehabilitation, I was also a full-time singing lecturer for a major Australian university. The stamina associated with face-to-face lecturing is very high and my voice fatigued swiftly, with some of the associated symptoms experienced being a reduction in vocal range, inflammation of the vocal folds (resulting in a lack of full closure and a husky vocal quality) and a significant drop in spoken vocal pitch.

Vocal health strategies.

The first of the research questions posed for this paper asks: What vocal health strategies have been successful in maintaining and sustaining a career as a professional singer? As a singer faced with the vocal health issues of both laryngopharyngeal reflux (LPR) and vocal damage resulting in the need to surgically repair to my vocal chords, I began a process of knowledge acquisition so that I could begin to understand the vocal health issues, as well as develop and maintain a vocal health rehabilitation regime. This awareness is akin to a mechanic who needs to be able to recognise the parts of a motor vehicle engine. Ruotsalainen, Sellman, Lehto and Verbeek (2008), in their review of the treatment of functional dysphonia and prevention of voice disorders, identified knowledge of voice disorders as crucial information for individual voice users, including singers. They, and other researchers, emphasise that an understanding of vocal physiology and the vocal mechanism itself is essential to those who rely on the voice as an integral part of their occupation (Bartlett & Wilson, 2017; Hazlett et al., 2011; Ruotsalainen et al., 2008; Sielska-

Badurek et al., 2017). Similarly, a recent study of flamenco singers with little formal singing training (Garzón García, Muñoz López, & Y Mendoza Lara, 2017) found that their vocal health was compromised due to their lack of knowledge of appropriate vocal health strategies.

Alongside the enhancement of my knowledge related to the physiology of the instrument, I implemented direct changes into my daily vocal routine to help maintain a healthy, functioning and versatile instrument. Coupled with the implementation of a 'composed' series of vocal warm-up and cool-down exercises, inspired by a speech pathologist, this has improved my vocal stamina and in turn, reduced the amount of vocal fatigue or impairment within my instrument, regardless of the vocal demands of any given day.

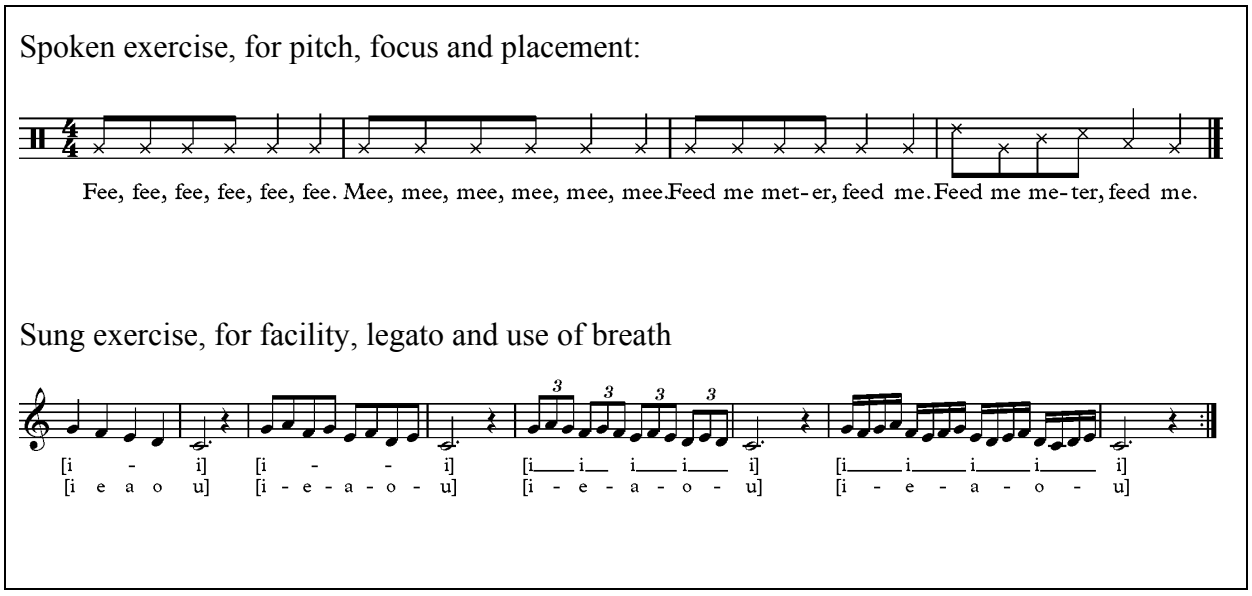

Figure 1. Sample of vocal exercises created by the researcher.

While Milbrath and Solomon's study (2003) was not conclusive as to the positive effects of vocal warm-ups to alleviate vocal fatigue due to the specific design of their study, they did suggest that "this study lends indirect support to research that incorporates longer periods of vocal conditioning" (p. 433). As attested by a review led by Hazlett, Duffy and Moorhead (2011), the use of specific daily vocal exercises has had a positive effect on my voice overall, particularly in recovery post-surgery, as well as the ongoing maintenance through the day-to-day activities of teaching and singing.

There have also be indirect practices that have been incorporated into my life, including the inclusion of specific breath and physical exercises, all of which are having ongoing positive effects within my vocal (and overall) health. For a singer, the voice can only function as well as the energy that feeds it, which means understanding and enabling the most efficient use of breath for singing (Gullaer, 2001; Lebon, 1999; Peckham, 2000). As the vocal folds control the airflow, the active practice of breathing is one of control, as the muscles of the torso influence the vocal fold's ability to regulate and manage airflow (Salomoni, van den Hoorn, & Hodges, 2016). Irene and Harris (2017) note that regular breathing exercises, either static, or through physical movement (such as tai-chi or swimming), help to regulate airflow and control the rate of inspiration and expiration for the singer. This allows the vocal folds to manage the rate of airflow, which in turn allows the instrument to remain free of tension (Chapman, 2011).

Another vocal health strategy that I have employed involves the systematic rehydration of the body, usually with water. My negative encounter with the incense while in Malaysia resulted in the need for vocal fold surgery, with a rehabilitation

program that included the monitoring of hydration and air quality. A lot of my teaching work is conducted in the comfort of air-conditioned buildings where the air is often dry causing ongoing damage to the vocal folds, as noted in the study conducted by Sivasankar, Erickson, Schneider and Hawes (2008) where they found that "airway dehydration may be detrimental to individuals at risk for voice disorders" (p. 1504). In particular, they were studying the dehydration effects on the vocal folds of nasal versus oral breathing, and since the act of singing engages a lot of oral breathing, this study is of particular interest. Yiu and Chan (2003) in their study of amateur karaoke singers with little voice training and knowledge of vocal health found that "singers should receive frequent hydration and vocal rests during singing to reduce the negative effect of prolonged voice use and delay the development of vocal fatigue" (p. 226). The importance of hydration for singers and awareness of the air quality in which they operate continues to be an important area of research.

Implications for the tertiary voice curriculum.

Given the implications of the research into the importance of good vocal health management to ensure the longevity of the career lifespan of the professional singer, it becomes clear that this information needs to be incorporated into the tertiary curriculum for all students of singing, regardless of their specific genre and vocal style. A recent Polish study (Sielska-Badurek et al., 2017) "evaluated a singer's knowledge of the vocal function and sensorimotor self-awareness of the vocal tract" showing that initial knowledge of the mechanism and function was below average, sitting at 45%. Given this finding, it appears that knowledge of the vocal tract and the surrounding musculature should form part of the vocalist's training, and in particular, this knowledge should be built into a holistic vocal pedagogy that also considers the

management of vocal health across the career lifespan (Chapman, 2011).
Vocal health management should also be part of the choral rehearsal (Webb, 2007), an activity that often forms part of the tertiary curriculum for singing students, whether they are choristers or emerging choral conductors. Webb (2007) notes that "private one-on-one voice lessons often focus on vocal health. However, it's just as important to address vocal health in the choral rehearsal" (p. 26). The intensity of singing within long choral rehearsals needs to be effectively managed by all participants, and the vocal health knowledge of the choral conductor is crucial in this process.

Conclusion

The importance of vocal health throughout the career lifespan has been discussed in this particular case study of a professional singer, who also manages a career as a teacher of voice at the tertiary level. The autoethnographic narrative provides insights into vocal health issues faced by a professional singer in a performance career and also as that singer transitions into the work of a singing teacher at the tertiary level, working in air-conditioned environment that on one level provides comfort to all participants in the learning, but on the other level can have implications for the maintenance of good vocal health.

The findings of this paper suggest that in order to preserve a career as both a professional singer and pedagogue, the researcher has had to create and maintain a balanced approach to vocal health and maintenance, through established vocal routines, adjustments to physical activity to complement vocal stamina through the breath, and continuing physical health and vitality. The findings point clearly to the

importance of building this knowledge and these strategies into vocal pedagogy at the tertiary level to ensure that with continued respect and regular maintenance, voice professionals will able to prosper and flourish throughout the career lifespan.

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A Year of Sorrow and Healing in the Garden of Wild Things

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Abstract

The primary aim of this research is to formulate, apply and evaluate a program of interventions, practical musical exercises, performance targets and therapeutic measures to assist a musician in the recovery of his pianistic skills and creativity after suffering a stroke. The research aims to contribute to knowledge of stroke rehabilitation and recovery in musicians; to document and evaluate the initiatives of two musicians in transitioning from a performance career and their management of unexpected life changes, and to investigate the role of the musician as carer. The theoretical background to this research is situated in medical and music therapy literature about the treatment and rehabilitation of musicians who have suffered stroke and the use of music in their recovery. Significant themes include the physical, mental and emotional effects of stroke on musicians; the nature of musicians' brains; stroke treatment and recovery; the use of music listening and practice for rehabilitation; breaking through plateaus; and developing new alternative pathways for brain recovery.

The research is conducted through illustrative case study of one musician's journey from experiencing a stroke, the impact on his musical performance, treatment of stroke effects, and the physical and emotional outcomes of this rehabilitation. Contextual and personal elements of this event are reported through evocative narrative autoethnography. Results describe the practice regime implemented to assist the stroke patient in recovering piano performance skills, and preparation for his first public performance after the stroke. The study is in initial stages and will be updated as research progresses. Four possible conclusions are identified. Although this paper focusses on the events in one family, its implications bear relevance to musicians of all ages. The study aligns with CEPROM 2018 themes of *Life's Journey Through Music,* sustaining a performance career, responding to change, relevance and identity, wellness, wellbeing, health and ageing.

Background

The busiest week of a very busy, difficult and sorrowful year. After months writing papers to build my research profile for promotion, plus teaching and marking a busy semester, this week is full. Weekend - finish clearing out my dead mother's house and distributing her belongings, Monday - submit book chapter, Tuesday - promotion interview, Wednesday - I attend nasty legal hearing, he travels north to play a month of gigs, Thursday - settlement of my mother's estate. We have plans though: after Christmas and the concerts and rush are over we will extend the room downstairs to make a large music room and recording studio. After this week I will have time to talk to him, to view the piano modules and recording equipment he recommends for our studio, to write those emails to music festival directors about hiring our B3 Hammond organ for visiting artists, to listen to the beauty of his new piano chord voicings and progressions. Meanwhile I write papers, have a bunch of rehearsals scheduled and five concerts in the next eight weeks.

Weekend in my hometown, packing up the family home with its lifetime of memories, love and music. Every item has its story, its blessing, its reminder of lives well-lived and over. Old friends, I touch them all. Not just parting from my mother, but the separation of a family heading different directions, with the centre gone. Every day another grief, for a person, for our home, for the silent instruments, for the garden full of wild things, for the passing of an age. There will be relief in returning home to him; solace, strength, stability. Then the phone rings, and this comfort too has gone. He's had a stroke!

The CEPROM paper is due. Am I brave enough to write about this … even think about it? Certainly, the events fit the conference themes: sustaining a performance

career – he's been trying to do that for years; planning for changes when such careers are unsustainable – we did have plans though we didn't plan this but now it's happened; managing a portfolio career when family/work balance changes – ah, the balance! Hard to get that right at the best of times; relevance, identity and job satisfaction – confronting enough for well and able-bodied older musicians; wellness, wellbeing and health – should have looked after that better; effects of expected physical changes on musical careers – what about unexpected changes? Fulfilment – yes, the elusive rub! Financial preparation for retirement – if he lives that long; emotional preparation for retirement – if we last that long!

On arrival home from a week in hospital, we don't climb the stairs for a rest on the lounge. He heads straight to the piano, to see what he can salvage of his playing; whether there is any reason to get better. A great disappointment, however he did try to play Bill Evans; difficult in any circumstance. The promotion phone call – a bitter taste in my mouth, why celebrate the rise of one career when the other is in ruin? What does it matter now, when those with whom I would share the news are gone?

Theoretical and Pedagogical Background

The theoretical background to this research is situated in medical and music therapy literature about the treatment and rehabilitation of musicians who have suffered stroke and the use of music in their recovery. Significant themes from the literature are the physical, mental and emotional effects of stroke on musicians; the nature of musicians' brains; stroke treatment and recovery; the use of music listening and practice for rehabilitation; breaking through plateaus; and developing new alternative pathways for brain recovery.

Physical effects of stroke are devastating for musicians, affecting their capacity to play an instrument, identity as a practitioner, ability to earn a living, and inspiration and expression as a creative artist. Frequently one side of the body is weakened, resulting in limited use of the leg, arm, hand and fingers. Often a loss of coordination between hands occurs, and disruption to messages from the brain to fingers. Such debilitation causes extreme mental anguish, undermining the patient's sense of identity, self-worth, confidence and esteem.

The repetitive and specialised training of instrumentalists is attributed as creating unique abilities in the brains of musicians, rather than those unique abilities facilitating individuals to become musicians in the first place. "Musicians constitute a model, par excellence, of studying the role of experience in sculpting brain processes" (Stewart, 2008, p. 304) and "understanding use-dependent reorganisation in the human brain" (Stewart, 2008, p. 307). Stewart identifies structural and functional specialisations demonstrated by musicians across several sensory, motor and higher order association areas, concluding these are the result, rather than the cause, of skill acquisition (Stewart, 2008, p. 304). "A professional keyboard player can produce up to 1,800 notes per minute, with a precision in space and time that is unsurpassed in any other sphere of human behaviour" (Munte, Altenmuller, & Jancke in Stewart, 2008, p. 304). This expertise in fine finger control has a correlate in the brain (Stewart, 2008, p. 304). "Instrument-specific difference in anatomy would seem to provide further support for the view that anatomical specialisations in musicians are use-dependent" (Stewart, 2008, p. 305). An example of this skill acquisition is a proficient pianist's independence and control of two hands.

Musicians develop an elevated attunement to sound, therefore ambient and physical music making are crucial to their recovery. Music listening and performance constitute vital elements in rehabilitation programs for musicians suffering from stroke. Särkamö's et al. (2004) study reported that self-directed musical listening enhanced cognitive recovery, prevented negative moods and lessened confusion, improved focussed attention and verbal memory (Särkkamo et al., 2004, p. 872). Conclusions from this research indicated that music listening, being closely linked with emotions and arousal, assists patients to "cope with the emotional stress brought about by sudden and severe neurological illness" (Särkkamo et al., 2004, p. 873) and may contribute to brain plasticity after stroke (Särkkamo et al., 2004, p. 873). More specifically, the *performance* of music is essential therapy in the recovery and rehabilitation of musicians suffering stroke. "The demonstration that perception and action can be closely coupled through musical performance opens possibilities for using music to affect action, for instance, in promoting motor function recovery following stroke" (Schneider, Schonle, Altenmuller, & Munte, 2007). These findings are supported by François et al. (2015) whose research reports the positive effects that musical instrument training has on the motor, auditory and cognitive deficits in stroke patients.

Page, Gater, and Bach-y-Rita (2004) challenge the finality of motor recovery plateaus, arguing that this phase may be a levelling in adaptation to recovery regimes (Page et al., 2004, p. 1377) after which regimen aspects should be modified to stimulate further recovery. This can be done by changing the frequency, intensity and types of exercise activities, providing increasingly challenging task-specific regimens, and various novel modalities and/or intensities (Page et al., 2004, p. 1379). Contemporary literature about stroke rehabilitation (Doidge, 2010) highlights the ability of the

human brain to change its structure and function through thought and activity, creating a plasticity that facilitates the brain to find alternative pathways to perform movements, activities and thoughts that have been damaged through a violent physical event such as stroke.

The pedagogical background of my research focusses on the development of a piano practice program to enable a pianist to recover their performance skills, technique, repertoire and creativity after suffering a stroke.

Aim

The primary aim of this research is to formulate and apply a program of interventions, practical musical exercises, performance targets and therapeutic measures to assist a musician in the recovery of their pianistic skills and creativity after a stroke, and to assess the success of each strategy and the outcomes of this process. The research aims to contribute to knowledge of stroke rehabilitation and recovery in musicians. A secondary aim is to document and evaluate the initiatives of two musicians/music teachers in transitioning from a performance career to a mature-age portfolio career and their management of unexpected life changes. A third aim is to investigate the role and responsibilities of the musician as carer for other musicians.

Method

The research is conducted through illustrative case study of one musician's journey from experiencing a stroke, its impact on his musical performance, treatment of stroke effects, and physical and emotional outcomes of this rehabilitation. This case study includes descriptive research, explores a particular situation, and draws conclusions within the context of that situation (UF Centre for Instructional Technology &

Training, 2017; Yin, 2003). Data gathering methods include observation, interviews with the stroke patient and medical therapists, progress reports and triangulation with literature on the effects of stroke on musicians and the musical brain. The study also investigates the impact of this event and its consequences on the patient's partner and carer. The study is in its initial stages; data collected to date has undergone thematic analysis with current results reported. The research will continue over the next year with results updated accordingly. It is appropriate that the contextual and personal elements of this event are reported through evocative narrative autoethnography *(in italics)*, as this research has been "effected by epiphanies or turning point moments in the experience of the participants" (Legge, 2015), it connects with culture and society (Ellis, 2004), is applied to examine creative musical practice (Brown, 2014) and teaching (Dyson, 2007) and creates new knowledge from personal experience (Legge, 2015).

Results

The stroke affected his right side, leaving a weakened arm with little control of the 3rd, 4th and 5th right-hand fingers. Coordination between two hands is scattered and unreliable. At times the sense of rhythm is erratic, which had hitherto been extremely secure. His voice is husky, lacking clarity and strength. Fortunately, his memorisation of most repertoire is retained. We commence a program of scales, arpeggios and finger exercises, hands separately at first, slowly, then gradually with hands playing together, building the tempo. Hanon's (1929) *The Virtuoso Pianist* is particularly valuable for isolating individual movement and placement of every finger in various patterns. Major 7th broken chord patterns are excellent for precision in stretching the last two fingers. Bach's *Prelude No.5, Book I* has been a regular technical warm-up. This now must be re-learned, the fingers won't easily go into once-familiar patterns.

Immense frustration occurs when sometimes he can play the piece at speed, then on return to the piano, the muscle memory has vanished and learning must start anew. To address hand coordination and disjointed rhythmic feel, two-handed montunos are practised to Latin drum rhythms.

The first target is a solo piano gig in a month. This significant milestone may determine the future of his performance career, a great boost if he can accomplish this but a frightening prospect if the hands won't work, the fingers stiffen, his memory of songs disappears or the crippling fatigue that is now a constant presence curtails his performance. The strategy is to identify which songs he can play comfortably without much relearning, list these into sets and practise, performing mostly without soloing as his ability to creatively improvise has been compromised. The approach is a set repertoire as found in a concert program, just to get through the pieces. On good days, he attempts the challenge of learning new songs to stimulate the brain and improve his reading, or practises more difficult songs from his repertoire. Other strategies include practising improvisation over chord patterns and songs, singing to recover speech clarity and vocal strength, and creating an ambient musical environment around the home by playing recordings.

