UNIVERSITY *of* TASMANIA

Guitar Tuition in Australian Tertiary Institutions:

Impact of Contemporary Music Pedagogies

by

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Declaration of Originality

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Statement of Ethical Conduct

The research associated with this thesis abides by the international and Australian codes on human and animal experimentation, the guidelines by the Australian Government's Office of the Gene Technology Regulator, and the rulings of the Safety, Ethics and Institutional Biosafety Committees of the University.

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Abstract

This study investigated the pedagogical approaches and curricula of contemporary popular music (CPM) courses delivered by Australian higher education institutions with a specific focus on guitar tuition. The scope of the study included Australian Qualifications Framework Level 7 (AQF7, Bachelor Degree) courses in which a student could choose to major on performance with the guitar as their primary instrument. Twenty-five courses were located fitting the study's scope. Data were collected via surveys (n=86) and interviews (n=32) with affiliated students, alumni and educators, and documentary data in the form of unit descriptors (n=364). The research questions examined pedagogies in use by Australian tertiary institutions, how they are relevant to twenty-first century music industry practices, and how they influence the Australian voice in guitar communities, and individual performance styles of graduates.

A phenomenographically oriented, ethnographic approach was developed for the study blending aspects of distance, online, multi-sited, and comparative ethnographies. Data were analysed using the processes of Inductive Thematic Analysis (ITA). Five themes were generated from the data. The inductive process generated a topical perspective of cultural perpetuation informed by the United Nations Educational, Scientific and Cultural Organisation's (UNESCO) conventions for arts education and safe-guarding cultural heritage, and by industry concerns for the 'care-taking' of Australia's voice in local, glocal and global guitar communities and the CPM industry.

The study found students of AQF7 CPM courses are encouraged to develop their own unique voice. It also found globalisation, via twenty-first century technologies, has had a profound influence on the nature and definitional boundaries of the subject and content of Australian CPM education. As a result, AQF7 CPM courses frequently incorporate jazz content, world music, and other genres with associated pedagogical practices. The implications of these findings are discussed from the inductively produced cultural perspective of the study. Australian tertiary institutions delivering CPM courses were found to embrace the eclectic nature of modern guitar in their pedagogical approaches and curriculum content. The discussion of the findings incorporates perceptions of cultural perpetuation via hidden curriculum and cultural palimpsests, as well as cultural self-preservation via Dawkins' (1976) *Meme* theory.

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Table of Contents

List of Tables

List of Figures

Clarification of key terms

Researchers conducting studies in areas of popular culture frequently come across idiosyncratic terminologies that have slightly different meanings depending on geographic, cultural, and/or historical contexts. Following is a list of terms used in this study and a contextualised explanation of their definition.

Contemporary Popular Music:

The terms 'contemporary' and 'popular' have been ambiguously used for similar, almost interchangeable, genres in the Australian tertiary education sector and thus for this dissertation will be amalgamated into the term 'Contemporary Popular Music' or 'CPM'.

Authors discussing CPM have a history of experiencing difficulty in defining the genre (Jones, 2008) exemplified by Elliot's (1995) statement: 'Requests to reduce complex phenomena such as music to simple descriptions are as absurd as they are common' (p. 20). Defining Contemporary Popular Music will be conducted in two parts, first defining 'contemporary music' and then 'popular music'.

The term 'contemporary music' generally refers to recent compositions that do not adhere to standard musical conventions and is often used within the context of Western art music. The Oxford companion to Australian Music states: "In Australia a parliamentary report on the music industry... applied the term generally to rock music, and this usage has gained widespread currency, causing considerable confusion" (Bebbington, 1997, pp 148-9).

Music Australia, a national umbrella body, in their 2016 *National Contemporary Music Plan* state the following: "Contemporary music can be described as blues, country, electronic/dance, experimental, folk, funk, hip hop, jazz, gospel, metal, pop, R&B, rock, roots, world music, and any other popular music currently being written, recorded and performed" (Music Australia, 2016). This closely describes the content of CPM courses in Australia.

In attempting to define 'Popular music' the commercial inclination of the music is usually a major factor. Serra, Corral, Boguna, Haro & Arcos (2012) defined popular music as a "key cultural expression" (p. 1). Shuker (2016) equated the term 'popular' with "commercial, cultural forms of entertainment" (p. 4). He regarded markets as "an inescapable feature of popular culture" (p. 4). These definitions exemplify the typical approach of equating popular music with culture and including commercial aspects. Shuker suggested "only the most general definitions can be offered" (p. 5) and uses the following definition: "[T]he diverse range of popular music genres produced in commodity form, largely, but not exclusively for a youth market, primarily Anglo-American in origin (or imitative of its forms), since the early 1950s, and now in global scope" (p. 5, parenthesis original). In the context of this study the term 'Contemporary Popular Music' will refer to musical genres taught within AQF7 courses that do not explicitly focus on classical, Western art music, jazz or world music.

Culture

The word 'culture' embodies many aspects of a society, and it is imperative that a clear understanding of what is being referred to as culture throughout this dissertation is presented. The definition of culture offered by UNESCO (2017)

includes "knowledge, beliefs, arts, morals, laws, customs, and any other capabilities and habits acquired by [a human] as a member of society" (para 1) and is manifested in five domains, including performing arts (UNSECO, 2003). In defining the role of arts in culture, Wright (2012) stated "the arts not only reveal cultural heritage - they are also a means by which the culture is defined and evaluated" (p. 198). For the purpose of this research, 'culture' is understood to include the aesthetic choices and performance practices of musicians. It has been demonstrated there are distinctly identifiable practices of Australian guitarists (Lee, Baker & Haywood, 2018b) and therefore these are cultural expressions. Framing the scope of this study, the aesthetics, customs and habits of past and current generations of Australian CPM guitarists is the cultural expression in question.