The first two weeks are tortuous, frightened to go downstairs to play the piano in case nothing happens or face the humiliation of being unable to play anywhere near the level of his former expertise. On days when the songs don't work, he just concentrates on technical exercises.

I have seen this all before in the last years of my mother's life; the dragging foot and unwilling hand, watching hopefully for any signs of encouragement and recovery, the

times of resignation and despair. But she was 95, he is 65; there should be 30 years of living in-between. What the arthritis didn't cripple, her stroke did. A fine pianist having to give up playing after a lifetime of practice and performance. Why did I never ask what this meant to her? Maybe because she was still busy, performing the hundred daily devotions of a loving wife and mother. Perusing old press clippings about my parents' band, the men are all acclaimed. Despite four decades of professional and community service, I find her name once, although she was always there; notating scores, arranging music, teaching new works to players and performing. You need to look at the photos.

She was appreciated though. He wrote a song for her "Joy Us Joan", reminiscent of the danceband jazz my parents played together for so many years; a tribute to her kindness, inspiration and the joy she brought into our lives. I urged him not to delay in getting it recorded when her days were numbered. Luckily, he played it to her several times in her last months. We never imagined that this creation might be his own swan song.

Weeks three and four of the recovery program are better and the future looks a little brighter. The exercises are making substantial improvements, more songs can be played accurately although progress is still sporadic and unreliable. A gleam of confidence appears occasionally as the idea of returning to some performance seems possible. He feels he has two brains now, one refreshed and renewed, like a teenager's, full of energy and vitality, more clearly focussed than ever before. The other brain is an old man's who can't remember things, with trouble articulating his thoughts, slow and hesitant.

The piano gig is a success and he played through the full three sets, although very fatigued by the end. The effectiveness of our piano program is evident in his fingers playing accurately, demonstrating more strength and precision in articulation, and some ability to improvise. There are further positive benefits: the practise of classical technical exercises like Hanon and Bach Preludes are improving his left-hand facility and note reading (aspects neglected in a jazz/blues performance orientation), the strength obtained from these daily exercises enabled him to play the gig piano (notoriously stiff and hard of action) more easily than before. Most importantly, the ability to perform a solo gig professionally is a huge motivating factor and affirmation of future performance capabilities. These achievements have all been supported through a medical program of occupational, speech and physio therapy.

As a carer for both my mother and husband, I have observed two fine musicians dealing with the debilitation of arthritis and stroke and their transition from performance careers. However, one was an elderly's acquiescence to the ravages of old age, the other is fighting fiercely to recover his gift and reclaim his identity. The sudden ferocity of stroke, regardless of age, demands consideration of how musicians manage health emergencies in their families and mitigate the effects on their careers. Such events dictate an immediate, often permanent, re-allocation of family tasks and responsibilities, therefore time-management and task prioritisation are essential practices. The threat of immediate loss of one's art and musical talent evoke an urgency to music practice, performance and music creation that is real and worth honouring. Due to the insecure financial rewards of music performance careers, alternative income streams such as teaching, sound engineering or

composing/arranging should be ideally established well before performance opportunities expire.

One aspect of our transition-to-retirement plan was to hire our B3 Hammond organ out to large music festivals and recording sessions, with us as roadies. The van is serviced, a ramp made, a trolley imported from the USA. Proudly sits the organ, one of the finest and best-conditioned in the country, majestic and imposing in its mahogany grandeur, almost older than me, heavier than both of us put together! How can we cart this thing around when we can no longer carry the weight? Alternatively, a solid investment for retirement if you sell it. Life's ironies—an instrument you can't play or carry! An appreciating asset—could pay for his funeral. Great investment strategy!

Conclusions and Implications

There are several possible conclusions to this paper:

- he recovers fully and has done sufficient practice to play professionally;

From the garden of wild things hear the songs of my beloved and the soundtrack of our spirits

- he remains stroke-affected, frustrated by being able to play but at a level of which he is ashamed;

Through the garden of wild things echo voices from our yesterdays

- he has another stroke and becomes more infirm and disabled—Heaven forbid!

There are melodies in the garden but my mind can't comprehend them

- or he has gone the untimely way of so many talented, short-lived musicians;

In the garden of wild things lie the bones of my beloved and the ashes of our marriage.

The paper will be updated regularly as the progress of the patient and the research occurs. Although this paper focuses on events in one family, its implications are relevant to musicians of all ages: it could happen to you.

Current research and treatments in stroke recovery have increasingly positive implications for the rehabilitation of stroke patients and greater understanding of the musical brain. There are personal conclusions and recommendations from this event. Value your gift and use it wisely, don't delay in creating those original songs or making that album. Make time in your personal and professional partnership for each other, don't allow work to usurp all your quality time and attention. Enjoy life, value your musicianship, appreciate the talents you have, use your time creatively and productively as you never know how long it will last. Appreciate the privilege it is to care for your loved ones, to assist in their healing, their living and their dying, with the greatest dignity, empathy and compassion possible.

In the garden of wild things grow forests of blessings.

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Life

Identity and Career/Further Education Thinking of Three Indigenous Australian Technical College Music Students

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Abstract

This paper discusses the identity and career/further education thinking of three Indigenous Australian students nearing the end of their TAFE (Technical and Further Education) college music program. Within a range of identities noted in the literature two were of particular interest to this study—personal identity and musical identity. The three participants had rich musical identities and presented three distinctive styles of personal identity—the need for self- discipline, the goal of happiness plus the practicalities of earning a living, and negotiating a crossroads in life. For one participant, an Indigenous cultural identity was articulated which played a major role in her thinking and personal relationships. All three would be interested in studying at university but identified hurdles of time, age, distance, money, part-time study, online study and tutorial support.

Keywords

career thinking, identity, Indigenous Australian students, technical college, tertiary education thinking

Completing higher education "results in Indigenous people having access to 'real jobs' and a full range of life opportunities that also yields tangible and wide ranging socioeconomic benefits….It also . . . enables Indigenous people their right to maintain and promote their culture more widely in the international arenas" (Craven & Dillon, 2013, p. 22). One form of higher education in Australia is the technical college. A music qualification from such an institution can lead to a career or further education. This paper discusses the identity and career/further education thinking of three Indigenous Australian Aboriginal and Torres Strait Islander technical college music

students nearing the end of their TAFE (Technical and Further Education) college program. The research questions ask:

1. What is the identity of the three final-year Indigenous music students?
2. What is the career thinking of the three final-year Indigenous music students?

Different facets of student identity are discussed in the literature, however, of particular interest in this study are personal identity (Freer & Bennett, 2012; Lairio, Puukari, & Kouvo, 2013; Lebler, Burt-Perkins, & Carey 2009) and musical identity (Freer & Bennett, 2012; Lebler et al., 2009; Pitts, 2004). Personal identity has been described as an "individual's perception of him/herself as a whole person; it is the way individuals see themselves in relation to other people and world in general" (Lairio et al., 2013, p. 115). Musical identity includes one's musical abilities but with changing environments and circumstances, "a questioning of musical knowledge and skill takes place, generated by comparison with new peers in different circumstances" (Pitts, 2004, p. 216). Both identities are fluid and constantly being adjusted and for several writers personal and musical identities of music students are bound together. One result of Freer and Bennett's (2012) study of music education majors noted that "strong perceptions of musical self-efficacy are significant in the development of identity" (p.281), a combination of identities also recognised by Burland and Davidson (2004) as impacting on each other.

There is little if any research into Indigenous Australian students studying music in technical colleges. However, studies focused on this student cohort at university undergraduate and post-graduate level, plus research into student transition to university, raises several points relevant to the identity and career/further education thinking of technical college music students and these are drawn into the discussion in the paper's conclusions where relevant.

Methodology

Eora College, Sydney, is one of the New South Wales Technical and Further Education (TAFE) educational institutions which offer a range of subjects, including music. Eora College welcomes students from all backgrounds but has a particular focus on the education and training of Aboriginal and Torres Strait Island people. Three Indigenous music students completing a music course at TAFE, two female, one male, were interviewed individually and asked about their plans after completing the music diploma in relation to careers and university study (see Table 1).

Table 1. Questions asked by interview.

When you have completed your music diploma, what do you intend to do? Career-wise, have you considered: i) music teaching; ii) sound design, recording studio; iii) composing film music, music for advertising; iv) performance; v) music business, promotion and marketing, music management? What music career are you interested in? Are you interested in studying music further at a university? If so what would you like to study? (Is there a specific instrument that you would like to focus on? Sound design, music business?) Is there anything that is making you hesitate about studying music at university? With the right assistance would you ever consider applying for university? What sort of assistance would you like to receive while doing a university course?

Each interview formed an "*intrinsic case study*" rather than a "*collective case study*" because we wanted to understand each case in "all its particularity *and* ordinariness"

(p. 136) rather than seeing each as representing "a particular trait or problem" (Stake, 2003, p. 136). The case studies were analysed in relation to personal and musical identities now, plus future career and university education thinking.

Three Case Studies

Lisa sings and plays the piano and guitar, having taken piano lessons to grade 5 at school. She has composed music for her own film which won an award but is realistic about the buzz after the film was released, asking herself, what's next? Lisa plans to keep performing in a vocal group and as a soloist after completion of her TAFE course, to do events management and encourage others to perform, but would also like to compose more film music. She says, 'I have so many great ideas in my head that I just want to get out there - I could almost kick myself if I don't because I have so many ideas that I want to express and bring into reality as well'. Lisa is interested in studying music at university in order to learn more theory, study instruments and generally broaden her horizons but would need tutorial support. She recognises that she doesn't work well to a deadline – 'I can't think creatively when I am pressured, which you do have to be resilient to being pressured to create something'. Lisa sees herself as a person with wide interests who has been '…the kind of person that has chopped and changed with a lot of things and I will just walk into something and then walk out half way through, but it's enabled me to give 100% commitment, that's what I am aiming towards now'.

Lara has an established musical identity as a singer and songwriter who has released a single for Koori Radio, has her own band and is mother to three children. Because of this breadth of activities, she says, 'I am at cross roads at the moment. There are so many things. At the moment, I am releasing a single and I don't know where it is

going to go from there, but I just want to keep on releasing singles to the local indigenous radio stations, Koori Radio'. However, Lara was an Aboriginal teacher's aide for two years and in that role enjoyed teaching music to primary aged students. She was a member of a choir who sang the national anthem, *Advance Australia Fair,* in front of Bob Hawke, a former Australian prime minister, and this was a very memorable experience—'wow, this is the best thing in the whole world . . . it was huge so it kind of lifted my soul and that's where my singing, wanting to be a singer and to be a music teacher' has come from. The choir was led by an encouraging director and this, plus her son's positive experience at high school, and some community choral directing of her own, have shaped her career direction towards teaching. She is also interested in film. Lisa is Lara's promoter and encouraged her to take her song to Koori Radio. Several issues make Lara hesitate about studying music at university—her age, distance from the university as she doesn't drive, and the difficulty of combining work and study. Another factor is her personal life—'I think I feel like I'm a soul that's lived long and done a whole lot and hopefully that feeling will change and feel like there is a lot out there for me to discover and need to do more'. Assistance which would help the transition to university includes money, and personal warmth from others to survive and study. She is particularly aware of several cultural aspects which form her own identity and therefore imbue her future career/education thinking. These include the fact that because Indigenous culture is very laid back - '…it is hard for indigenous students to walk into and to stay there and complete things'. Teaching staff have to be interested in the student and '…if the teacher is not showing their interest in you and your development or helping you really structure yourself along the way, then an indigenous person is going to walk away from it, and that's our culture'. She says Aboriginal students want forever people, not someone '…who is going to come in and leave their lives, but if that

person has come into their life and unexpectedly gone and left, passionately we take something out of what they have given us and we keep that with us forever, it doesn't matter who you are. But I've found that every indigenous person I have spoken to, my mum, my aunties, it doesn't matter who, I know with us family is huge, family is everything and it's extended family, there's extended on extended family'.

George plays the guitar and engages in sound production. He enrolled in TAFE for his own sense of achievement and to learn more about technical sound production. He's currently in a band. After the TAFE course George intends doing whatever makes him happy but also helping bands, promoting, recording and playing. He'd also like to teach music but feels his theory isn't strong but teaching sound production would be fine. George has the opportunity to work at the airline, QANTAS, a job he is starting soon and sees pros and cons about studying further at university—'I don't know, it's hard thing reality and the real world kicks in all the time. You have really got to balance and weigh it up and I really think that I need to go back to the workforce'. He sees university as offering better employment opportunities but needs a job now as he has debts. To study at university, therefore, he would require money, personal one-to-one assistance with study at times, need the course to be part-time and be online as he needs to work too.

Conclusions

The participants presented three distinctive styles of personal identity. One saw herself as having changed direction several times but was now ready to give 100% commitment to her chosen tasks. She was recognising that "the student's success rests primarily on whether they work hard on their own abilities, trying harder, getting organised, managing the external factors better, improving themselves. In short it is

about disciplining both the body and the mind, working on oneself, fixing-up oneself for the duration of their study" (Nakata, 1995, p. 15) but for Nakata, this is also allowing the student to be the victim if he/she "has difficulty mastering the learning, for whatever reason" and fails (p.15). The participant had a realistic appraisal of the transitory influence of success after receiving a film award and wanted to encourage others. Another participant was at a crossroads in her life, and also expressed a strong identification with cultural aspects of being an Indigenous Australian including the warmth, loyalty and constancy of those with whom she worked and lived. This loyalty can result in higher education participation which can cultivate the "capability of individuals, their Indigenous communities they serve, and add materially to Australia's well-being" (Craven & Dillon, 2013, p. 5), with Indigenous people gaining "their identity through extensive webs of connectedness, stretching back and forth across the land…" (Christie, 1994, p. 25) by which they "become themselves" (p. 29). Coupled with this is the "need …to hold onto our sense of selves as indigenous people with our own histories, our own traditions, and our ways of seeing the world and its social practices" (Nakata, 1995, p.14). The third participant talked of gaining a sense of achievement and expressed the need to be happy but also recognised the reality of earning money which would need to be balanced with other activities such as studying at university.

All participants have rich musical identities as they complete their TAFE music course, active as performer, promoter, songwriter and sound producer. For one participant, career thinking involved the development of some of her current activities but also broadened to include others activities such as film music composition and events management. Another participant voiced a strong interest in becoming a music teacher of early primary aged students, a projection easily traced through her own

previous experiences as teacher's aide, the educational experiences of her children and an encouraging choral director. This reflected the experiences of three Aboriginal women whose prior classroom engagement and inspirational other motivated them to enrol in higher education (Flood, 2013, p. 215). The third participant entered TAFE interested in sound production and wanting to continue in this area of music plus promoting, playing and teaching.

All three would be interested in studying at university but identified hurdles of time, age, distance, money, part-time study, online study and tutorial support. These issues of age, being successful (Johnson & Watson, 2004), targeted and supportive academic support (Craven & Dillon, 2013; Briggs, Clark, & Hall, 2012), "address[ing] the needs of regional and remote Indigenous students, by the use of virtual networks…" (Craven & Dillon, 2013, p. 20), addressing the practicalities of "travel, childcare and entitlement to financial support" (Briggs et al., 2012, p. 11) and building a strong relationship with the student (Trudgett, 2013) are all noted in research on Indigenous students at postgraduate level, undergraduate students of all ages, and incoming students new to university life.

In summary, while personal and musical identities were clearly articulated in the interviews, career and learner identities, both involving music, also emerged strongly. Career thinking focused on music production, events management and promotion, performing, film and film music and music teaching. However, all were interested in studying music at university for better employment opportunities and broadening musical horizons, seeking further knowledge on music theory and instruments. Several challenges, requirements and opportunities precluded an immediate move to university music study, challenges which universities need to address.

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Commencing a Bachelor of Music Degree: Career Aspirations and the Student Musician Identity

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Abstract

The musician's career lifespan often begins at a young age with an introduction to music through family or community connections followed by formal or informal training that continues in some way throughout their lives. For many musicians in developed cultures, there comes a point where they seek to put time aside to study their discipline intensively, and this may be via a university degree in music. Within Australia, the opportunities for the intensive study of music beyond secondary school are readily available, and cater for a diverse range of backgrounds, interests and career aspirations.

This paper reports on a case study of two Australian universities that offer a Bachelor of Music program. One university can be described as regional, while the other is what Moodie (2012) calls a new generation university situated on the outer edges of a major city. The research examines the identities, hopes and aspirations of the music students at an important junction in their musician career lifespan: the commencement of their degree studies. It employs the lens of presage—the pre-existing learning and skills that students bring to a course of study. The case study specifically targeted students before they had commenced their studies in an effort to understand the presage factors, their musician identities as well as their hopes and aspirations for careers in music.

The research found that students commenced their Bachelor of Music degrees with strong performer identities, and their learner identities noted low self-assessed knowledge of music theory and placed an emphasis on learning through formal and

informal collaborative and group experiences. While their career aspirations remained predominantly focused on music performance and teaching, they expected to engage in careers that also included creative music making that relied upon song writing/composition and music technology skills.

Introduction

Students enter an undergraduate university music degree with a range of experiences, expectations of what they may learn in the program, and aspirations regarding what they will do with this learning, all of which shape their identity as incoming students. The move into university is "a personal investment of the cultural capital accrued through school and college education" (Briggs, Clark, & Hall, 2012, p. 3) and so the timing of the questionnaire posed to the students in our study, was crucial in capturing their thinking prior to commencing university study. This case study specifically targeted students before they had commenced their studies in an effort to understand the presage factors which exist "prior to learning, and relate to the student, and to the teaching context" (Biggs, 1989, p. 12). These presage factors focused on the student musician identity through their hopes and aspirations for careers in music. The research questions asked:

1. What are the identities of incoming Bachelor of Music students?
2. What are the career aspirations of incoming Bachelor of Music students?

The paper begins with a review of the literature on presage and student identity, discusses the findings of the study and responds to the research questions.

Presage.

Presage is the "abilities, expectations and motivations for learning" (Biggs, 1989, p. 12) that students bring to university. Presage forms the first stage of several models. Drawing on Dunkin and Biddle's (1974) model for the study of classroom teaching, with its four categories of variables: presage, context, process and product, Stripling and Roberts (2013) explored the relationship between ten presage variables of agricultural education teachers. These variables included subject matter knowledge, teacher's perception of pedagogical content knowledge, teacher's perception of subject matter knowledge, teacher's perception of pedagogical knowledge, plus gender, age, grade received in last mathematics course (p. 79). In Biggs' model of learning, the student characteristics of "abilities, motivation, conception of learning" are combined with the teaching context (curriculum, method, assessment, climate) to form the first of three integrated stages of learning—presage, process and product. Undertaking a comparative study between students' experiences of dance education and training in Greece and the UK, Tsompanaki and Benn (2011) adopted Tsompanaki's (2009) presage, process and product framework. Here the variable presage, "or previous indicated influencing a current decision" (p. 208), had five components with information drawn from five data sources (p. 209) including a questionnaire, although presage results were not reported. In music, while the process and products of a learning system have received attention, less has been paid to presage factors (Lebler, Burt-Perkins, & Carey, 2009). Focused on prior learning of undergraduate students in a UK tertiary music conservatoire and two Australian Bachelor of Music programs, one with a western classical focus, one with a popular music focus, Lebler et al.'s (2009) study sought information on "students' hopes, fears and expectations" (p. 233) musically, academically and socially. It looked at the kinds of music students have studied, private lessons and other ways of learning

music, styles of feedback used in this learning and what music-making activities they engage with. Blom and Poole's (2015) study analysed the responses of students from three Australian higher education institutions in New South Wales in relation to presage song writing skills and knowledge students brought to the classroom. In all of these models, presage information lays the groundwork for further stages of developmental investigation. This groundwork may be entirely discipline focused as in Blom and Poole's study, largely discipline focused as in Stripling and Roberts's study of agricultural education teachers and Tsompanaki and Benn's study of dance education, or adopt a broader view to include responses on discipline, academic and social issues, as in Lebler et al.'s study. Our study questions asked broad questions about identity, experience, skills and career aspirations on commencing a Bachelor of Music program.