Cultural Capital

The term 'Cultural Capital' was coined in 1977 by French anthropologist and sociologist Bourdieu (1930-2002) after observing differing levels of academic achievement among students in the French educational system. Bourdieu (1977, 1985) stated cultural capital exists in three states:

1. Embodied cultural capital. This refers to knowledge, both formally learned and also acquired through social exposure to culture and tradition. It includes linguistic, philosophical, aesthetic and religious frameworks.

2. Objectified cultural capital. This refers to physical, and non-physical, objects including works of art, literature, musical compositions and even tools and equipment.

3. Institutionalized cultural capital. This refers to professional qualifications and academic credentials.

The particular aspect of cultural capital this study engages with most is embodied cultural capital, especially in the form of musical practices, which most closely aligns with Bourdieu's *habitus*, the social and cultural environmental influences which informs a person's characteristics and modes of thinking and acting. However, the concept as applied to this thesis also includes objectified cultural capital, especially in the form of musical compositions. Therefore the term cultural capital, as used throughout this thesis, should be regarded to include the first two states of Bourdieu's definition.

Curriculum content

The International Bureau of Education (IBE), a UNESCO institute for excellence in curriculum, include in their description of curriculum: "learning materials, such as textbooks; teacher guides; [and] assessment guides" (IBE, 2020, para 2). The term 'curriculum content', in the context of this dissertation, will refer to tangible entities including lists of repertoire, material delivered in lectures, and formal documents including unit descriptors and rubrics.

Guitar communities

'Guitar communities' include local communities of practice, as defined by Wenger (1998), affiliated with each institution, plus other, more public, music industry communities which may or may not be geographically situated in proximity to each institution. These communities also include 'virtual' communities existing in online spaces where guitarists share artistic products, resources and information.

Pedagogical approaches

In this thesis the term 'pedagogical approaches' refers initially to learning and teaching styles, such as 'student-centered-learning', or 'active-learning'. However, it also refers to different modes of learning and teaching such as face-to-face, or partial or fully online delivery. It also refers to formal or informal learning and teaching practices, such as teacher-led ensembles or peer-led ensembles, and prescribed-assessment or self-assessment.

Voice

The 'voice' being referred to in the dissertation refers to two entities: 1) The personal expression of popular music guitar players and their activities in community discourse, and 2) cultural aesthetics being expressed by guitarists in the broader CPM industry. More specifically, the Australian guitar voice being referred to is the personal expressions and cultural aesthetics being employed and displayed by Australian CPM guitarists in local, glocal and global community discourse and industry.

In an effort to better understand the Australian voice in global guitar communities the aesthetic signatures of Australian CPM guitar performance practices were investigated. These signatures were employed in a creative project featuring eight compositions of instrumental guitar duets demonstrating the Australian voice (See Appendix M) and disseminated in a conference paper (Lee, 2019, Lee, Baker & Haywood, 2018b).

Chapter 1

Introduction

"Australia, where are your caretakers gone?" (Murray, 2009, p. 128)

In the song *Native Born*, Australian singer/songwriter/guitarist Neil Murray (b. 1956) poses the question 'Australia, where are your caretakers gone?' Murray's concerns, expressed in the song's lyrics, are primarily to do with the natural environment. However, the same question could be asked of various social, cultural, economic, and/or political issues.

The United Nations Educational, Scientific and Cultural Organization (UNESCO) is the peak international cultural and education organisation charged with bringing peace through education, science and culture. UNESCO (2006) state that arts education is a "means of enabling nations to develop the human resources necessary to tap their valuable cultural capital" (p. 5). This research examined the role of arts education in the development of human resources as 'caretakers' of cultural capital. Specifically, it examined one cultural capital issue: the delivery of Australian tertiary

1

contemporary popular music (CPM) education and its influence on Australian guitarists' performance styles and their voices in guitar communities.

1.1 Introduction

In 1986, the Northern Rivers College of Advanced Education, located in Lismore, a rural town in North-East New South Wales, introduced the first Bachelor Degree in Australia with a major in popular music performance (Hannan, 2000a). Prior to that time, Australian universities offered music degrees that focused on either Western art music, or jazz genres, and certificate and diploma level courses in contemporary or popular music were only offered by the technical education sector. In Semester One, 2018, the period of data collection for this study, there were 17 universities across Australia offering courses with majors in CPM performance at Bachelor Degree level, Australian Qualification Framework level 7 (AQF7). Five private tertiary institutions and three Technical and Further Education (TAFE) colleges were also found to offer AQF7 CPM courses.