Identity.

There are several notions of identity discussed in the educational environment, including identity of self/personal identity (Freer & Bennett, 2012; Lairio, Puukari, & Kouvo, 2013); musical identity (Freer & Bennett, 2012); learner/academic identity (Briggs et al., 2012; Lairio, Puukari, & Kouvo, 2013); and career/professional identity (Freer & Bennett, 2012; Lairio et al., 2013). These notions are not discrete but merge into one another. Freer and Bennett (2012) note a need to explore identity "self, professional and musician - early in the collegiate years" (p. 281), as well as in later years, and our study places its investigation very early in the university life of eighty Australian Bachelor of Music students.

Self/personal identity is closely connected through social interaction with other students (Lairio et al., 2013) and the ability to engage a number of different skills,

rather than one, thereby creating and placing themselves within multiple stories of the self (Freer & Bennett, 2012). For the student musician, musical identity may begin with a view of themselves as professional performer or composer when in reality, they may enter careers which are characterised by "multiple and shifting roles within a portfolio of work" (Freer & Bennett, 2012, p. 269). With support for incoming university students to adjust to the new learning environment both "learner identity and autonomy" (Briggs et al., 2012, p. 6) develop. This adjustment includes forming positive social relationships with their peers and with staff (Johnson & Watson, 2004; Lairio et al., 2013) and seeing the university as "a developer of their own thinking and learning, from the viewpoint of constructing their own lives" (Lairio et al., 2013, p. 126). Thinking ahead to what your career might be is "imagining a career" (p. 267), Freer and Bennett's (2012) term for the identity formation which is already in place before students enter university. While not focused on presage knowledge, Freer and Bennett's study explored both musical (that is, technical/cognitive or hard) issues and non-musical (behavioural or soft) issues, terms Blom and Encarnacao's study (2012) brought across from Birkett's (1993 in Coll & Zegwaard, 2006) skills taxonomy into criteria chosen by students for assessment of music groups. Four 'dispositions' towards teaching were identified by Freer and Bennett (2012)—"hopeful, confident and doubtful or fearful" (p. 271)—all soft skills. We noted that participant voices quoted in Freer and Bennett's study moved from a balance between musical/hard issues and hopeful ("positive possible self") and confident issues ("likely possible self") to a stronger focus on soft issues of doubt and fear ("feared possible self"), a trend also noted by Blom and Encarnacao when internal negative music group rehearsal soft skill issues over-rode musical hard skill advancement.

Methodology

Eighty first-year students in two Bachelor of Music programs in two Australian universities were invited to complete a questionnaire about their presage knowledge and thinking on starting the degree. The questionnaire used the terms 'your aspirations, experiences and expectations'. The timing of the questionnaire was crucial—all students completed it within the first week of first semester, in order to gain responses, which were not influenced by the music programs' teaching. The questionnaire began with broad questions about experience, skills and career aspirations and what they hoped to gain by studying at university, and then focused on the purpose of specific aspects of the music program—musicology, music theory, sound technology, and Indigenous music. This paper reports on responses to five of the broader questions concerned with identity, experience, skills and career aspirations (see Table 1).

Table 1. Questions for student participants on commencement of a Bachelor of Music degree and the area of enquiry.

Question	**Area of enquiry**
What skills and knowledge have you brought to this music degree program?	Present identity
What skills and knowledge do you want to gain through this music degree program?	Skill and career aspirations
What do you expect to do with this knowledge?	Career thinking
You could learn music from home. What do you aim to achieve by coming to university to study?	Skill and career aspirations
In the square, place yourself with a cross to indicate who you are as a musician	Identity

The anonymous student responses, returned to the researchers on hand-written sheets, were transcribed for each question so that the research team could collate the responses into categories that were be used to build a theory for understanding the identity, aspirations, experiences and expectations of commencing Bachelor of Music students at these two Australian universities (Fawcett & Downs, 1992). The initial analysis used a broad coding of the student responses, but as argued by St. Pierre and Jackson (2014, p. 715) this type of data analysis can result in the words becoming "brute data" where such analysis assumes that all the words provided in the responses constitute data "that can be broken apart and decontextualized by coding" (p. 717). While an initial coding helped to clarify the data, direct words, or "brute data" were not used to categorise the data sets. Rather, after multiple readings of the responses, note-taking, discussion and cross-referencing between data sets, it became apparent to the researchers that a number of broad categories could be ascertained from the data for each of the research questions, and these became the basis of our findings from this particular case study.

Findings

Adopting a case study approach (Flyvbjerg, 2011; Yin, 2009), this research focused on two Australian universities with music programs that are not part of the network of Australian capital city conservatoires. One university is located in regional Queensland. The other, described by Moodie (2012) as a new generation university, is located in an outer suburban area of a major city. Both typically attract diverse cohorts of students, some with traditional backgrounds in classical music and private tuition, and many others with non-traditional music backgrounds in a wide range of musical styles. In this particular research project, there was no attempt to draw

comparisons between the two universities, but rather analyse the responses across the combined cohort.

Question 1: What skills and knowledge have you brought to this music degree program?

This question was designed to tease out notions of present identity within this combined cohort. As expected (Hunter & Russ, 1996, p. 67), 71 of the 80 respondents cited performing as the specific knowledge that they brought to the music degree program. This included performance on guitar (24), piano (13), singing (10), percussion (8), wind and brass (4) and strings (2), with a few respondents playing multiple instruments (5), and some (21) not stating any particular instrument. Only seven students specifically mentioned playing in a group. Music theory knowledge was self-reported at three levels: basic (26), intermediate (12) and advanced (7), with song writing and composing (11) and music technology skills (5) rounding out the majority of responses. There were only a few students who specifically cited soft skills such as a willingness to learn (4) and having as passion for music (3). Clearly, these students have a strong performer identity at the commencement of their degree, but most reported only a basic level of music theory knowledge supporting the premise regarding the diverse backgrounds of the students who commence a Bachelor of Music degree at these two Australian universities.

Question 2: What skills and knowledge do you want to gain through this music degree program?

This question focussed once again on identity but also looked forward to career aspirations. While performance (53) was considered the most important skill that students hoped to gain through this music degree program, ensemble work (13),

improvisation skills (9) and sight-reading skills (3) added some further nuance to these results. Gaining an advanced knowledge of music theory was rated very highly by the respondents (45), while learning about music history and analysis (19) as well as the music of different styles and cultures (19) also appeared often in their responses. There was considerable interest in the creative aspects of music including composing (21) and the technological skills of music recording and producing (27). Only one student wanted to gain specific skills and knowledge around teaching, with three respondents citing the soft skills of building confidence.

Question 3: What do you expect to do with this knowledge?

The majority of participants named specific educational and career-oriented outcomes in response to what they expect to do with the knowledge they gain through the Bachelor of Music degree. These hard skills included performing (30), teaching (27), composing/song writing (13), sound production/engineering (5), plus music therapy, film/TV, conducting, publishing, business and session work. Broader responses were given for creative projects and careers in music (13). Educationally, students wanted to understand music (4), become a better musician (2) and improve their music theory, aural and communication. Soft skills included hopes (3), passion and enjoyment for music (3), as well as confidence, becoming an inspiring and interesting person, exploring one's ability and travel, while four respondents did not know.

Question 4: You could learn music from home. What do you aim to achieve by coming to university to study?

University offers participants an opportunity to engage in a collaborative learning environment, learning from others (20), with like-minded people (11), engaging with teamwork (8), networking (7), socialising (4) and meeting new people (2) through

informal and formal learning approaches. Experienced teachers (15) and the academic environment (14) offer the chance to improve skills (4) and achieve a higher level of knowledge. Hard skills to be gained through the university program include qualifications (14), resources (4), career direction (3) plus technology, composition skills, new instruments, different musical styles and new skills. For seven students, the university environment offered performing in a group, another collaborative learning environment. The opportunity to expand one's thinking (24) was the most frequently named soft skill, plus challenges, motivation and encouragement, all related to personal knowledge development.

While the majority of students identified as a performer (Figure 1) in the square offering composition/song writing, sound technology, musicology/music history and performance, twenty identified as composer/songwriter, twelve as sound technologist and nine as musicologist. The square did not accommodate students with a range of music skills and interests: four used a large cross, nine used two to four crosses, seven placed their cross right in the middle to indicate multiple musical identities and one participant placed two crosses outside the square to indicate strong interest in everything.

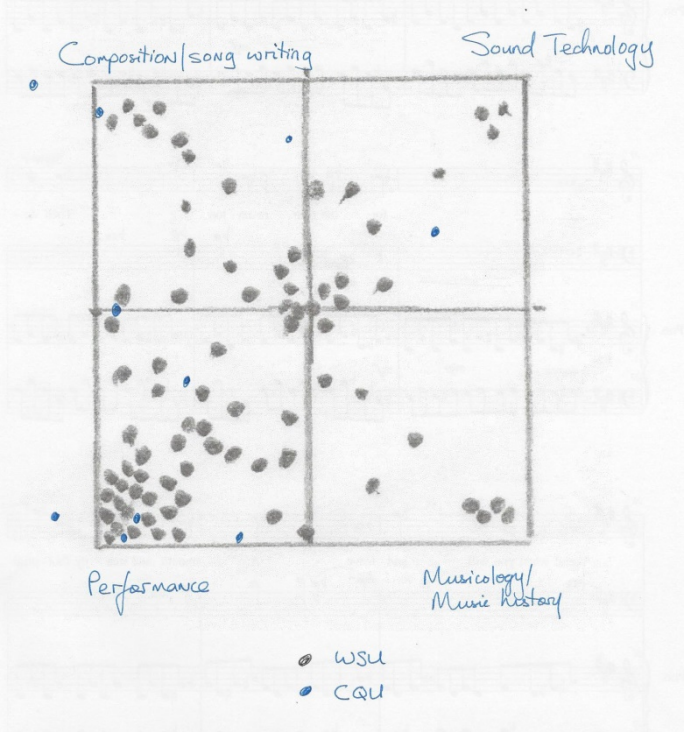

Figure 1. Grid indicating identity as a musician.

Conclusions

The identities of incoming Bachelor of Music students fell into three areas: a musical identity relating to specific musical skills, a learning identity including expectations of the university institution itself, and a personal identity often reflecting broader aspirations or uncertainty.

Musical identities and learning identities merged as participants outlined what they hoped to gain through the degree program. Musical identities focused largely around performing. This focus was strongest at entry into the degree program, and what was hoped to be gained during the degree program, but career aspirations or future musical identities saw teaching receive a similar emphasis to performing. Music theory knowledge and composing received the next strongest emphasis in relation to a musical identity, with three levels of theory knowledge reported on entry into the

degree program, plus song writing and composing, and some music technology skills. However, advancing one's knowledge of music theory through the music degree program, plus interest in creative aspects of music making through composing and technology, drew together the musical and learning identities. Interest in developing music history and analysis skills and knowledge emerged as part of the learning identity during the music degree program.

Learning identities were drawn out in the question asking: Why study at university? While the academic environment was valued for what it offers in terms of staff, teaching, a qualification and therefore career preparation, plus expanded thinking, student participants placed a strong emphasis on learning together suggesting a spectrum of ways from formal learning through group playing and teamwork, the semi-autonomous ensemble which combines formal and informal learning styles, to informal learning through playing and socialising.

Personal identities were present in current and future student identities although less frequently referred to. A spectrum of soft skills reflected aspects of Freer and Bennett's (2012) "four dispositions" (p. 271), ranging from the confidence of expanded thinking shown in a willingness to learn, a passion for music, and during the degree itself, wanting to build confidence, explore one's ability, become an inspiring and interesting person, to the more doubtful needing encouragement, and not knowing what they want from the degree program.

While the majority of students identified as performers on entering the two undergraduate music programs, a similar number noted teaching as their career aspiration and, again, a similar number named creative music-making beyond

performing. Responses to placing themselves in a square showed that some students are already thinking of broad musical careers, beyond just performing, indicating a keen understanding of the interconnecting aspects of music making, plus an understanding of a portfolio career including all of these. This perhaps reflects the diverse nature of the students who choose to study at these two universities. Many come from non-traditional music backgrounds and are often the first in their family to study at tertiary level. They embrace a wide range of musical styles and tastes and have taken many divergent paths to arrive at the commencement of their Bachelor of Music degree. However, their performer identities remain strong at this point in their careers and there is a sense of optimism for a future music career that includes performance, teaching and creative music-making.

Briggs et al.'s study (2012) offers a model for "transition as a system to support the formation of higher education learner identity" (p. 16) outlining a comprehensive connected network of school and university influences which shape the formation of learner identity. Learner identity formation includes moving from imagining self as, and aspiring to be, a higher education learner, developing expectations of higher education life and a commitment to apply for higher education. We feel our study places itself between "commitment to application and uptake of higher education" and "adjusting to demands of higher education learning and its environment" (p. 16) by asking incoming students to voice their personal, musical, learner and career identities in relation to the program of study they are commencing. A questionnaire such as ours, and the commencement timing, offers commencing students the chance to think about their current identities—self, musical, learner and career—but also gives curriculum planners information upon which to build a stronger more successful transition into university, and shape relevant teaching programs.

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Exploring Partnerships: A Students as Partners Pedagogical Approach for Fostering Student Engagement Within an Academic Music Course

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Abstract

Student engagement has become an increasing focus for higher music education (HME) in recent times as institutions concentrate on preparing graduates for life beyond their programs. Cultivating effective learning and engagement for first-year Bachelor of Music students is often challenging, as these students predominantly undervalue and deprioritise their academic music courses in favour of practising their craft. 'Students as Partners' (SaP) is an emerging field in higher education that may address this challenge due to its potential to foster transferrable skills associated with increased engagement and employability. As an emerging field, there is a paucity of research in this area within HME. This paper responds to the need for further discussions around its potential as a pedagogical approach within this context.

Through a discussion of SAP's key features and student engagement, it becomes clear that an educator's role extends beyond assessment and lesson planning to also fostering the attitudes and mind-sets that underpin student learning, such as motivation and conceptions of learning. This approach recognises and respects students as experts in themselves, and values and prioritises authenticity, empowerment and rapport. From this position, it is argued that educators can invite students into partnership, forming effective collaborations to shape engaging learning activities, choose relevant course materials and topics, and design interesting assessment items *with* students, rather than *for* students.

This paper outlines a plan to implement SaP pedagogical approaches within one Australian institution's compulsory first year academic music course, *Exploring Music*. Exploring Music brings together first year students from different disciplines and involves an exploration of a diverse range of music from different styles, periods

and cultures. Typically, student engagement in this course has been low as they struggle to find immediate relevance of the course to their goals. Incorporating insights into SaP explored herein, this paper conceptualises how SaP has the potential to strengthen four key areas of effective learning: communicating values and purpose; understanding self; developing learning activities and content; and designing effective assessment items. This plan forms the basis of a research project that investigates Exploring Music students' perceptions of, and experiences with the SaP approaches taken, while also exploring their implementation from a practitioner-based perspective.

Keywords
higher music education, pedagogy, student engagement, students as partners, tertiary music

Introduction

Student engagement has become a core focus for higher education in recent times (Healey, Flint, & Harrington, 2014), with more emphasis being placed on pedagogies that actively involve students in their learning (see, for example, Biggs & Tang, 2011). This trend is set to continue as institutions focus on preparing graduates for life beyond their programs. Within higher music education (HME), this involves ensuring graduates are equipped with flexible, innovative and professional skills that will enable them to survive in an ever-changing musical environment (Bennett, 2007; Bennett & Bridgstock, 2014; Shihabi, 2017).

Cultivating effective learning and engagement in first year Bachelor of Music students is especially important, as these students predominantly enter their degree program with aspirations of becoming full-time performers (Tolmie, 2014). This results in students often undervaluing compulsory non-performance courses (Tolmie, 2014), as they struggle to recognise their direct benefits, and often deem academic

skills irrelevant to their performance goals (Gaunt, 2010; Presland, 2005). While some argue that students are disillusioned with traditional teacher-focused pedagogies that are often associated with classroom-based courses (Barnett & Coate, 2005; Garrison & Akyol, 2009), others note that students typically arrive with consumerist conceptions of education (Healey, et al., 2016; Pauli, et al., 2016), leading to passivity in relation to their learning (Entwistle, 2009). In either case, HME institutions are realising that passive modes of delivery do not lead to educational quality (Grant, 2013). How then might educators increase the value of compulsory academic music courses and construct them with student engagement in mind? This paper investigates the potential for a *Students as Partners* pedagogical approach to contribute to answering these questions and to cultivate skills associated with effective and lifelong learning.

Students as Partners

Students as Partners is a process that involves "staff and students learning and working together" (Healey, et al., 2014, p. 7) with the aim "to engage and motivate students to study their subjects at a deep level, and focus on learning outcomes" (Pauli, et al., 2016, p. 6). It is attracting increased international interest within higher education (Healey, et al., 2016; Matthews, 2016) due to its potential to foster transferrable skills associated with increased employability (Crawford, Horsley, Hagyard, & Derricot, 2015; Pauli, et al., 2016). As an emerging field, there is a paucity of research within HME investigating the implementation and outcomes of Students as Partners projects, and a need for further research within this context (Luce, 2001; Shihabi, 2017). While Students as Partners can take many forms (see Healey, et al., 2014; 2016) the focus here is the adoption of a Students as Partners

pedagogical approach (hereafter referred to as SaP) to the design of courses (taken here to mean individual subjects within a broader degree program).

SaP recognises that while an educator may be the pedagogical and content knowledge expert, students are experts of themselves, possessing a deep awareness of their histories, interests, expectations, current skill levels and goals (Healey, et al., 2014). The educator thus draws upon these insights to collaboratively create learning activities and assessment items *with* students, rather than *for* them. This, Luce (2001) suggests, can increase student engagement, resulting in stronger learning outcomes. In this way, the course curriculum becomes a dynamic and interactive process, rather than a static product to which learning and teaching are bound (Fraser & Bosanquet, 2006).

Before inviting students into partnership, it is important for educators to remain aware that student engagement for learning hinges on students possessing adequate intrinsic motivation (Entwistle, 2009). As Kolb and Kolb (2005) acknowledge, "To learn something that one is not interested in is extremely difficult" (p. 208). Intrinsic motivation has two components, both of which need addressing if student engagement is to be successful (Coutts, 2016). The first is relevance, which includes building on prior knowledge and aligning learning with students' goals (Jarvis, 2010; Knowles et al., 2011; Biggs & Tang, 2011). The second includes internal factors such as students' self-efficacy levels (Vancouver et al., 2008; Schunk, 2012), conceptions of learning and teaching (Trigwell & Prosser, 2014) and mind-sets (Dweck, 2007; Dweck & Master, 2012). It is thus arguably part of an educator's role to foster the attitudes and mind-sets required for effective student learning. This necessitates a pedagogical philosophy underpinned by authenticity, inclusivity, reciprocity, empowerment, trust,

challenge, community and responsibility (Pauli, et al., 2016) and an emphasis on the relationship between educators and students (Matthews, 2016).

Keeping these factors keenly in mind, this paper now turns to a plan for practically embedding SaP into a compulsory first year course within one music degree program. Through the considerations that follow, I aim to contribute to the broader discussion on student engagement and Students as Partners within HME and to prompt consideration of how educators might enhance their own teaching practices.

Context: 'Exploring Music'

Exploring Music brings together first year music students from different disciplines, including jazz, classical, opera, music technology and composition. The course is designed to introduce students to various ways of understanding issues relating to music while exposing them to the variety of topics they might explore in more depth throughout their degree. It involves an exploration of a diverse range of music from different styles, periods and cultures and the broader issues (for example, social/political/technological) surrounding them, with weekly guest lectures delivered by internal staff with expertise in the topic areas. These are supported by smaller tutorials that explore issues more deeply and provide assistance with assessment tasks.

The course has typically been met with low student engagement in relative terms, with ever-dropping class attendance numbers as the trimester progresses (from approximately 100–120 students early in the trimester to less than 50 towards the end, with a total class enrolment of around 160 students. Tutorials, with 25–30 students enrolled in each, were down to less than five per class in the final week), and last-

minute assessment preparation with little engagement with assistance offered through tutorials and extra drop-in sessions with library staff and the student success officer.

Over the last few years there has been a concerted effort to increase student engagement in *Exploring Music*. Firstly, in acknowledgement of students being unable to concentrate for extended periods of time if not actively involved (Bunce, et al., 2010), the lecture format has evolved from a 2-hour lecture in 2015 to a 90-minute lecture in 2016, and a further shift to a 60-minute class in 2017. The 2017 iteration also embedded more active learning strategies, reducing the formal lecture time to 20 minutes, flanked by time for questions, reflections and discussions to invite students to engage with the week's topic more actively (Ambrose & Lovett, 2014; Biggs & Tang, 2011; Dunlosky et al., 2013; Laurillard, 2013). As convenor, lecturer and tutor for 2018's iteration of the course, I have met with its previous convenors, the senior learning and teaching staff at this HME, and the university's learning and teaching advisory group to evaluate the course and plan for its continued enhancement. Drawing on these discussions and applying insights from student partnership, the following sections explore specific SaP approaches I aim to incorporate into Exploring Music over the course of the trimester.

Exploring Music: Approaches to Learning Activities

Communicating values and purpose.

Hattie (2011) and Hussey and Smith (2003) explain that transparency around the purpose of a course, the expectations and criteria around assessment items, and alignment of learning activities is essential for engaging students with their learning. Within a SaP environment, Pauli et al. (2016) also highlight the importance of

effectively "communicating the underlying values of a partnership ethos, how these are embodied within the learning environment, and the freedom for partners to act based on these values" (p. 10).

As is standard practice, previous iterations of Exploring Music have used the first week as an introduction and overview to the course, including expectations and approaches the course takes. In 2018, I will include activities that prompt students to reflect on their expectations of themselves, of the course and of me as their teacher, and provoke thought around their roles as students. This type of discussion supports effective learning because, as Kember and Kwan (2000) observe, there is "a relationship between students' conceptions of learning, their approach to study tasks and the eventual learning outcomes" (p. 469). I will facilitate discussions through the use of real-time online surveys (Monk et al., 2013), which will allow students to gain insights into the cohort as a whole, as well as smaller discussion groups, which will enable them to learn about others' positions more deeply and to think about how they differ to their own (Chickering & Gamson, 1987). This will lead into a discussion on partnerships with the aim of creating mutual understandings of expectations and roles.

In order for these activities to lead to effective partnerships, I will also need to evaluate my own expectations and to continually reflect on how to best adapt to students' levels of readiness, respecting their positions while also guiding them to engage more critically (Healey, et al., 2014; Mezirow, 2003). I will support the students through this process by becoming an 'expert learner' and 'coach' (Zinck, 2009), modelling effective learning, demonstrating skills and introducing material as needed. This will entail leading discussions through effective questioning (Elder & Paul, 2010; Cranton & Taylor, 2012), and inviting students to challenge and question

the positions I pose, creating a supportive environment where students feel safe to take risks and explore (Jarvis, 2010). I envisage this will be a steep learning curve as an educator, and similarly to Luce (2001), I expect it will be an uncomfortable and challenging, but also a deeply rewarding experience.

Students' understanding of self.

In previous iterations of Exploring Music, from week 2 the class focus moved to exploring a specific musical style or topic. Given that students' dispositions and motivational styles influence the way they perceive, and thus experience learning (Dweck, 2007) and SaP pedagogies (Pauli, et al., 2016), and being mindful of the prevalent low motivation for this course described earlier, I feel I have a responsibility to first provide students with the opportunity to explore and share their motivations and musical tastes. As with week 1, this will afford me the opportunity to build rapport with students, and will also enable them to understand the relevance of this course to their development as musicians. In week 2, I will therefore introduce the new topic, *musical reference points.* Students will be encouraged to reflect on how their musical preferences have been shaped and how their motivations influence their engagement with musical styles that are not their own. Through discussions on similarities and differences within the class, I will challenge them to discover the relevance of musical styles not their own and to be curious about understanding others.

SaP approaches to learning activities and content.

In 2017, the 20-minute guest lectures were professionally recorded so they could be drawn upon as resource material for future offerings. In 2018, I will thus incorporate a flipped learning model (Grant, 2013; O'Flaherty & Phillips, 2015), moving from

'lectures' to 'seminars' that focus on active learning. My previous attempts to implement a flipped approach within tutorials have been unsuccessful, which is perhaps not surprising, given the history of low student engagement in this course. This may be partially due to poor time management on the part of students (Horstmanshof & Kimitat, 2007), partially due to passive learning (Entwistle, 2009), and partially due to their competing priorities and a focus on performance practice (Tolmie, 2014). A flipped approach warrants further experimentation, however, as Healey, et al. (2014) explain that through the independence and self-negotiation involved in a flipped design, students are more likely to engage in partnerships. As responsibility and ownership of learning cannot be taken for granted, I will provide students with the option of viewing each week's recording in the lecture theatre directly prior to the seminar. It is then up to them to choose whether they watch them independently, or attend the scheduled screening.

SaP is by definition a learner-centred approach to pedagogy (Kember & Kwan, 2000), with lessons that are fluid and dynamic, rather than restricted by specific content or fixed structures. I will therefore share the responsibility of finding class materials, such as videos, music and online resources, with students. Within each week's topic are myriad social, cultural, political, economic, technological and artistic contexts that could be explored, and so this approach provides an opportunity for content to be most meaningful to students. When exploring resources and associated ideas, I aim to create a 'culture of inquiry' (Snyder & Snyder, 2008), with a focus on conversational learning (Kolb & Kolb, 2005) rich with questions, open discussions, problem solving and reciprocal communication. This approach will encourage student to engage cognitively and metacognitively with their learning (Elder & Paul, 2010; Ettling, 2006; Taylor, 2008). In this way, partnership will involve collaborating with students

to determine the direction of learning in the context of the week's topic, using "interdependent thought, dialogue, deliberation, negotiation, and compromise to develop socially-constructed knowledge, foster interdependent personal relationships, and share the authority of constructed knowledge" (Luce, 2001, p. 22).

Envisaging this level of student engagement in class, and relying on their involvement to source materials necessarily requires a willingness for me to accept discomfort, challenge and uncertainty within the lesson environment. Whitworth et al. (2007) aptly describe this as "dancing in the moment", which is characterised by "listening at a deep level, with intuition tuned high…[to] be flexible and unattached, to stay curious about the unfolding conversation and adjust instinctively." While students may initially resist actively participating, Luce (2001) provides encouragement, arguing that "the teacher's commitment and dedication to collaborative learning principles as a means of improving student education is essential and worthwhile" (p. 21).

Exploring Music: Approaches to Assessment Design

HME has been gradually moving away from traditional assessment items that test students' knowledge recall to authentic assessment items that are learning experiences in themselves. Assessments that fall into this category provide students with choice and require deep engagement with tasks (Wiggins & McTighe, 2005) and critical reflection of their changing understanding (Brown & Race, 2013).

In 2017, a reflective writing assessment item was introduced into Exploring Music. Students were expected to surpass content recall, making connections to their prior

knowledge and/or experiences, and linking to future actions as a result of their newfound understanding of topics explored. They were required to submit three times over the trimester, with a choice of which styles of music explored in the course they would write about. In 2018, I will keep this assessment item, but will require the first submission to focus on week 2's topic (i.e., understanding how their conceptions of learning and mind-sets influence their engagement with the course and with genres of music not their own). While this takes away some freedom of choice, it encourages students to critically reflect on their perceptions early in the course and how they might impact their engagement with musical styles other than their own. This will potentially prepare them to engage with the rest of the course, and at a minimum will expose them to ideas associated with self-identity and reflection. The other two submissions, as with 2017, will provide students with choice over which musical styles they reflect on.

As Exploring Music is a music literature course, academic writing skills are a required learning outcome, assessed through a written essay. Students have often appeared disinterested in the essay questions presented, failing to see the relevance to their musical education or future, or have lacked understanding about how to approach the task successfully as well as the motivation to seek assistance. With this in mind, and using SaP as an extension of authentic assessment, I will invite students to work collaboratively with fellow students and myself to devise a range of three to four essay questions to choose from (Healey, et al., 2014). In relation to this style of partnership, Pauli et al (2016) explain the importance of respecting each student's current degree of readiness to participate in such partnerships. Balancing inclusion

with readiness likely involves providing students with different levels of involvement and appropriate levels of guidance.

I will allocate two or three tutorials, depending on student needs, to the task of devising essay questions. This will include a discussion on backward design and constructive alignment (Angelo, 2012; Biggs & Tang, 2011), connecting the task to course learning outcomes and objectives, and the marking criteria. This allows students to understand the task, the criteria and associated learning outcomes more intimately, potentially cultivating increased motivation around the assessment item (Lizzio, Wilson, & Simons, 2002). I will guide students in their understanding of features of an appropriate essay question (for example, 'how' and 'why' questions, versus 'what' questions) and provide opportunities for them to share their interests and ideas with others. Students will then choose one of the resultant topics for their assessment, ensuring that students who did not participate in the creation of essay questions are not disadvantaged. The remaining tutorials will stay dedicated to assessment preparation, exploring essay topics in depth and providing support in the development of academic skills.

Final Thoughts

I believe our role as educators is to plant seeds for change. We cannot *make* students hold conceptions of learning that align with effective learning, nor can we force them to engage with active learning or participate in partnerships. We can, however, provide a space for exploring ideas, model and scaffold the thought processes and skills required for critical engagement with these ideas, and invite students to collaborate in the development of learning experiences.

Within the Australian HME institution that I belong to, pedagogies that foster student engagement, autonomy of learning and critical self-reflection are being implemented across the program, including within industry-based courses (Tolmie, 2013) and one-to-one instrumental and vocal performance lessons (Carey, Coutts, Grant, Harrison, & Dwyer, 2018). Including a focus on academic courses, such as *Exploring Music*, has great potential to enable stronger alignment in students' educational experiences across their program, further strengthening learning outcomes and better preparing students for the rest of their degree program and beyond.

The approaches explored in this article are just some ways SaP may be realised within a Bachelor of Music academic course. The more educators disseminate ideas and experiences with SaP, critically inquiring into their impact on student learning, the challenges faced and the lessons learned, the more potential this has for the professional development of other educators. This paper thus forms a foundation for possible future research that investigates *Exploring Music* students' perceptions of, and experiences with the course learning activities, assessment items and learning outcomes described above, while also exploring their implementation from a practitioner-based perspective. I am excited to discover what unfolds through *Exploring Music* in 2018 and to share these experiences with the broader HME community in due course.

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Engaging with Change Within the Music Profession: A Case Study of Finnish Composers

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Abstract

The beginning of the 21st century has been marked by rapid changes related to globalization and technology. Among the most visible manifestations of the impact of these global changes are new challenges and opportunities related to working life. As the traditional patterns and systems of employment seem increasingly less relevant, a capacity for change could be understood as a crucial determinant of one's potential to build and maintain a career in music. This paper is based on the initial results of an ongoing qualitative case study that aims to explore how composers in the field of contemporary art music engage with changes fuelled by transformations in the music industry, as well as wider socio-cultural challenges and opportunities related to globalisation and technology. It is believed that gaining a better understanding of composers' strategies in developing sustainable careers will help music education institutions in their efforts to better equip students with the necessary skills, understanding, and attitude to work within today's diverse and rapidly changing settings. The results suggest that although the composers acknowledge the importance of individual capacity development, a much stronger emphasis is put on questions revolving around societal issues and cultural politics in general, and the development of the field of music and music education in particular. The composers appear to have a strong social conscience that is manifested specifically as a sense of responsibility for safeguarding the development of the field of contemporary art music, and ensuring cultural vitality.

Keywords

artistic activism, composers, entrepreneurial attitude, music education, professional musicians.

Introduction

The beginning of the 21st century has been marked by rapid changes related to globalization and technology. The mobility of people, goods, ideas, and knowledge, as well as phenomena such as digitalization, robotics, and automatization are fundamentally reshaping the everyday life of societies, institutions, and individual citizens. Among the most visible manifestations of the impact of the "supercomplex" world of change (Barnett, 2009) are the new challenges and opportunities related to working life. Recent studies are forewarning of "technological unemployment" (e.g., Peters, 2017), referring to the issue of rapidly developing technologies potentially eliminating many more jobs than they create. And even if the large-scale threat to employment was set aside, the *nature* of work is already dramatically changing due to a combination of factors related to technology, economics, and changing values and attitudes (Barón, 2012). Increasingly sophisticated algorithms with the capacity to enhance—if not substitute for—human cognition and labour are but one example of the shifts that are forcing change not only upon mechanical tasks, but even upon fields that require complex decision making, creativity, and the development of novel ideas (e.g., Schwab, 2017).

As the traditional patterns and systems of employment seem less and less relevant, Sawyer's (2007) depiction of an "innovation economy" seems more accurate than ever. Leading a rewarding life amidst unpredictable environments, and building sustainable careers in ever more competitive settings, require the openness and ability—from both individuals and institutions—to systematically acquire new competencies, as well as to break through the boundaries of earlier knowledge and competencies (Paavola & Hakkarainen, 2005).

Already a decade ago Bennett (2008) suggested that our understanding of what it means to be a musician might be too narrow, based on "a pre-conceived hierarchy of roles" (p. 101) rather than an understanding of the term as "an umbrella term for the profession" (ibid.) consisting of various roles that are likely to change throughout one's career. Writing in the context of (mostly) Western classical music, Bennett's study identified the multiple roles held by musicians, as well as the variety of skills required to achieve and sustain successful careers in music through those roles. In addition to specifically music-related skills, the music practitioners in Bennett's (2008) study particularly emphasized the importance of acquiring pedagogical skills (as musicians at all levels most often teach others) and the ability to be "entrepreneurial in [one's] outlook" (p. 110). The need for developing a broad array of skills and experiences as a musician has also been highlighted by Hallam and Gaunt (2012), whose list of vital qualities beyond refined musical skills include, for instance, interpersonal skills, versatility, and the "resilience to manage uncertainty and fast-moving opportunities" (p. 13; see also Partti, 2014).

Based on studies and reports (e.g., Creech et al., 2008; Tolvanen & Pesonen, 2010), it appears that in the professional field of performing arts, where "[s]ociocultural, economic and political dimensions of globalization" cause more uncertainty and challenges in employability than in any other professional field today (Bennett, 2008, p. 44), the capacity for change could be understood as a crucial determinant of one's potential to build and maintain a career in music.

Aim and Implementation of the Study

This paper is based on the initial results of an ongoing study that aims to explore how composers in the field of contemporary art music engage with changes fuelled by

transformations in the music industry, and wider socio-cultural challenges and opportunities related to globalisation and technology. Gaining more understanding of composers' strategies in developing sustainable careers is believed to help music education institutions in their efforts to better equip students with the necessary skills, understanding, and attitude to work within diverse and rapidly changing settings.

The ongoing research project was designed as a qualitative study of multiple cases (Stake, 2006), and is conducted with the participation of Finnish professional composers. The study employs semi-structured interviews (Kvale & Brinkmann, 2009) to focus on the participants' experiences, opinions, motivations, and understandings in terms of their musical career. The results presented in this paper are based on the initial analysis of three individual interviews with composers in their early forties working widely in the field of art music in Finland and abroad, as well as one interview with the coordinator of the Lentoon! mentoring programme, initiated by the Music Finland organization. The interviews (each lasting approximately 70 minutes) were analysed by using thematic analysis (Braun & Clarke, 2006). In addition to the interviews, the study also uses other relevant material, such as blog posts by the composers, to further provide insight and perspectives of interpretation.

Results: From Capacity Building to Artistic Activism

In many ways, most musicians in most parts of the world are used to working within protean careers, requiring them to flexibly adopt to and embrace evolving roles in the music profession. While the majority of the workforce is now trying to come to terms with discontinuities in the labour market, for those practicing the performing arts self-employment has been the habitual and customary career choice. Musicians have,

indeed, very seldom had the privilege of counting on a "job for life". However, these wider socio-cultural and economic changes have also impacted the field of arts, and the music profession, in unprecedented ways. Changes made possible by digital systems, in particular, are thoroughly transforming the music industry, most likely on a permanent basis. Phenomena such as streaming services, online music communities, portable home studios, the "Music 4.1" business model (Owsinski, 2016), and the deployment of big data have opened up novel opportunities, as well as introduced troublesome dilemmas, for the industry. For individual musicians, the advancement of data analytics offers, for example, information on their fan bases so that they can better plan their marketing and tours. Due to the ongoing changes in the music industry, the role of gatekeepers and middlemen is diminishing, and the professional boundaries between the performer, composer, critic, and audience are becoming more indistinct. Consequently, those in the music profession are expected to use their time and resources to master not only the art of music, but increasingly often the arts of networking, community engagement, and commercial know-how as well. To be a professional musician in 21st-century societies thus most often means also being a self-sufficient and creative entrepreneur.

Despite these rapidly expanding professional requirements for musicians, music education institutions seem to have reacted rather slowly to the necessity of equipping their graduates with a wider variety of skills, including those in technology, social relations, networking, and business (e.g., Huhtanen, 2011; Gaunt, 2016). In Finland, one of the efforts made to better equip classical musicians, in particular, with entrepreneurial competencies is the Lentoon! Mentoring programme.[1] The programme was initiated and organized by Music Finland, an organisation that aims

to advance the vitality and international visibility of Finnish music. So far, the programme has been organized twice: once in Fall 2013 and recently in Fall 2017.

The participants in the Lentoon! programme consist of a variety of music professionals, from composers and performers to managers and artistic directors, in the fields of classical and contemporary music. In many ways, the programme could be considered as continuing professional development, as it focuses on the needs of those already working in the field, aiming to provide the participants with the tools and information to build an international career. Topics covered over the course of the programme include, for instance, communication and marketing; interaction and negotiation; and ways to establish international networks and individual career paths. In addition to workshops, training, and real-life opportunities to meet with artist agencies and concert venues, a crucial part of the programme is mentoring. Each participant is allocated a personal mentor with whom it is possible to consider career paths, improve performance, and gain confidence, especially in the areas of marketing and communication; importantly, the participants also benefit from the mentor's experience in working in the field of international art music.

The Lentoon! programme opens up one perspective on the possible ways of engaging with change in the music profession. Another viewpoint, and a rather different one, is brought forth by the composer interviews, which we will now consider. Although the theme of individual capacity development was mentioned by the participating composers, the emphasis was put on considerably broader questions revolving around society and cultural politics in general, and the development of the field of music and music education in particular. Based on the interviews, the composers appear to have a strong social conscience, which was manifested specifically as a sense of

responsibility for (1) safeguarding the development of the field of contemporary art music, and (2) ensuring cultural vitality, especially in their home country of Finland.