In 2003 UNESCO published *The Convention for the Safeguarding of Intangible Cultural Heritage*. UNESCO define 'intangible cultural heritage' as the "practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage" (p. 4). This definition, ipso facto, incorporates the performance practices of Australian guitarists and their expression within communities. In the document UNESCO state:

[T]he processes of globalization and social transformation, alongside

the conditions they create for renewed dialogue among communities,

also give rise […] to grave threats of deterioration, disappearance and

destruction of the intangible cultural heritage, in particular owing to a

lack of resources for safeguarding such heritage. (p. 3)

Recent discourse on popular music as cultural heritage support the assertion that performance practices of popular musicians meet the criteria of intangible cultural heritage (Brandellero, Janssen, Cohen & Roberts, 2014; Roberts, 2014). Late twentieth century musics have been recognised as representative of intangible cultural heritage in need of safeguarding including in Guadeloupe (Camal, 2016) and Slovenia (Zevnik, 2014). Furthermore, icons, in the forms of persons and places, related to popular music have been formally recognised by practices associated with cultural heritage. Brandellero and Janssen (2014) state: "The heritagisation of popular music is in fact characterised by the adoption of conventional tangible heritage formats and practices, such as the marking of places and the preservation and display of material representing the culture of popular music" (p. 236).

Guitar players, and students of the guitar, form local (Bennet & Dawe; 2001; Schwartz, 1993) and online (Bigham, 2013; Chesney, 2004; Riddings, Gefen & Arinze, 2002) communities, bearing resemblance to Communities of Practice (CoP) as described by Wenger (1998). Green (2002) stated that while popular music is now acknowledged in formal education settings, "little is known about the impact that its presence is having" (p. 7). The problem this study addresses is: Little is known of any connections between the curriculum and pedagogy of AQF7 CPM courses and guitar

communities of practice, therefore the impact these have on the caretaking of

Australian CPM guitar practices is not well understood.

1.2   Background

It has been argued that Australian guitar culture is not highly valued globally

(Dawe, 2013, Lee, 2015, 2018) and that guitarists from the Australian industry, within

the CPM genre, primarily displayed a hybrid of styles from the United States of

America (USA) and the United Kingdom (UK) (Harrison, 2005; Johnson & Gordon,

2011, Lee, Baker & Haywood, 2018b; Letts, 2003, Stratton, 2003) with little original

content from local, and other immigrant, cultures. The purpose of this study was to

investigate the influence of twenty-first century pedagogical practices and curriculum

content of AQF7 CPM courses on the performance styles of graduates and their

voices in guitar communities. It is anticipated this will offer valuable insight into the

role of education in the caretaking of specific aspects of Australian CPM. The

Australian Collaboration (2013), an independent network of peak national community

organisations, claim Australia's heritage is a "priceless inheritance" and "[i]t is our

duty to hand it down intact to future generations" (p. 1). Peter Garrett (b. 1953), lead

singer of Australian band Midnight Oil and former Federal Minister for Environment

Protection, Heritage and the Arts stated that the Australian contemporary music

industry is "a significant contributor to our nation's culture and economy" (Garrett,

2010, p. 1). Discussing the influence of technology in globalisation Schultz (2016)

asserted "Australia must act now to preserve its culture" (p. 1), "otherwise we will

become invisible" (p. 13). This study is a response to these statements, offering an

examination of the 'significant contribution' of one group of 'caretakers' of the CPM

culture and their modes of 'handing it down intact to future generations'. In order to conduct the investigation and to instructively frame the findings and the discussion, a clear definition of *Australian guitar culture* is needed for this thesis. Drawing from UNESCO's definition of intangible cultural heritage and Bourdieu's definition of cultural capital, for the purposes of this thesis Australian guitar culture is defined as:

> Practices, expressions and aesthetics of past and current generations of
>
> Australian CPM guitarists as well as the instruments, objects, artefacts and
>
> cultural spaces, tangible and virtual, associated therewith.

No specific distinctions regarding indigenous or non-indigenous music or musicians have been asserted in this thesis' examination of Australian CPM. All Australian CPM music and musicians were treated with equal regard

1.2.1   The role of CPM education

To become a registered classroom teacher of music within the Australian school system there are certain requirements that must be met, depending on local legislation. Generally, one must have either a degree in music and post graduate qualifications in education, or relevant qualifications in music education. These pre-requisites are in place to ensure quality education of music students within our schools. It could be asked, are these legislatives in place to serve the music industry or to serve the next generation of music educators? The role of teacher registration requirements regarding the safeguarding of Australian cultural heritage is unclear. Also, if a person chooses to teach instrumental tuition as a private provider from their own home or private studio(s), one can do so without any formal qualifications. If graduates of AQF7 CPM courses, in turn, become educators of the next generation in

private studios, schools, or tertiary music programs, course designs may have consequences for the music industry, the culture in question, and the Australian voice in guitar communities.

This study views educators, students and consumers of Australian CPM as the 'caretakers' referred to in Murray's lyrics. In the second verse of *Native Born*, Murray (2009) questions the whereabouts of Australia's caretakers: "are they waiting on the coast for news to come from abroad, or are they sleeping in the desert tonight with dreams of ancient songs?" (p. 128). The internet, and engagement with online communications in education, has supplied a new 'coast' for influence to come from abroad. Meanwhile other 'caretakers' may merely be dreaming in the desert of old songs that formed the voice of Australian CPM guitar performance practices.

Since the introduction of the internet and the adoption of online technologies by the broader education industry, many Australian tertiary institutions have adopted the use of online resources and delivery methods in music education (Baker 2012c; Hillman 2015; Klopper, 2010; Lierse, 2015; Lebler & Weston 2015; Stevens, 2018; Stevens, McPherson & Moore, 2019). It is unclear what influence the adoption of these new technologies can have, and has had, on the graduates of CPM courses regarding learning, cultural engagement, and developing their own unique personal performance style. This is particularly so in response to, and within, their cultural inheritance. Examining the current state and future prospects of the role of AQF7 CPM courses in this process was a primary impetus of this study.

1.2.2 Role of caretakers

In the Convention for the Safeguarding of the Intangible Cultural Heritage (UNESCO, 2003) UNESCO recognised the "processes of globalization and social transformation, alongside the conditions they create for renewed dialogue among communities" (p. 3). They state these processes give rise to "grave threats of deterioration, disappearance and destruction of the intangible cultural heritage" (p. 3). The purpose of the 2003 UNESCO convention was to safeguard, raise awareness of, and increase respect for, intangible cultural heritage. Safeguarding, according to the convention, includes "identification, documentation, research, preservation, protection, promotion, enhancement, [and] transmission, particularly through formal and non-formal education" (p. 4). Australia is yet to sign the convention (Barrett, 2019).

UNESCO (2003) claimed culture is transmitted from generation to generation and is constantly recreated in response to the environment and to artists' histories. Culture is something of which practitioners and observers alike are an active part, and which develops as they cultivate their practices and aesthetic aptitudes (Barrett, 2019; Elliot, Silverman, & Bowman, 2016; UNESCO, 2003). Artists typically create new art by developing their style according to their cultural inheritance thereby, in turn, further evolving their culture while exploring each individual's expression (Barrett, 2019; UNESCO, 2006).

Barrett (2019) asserted cultural caretakers should not just be concerned with the past but also how culture is currently expressed. She stated the next generation should be viewed as culture bearers. In this way they are not consumers of culture but

7

co-creators with past generations. As each subsequent generation explores their culture, that culture is re-negotiated by practising individuals and communities. This can happen in the context of higher education.

The 2010 UNESCO *Seoul Agenda: Goals for the development of Arts Education* was intended to build on previous UNESCO statements (UNESCO, 2003, 2006). The Seoul Agenda delivers a call to action to "realize the full potential of high quality arts education to positively renew educational systems, to achieve crucial social and cultural objectives" (p. 2). This study offers a contribution to applying the UNESCO principles to the performance practices of Australian CPM guitarists and caretaking of Australian CPM cultural heritage.

1.2.3 Why the guitar?

The guitar is widely recognised as a cultural icon of twentieth and twenty-first century Western cultures (Bennet & Dawe, 2001; Carfoot, 2006; Millard, 2004; Ostberg & Hartmann, 2015; Ryan & Peterson, 2001; Waksman, 2001) and its global popularity continues to grow (Wang 2018). Bell (2014) stated that "It is critical to appreciate that the guitar has a high value in cultural capital and that new music learners are immersed in a culture in which the guitar is the predominant vehicle for music making" (p. 1). Sales of guitars in the USA exceeded two and a half million units for the first time in 2015 (Music Trades, 2017), and projections are for continued growth (Wang, 2018). In their 2019 industry report the Australian Music Association (AMA, 2019) stated "Guitars showed the most solid increases of any category from financial year to financial year with a value increase of over 8% and numbers over 20%" (para 3). In his report on the health of the guitar sector of the

retail industry in Australia, Bowen (2015) stated: "the guitar is a favourite among Australian Music lovers" (p. 1). Therefore, the guitar has a high value in Australian cultural capital and deserves research attention.

Johnson and Gordon (2011) observed that Australia has a "unique experience with the instrument. Yes, for the most part Australians followed America and Britain in embracing the guitar – but they did it in an undeniably Australian way" (p. xx). Previous research has highlighted the predominance of American and British guitar heroes and their artefacts within the Australian guitar communities and education industries (Lee, 2015, 2018). Little research has been conducted on how, or whether, the 'undeniably Australian way' has been taught in higher education in order to either preserve, or develop it.

The interest in contemporary music education practices fueled by Green's (2002) research has focused on conventional rock band practices (Väkevä, 2010) with the result: "The guitar has been ushered to the forefront as the identity instrument of informal pedagogy" (Bell, 2014, p. 3). However, the pedagogies have not focused on the instrument per se, they have focused on the music and the ensemble as a whole. Thus, "[m]usic education has yet to plumb the pedagogy of guitar" (Bell, 2014, p. 5). Most Australian research examining CPM courses in higher education prior to this study cover wide spectrums of tuition without specific focus on individual instruments (Anthony 2015; Bendrups, 2013; Carey, Grant, McWilliam & Taylor, 2013; Hannan, 2000a, 2006; Harrison, O'Bryan, & Lebler, 2013; Hillman, 2015; Klopper & Power, 2012; Lebler, 2007a, 2007b, 2008; Lebler & McWilliam, 2014;

Lebler & Weston 2015; Weston 2017). There has been little research into guitar specific pedagogical approaches used in Australian tertiary institutions.

Seifried's (2006, 2012) studies examining the unique attributes and needs of guitar students in the USA found they have different expectations and requirements than students of other instruments. This has pedagogic implications. Approaching CPM guitar tuition in the same manner as any other instrumental instruction risks disengagement from aspects of the guitar that connect to the mainstream culture. This has the potential to cause dissonance between the expectations of students and tutors. Seifried (2012) found only 17% of guitar students felt the activities in guitar classes related to their musical goals. Similar studies confirm the idiosyncratic nature of CPM guitar instruction with common issues surrounding the relevance and difficulties of musical notation (Ward, 2011). The studies cited here were undertaken in pre-tertiary settings in the USA. It is not well known if the situation in Australia is similar, or if the situation changes in higher education settings where student expectations may be notably different.