The concern for the field of art music was discussed especially in terms of contributing to the education of the next generation. This sense of responsibility was strongly driven by the composers' love for music, and the significance of composing as part of their own identity work. Teaching others was therefore considered much more meaningful than merely being a way to ensure one's own employment.

[My willingness to teach young people] is related to my own desire to compose music . . . it is not just how much composing has given me, but how much composing is who I am *as a human being. That's it! In some way, I have wanted to pass this on, and at least to offer [composing] as a possibility.* (Composer 1)

Drawing attention to composing, and creating more equal opportunities, were also mentioned as important aims. The composers emphasised the importance of actively providing opportunities for children and young people to learn how to express their own musical ideas.

I think it [composing music] should start already in primary school . . . and in the way that everyone is doing it in schools or in Music Theory classes in music schools. Everyone. It should not be taught only to those who happen to be interested in it, but in the way that everyone has a chance to try it and then to notice that, oh yes, this is quite fun. (Composer 2)

The need to challenge and change cultural models that have prevented girls from pursuing composing as a hobby, or even as a possible career choice, was also mentioned. Composer 2 suggested that ensuring equal opportunities *"may require some extra efforts",* as the official history of Western classical music has been one-sided for such a long time.

What is missing are female role models. We've got [Kaija] Saariaho and Lotta Wennäkoski, but how many really know them? We know the Beethovens and the Sibelius' and others—and they are all deceased men. These female role models could be highlighted in schools and music schools, and then we could also have a project that specifically encourages girls to compose music. (Composer 2)

Interestingly, the composers' views on the future of the field of contemporary art music are very much in line with those of their colleagues working in the field of popular music (Partti & Väkevä, 2018). The vision of ensuring equal opportunities for everyone to compose their own music seems like a far cry from the stereotypical ideal of the "innate nature of creative genius" (Burnard, 2012, p. 10). Much like other writers (e.g., Burnard, 2012; Muhonen, 2016) who have criticised the myth of musical creativity as the solitary endeavour of a 'lone genius', the composers displayed an eagerness to de-mystify the art of composing by encouraging everyone to find their own musical voice.

While working with small children I've noticed that . . . there has never been a lack of ideas. And it is not so that their ideas would be somehow childish; in fact, their ideas are very similar to those of an educated adult. The starting point [for teaching composing to young children] is different in the sense that the craftsmanship and

experience brought by time is naturally missing . . . [and] the skills in craftsmanship still need to be learnt. But that can be learnt only by doing, and that is the reason why everyone can already compose at a very young age. (Composer 1)

In addition to this vision of safeguarding the continuity of the field of art music by investing in the education of the next generation, the concern for ensuring the cultural vitality of Finland was manifested in efforts to promote advocacy and social-cultural impact. The composers' resolution to challenge the restrictive conceptions related to classical music—and those making it—was expressed in the interviews in various ways. One of the composers has chosen to utilize social media to challenge the myths (s)he regards as harmful in terms of the image and availability of music.

From the very start [of writing a blog], I've considered it important to break the myths about classical music . . . and what working in classical music looks like. In that way, I have also wanted to lower the threshold to contact me and to ask me questions or make comments….And I've wanted to generally popularise our field. At some point I was getting worried that our field is drifting to the sidelines—a place it really doesn't deserve. It is useless to point the finger at others. Instead, one needs to do a lot to chance it! (Composer 3)

For this composer, the personal blog serves as a way to create a space for social interaction and inclusion and to speak for change, or against potentially harmful attitudes, policies, and practices. The blog posts cover a wide range of topics, from the everyday work of a composer to recent phenomena in the field of music, to wider societal issues. It is interesting, however, that regardless of the variety of themes, the posts on political topics and direct statements for or against policies and practices are

among the most read and widely circulated posts. It is in this sense that the composer's efforts can also be understood from an activist standpoint (Laes & Schmidt, 2016): by using her/his voice and giving voice to others the composer makes proactive efforts towards the improvement of society.

Concluding Remarks

In this paper, I have discussed some of the ways that Finnish composers in the field of contemporary art music are engaging with changes in the music industry and society in general. Based on the initial analysis of the ongoing study, it appears that for the participating composers the building and development of their own individual careers was but one way of engaging with change. Although the composers acknowledged the need for obtaining and strengthening their commercial awareness and networking skills, the descriptions regarding their pedagogical work and the use of social media, for instance, reveal that their interests range far beyond the marketing, "obligatory" networking, or searching for new work opportunities. Instead, the interviews reveal a strong social conscience, playing out as critical thinking and active participation in the surrounding society. As the study continues, it might be useful to examine the role of music education in more depth. How could conservatoires and music universities better reflect the surrounding society, and its challenges and changes? How can the growth of musical versatility and entrepreneurial attitude be supported *alongside* the development of artistic and teacher activism in music education institutions? These are but some of the questions leading the study into the next phase.

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Notes

[1.] The Finnish word *lentoon* can understood either as an act of taking off or an exhortation to fly.

Musical Improvisation and Intercultural Collaboration as Transformative Learning

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Abstract

Socio-cultural and political changes, many associated with globalisation and technological development, are transforming communities and disrupting the dominant frames of reference that inform the careers, practices and lives of professional musicians. Musicians are increasingly securing employment as intercultural practitioners (i.e., performers, collaborators or teaching artists) within culturally and socioeconomically diverse communities. In such contexts, understanding music as social practice is essential.

In this paper, findings are presented from a small-scale case study project based on the Australian Art Orchestra's 2017 Creative Music Intensive, a residency offering professional development for musicians interested in exploring intercultural dialogue with Asian cultures. The paper draws together data collected through researcher observation and an anonymous online survey, and briefly summarises findings regarding participants' perceptions of the skills required for intercultural collaborative improvisation and the value of the Creative Music Intensive (CMI) as a pathway for developing these skills.

The study findings suggest that immersive intercultural programs, harnessing the musical language of improvisation, offer an alternative learning pathway for developing the skills required to be a socially-engaged and connected musician. The data provides evidence that an outcome of the musical learning occurring in this space is a heightened sense of socio-political awareness and responsibility, fostered through ethical encounters with difference, essential to the practice of music as social justice.

Keywords

encounters with difference, improvisation, intercultural collaboration, professional musicians, transformative learning

Introduction

Socio-cultural and political changes, many associated with globalisation and technological development, are transforming communities and disrupting the dominant frames of reference that inform the careers, practices and lives of professional musicians. Musicians are increasingly recast as agents for social justice (Gaztambide-Fernández, 2010), securing employment as intercultural practitioners (i.e., performers, collaborators or teaching artists) within culturally and socioeconomically diverse communities (Beeching, 2012). In such contexts, understanding music as social practice (Perkins, 2013) is essential. Söderman, Burnard and Trulsson (2016) describe this as a "sociological eye" for the function of music in social life (pp. 1–2). This involves musicians critiquing the attitudes and values that inform their practice, and scrutinising the ways in which their actions and choices in music may contribute to social injustices. A review of research suggests that higher education does not, currently, have the capacity to deliver the complex spectrum of learning experiences to develop this 'sociological eye', with research, instead, looking to the learning acquired through music-making experiences that reflect the diverse communities in which musicians increasingly work and practice (Bartleet, Bennett, Bridgstock, Draper, Harrison, & Schipper, 2012). The space of intercultural collaboration is one such avenue to the significant learning experiences needed to overcome this learning nexus (Karlsen, Westerlund, & Miettinen, 2016; Saether, 2013).

This paper examines an immersive intercultural music program harnessing the language of improvisation. The research provides evidence that an outcome of the musical learning is a heightened sense of socio-political awareness and responsibility, fostered through ethical encounters with difference.

The next section describes the program and the research methodology. An analysis of data collected provides an overview participant profiles and perceptions of the program. This is followed by a discussion of results indicating the potential for transformative learning (Mezirow, 2003) to occur through collaborative improvisatory intercultural music-making. Finally, drawing on Bhabha's concept of the 'third space' (1994), the paper concludes with comments on the ethics of encounters with difference.

The ignition point: The Australian Art Orchestra's Creative Music Intensive.

The Australian Art Orchestra (AAO), founded by Paul Grabowsky in 1994 and now led by composer/trumpeter Peter Knight, is one of Australia's leading contemporary music ensembles. Using collaboration as an "ignition point" (Knight, 2016), the AAO breaks down barriers between musical genre, disciplines, cultures and practices in order to create new musical forms and approaches (Australian Art Orchestra, 2017a). In 2014, the AAO established the Creative Music Intensive (CMI) as a residency offering professional development for musicians interested in exploring intercultural dialogue with Asian cultures. The program explores two ancient musical traditions—Wägilak *manikay* song (Northern Territory, Australia) and *P'ansori* singing (Korea)—alongside a diverse range of other musical practices, including jazz, instrumental and vocal improvisation, live electronic processing, and extended instrumental techniques.

Description of the Creative Music Intensive.

The CMI is a twelve-day practice-based residency held in the small town of Tarraleah, on the traditional land of the Lairmairrener (Big River people), and attended by twenty-six musicians (Table 1). The program offers participants the

opportunity to gain new knowledge and skills, and apply these in the context of collaborative musical practice during the residency (Australian Art Orchestra, 2017b).

The CMI is led by three members of the AAO, Peter Knight (trumpet/composition), Simon Barker (drums) and Chris Hale (percussion/bass). This faculty is joined by guest musicians with whom the ensemble has ongoing collaborative relationships: David and Daniel Wilfred (songmen, Wägilak, Ngukurr, Northern Territory, Australia), Bae Il Dong (*P'ansori* singer, Seoul, South Korea) and Sunny Kim (singer/composer, Seoul, South Korea). The involvement of the guest musicians is supported by Samuel Curkpatrick, an expert in *manikay* and Wägilak culture and language (see Curkpatrick, 2013) and a program participant acting as Korean language translator.

The CMI adopts a nonformal model, blending formal and informal components, to explore improvisation as dialogue between oral music practitioners from different cultures. The morning workshops act as spaces of knowledge exchange. Faculty members share personal approaches to developing the pre-music fundamentals involved in producing sound and developing musicianship. Drawing upon cultural knowledge and individual practice, the Faculty facilitate workshops in rhythm, sound production, body strength, awareness, and meditation. The participant cohort is then divided into three ensembles and participate in afternoon sessions exploring collaborative improvisation. The evenings include free time (social or private) and informal jam sessions. Participants spend five days with their first ensemble, working towards public performances at Hobart's Museum of Old and New Art (MONA). Participants then spend three days working in new ensembles, culminating in performances at Tarraleah on the final night of the program. The program concludes

with the *Interlingua Symposium: Extending improvisational language in music*, co-presented by the AAO and the Melbourne Conservatorium of Music Faculty of Jazz and Improvisation.

Table 1. Breakdown of CMI 2017 participants by instrument and gender.

Instrument	Participant numbers	Gender: F	Gender: M
Brass	6		6
Keyboard	5	2	3
Percussion	3	1	2
Strings	7	3	4
Voice	3	3	
Woodwind	2	1	1
TOTALS	26	10 (38.46%)	16 (61.54%)

Objectives and Research

Purpose of research.

The purpose of this research was to gain insights into the experiences of musicians involved in an immersive intercultural music program, and the role and value of such programs as learning pathways for professional musicians.

Methodology.

This small-scale case study (Stake, 2000; Yin, 2009) used a two-stage research design. Stage one involved location-based observation by the researcher for the purpose of documenting the structure of the program. Stage two involved an anonymous online survey issued to all CMI participants. This research design acts as a form of triangulation, validating both researcher and participant perspectives.

The researcher attended the camp for seven days as an observer and presented at the symposium in Melbourne. Program documents, including participant information kits and other publicly available information drawn from the AAO website, provided essential information to guide and frame the research. The online survey was issued to all participants one week following the completion of the program. Using a mix of quantitative questions and open-ended questions (Kvale & Brinkmann, 2009; Patton, 2002), this simple survey collected quantitative data for the purpose of gathering base line demographics about the respondents, and open-ended questions to explore key themes.

Researcher approach.

The researcher—a musician with some experience of intercultural collaboration within folk and traditional music—planned to adopt an outsider stance or etic approach (Creswell, 2013; Patton, 2002) as observer of the CMI activities. On the first day of observation the AAO Faculty encouraged her to participate in the morning workshops as a means to understand the program experientially. This placed the researcher in an ambiguous space: not quite insider, nor outsider, but instead assuming a position of "peripheral membership" (Angrosino, 2007, p. 55). For six days, the researcher participated in the morning workshops, but did not participate in the activities that signalled core group membership; the afternoon ensemble sessions, evening informal jam sessions and social activities. The final day involved the researcher observing performances at MONA.

This researcher position had implications for the data collected, including a gender bias resulting from a relational proximity between the researcher and female participants. Reflecting the gender bias in the jazz/improvisation scene, the CMI

Faculty consists of seven males and one female, and 61.54% of the program participants are male (Table 1). As an additional factor, the female participants fall broadly into two age demographics: 20s-to-early-30s, and early-to-mid 40s. The first cohort represents young women of a similar age to the researcher's daughters, and the second cohort represents women closer to the researcher's own age. This, undoubtedly, effected the nature of the interactions between researcher and participants, and any results or findings must be viewed through this conscious prism of bias. It is difficult to imagine how this gender bias might have been mitigated. Furthermore, it is possible that the researcher approach created the conditions for the sharing of participant experiences that gave rise to the theme discussed in this paper, highlighting the complex inter-relational nature of qualitative research.

Ethical considerations.

Ethical approval was granted by the RMIT Human Research Ethics Committee in July 2017, together with the AAO's consent to participate. All participants were given information about the research project, and verbal consent was secured for the first stage of data collection (researcher observation). Consent to participate in the second stage of the data collection (anonymous online survey) was secured through an online protocol requiring the provision of consent before commencing the survey.

Results and Discussion

The results discussed address a theme related to collaborative improvisation between Indigenous and non-Indigenous musicians at the cultural interface. To provide context, the discussion commences with an overview of the participant profile, including a summary of demographic details and participants' perceptions about the program gathered through the anonymous online survey.

Demographic profile and perceptions about collaborative improvisation.

The survey was issued to all participants one week following the completion of the program. Seven participants responded (5=female, 2=male) and identified their instrument as string (=3), voice (=3) and keyboard (=1). No responses were received from brass or woodwind players. The survey data, therefore, contains two biases: gender and instrument. Five respondents possess, or are completing a tertiary qualification in music (classical music=2, jazz/improvisation=2, composition=1). Two respondents do not possess a tertiary qualification in music (informal learning=1, semi-formal learning=1). All seven respondents have experience in collaborative improvisation, and identify as having a portfolio career as a musician with income sourced from gigs (=7), teaching (=5) and composition (=3).

An analysis of participants' perceptions of the skills required for collaborative improvisation reveals musical flexibility, spontaneity and experimentation as those valued most highly, followed by communication (verbal and non-verbal) and instrumental technique. Additional communication skills were identified, including meaningful listening, awareness and the ability to respond appropriately. Respondents believed that these skills are learnt through formal learning and purposeful practice, supported by being involved in music-making (informal and formal) with others in an open and self-reflexive manner.

The survey responses revealed that the decision to participate in the CMI was motivated by two goals: developing musicianship and gaining intercultural understanding. Respondents perceived that skills in improvisation can be expanded through gaining an understanding of the philosophical and musical approaches of the AAO Faculty, with the goal of gaining intercultural knowledge through the

experience of collaborating with the traditional Wägilak songmen and the *P'ansori* singer from South Korea.

Four themes emerged in the analysis of responses to questions exploring the value of the CMI as an avenue to develop intercultural collaborative music-making skills. First, respondents highlighted the particular value of programs encompassing diverse cultures, musical genres and participants. Second, respondents described the collaborative environment of the program as a supportive and generous space for the exchange of knowledge and experience. Third, respondents highlighted the particular value of the intensive, twelve-day immersive nature of the program. Finally, reflecting the CMI's overt focus on "improvisation as music's interlingua" (Australian Art Orchestra, 2017c, para. 1), respondents affirmed their beliefs in the particular value of improvisation as a medium for music-making across genre, cultures and practices.

Significant learning experiences of intercultural encounter.

This section draws on data collected in both stages (observation and survey), enhanced by informal conversations with two key informants. The theme discussed raises the potential for such programs to offer spaces for significant learning experiences that might transform the practices and sociological awareness of musicians engaged in intercultural encounters through music. The theoretical lens of transformative learning (Mezirow, 2003) is used for this discussion. This framework for adult learning aims to help individuals develop the "skills, insights, and dispositions essential for their practice" (p. 62) that will enable them to become critically self-reflective and capable of exercising the reflective judgement needed to be democratic citizens. The experience of transformative learning is, therefore, a path via which musicians might develop the sociological awareness that informs and

directs a passion and determination to use music as a means to effect social change and justice. This learning fosters individuals who are prepared to challenge their own beliefs, feelings, values and assumptions, and in doing so, disrupt what Mezirow calls their "taken-for-granted frames of reference" (p. 59).

Throughout the first week of the Creative Music Intensive, the Wägilak musicians worked with each ensemble on a song cycle (*manikay*), with the AAO Faculty either absent or participating, observing and intervening in a flexible, unscheduled and unpredictable manner. Complex issues relating to collaborative process were observed in this space, in particular welcome, respect and intercultural communication. These observations highlight how collaboration between Indigenous and non-Indigenous musicians can be effected by the presence (or absence) of cultural mediators. The AAO has been collaborating with the Wägilak musicians since 2005 and has developed a collaborative language based on a respectful and highly personal ongoing exchange and deepening of shared cultural knowledge. Thus, the presence of AAO Faculty in the afternoon ensemble sessions was a noticeable factor effecting the ensemble experience. When present, the AAO Faculty, including Sam Curkpatrick, acted as mediators at the "cultural interface" (Nakata, 2007, p. 9), sharing cultural knowledge and insights, lightly guiding the music-making or helping to negotiate conversations. When not present, this communication became a shared responsibility, and was observed as fragile, unclear and complex. In these moments, participants were faced with the experience of risk and uncertainty associated with intercultural collaboration, and were seen out of their comfort zone, experiencing the "dissonances" that Saether (2013, p. 48) suggests generates learning and contributes to identity construction.

A significant learning experience occurred when two participants confronted the realisation of their contribution to the tensions experienced by Indigenous Australians when engaging with non-Indigenous Australians at the "cultural interface" (Nakata, 2007, p. 9). To contextualise and represent the significance of this experience, it is important to understand the cultural interface from the perspective of Indigenous Australians. Nakata, speaking from his stance as an Indigenous researcher, describes the cultural interface as "the contested space between knowledge systems" (p. 9). He poses that the Indigenous minority position involves a confusing 'push-pull' or dissonance associated with "constantly being asked at any one moment to both agree and disagree with any proposition on the basis of a constrained choice between whitefella or blackfella perspective" (p. 12). He describes this as being required to "see my position in a particular relation with others, to maintain myself with knowledge of how I am being positioned, and to defend a position if I have to" (p. 12).

Two participants described experiencing moments of dissonance when collaborating with the Wägilak musicians. These moments occurred when the individuals confronted the uncertainty arising from perceiving themselves to not possess the cultural knowledge needed to know the right thing to do in a moment of music-making. Rather than risk making a mistake—and perhaps destabilising their own "position" in relation to others, and disrupting their own sense of expertise and confidence—both musicians choose to withhold their musical contributions and, in doing so, caused cultural and personal offence to the Wägilak musicians. One participant describes this as "failing" the musicians through being "tentative and not carrying the energy on from [them]." The same informant stated:

> In hindsight, I learnt a lot about both improvising and intercultural exchange through this, in particular that being tentative is actually not very helpful, and it can be much less offensive to get it wrong than to withhold a contribution.

This experience was the catalyst for individual reflections on the extent to which the stance adopted by non-Indigenous Australians is dependent upon, as one respondent stated, "being spoon fed information in English specially tailored for me to understand it" (or 'being in the know,' Burnard, 2016, p. 199). This acknowledgement prompted a profound realisation that this is "not an experience shared by those from different cultural and language backgrounds who are expected to fit in with us." This significant experience of transformative learning delivered critical knowledge and ethical awareness of the individual's role and responsibility in contributing to the dissonance created in the push-pull of the Indigenous and non-Indigenous dualities that are manifest physically and experientially in everyday encounters at the cultural interface.

Concluding Comments: Ethics of Encounter with Difference

The findings of this small study suggest that programs, such as CMI, offer an alternative learning pathway for developing the skills required to be a socially-engaged and connected musician, capable of navigating the "super-diversity" (Karlsen et al., 2016, p. 377) of increasingly globalised communities. Immersive, nonformal programs can provide supportive and generous spaces for musicians of different cultures, traditions and genres to exchange knowledge as part of a process of developing musicianship and gaining intercultural understanding. In offering time and space for relationships to develop between musicians, programs can foster a deepened sense of the intercultural awareness and responsibility essential to the development of

an ethical approach to encounters with difference. Finally, improvisation, as musical language, provides an ideal learning vehicle. In prioritising musical flexibility, spontaneity and experimentation, and encouraging meaningful listening, awareness and responsiveness, improvisation offers a unique musical medium for intercultural collaborations.

The significant experiences discussed in this paper were shared with the researcher as confessionals: a means to reconcile and resolve the dissonance associated with the experience. This suggests the potential for intercultural collaboration to offer transformative learning for professional musicians. Such encounters with difference are becoming a necessary and constant feature of our globalised societies and communities, and intercultural music programs offer important learning pathways. They provide spaces in which musicians can develop the skills, values and dispositions that support the inherent uncertainty and ambiguity of such encounters, "where to be responsible is to remain receptive and responsive within the encounter, despite the challenges it might present to our worldview and implication of our role within it" (Beausoleil, 2017, p. 2).

Importantly, the musicians described in this paper demonstrate the "constant ethical reflection and deliberation" (Karlsen et al., 2016, p. 377) required to engage in encounters with difference. Intercultural collaborative music-making, when "grounded in commitment, caring, and responsibility" (Bowman, 2002, p. 69), offers an important pathway to gaining the "dispositional ethics" (Beausoleil, 2017, p. 1) required to practice music as social justice.

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Preparing Students for Effective and Autonomous Learning Through a Transformative Critical Response Process

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Abstract

Higher music education has recently increased its focus on preparing graduates for diverse and sustainable careers. This has necessitated an evolution in the approach to instrumental and vocal one-to-one tuition, from traditional instructional models, often referred to as the Master Apprentice model, to ones that are more transformative and prepare students for lifelong learning. Liz Lerman's Critical Response Process (CRP), which is gaining recognition as a valuable and effective process to give and receive feedback, is one approach that aligns with transformative pedagogy. CRP is a collaborative and inquiry-based process for receiving constructive feedback in a supportive environment. At the core of CRP is meaningful dialogue aimed at strengthening students' abilities to solve problems inherent in their own creative endeavours and in turn their autonomy. This autonomy, which includes the ability to problem solve and reflect, is important for emerging musicians, who are likely to have diverse portfolio careers, and to also become the next generation of music teachers.

Through a qualitative study involving focus groups with eight community vocal teachers enrolled in a Masters in Vocal Pedagogy program, one conservatoire investigated whether CRP is beneficial to one-to-one teachers wishing to develop a transformative approach to lessons and whether its use contributes to fostering student autonomy. Through the insights gained in this study, it is evident that CRP has the ability to increase teachers' awareness of their pedagogical approach to lessons, and importantly, to break down the master-apprentice stereotype. CRP enhanced these teachers' ability to use transformative pedagogical strategies such as critical questioning, collaboration and placing the responsibility for learning with the

student, leading to more student autonomy of learning, responsibility and awareness in relation to their learning needs.

While some teachers experienced an initial discomfort in adapting the CRP process to the one-to-one context, working collaboratively through professional development opportunities assisted them to become more comfortable and confident in using its principles in their teaching practice. It would therefore appear that for transformative learning strategies such as CRP to be effectively implemented, professional development is both beneficial and desirable. While this investigation was conducted within a single institution, there is potential for the CRP to be applied both within instrumental and vocal contexts in other institutions, or within other educational contexts including higher degree research supervision, workshops and mentoring settings. This is turn will ensure students are better prepared for diverse and changing musical educational and employment opportunities where self-direction and critical thinking are key.

Keywords
Critical Response Process, one-to-one music teaching, student autonomy, transformative pedagogy.

Introduction

Higher music education has recently increased its focus on preparing graduates for diverse and sustainable careers, which researches have identified as involving the development of skills such as autonomy and self-management, disciplinary agility, effective communication, critical thinking and problem solving (Bennett, Richardson, & Mackinnon, 2015; Bridgstock & Hearn, 2012; Deloitte, 2017). This has necessitated an evolution in the approach to instrumental and vocal one-to-one tuition in Conservatoires, from traditional instructional models, often referred to as the Master Apprentice model, to ones that are more transformative and prepare students for lifelong learning and diverse portfolio careers. This aligns with education research

more broadly which has identified effective student learning as that which fosters autonomy and builds students' capacity to be resilient, resourceful and problem solve (Biggs & Tang, 2011; Boud, 2012; Yeager & Dweck, 2012). Transformative pedagogy has been a crucial advancement, as traditional modes of one-to-one instrumental teaching have been found to provide little opportunity for autonomy and indeed tend to stifle the development of independent thinking and creativity (Daniel & Parkes, 2017; Duffy, 2016; Carey, 2010; Carey & Grant, 2014; Carey, Coutts, Grant, Harrison, & Dwyer, 2018; Gaunt, 2007), which can result in a limited professional career in music (Hennekam & Bennett, 2017). While traditional music teaching practices and thinking are still evident today (Daniel & Parkes, 2017; Duffy, 2016), it is hoped that an increased understanding of alternative one-to-one teaching and learning approaches will continue to result in more effective and autonomous student learning. This in turn will ensure students are better prepared for diverse and changing musical, educational and employment opportunities where self-direction and critical thinking are key.

Transformative Pedagogy

Transformative pedagogy places emphasis on student ownership of learning (Weimer, 2012) and is "characterised by a 'deep' approach to learning orientation … and pedagogical agility in terms of its collaborative, explorative, scaffolded, meaningful, and contextualising qualities" (Carey, Grant, McWilliam, & Taylor, 2013, p. 361). Essential to this approach is the building on students' prior knowledge, providing students with a safe space to problem-solve, developing students' abilities to learn, fostering students' personal and artistic development, and adapting to the needs of each student. It also relies on teachers being able to reflect critically on their teaching and consequently adapt their approaches according to the needs of their students

(Coutts, 2016; Gaunt & Carey, 2016; McAllister, 2008; Mezirow & Taylor, 2009; Taylor, 2008). In particular, this approach relies on teachers being able to ask effective questions and engage students in meaningful dialogue. One institution's research, however, found that communicative approaches to transformative pedagogy—including effective questioning—are not necessarily intuitive for teachers (Carey et al., 2018). This would appear, at least in part, to be due to the fact that most one-to-one teachers have not had formal training in pedagogy and may themselves have come from traditional master-apprentice models (Daniel & Parkes, 2017; Duffy, 2016). This had led some institutions to seek ways of enhancing teachers' ability to develop transformative approaches through collaborative and reflective working forms such as the Critical Response Process.

Critical Response Process (CRP)

The Critical Response Process (CRP) is a collaborative and inquiry-based process for receiving constructive feedback in a supportive environment. It was created by choreographer Liz Lerman, who developed the CRP process due her frustration with the feedback she was receiving on her own artistic works, and what she describes as a "yearning for something deeper; something more consistent and persistent" (Guildhall School of Music and Drama, 2016). At the core of CRP is meaningful dialogue aimed at strengthening students' abilities to solve problems inherent in their own creative endeavours and in turn their autonomy.

There are three roles and four steps involved within CRP. The three roles include: Artist, Responder and Facilitator (outlined in Table 1).

Table 1. Roles in the Critical Response Process.

Role	Description
The Artist	Needs to be able to discuss their work openly with responders and be in a position to receive positive and constructive comments.
Responders	Provide honest feedback. It is important that they genuinely want the Artist to produce excellent work.
The Facilitator	Ensures that responders and artist understand the sequence of steps involved in the process. Checks the artist is comfortable with the direction of discussions, helps the Artist to break down questions where needed and encourages Responders to participate.

The Critical Response Process (outlined in Figure 1) begins with the Artist presenting the work on which they would like feedback. The facilitator then invites feedback from the Responders which might include comments such as what was exciting, meaningful memorable, compelling and the like. The Artist is then invited by the facilitator to request feedback from the Responders on a specific aspect of their work. Responders are asked to avoid being leading or opinionated, seeking instead to further understand the Artist's intentions and aims of their work through more questions. In the fourth and final step, the Responder, with the permission of the Artist, offers an opinion, which is couched in a positive manner. A more detailed description of the process is available through Lerman & Borstel (2003) and Williams (2017). While the above describes CRP in its orthodox form, Lerman acknowledges that CRP can take many forms depending on the context, and is adaptable to the individual needs of participants at any one time. If in a context such as a one-to-one lesson, for example, the artist is the student and the teacher takes on the roles of both Facilitator and Responder.

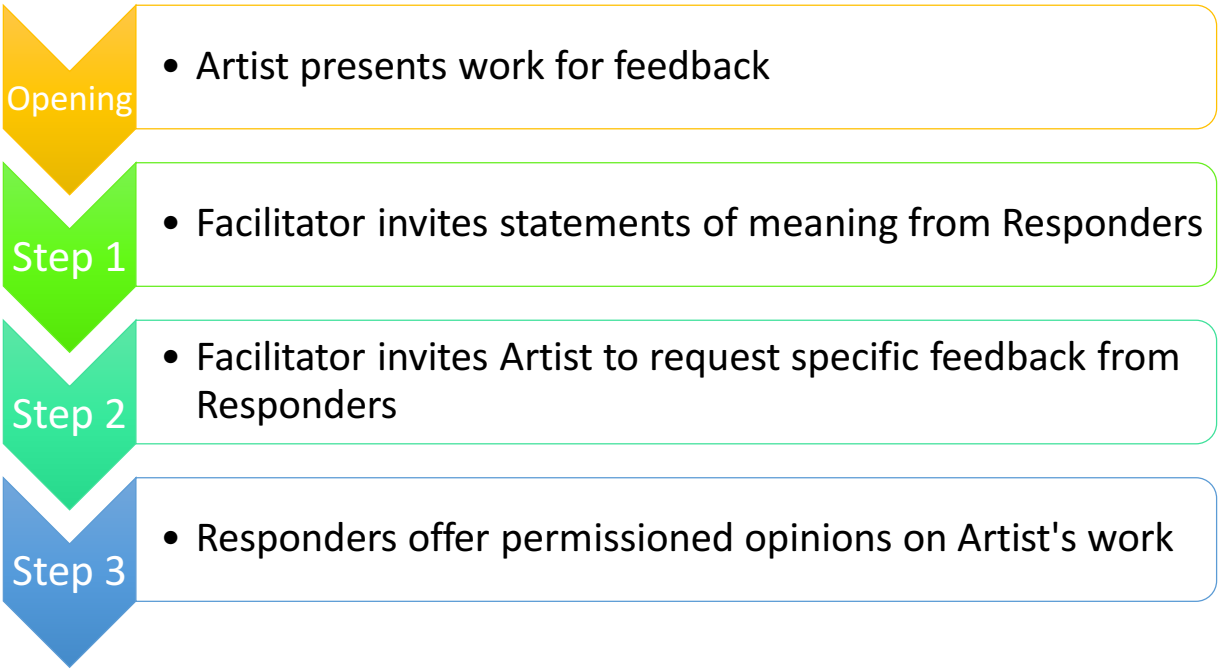

Figure 1. Steps of the Critical Response Process.

The CRP has recently become a focus of attention for Professional Development in select UK, European and Australian institutions and organisations, such as The Guildhall School of Music and Drama the Innovative Conservatoire (Duffy, 2016), The Royal Conservatoire, The Hague and the Queensland Conservatorium Griffith University. The working form has also been documented in a practical guide for pedagogues seeking to increase the quality of their practice (Williams, 2017). Despite these practical applications, there is currently limited research exploring the adaptability, usefulness and practical application of CRP within the one-to-one instrumental and vocal music studio context. This study seeks to address this gap by investigating whether CRP is beneficial to one-to-one teachers in fostering student autonomy. The value of this study lies in its insights into fostering transformative approaches to one-to-one learning and teaching that contribute to forming the next generation of musicians and teachers. Moreover, it responds to the call for educators

to promote student self-awareness and transferable skills in order to optimise the chances for a sustainable career (Hennekam & Bennett, 2017).

Study Design

One Australian higher music education conservatoire piloted CRP in the context of a postgraduate Masters program in Vocal Pedagogy in 2016, in which there were approximately 15 students enrolled. The program has a combination of research and practice-based courses focusing on the one-to-one learning and teaching context. CRP training was embedded into a practice-based pedagogy internship course within this program, the aim of which is to provide professional training and supervision in implementing effective practices in studio vocal teaching.

The participants in this qualitative study consisted of eight community vocal teachers enrolled in the program (six females and two males). Qualitative data was generated through two semi-structured focus groups (n=3 and n=5) that aimed to understand these teachers' knowledge, perspectives, interpretations and experiences (Mason, 2002; Roth, 2005; Silverman, 2001) with CRP in the context of their vocal teaching practices. Questions pertained to teachers' perceptions of CRP, how they implemented CRP into their teaching and their perceived challenges or successes in relation to their student learning. Focus groups took place in the final semester of the Masters program, eight months after teachers were first introduced to CRP. This timeframe ensured teachers were provided with an opportunity to work with the CRP process for a reasonable period in order to enable them comment on its evolution, and to discuss any outcomes associated with its use.

Focus group data were analysed through thematic coding (Braun & Clarke, 2006). Starting with descriptive themes aligning with transformative pedagogy, such as student autonomy, effective questioning and adapting teaching to student needs, this approach also allowed inductive themes to emerge from the data.

Initial Responses to CRP

When teachers in the Masters program were first presented with the CRP, many questioned its practical application to their teaching contexts. As one teacher explained, "I initially went, 'oh no, not another technique, something to interrupt the flow between people'. Because I often think that methods are just something to get over so that we can get on with it" (T1).

Despite the explanation of the process teachers were doubtful about how to incorporate it in the context of their studio teaching. T2 had concerns how it would work, "particularly when [students] are coming to us to find out information." There was also initial concern about how students would know "what's good for them vocally" (T7). These comments highlight assumptions about students being recipients of information and uninformed about their needs.

Conceptually, teachers agreed that CRP was very clear and made sense in relation to student learning, but they were uncertain about its practical use within lessons. Their initial experiences trialling CRP were "messy" (T4) and "confusing" (T5), with some teachers being resistant to implementing it. Being part of their pedagogical training within their internship they were afforded the time and impetus to persevere. They agreed that it takes time to adapt to the process in order for it to become a natural part of their teaching, stating that this is more "dynamic" (T8) and "subtle" (T4) for them

than explicitly performing each step sequentially. T4, through viewing videos of others' teaching within the internship course, noticed that while all the elements of CRP were evident in each lesson, "they were matched with the dynamic of that particular teacher with that particular student", highlighting the deeply contextual nature of implementing such a process. This process thus allows for the teacher to be pedagogically agile (Carey & Grant, 2013), adapting to the individual needs of a student at any given moment.

Teachers commented on the value provided by the opportunities to collaborate and discuss their teaching in class, further helping them to understand how CRP could be incorporated into the one-to-one lesson context. As self-reflection and teacher transformation are not necessarily intuitive nor always comfortable for teachers, collaborative professional development is a powerful tool for teachers to adopt such an approach effectively (Carey et al., 2018).

Gauging Student Receptiveness and the Need for Scaffolding

As with teachers, some students also appeared initially resistant to the process, as indicated by their requests to instead be "told what to do". While T5 observed that "self-reflection freaked [her students] out", T3 explained this might stem from "a complete inability [for students] to identify [their learning needs] . . . [because] they clearly haven't ever been asked to think for themselves." This, she argued, means students may not already possess self-awareness, nor the ability to self-evaluate or articulate their needs. T7 also thought the student-teacher relationship also plays a factor in a student's ability to share and reflect. This supports findings in a study by Coutts (forthcoming) that indicated a teacher's approach to lessons impacts a student's inclination and ability to engage in critical reflection.

Teachers also mentioned the need to be mindful of students' attitudes at any one moment. As T6 explained, it is important to judge where the students are intellectually and emotionally, and to be mindful that this can change week to week. T4 posited the student's level of maturity is also a consideration, an insight reflected in prior research (Merriam et al., 2012; Carey et al., 2018). She commented that as a teacher there is a need to balance this approach with more teacher-led approaches until the student "is ready." In each of these scenarios, teachers realised the need to guide the student through modelling of thought processes and steps, particularly for students who were less familiar with reflecting autonomously.

T2, T3 and T5 each described their approach in these instances, as providing students with ideas about what to focus on, asking their views and reminding them of options explored in previous lessons. Here, the teacher's role aligns with that of Facilitator in CRP, providing guidance on how to engage with the process. Over time, these students became more confident in articulating and directing teachers to their own specific challenges. As T3 explained,

> Now, six months down the track, they're the ones who are coming saying, 'Well, I want to work on this piece today because I'm having trouble with this. And I want to have a look at this piece.' So, it's really changed their sense of independence, I think.

T7 also acknowledged that her students had become "more empowered and more assertive" relatively quickly, to the point that she no longer needs to initiate the process. Each focus group had shared experiences of students assuming more responsibility, observed through an increase in students articulating their own specific goals for their lessons.

Language and Feedback

One of the most noticeable self-identified transformations by teachers was the change in language used in lessons, from that of instructive and correctional, to a more inquiring and student-led approach. In one example, CRP training led T3 to notice her habitual pattern of jumping straight in to provide students with her opinion of their work. Lerman and Borstel (2003) argue that providing opinions straight away undermines a student's ability to think for themselves and creates judgemental undertones, two factors that disempower students and often create resistance to receiving feedback. T3 realised she could instead engage her students by asking them more questions. This helped her to uncover the types of feedback that would be most useful any given moment.

As Dweck (2007) & Green (1986) argue, language choice is important, as it can either create tension and adversely impact a student's focus, or promote awareness and inherent feedback that can then lead to positive action. This was realised by teachers, with T2 explaining, for example, that rather than correcting a student, he could instead ask a student to focus on a certain technique, without any mention of what was wrong previously. This, he argued, meant the student would not feel judged, but become curious, helping to develop reflective skills. Teachers also started to encourage students to explore options rather than provide a "correct" approach to their practice, and to ask students for their observations before offering their own. This, they explained, helps them to gauge students' self-awareness and to promote problem solving. As with student ownership of the lesson agenda, this led to a perceived increase in students' abilities to problem solve independently.