1.2.4 Why Contemporary Popular Music?

It is widely acknowledged that music is an integral part of cultural identities (Aubert, 2007; Bennet 2000; Butler, Lind, & McKoy, 2007; UNESCO, 2003). Popular music, by definition, is the music of the people and therefore plays a significant role in shaping cultural groups' musical aesthetics. Contemporary music, by definition, is the music of the now, the music that is most actively, currently, helping to define and shape a culture. Grant (2010) calls for research on the roles of various 'caretakers' in the maintenance of one genre over another by asking "[w]hat

roles should advocates, researchers or fieldworkers play in maintaining the vitality of a single music genre?" (p. 14).

Popular music has been criticised in the past for its unconventionality and lack of sophistication, leading to the suggestion that it is unsuitable for education at tertiary levels (Alper, 2007, Dunbar-Hall & Wemyss, 2000). However, popular music is now fully recognised as a viable field of academic study and research (Smith, Powell, Fish Kornfeld & Reinhert, 2018). Acknowledging the level of musical sophistication present in Australian CPM, Opitz, Wallis & Jenkins (2012) define the sub-genre of Australian popular music, Oz-rock, as "Sophisto-Punk". This research investigated the impact of AQF7 CPM courses in maintaining the sophistication, vitality and uniqueness of Australian CPM, and in particular, guitarists' voices in associated communities.

Traditional Western music pedagogy has formed the basis of most formal tertiary music education models developed throughout the English-speaking world up to and including the late twentieth century (Bennett, 2013; Campbell, 1995). Typically, pedagogical approaches, course structure and curriculum content were based on Western classical music conventions. These approaches most frequently include the one-on-one master and apprentice approach to instrumental tuition (Gaunt, 2007), formal class/lecture style delivery of theoretical components and ensemble participation. Tertiary education in jazz began as early as the 1920s in the Soviet Union under Joseph Shillinger (Brodsky, 2003). Accredited higher education studies in jazz began to appear in the USA in the 1960s (Alper, 2007; Green, 2002) with conservatoires initially adopting the traditional pedagogical approaches (Green-

Younger, 2013). After this approach was found to be less than satisfactory, research into jazz pedagogy produced developments in genre specific approaches (McGill, 2013; Watson, 2010). A similar pattern has emerged with pedagogical approaches in popular music higher education and, more recently, multi-cultural musics (Kang, 2016).

1.3   Research Questions

The examination of the literature on the topic of guitar tuition in higher education and implications of current practices revealed a gap in the literature regarding the impact of CPM in Australian higher education. The problem this study addressed is: little is known of any connections between the curriculum and pedagogy of AQF7 CPM courses and guitar communities of practice, therefore the impact these have on the caretaking of Australian CPM guitar practices is not well understood. Four research questions were developed for the current study addressing the problem:

1. What pedagogical approaches to guitar tuition have been developed by Australian tertiary institutions to deliver Contemporary Popular Music (CPM) courses to remain relevant to twenty-first century music industry practices?

2. In what ways do the pedagogical approaches and curriculum content of CPM courses in Australian tertiary institutions influence the Australian guitar community?

3. How does the extent of Australian content in guitar curricula, developed for CPM courses in Australian tertiary institutions, impact the development of individual performance styles of graduates?

4. How do graduates of CPM courses in Australian tertiary institutions perceive education influencing their voice in the guitar community?

It is expected this study will be able to provide information useful for future educators and course designers concerned with implications and outcomes of CPM education and safeguarding Australia's CPM cultural heritage via higher education. Data for this study were collected via surveys, and recorded telephone interviews, with affiliates from each institution. Further data were collected in the form of unit outlines from every course investigated in the study.

1.4 Methodology

The methodology employed by this project was grounded in established methodologies for qualitative social science research (Boyatzis, 1998; Braun & Clarke, 2006, 2014, 2018; Bryman, 2016; Creswell, 2014; Sarantakos, 2013). It was also informed by methodologies specific to research in music education (Barton, 2014; Hartwig, 2014; Wise, 2014). This study engaged with interpretivist epistemological perspectives as it investigated socio-cultural factors. Interpretivist research gains access to peoples' thoughts to interpret actions and outcomes from their point of view (Bryman, 2016). The methodology blends aspects of established ethnographic and phenomenographic practices, resulting in a methodological design tailored to suit the study's specific requirements (Lee, Baker & Haywood, 2019d, 2019f, 2020b). Inductive Thematic Analysis (ITA) was used as the primary analytical tool. Inductive analysis allows for an exploratory approach to be driven by the data rather than pre-conceived theories (Guest, McQueen & Namey, 2014). Thematic analysis is a method that identifies patterns of meaning in the data and reports an

interpretive story in relation to the research questions (Braun & Clarke, 2014). A detailed explanation of the methodology and study design is expounded in Chapter Three.

An initial data familiarisation stage was conducted with the first two data sets: online surveys and industry documents. Two surveys were conducted, one with educators (n=17), and one with students and alumni (n=69). These were designed to collect data regarding their personal experiences with AQF7 CPM education in relation to the research questions. Unit descriptors from each courses were accessed to provide a third perspective from the course design. Descriptive statistics derived from this stage were used to inform the design of the interview questions for the final round of data collection: recorded telephone interviews. Descriptive statistics are defined as a set of statistical tools, including charts and graphs which help sociologists better understand their data (Gordon, 2012). The methodology was designed around established principles for thematic analysis explained by Boyatzis (1998) and exemplified by Braun and Clarke (2006). The principles provide a six stage process which when followed rigidly offer a valid qualitative approach. Further support for the methodological design was provided by the published works of Creswell (2014), Maxwell (1996) and Sarantakos (2013).

The degree courses included in this study were all AQF level 7 (Bachelor Degree) and included performance majors in contemporary popular music with the option of a student specializing in the guitar as their primary instrument. At the time of data collection 25 courses were identified that fit this scoping criteria. There were 17 courses offered by universities, three by TAFE colleges and five by private

institutions. All 25 courses were represented in the study by affiliated participants as survey respondents and interviewees.

Findings from the study have been published in a total of thirteen peer reviewed publications. Four have been published in Australian and international academic journals (Lee, Baker & Haywood, 2018a, 2018c, 2020a, 2020b) and the remainder have been presented at eight conferences in four countries: Australia, New Zealand, the UK and the USA (Lee, Baker & Haywood, 2017, 2018b, 2018d, 2019a, 2019b, 2019c, 2019d, 2019e, 2019f). To corroborate the validity of the methodology it has been independently subjected to double-blind peer review (Lee, Baker & Haywood, 2019d, 2020b), and to the critical review of disinterested third-party colleagues.

Although the research questions and data were guitar-centric, the findings incorporate a wide perspective, some of which are applicable to other instrumental pedagogies. The inductive aspect of the methodology led to themes that were not guitar exclusive. Therefore, although the study is primarily concerned with guitar pedagogy in CPM in higher education, there are implications in the discussion pertinent to other aspects of music education including other instruments, other genres, other education settings, and socio-cultural studies.

1.5   Structure of the thesis

This chapter has presented an introduction to the topic and provided a thematic framework. It has also provided a foundational background for the project, presented the research questions, then an introduction to the methodology devised to

answer them. Chapter Two will present the literature review which initially formed the scoping study conducted during the research design stage. It will also discuss how the scoping study informed the research question design and the methodology for this project.

Chapter Three expounds in detail the methodology used in the study, including sampling and analytical tools. It discusses blending of ethnographic and phenomenographic practices, as well as the reasons and the process by which the methodology was selected, designed and outworked. It will cover aspects of online, distance, and comparative ethnographies and how they were employed in this study.

Chapter Four will present the data corpus collected from online surveys, recorded telephone interviews and industry documents. This chapter also includes preliminary descriptive statistics derived from the online surveys and industry documents used to inform the interview design.

Five themes were derived from qualitative analysis of the data corpus. Chapter Five presents the themes: Be Yourself, Jazz Symbiosis, Global Spectra, Vast Array, and Style Agnostic. The presentation is divided into thematic sections. Each section contains discussion on the codes that informed each theme including supportive data extracts. Most codes contain too many coded data extracts to include, so sample exemplary extracts that were felt to best support the observations are included. The overlap of the five themes is then discussed and presented as a thematic synopsis: The Eclectic Nature of Modern Guitar.

Chapter Six discusses the implications of the study from cultural and pedagogical perspectives with reference to the research questions. These perspectives include Ethno-Aesthetics (Barjolin-Smith 2018a; Kyle, 2011; Robino, 2011), Cultural Palimpsests (Barjolin-Smith, 2018b; De Clerq, 2019; Lacasse, 2003), Hidden Curriculum, Murray's concerns for the caretaking of Australia, Dawkins' Meme theory (Menon, 2002; Dawkins, 1976), and the role(s) of music education. Chapter Seven concludes the thesis by summarising the significant findings and implications of the study. This is followed by recommendations for further research.

Chapter 2

Literature Review

2.1 Introduction

This chapter presents existing published research relevant to the research questions, which informed the design and scope of the project. The first section describes procedures used to locate relevant literature, including how searches were conducted, which databases were accessed and how relevant sources were identified. This is followed by a statistical analysis and content review of the discourse in the literature, and a topical review of the discourse from the perspective of this study comprises the remainder of the chapter. Although the attention of the current study is Australian tertiary institutions, internationally published literature is also reviewed to gain an understanding of the current global position of existing research because a global perspective is fundamental to aspects of this study.

2.2 The six topics of the literature review

This review is divided into six topical sections. Keywords and concepts within the research questions delineate the six topics. The six topical sections of this review are;

1. Tertiary music curricula and pedagogy,

2. Contemporary Popular Music (CPM) pedagogy,

3. Guitar pedagogy,

4. Industry relevance of courses,

5. Online resources and course delivery, and

6. Guitar communities and the cultural impact of courses.

The first three literature review topics essentially define the scope for the study: guitar specific pedagogy used in Contemporary Popular Music (CPM) courses being delivered by Australian tertiary institutions. Three further issues intrinsic to the research questions designate the final three topics. The highlighted keywords in Figure 2.1 demonstrate the relationships between the research questions and each of the six literature review topics.

Following is a description of each of the topics, why they were developed and how they help to locate the study.