Some teachers also explained that CRP had encouraged them to be specific when providing feedback. This specificity enabled T1 to help students break through plateaus. Specificity of feedback is well documented within education research and literature as promoting deep learning (e.g., Biggs & Tang, 2011; Sadler, 1989), but how this might be executed within a one-to-one music lesson context is less apparent. In these instances, CRP provided teachers with a practical framework, encouraging them to ask specific and open questions and to suspend judgements and a 'fix-it' mentality. This was initially challenging for some teachers, however they learned that trust and empowerment could be gateways to engaging students with solutions to their challenges, breaking down traditional stereotypes of the roles of the teacher and students.

Breaking Stereotypes

Typically, the traditional one-to-one teaching model for instrumental and vocal students positions the teacher as 'master' who has all the information the student requires for their learning. This positions the student and teacher in a hierarchical relationship, with the student being the recipient of the teacher's knowledge. A transformative approach such as CRP, with its focus on student understanding, leadership and insights, has the power to break down this perception of hierarchy, instead promoting a horizontal relationship in which the exploration of possibilities or perspectives oscillates between that of the student and teacher. (Lerman, 2014).

Given teachers self-identified as coming from learning backgrounds that aligned with the master-apprentice model, it took a change of mindset to trust in students' abilities to identify their learning needs. For example, T1, T3 and T7 were initially concerned that students would not know what was required for improvement, but found that

honouring students' perceived challenges is a respectful and inclusive way of guiding students to other challenges that require attention and led to greater student engagement. T3 stated she was amazed at how vastly different students' perceptions were to hers at any one time. She stated, "They would be worried about the rhythm in this bar, and I would be thinking, 'well, your breathing is terrible.'" This highlights a discrepancy between what students and teachers deem most problematic at any one time. This teacher, and others in the focus group, further explained that by starting with students' concerns, they could then more easily direct students to focus on what they suggested required work. Thus, acknowledging students' feedback and focusing on what is most relevant to them builds rapport and mutual trust in such a way that students more readily engage more broadly.

As the relationship between teacher and students shifted, other teacher barriers that upheld their perceived 'master' status started to break down. T2 explained that she is now more inclined to admit to mistakes in front of students, and to share that she herself is also still taking vocal lessons. T4 explained that she is explicitly open to students challenging her, describing this as a "more igniting" way to teach. For T8, this evolution was "difficult" and "confronting", which he thought was "really, really important". He continued, "It removes the student-master element of teaching, which I think is a really good thing. It flies in the face of every way we've been taught before." This does not negate the need to provide guidance, but as T7 articulated, "rather than, 'I'm telling you what to do', it's, 'I'm going to help you find where you want to go.'" Teachers agreed that there is a respectfulness to this approach that supports and empowers students to become more engaged in their learning.

Conclusions

The findings from this analysis suggest that working forms such as CRP can be beneficial in developing a transformative approach in one-to-one lessons through enhancing teachers' abilities to use strategies such as critical questioning, collaboration and placing the responsibility for learning with the student. Teachers' reflections suggest that CRP can also lead to more student autonomy of learning, responsibility and greater student self-awareness in relation to learning needs.

While some teachers experienced an initial discomfort in adapting the CRP process to the one-to-one context, working collaboratively through professional development opportunities assisted them to become more comfortable and confident in using its principles in their teaching practice. It would therefore appear that for transformative learning strategies such as CRP to be effectively implemented, professional development is both beneficial and desirable. This is an important consideration for other institutions seeking to enhance one-to-one teaching and learning approaches and to increase students' abilities to sustain diverse musical careers.

Given the small scope of this research, there are limitations with regards to the conclusions that can be drawn from this study. Further research is required to understand students' perceptions of their learning through this process, and to what extent it enhances students' autonomy and their ability to apply the skills of reflection to other contexts. Such understanding would highlight whether transformative approaches such as CRP are useful in assisting teachers and in turn institutions to help optimise students' professional lifespan and career opportunities where self-direction and critical thinking are key. While this investigation was conducted within a single institution, there is potential for CRP to not only be applied within instrumental and

vocal contexts in other institutions, but within other educational contexts including higher degree research supervision, workshops and mentoring settings. While acknowledging each learning context is unique, shared understandings of transformative critical response processes will potentially, over time, help ensure that students will have the skills to be better prepared for diverse and changing musical, educational and employment opportunities.

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The Role of Tertiary Music Education in Creating and Sustaining a Lifelong Career in Music

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Abstract

A lifelong career in music is the passionate dream of many young musicians. The reality can often be far from the dream. This paper reports research results from a mixed method study investigating the experiences of tertiary music graduates from different providers and how their learning contributed to their portfolio careers. Further exploration of the characteristics of their portfolios, their expectations, changing goals and needs for professional development provide insights into how to best prepare for a continuing and rewarding music career. The findings from this study suggest that continuing development of both music and industry-relevant work skills are critical for longevity in a music career and that the provision of professional development post the original music qualification is an under-utilized opportunity which institutions should consider into the future.

Keywords

careers, education, employability, music, musician, training.

Introduction

Music researchers make a case for tertiary music curricula to include training skillsets necessary for professional musicians' survival in a *portfolio* career. They identify skill sets such as: artistic identity, self-management, business acumen, strategic planning, taking advantage of digital and online environments, and the necessity for them to partake in professional development opportunities as part of lifelong learning (Bennett, 2012; Smilde, 2012; Tolmie & Nulty, 2015; Weller, 2012). Although these music researchers have identified the need for specific career and employability

training for survival in a portfolio career, there is little research to date exploring how graduates from different tertiary music providers view the contribution of their study experiences towards these skills.

Professional musicians operate in a largely unregulated, saturated industry. It is competitive and precarious, and can involve freelance, casual, temporary or contract work (Parker, 2015; Music Victoria, 2015). With many musicians needing to supplement this work with additional non-music related employment, it is speculated that nearly half earn considerably less than the average Australian weekly income and are working more than 38 hours per week (Parker, 2015; Thomson, 2013; Throsby & Zednik, 2010).

When investigating the effects of education on careers, analysis is often couched in terms of human capital theory as a cost-benefit approach (Hennekam & Bennett, 2017). But due to the ad hoc and precarious nature of musicians' careers this is not possible. The work of Professor Johanna Wyn, formerly from the Youth Research Centre in Melbourne proposes a refined theoretical model based on a relational framework—an approach for examining transitions from education to the workforce. Her summary of the changes throughout the late twentieth century due to both societal and technological advances puts forward a changed view of youth and adulthood with flow-on consequences for the interactions between young adults' work, living and learning. The "new adulthood" approach proposed by Wyn describes the patterns of life as "multidimensional, messy and almost always non-linear" (Wyn, 2014, p.10). It is particularly apt for a musician's portfolio career which is a patchwork of employment often combining sporadic paid gigs, teaching, retail and various other

short-term projects which typically continues throughout the career span (Bartleet et al., 2012; Bridgstock, 2011; Bridgstock, 2013; Hughes, Keith, Morrow, Evans, & Crowdy, 2013; Parker, 2015; Thomson, 2013; Throsby & Zednik, 2010; Watson & Forrest, 2011). This study sought insights into the complexity of factors contributing to a musician's career, with a focus on the development of general and specific human capitals needed to support sustainability into the future.

The Study

The main research question "How does tertiary music education contribute to musicians' careers?" was explored through an online survey with 232 participants, interviews with seven program managers and interviews with 17 graduates. The online survey was divided into two main sections: the first about their music practices, portfolios and other external factors on their careers, and the second about their post-secondary music education and its contribution to their careers. From those who volunteered through the survey, 17 were selected for semi-structured interviews. The whole sample was used for data about musicians' portfolios. For data about tertiary music education, the sample was reduced to 180, taking out ten who had studied their most recent undergraduate qualification at an international institution, 23 who did not study music after secondary school and 19 whose surveys were incomplete. Graduates from both vocational and higher education qualifications were included but numbers for vocational courses were low (eight percent) and therefore the tertiary music education data focused on degree programs. Three institution types were distinguished—Universities, Specialist Arts College (SAC) and Non-University Higher Education Providers (NUHEPs) which included Technical and Further Education Institutes (TAFEs) and private providers.

The proportions of graduates from the three institution categories were: Universities 43%, SAC 25% and NUHEPs 32%. For confidentiality, generic names have been used for institutions and pseudonyms for interviewees.

A Snapshot of the Earnings and Work Hours of the Participants in this Study

The total earnings for all participants in this study (*n*=190) were calculated by adding together the music and non-music salary components. The mean annual salary was $46,587 which was low compared to the average Australian annual salary of $60,541 (Australian Bureau of Statistics, 2017). The total weekly working hours for the participants (*n*=193) including both music and non-music related work were high. Fifty-three percent were working more than 41 hours per week, only nine percent were working full-time (35–41 hours per week) and 38% were working part-time (<35 hours per week). As reported in the research literature, low income and long working hours are significant issues for musicians striving to make a living out of their music career.

Pedagogical Approaches to Developing Preparedness for Work

At the University of Melbourne's 2015 Tertiary Education Public Seminar, guest presenter, Ruth Bridgstock challenged the attending academics to embrace learning from digital technology and to prioritize skills which would future-proof students (Bridgstock, 2015). This was in the wider context of tertiary education—not just music. She went on to list these skills as:

> mastery of complex tasks, critical thinking and problem-solving, entrepreneurship, social engagement, hands-on work-integrated learning, internships and partnerships with commerce or industry, new

> opportunities in trans-national settings and fostering lifelong relationships between the individual and their educational institutions.

This paper discusses three areas from the study in which tertiary music education impacted graduates' preparedness for working in the music industry: business, industry or work-ready knowledge and skills, generic skills for employability embedded within curriculum, and, work experience—both formal and informal.

Business, industry or work-ready knowledge and skills.

To ascertain the extent to which industry knowledge and skills had been formally covered within the curricula detail, the question was posed, "In your most recent undergraduate course, how much did you learn about the following music industry topics or work skills?" Respondents answered to a four-point Likert scale (none, a little, some, a lot). The set of eight skill topics incorporated some which may have been covered as separate subjects such as: business skills (including administration, planning, financial and problem-solving), copyright, legal knowledge, new media and technology and marketing and publicity. Others were more generic skills such as adaptability, communications and professional relationships and social media networking which could be acquired through a wide variety of activities and subject matter.

For each topic, the NUHEP average score ratings were higher, demonstrating a pedagogical emphasis on vocational work preparation as shown in Figure 1. This should be no surprise as most of the NUHEPs (TAFEs and Private Providers) have designed their degrees to meet niche industry needs and their approach is more applied in nature. All were significantly related with p values under 0.05.

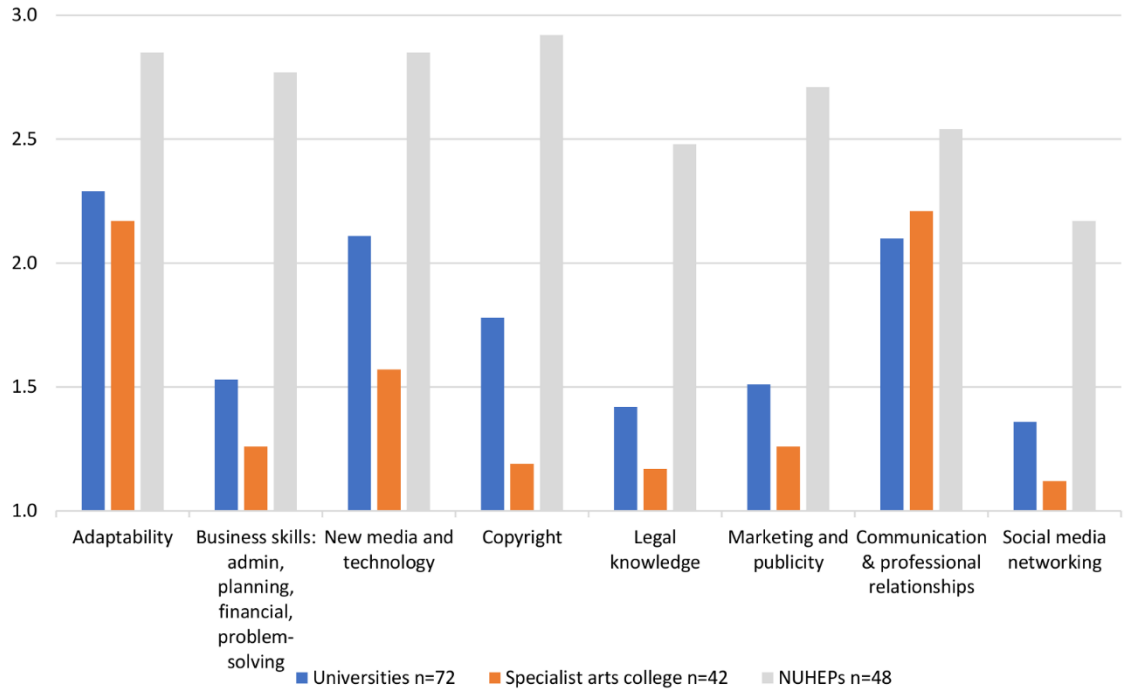

Figure 1. Comparison of average score ratings on industry topics covered in music degrees by institution type (*n*=162).

Interviewees confirmed these differences between provider types. The following comment from Richard is typical of comments made by the university graduate interviewees and reinforces the results from the survey that universities were less likely to include specific industry and career preparation.

> In my time, there was nothing to do with how to run your career! Just those little essential things that you may not want to work on when you're 18 or 19 but it's actually the time when you should be working on those things.

Conversely, Chloe, a degree graduate from a TAFE claimed, "All the copyrighting and everything I've done with my original stuff was learned through TAFE". Coverage of specific music industry topics within the degree programs clearly differed between the different provider types.

Generic skills for employability embedded within curriculum.

The development of competencies through embeddedness is achieved by employability skills being learned as a purposive consequence of curriculum but not necessarily being the focus of the learning. Graduates did recognize generic skills that were embedded in their learning and various activities as evidenced by SAC graduate Eva's comment, "We did ensemble classes, a lot of that is directly relating to work skills, being able to work in a team environment where you've got a shared outcome". Likewise, private provider degree graduate, Jason, identified work and life skills that are learned through *doing* in the creative music subjects, "because it is a creative skill that you have to learn to play with others, you learn a lot more life-skills as well so, not so much the book-smart type thing". A private provider degree program manager identified how skills such as adaptability, communication and professional relationships were embedded into the ensemble task brief: "It's about adaptability, moving them around in the groups and adapting to different personalities, work strategically to get a good outcome collectively even though you might have some barriers or personal issues".

To achieve embedded employability skills more comprehensively in higher education, the government-funded initiative entitled, "Developing employ*ability*" is an attempt to provide guidance and resources for higher educators (Australian Goverment Department of Education and Training, 2017). With a team led by prominent researcher Dawn Bennett, the initiative focuses on research projects investigating the realities of embedding employability into different disciplines. The project team has instigated a website hosting information, forums, publications and resources for educators striving to embed employability skills into higher education courses.

Work experience—formal and informal.

Professional degrees such as medicine, dentistry and engineering incorporate extensive practitioner experiences as either capstone projects or formal work experience components of their courses. It is well documented that Work-integrated Learning (WiL) brings a great deal of value to the undergraduate experience (Backes-Gellner & Geel, 2014; Henderson & Trede, 2017). Because musicians are often sole-traders working within a portfolio of different activities and projects, some self-initiated and some with others, authentic accountable work experience opportunities within the music industry are somewhat limited.

An outcome of the annual Music Australia Contemporary Music Roundtable in 2016, the National Contemporary Music Plan recommended that a national internship program be set up to "integrate the training sector with the music industry through the platform of structured internships" (Music Australia, August, 2016). While this plan may be possible for some streams of the music industry where there are structured organizations such as music agencies, copyright or licensing businesses, or, small employers who can offer experience working in an audio/sound recording studio, there are limited opportunities for music students studying performance. Whilst there are some elite post-study opportunities to participate in orchestral development programs, professional orchestras and opera companies do not generally provide student musicians accountable work experience. It is even less likely in the contemporary music industry where most performers are either iconic members of bands or self-employed solo artists with a uniquely crafted repertoire.

At most music institutions, performance work experience is simulated rather than real, sometimes on campus, sometimes arranged by the institution as a gig in a public

venue, or, on other occasions student-initiated, voluntary or incidental. For this last category, there is often no formal arrangement or appraisal of students' experience within the structure of their program. Jordan, who studied initially at TAFE followed by SAC, confirmed there was an informal expectation of getting work experience: "there wasn't a formal process or structure or pathway for us to get work, but there was a kind of expectation that we had to brace ourselves and walk out into the storm and get gigs".

A private provider included a formal work placement unit of 60 hours in their degree providing course content on workplace behaviors, communication skills and self-promotion. Students were expected to find their own placements. TAFE degree graduate Evelyn highlighted that external requests for student musicians to perform at external gigs were facilitated by the institution but that they were highly selective and not every student was offered those opportunities: "When I was there, I don't think I was offered any external gigs. It was always the same people [who were offered gigs]". These two examples demonstrate the inconsistency of student work experiences and a lack of formal accountability to their tertiary programs.

Overall Course Effectiveness.

Whilst the study data highlight real differences between the provider types in the course inclusion (or not) of preparatory knowledge and skills for working in the industry, participants rated their degree courses quite similarly in terms of overall effectiveness in contributing to their careers (Figure 2).

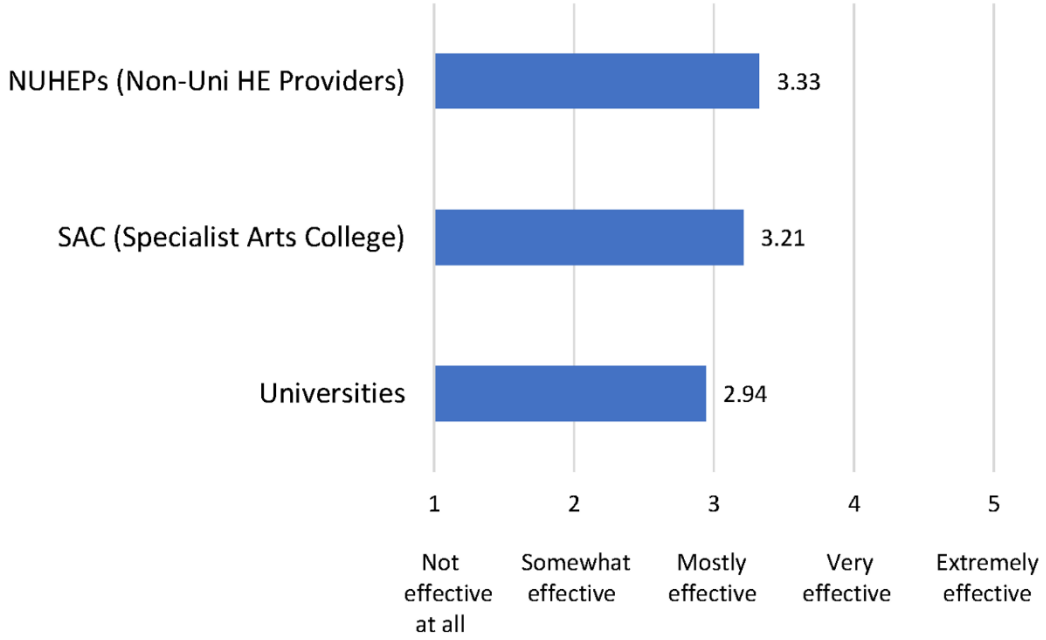

Figure 2. Comparison of average scores on effectiveness of degree course in contributing to careers by provider type (*n*=166).