2.2.1 Tertiary music pedagogy

Pedagogy is defined as the science, or principles, of teaching (Robinson, 2002, p. 1018). Researchers have examined pedagogical practices in music education across various age brackets including early childhood, primary, secondary, tertiary and adult education. An exclusive focus on tertiary education, specifically Australian

Qualifications Framework Level 7 (AQF7), Bachelor Degree courses defines the

scope of this study. This includes all relevant courses offered by universities and other

tertiary, or post-secondary education institutions including vocational colleges, TAFE,

and private providers.

Literature review topics Research Questions	Tertiary music curricula and pedagogy	Contemporary Popular Music pedagogy	Guitar pedagogy	Industry relevance of tertiary CPM courses	Online resources and delivery methods.	Guitar communities and cultural impact
What pedagogical approaches to guitar tuition have been developed by Australian tertiary institutions to deliver Contemporary Popular Music (CPM) courses to remain relevant to 21st century music industry practices?	tertiary institutions	Contemporary Popular Music	guitar tuition	music industry practices	relevant to 21st century practices	
In what ways do the pedagogical approaches and content of CPM courses in Australian tertiary institutions influence the Australian guitar community?	tertiary institutions	CPM				guitar community
How does the extent of Australian content in guitar curricula developed for CPM courses in Australian tertiary institutions impact the development of graduates' performance styles?	tertiary institutions	CPM	guitar curricula			impact the development of graduates' performance styles
How do graduates of CPM courses in Australian tertiary institutions perceive education influencing their voice in the guitar community?	tertiary institutions	CPM				guitar community

Figure 2.1 Cross reference of Literature review topics to Research Questions.

2.2.2 Contemporary popular music

Most early research in music pedagogy typically examined traditional genres

and sub-genres of Western art music. The introduction of contemporary and/or

popular music courses in tertiary institutions has been comparatively recent (Alper,

2007; Dyndahl, Karlsen, Graabraek Nielsen, & Skarberg, 2016; Hannan, 2000a). It is this specific genre focus that the study examined.

2.2.3 Guitar pedagogy

The current study focused on guitar pedagogy with the intention of examining information of specific relevance to the instrument. One reason for this decision is the presence of strong and active communities of practice (CoP) (Wenger, 1998; Wenger, McDermott, & Snyder, 2002; Wenger & Trayner, 2015) and artist networks (Bigham, 2013) that exist around the guitar. Research question four investigated how Australian guitarist graduates are viewed, and how they see themselves, in these communities and networks. The study encompasses both electric and acoustic forms of the guitar and their use within the CPM genre and associated sub-genres.

2.2.4 Industry relevance

The first research question addresses industry relevance of pedagogical practices in AQF7 CPM programs. The intention was to ascertain to what degree the curricula prepare students for work as professional musicians in the music industry. How this pedagogy has influenced the graduates to interact with industry communities and networks is an integral part of the study.

2.2.5 Online resources and delivery methods

Traditionally, instrumental music education has occurred in face-to-face, one-on-one, and mentor-student models (Carey, Grant, McWilliam & Taylor, 2013). This study examined if, and how, other methods, including online modes of tuition, are being used to deliver guitar education in AQF7 CPM courses, and what methods are, or are not, viewed by participants as productive. Online delivery is used in many

courses, and in one case the course was only offered in an online mode. Online

technologies have the potential to globalise guitar communities.

The use of online resources is also important because online technologies and

marketing have influenced the music industry after the inception of the first AQF7

CPM course. The advent of social media has given new platforms to new voices, and

new modes of dissemination of music and education, as well as discourse about music

and education. New parameters of the relationship between citizen critics and the

music industry have also evolved (Jetto, 2011). Little or no research has been

conducted into the influence of social media on CPM higher education in Australia.

2.2.6 The cultural influence of CPM education

An earlier study (Lee, 2015) investigated the current state of the Australian

guitar culture from a global perspective. It found that Australian guitar culture was

not highly valued globally (Dawe, 2013) and that Australian CPM guitarists primarily

displayed a hybrid of styles from the USA and the UK with little evidence of

influence from local cultures. Little research has been published ascertaining the local

cultural content of AQF7 CPM courses offered at Australian tertiary institutions. This

study sought to determine the local cultural content in the curricula of AQF7 CPM

courses and the influence of that content on perceptions of the Australian voice in

guitar communities and the CPM industry.

Following is a description of the search methods used to locate relevant

literature. This is followed by an account of the most common methods of data

collection and analysis used in the literature. The discussion will offer insights into

how the construction of this study's methodology and analytical techniques fit with the current literature.

2.3 Search Process

Searches for relevant literature were conducted using the University of Tasmania's library facilities as well as specialised bibliographic databases, including: the website for the journal of the International Association for the Study of Popular Music (IASPM), various international music and music education conference reports, and TROVE, the search engine within the National Library of Australia. Initial searches used broad search terms including 'guitar', 'popular music', 'pedagogy' and 'curriculum' with various reconfigurations of the terms to maximise search results. Other search terms were introduced to refine the search results and locate more esoteric documents, including: 'electric guitar', 'rock music', 'tertiary', 'university', 'Australia', 'conservatory' and 'online'. A wide variety of operators were also used to alter search engine results in order to maximise the search effectiveness. Furthermore, reference lists of all relevant literature thus located were perused to locate further relevant articles.