Alumni appraisal of the effectiveness of their degree appears to involve multiple factors. It was apparent that different providers had different emphases on these factors. Fulfillment of individuals' original expectations of their tertiary study also played a role. Interviewees revealed that developing artistic expertise with underpinning disciplinary knowledge and the development of self as an artist were high priority learning factors in addition to learning work-ready employability knowledge and skills. Career expectations, goals and agency in career-building and professional development were all important considerations for the longer-term sustainability of a music career.

Expectations, goals, and professional development needs.

A measure of degree respondents' views on career success was how well their careers had met their original expectations (*n*=166). On this measure, there appears to be much more dissatisfaction with career outcomes amongst university graduates (48.6%) compared to SAC graduates (31%) and NUHEP graduates (32.7%).

This dissatisfaction with meeting career expectations was also reflected by the responses to another question from the survey. Respondents were asked if their career goals had changed in the years since graduation or, starting their career. Whilst it would be expected in any profession that goals would change and grow especially in the initial stages of a career, 80% of degree graduates (*n*=165) in this survey indicated that their goals had changed.

An ensuing survey question asked respondents to select all factors influencing their decision to change their goals from a list of eleven. Of those who indicated their goals had changed (*n*=129) the four factors with the largest responses were 65% because they "need more stable employment", 63% responses because of "new opportunities for a different music direction", 45% due to "insufficient performance or contract opportunities" and 44% for "higher financial reward".

The text responses to the answer choice "other, please specify*"* provided further insights into why goals had changed. Five respondents commented that health or injury had been a factor in changing their goals. Other comments revealed some disillusionment with their music careers: "I realised that I was part of a system feeding me into a job that would provide me with an income at the cost of my time

and freedom to pursue musical endeavours". "Didn't have the opportunities to pursue my ultimate dream career in music".

Respondents were asked to identify music-related and non-music related areas in which they needed to further their skills and knowledge after study. Of the six music-related areas, "music performance" and "music teaching" were the two skills that rated most frequently (74% and 71% respectively, *n*=149). Of the non-music related areas, "business skills (including administration, planning, financial and problem-solving)" and "marketing and publicity" were rated as the most frequent (79% and 70% respectively).

When asked how they learned new skills after graduation, degree respondents (*n*=161) reported learning new skills from their "peers and fellow musicians" (91%), "personal research" (86%), "online self-help including you-tube" (65%), "mentors or individual tutors" (63.4%) and "masterclasses or workshops" (54%). There were few who had engaged with their former institutions for their post-study professional development (eight percent). This may represent an opportunity for institutions. There were a few comments however, that indicated that they had moved on and did not consider their former institution to be a suitable method of learning new skills. Four comments to the answer option "other, please specify" indicated that they had learned new skills from other industry personnel such as employers and agents.

A final question about professional development asked all respondents for suggestions of topics or activities they would find useful for their future development. There were 156 suggestions overall which were categorized into 28 topics. The most frequent

suggestions were music industry seminars (44), social media networking and marketing (18) instrumental specialist seminars (15) and teaching and technology (11). Some also commented that targeted short courses or masterclasses on particular topics could be more useful than a whole program or course. When degree graduates (*n*=162) were asked if they could see a role for their previous institution in assisting with their professional development needs, 49% replied yes, 38% said no and 13% indicated non-applicable. This suggests that close to half of degree respondents would value the involvement of their former institution in the building of future sustainability of their careers in a constantly changing environment. This clearly presents a challenge and an opportunity to tertiary music education providers.

Conclusion

A lifelong career in music is the dream. This study provides some evidence that tertiary music education is providing a pathway towards achieving this goal. Offerings from different provider types served their graduates with varied emphases on the three areas considered in this paper: business, industry or work-ready knowledge or skills, generic employability skills and work-integrated learning experiences. From the graduates' perspectives, all three were important for the aspiring professional musician. Despite the differences in emphases between providers, the overall ratings by graduates of their tertiary programs were similar in terms of overall effectiveness of their contribution towards careers. The findings from this study suggest that continuing development of both music and industry-relevant work skills are critical for longevity in a music career and that the provision of professional development post the original music qualification is an under-utilized opportunity which institutions should consider into the future.

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Career Stages and Personal Agency: Negotiating a Lifespan in Music

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"More than ever he longed to be in some world where personal ambition was not the only recognized form of progress...." (Hardy, The Return of the Native, p. 202)

Context

The instructional paradigm in higher music education is under siege. Historically, student/teacher relationships on the micro level have mirrored performer/audience and student/conservatoire relationships on the macro level. These models involve one constituency providing a service to (and receiving remuneration from) another.

The peril of binary learning paradigms, whereby instructors and institutions possess agency and students do not, is that a precipitous shift occurs at graduation. Educational institutions exert the rights, privileges and powers of agency until a student graduates. Then the torch passes to the young professionals who, with the aid of their networks and supporters, assume responsibility for their own careers.

Once underway, a professional career trajectory is apt to be less linear than expected. As Janis Weller explains,

> It is a basic reality of life as a musician that most successful musicians create what I call 'horizontal' careers rather than the 'vertical' careers we are trained to expect. So-called 'vertical' careers assume there is one ideal job or career to strive for with particular skills required, and if that doesn't happen it is a

> ‘failure’ of sorts. At that point it is then necessary to start looking for a fall-back option…. In contrast, the ‘horizontal’ career is a portfolio approach to work that encompasses a variety of different activities simultaneously. (Weller, 2008, p. 150)

In this horizontal model, professional musicians must make negotiated transitions or precipitous shifts from one career focus to another. The biggest shift of all is apt to be from focus on career to retirement.

It could be argued that career expectations are changing for the better. The new reality, which replaces linearity with hybridity, can only be managed effectively if, along the continuum from student to active professional musician to retired professional musician, and at intermediate nodes along the way, negative disruption can be mitigated. Otherwise, personal and professional disruption attendant to cycling through micro-identities over time, sometimes intentionally and sometimes not, can take its toll.

In the following figure, which represents a typical protean or horizontal career, the vertical axis comprises career activities and the horizontal axis is time. A fading line denotes a transition, and a line beginning or ending without fading marks a planned or unplanned precipitous shift.

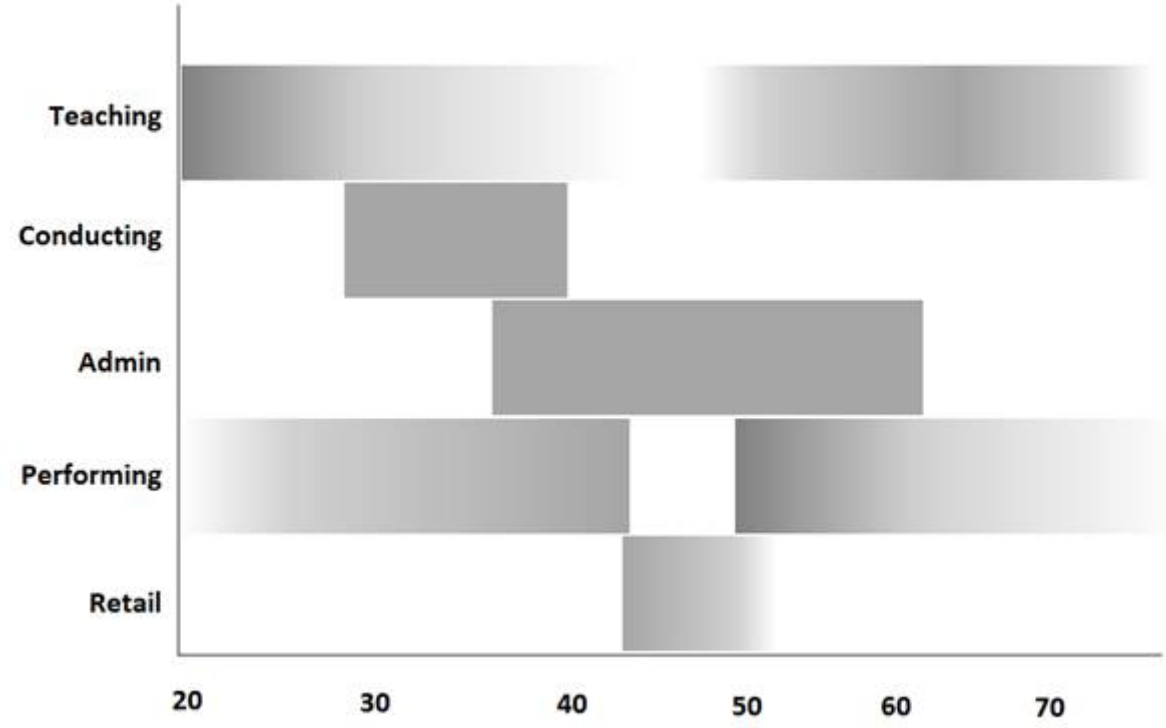

Figure 1. Possible career activities (vertical axis) and Age (horizontal axis).

A non-sequential career such as this requires considerable personal and professional agency, and forces beyond one's direct control frequently scuttle any semblance of the comforts of linearity.

Identities Formation

We know from a 2010 study that identity formation had been a preoccupation at CEPROM seminars for many years (Carruthers, 2010). We know from a 2017 study that curriculum renewal is a recent preoccupation of higher music education (Carruthers, 2017). Germane to the present discussion is that identity and curriculum are closely linked. Curriculum informs identity and identity is, of course, linked to

career. It is not surprising, therefore, that career preparation is the driving force behind much curriculum renewal.

When developing a new music history sequence at Vanderbilt University in the United States two fundamental questions informed the process:

> First, what music-historical knowledge do our students need to succeed in a wide variety of careers in and around music in the twenty-first century? And second, what music-historical skills do they need to succeed in those various careers. (Lowe, 2015, p. 66)

I chose this particular example from among countless others because music history knowledge might seem less obviously correlated to career preparedness than performing ability or business skills. At Vanderbilt, as elsewhere, it is recognized that identity and career could constructively inform all decisions regarding what students should or should not learn during their undergraduate degree.

That learning is linked to career preparedness is a sign of our times. As Gemma Carey and Don Lebler observed in 2012, music has this in common with other disciplines:

> Given the profound shifts that have been occurring in the global knowledge economy and the careers of those who seek to work within it, music institutions are no different from many of their counterparts in other disciplines in needing to re-assess student needs. University departments are under increasing pressure to prepare graduates for the work environment, to include activities that are vocationally oriented in order to achieve the expectations of society. (Carey & Lebler, 2012, p. 313)

In an effort to reconcile curriculum and identity, broadening the scope of higher music education to include more career-relevant courses and to incorporate more career-relevant modules in extant courses was major step, taken at many institutions of higher learning in music late in the last century.

There is, nonetheless, a missing link. Although identity and curriculum can be symbiotic, a catalyst is required to bind the two together. The catalyst lacking in most legacy curricula is agency. Agency, acquired and honed as students, empowers professional musicians to make effective choices that will buffer and ease inevitable career transitions. The cultivation of agency in university and conservatoire students can be achieved by many means, including providing curricular and extra-curricular opportunities for experiential learning and self-determination. Such opportunities provide the transferable skills necessary to navigate the gradual transitions and precipitous shifts that characterize twenty-first century careers in music.

The next two sections of this paper outline a provincial initiative and a local initiative within Canada that invest undergraduate students with personal and professional agency.

Experiential Learning

Opportunities for experiential learning in higher music education are limitless and occur informally all the time. Accordingly, incorporating practica into all years of all music programs is a legitimate stretch goal.

In Canada, in the Province of Ontario, the government is so strongly committed to experiential learning that the Ministry of Advanced Education and Skills

Development announced a career ready fund for colleges and universities. In Stream One of an ambitious program that comprises three streams, $12,000,000 has been earmarked in each of the next two years to be distributed among the province's 21 publicly-assisted universities and 24 publicly-assisted colleges. The allocation to my home university over two years exceeds a half-million dollars. This represents only the first stream of the program. The remaining two streams will see many more millions of dollars distributed among post-secondary institutions competitively.

The goal of the fund is to increase experiential learning capacity within the system and the relevant Ministry document is worth quoting at length.

> Supporting postsecondary capacity involves increasing both the quantity and quality of EL [Experiential Learning] opportunities available to undergraduate and graduate students both on and off-campus.
>
> It is recognized that institutions may be at difference stages of readiness in implementing the government's ambitious goal for EL, and investing in capacity building addresses this gap. The Career Ready Fund is designed to be a supplemental funding source and is expected to be added to an institution or partner's cash or in-kind contributions to experiential learning.
>
> The goals for CRF Stream 1 are to:
>
> - Develop, improve, and/or accelerate institution-level capacity to undertake and expand experiential learning programs both domestically and aboard.
> - Improve the capacity to evaluate and verify current and future EL opportunities.
> - Increase the quantity and quality of EL opportunities unique to the context and strengths of postsecondary institutions.
> - Promote institution-wide best practices for engaging in EL.

- Improve access to EL opportunities for students who, without interventions and support, might not otherwise participate in postsecondary education, including EL opportunities.
- Expand opportunities of EL abroad (e.g. undertaking service learning with an NGO or a local multi-national organization that has international work locations).

(Province of Ontario, 2017)

Courses that focus on career can complement this aim. A suite of pragmatic offerings like the "My Life as a Musician" sequence at Queensland Conservatorium (Carey & Lebler, 2012, p. 321) could be (and perhaps is) correlated with placements and internships. While placements and internships occur on site, the theoretical underpinning and supervision can be delivered centrally.

Blended formats, especially online courses with onsite placements, are not only effective pedagogically, but afford opportunity to rationalize courses across the system. There is, for example, no reason why multiple universities should be offering an introductory course in cultural entrepreneurship when one course, shared among many institutions, would serve the same purpose. Online and blended delivery also advantage comparatively small and/or geographically isolated institutions, whose students benefit from a broadened range of courses and from interaction with a national and/or international cohort of students.

A challenge presented by the burgeoning of experiential learning is the requirement for more and more placement sites. At my home institution, the incorporation of placements and internships into the music therapy program presented new challenges for the placement coordinator. More placements were needed and it became clear the

Faculty of Music itself would need to create new sites. This was achieved by utilizing donor funds to hire a Music Therapist-in-Residence, whose services were contracted to a health-care provider in a neighbouring community. The imbedded placement supervisor could accept both undergraduate and graduate students as interns who would accrue the practical knowledge and clinical hours necessary to become accredited music therapists. Because music therapists might simultaneously or sequentially be required to work with diverse client populations, students are given placements with, for example, patients with addictions, mood disorders, eating disorders and age-related degeneracy. Students would graduate with the ability to move from working with one client population to another. Negotiated transitions would replace precipitous shifts.

Self-Determination

The identity of the professional musician—whether a performer, teacher, community music facilitator, music therapist, or something else—may be static but career enactment is invariably fluid and ongoing. As Bennett and Bridgstock explain,

> Careers across the creative industries are highly distinctive. Unlike the traditional career pattern, which features a linear career trajectory and longer-term employment relationships with a single employer, creative work is likely to be undertaken on a…non-linear basis involving a continually unfolding, self-managed patchwork of concurrent and overlapping employment arrangements. These arrangements can be full- or part-time, casual, and/-or undertaken as part of a creative worker's own business. (Bennett & Bridgstock, 2015, p. 264)

The ways in which artist/citizens manifest their artistry and enact their citizenship vary throughout a career. Factors that contribute to career transformations may be ordered or random. Circumstances may occur—an injury or illness—that are beyond one's direct control, but the response to this changed circumstance is within one's control. Success under such conditions depends on agency, on having capacity to control, effect and respond to change. This capacity is conditioned by past learning and past practice.

To build capacity, agency can be granted to students and, in fact, cannot reasonably be withheld. Unless agency is part of the student experience, newly minted graduates, awash in choices, can be overwhelmed in the professional world. That students should have voice in their own curriculum goes without saying, but acquiring and utilizing agency is more complex than this, and calls upon inclusive, diverse and socially engaged practices to achieve desired outcomes. Developing these skills is a necessary component of higher education in music.

At a previous CEPROM seminar I reported briefly on a student-initiated and student-run referendum concerning ancillary fees. Faced with a budget target of sizeable proportions (a euphemism for a budget cut), the only options were to reduce services or generate new income. Tuition fees had been capped by the province and the only legal means to levy or increase non-tuition fees was through a referendum. After many meetings with student leaders, it was agreed that music students would be asked if they were willing to pay two fees: a coach/accompanying fee and an activity fee. Previously 55% of coach/accompanying costs had been subsidized by the Faculty of Music. The new fee structure would have students pay 100% for the services they receive. In this pay-for-service model fees would be levied according to contact hours.

Vocalists receive more coach/accompanying time than instrumentalists and would therefore pay more. First-year students receive less coach/accompanying time than fourth-year students, so the former would pay less than the latter. The fees range from about $115CDN per term to over $500CDN per term. The activity fee, on the other hand, is a fixed amount—$40CDN per credit hour to a maximum of $200CDN per term. This fee would support guest artists, masterclasses, ensemble travel and other non-curricular program enhancements.

The outcome of the referendum was decisive. With respect to the coach/accompanying fee, 74% of eligible students voted with 93% in favour of the fee. With respect to the Activity Fee, 62% of eligible undergraduate students voted with 83% in favour of the fee, and 32% of eligible graduate students voted with 82% in favour of the fee.

By means of a referendum students were granted agency to determine for themselves whether non-curricular and ancillary services the Faculty of Music provided justified a fee increase or not. The almost quarter of a million dollars raised annually through these two fees ensures the continued high quality of the music program. This example is but one of many in which students, far from comprising the "other" with limited agency, can became self-determining agents of change.

It cannot be assumed that students will develop key attributes of responsible citizenship on their own. Institutions must play an active role in identity formation and the cultivation of agency is a key factor in this development. Building on a theoretical framework grounded in civic responsibility and artistic citizenship, the foregoing case study is illustrative. Students were given license to make collective

and binding decisions about their education. By acting, not as consumers of an educational product, but as partners in an educational process, students were empowered to address complex issues within the challenging environment of specialist higher education. By relinquishing the service-provider model institutions cultivate student agency that ultimately eases the transition from conservatoire to community.

Conclusions

The goal of experiential learning and self-determination is not limited to personal satisfaction and career success. It is more encompassing and altruistic than this. As Peter Tregear explains,

> Schools of Music should teach to a curriculum that understands that community music making and elite music practice are not antagonistic but are co-dependant. At the same time as wanting to increase the aesthetic ambition and technical competency of the wider community, they should also be producing graduates with the skills and desire to work in and for that community. (Tregear, 2014, p. 57)

Agency can play a role in repairing the unnatural rift between participatory and performative musics. Despite changes in the professional landscape and new learning paradigms, presentational musics, by definition, depend on passive audiences. The training of professional classical musicians continues to rely heavily on private studio tuition. And so the cycle is perpetuated, as Grainger put it so pointedly over a hundred years ago, of "a world divided between musically abnormally underdeveloped amateurs and over-developed musical prigs" (Gillies & Pear, 1994, p. 32). Empowering communities with cultural agency is one of the many goals of

Community Music. This is fodder for another discussion and will be explored in detail in a subsequent study.

Entrenched models of professional music-making and music-learning are giving way to new modes of thinking about the role and function of music in our communities. Today, practical experiences, inside and outside the studio and classroom, are challenging the precepts of binary teaching and learning paradigms. Even the sanctity of one-to-one studio instruction is under close scrutiny (see, for example Tregear, 2014, pp. 26–31). New thinking generates higher music education curricula and fosters career preparedness that complements the trajectory of lived, not imagined, professional careers. To this end, experiential learning and self-determination afford students opportunity to acquire transferable skills, and personal and professional agency, that enable them to transition through career stages and to negotiate successfully a lifespan in music.

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