The search process was considered exhaustive when no new publications were discovered through the variety of databases and search methods employed. The search process was repeated at six-month intervals throughout the study to ensure recent articles and publications were identified.

2.4   Statistical Analysis

The following statistics refer to the literature located in the initial search period ending Semester One, 2017, which resulted in locating a total of 129 publications for review. This includes how they relate to the six topics of the review, the years of publications, the most common data collection methods and the most common analytical methods employed in the literature. No publications were found that contained discourse across all six topics of this review. Figure 2.2 below shows the topical dispersion amongst the articles.
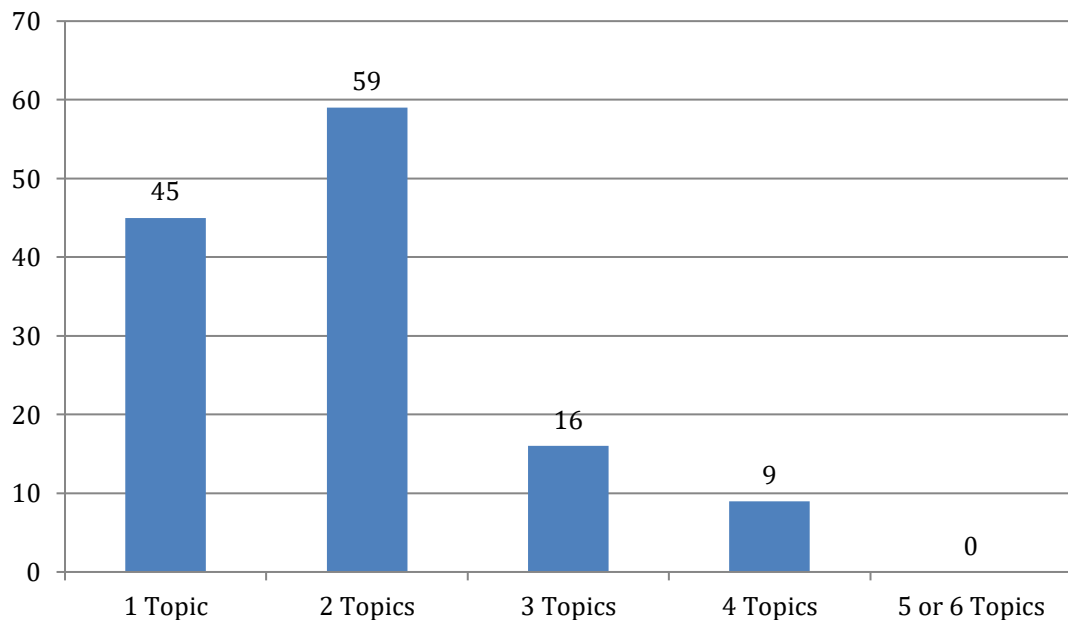
Figure 2.2 Topical Dispersion

Fifty-nine articles were found discussing two of the six topics. However, it was increasingly rare to find articles covering three or more topics. Figure 2.3 demonstrates the representation of each of the six topics in the literature.
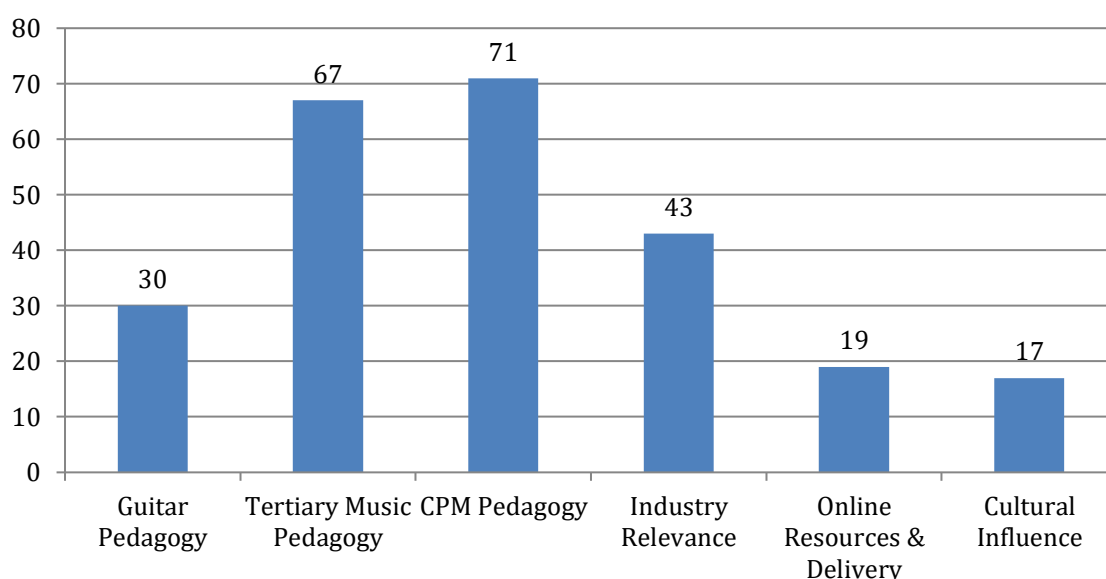
Figure 2.3 Number of journal articles and theses discussing each topic.

This graph shows that the largest gap is found in the discourse about the cultural influence of tertiary music curricula. Discourse regarding the use, and potential, of online delivery of guitar tuition was similarly infrequent.

Figure 2.4 shows the years of publication of the 129 publications covered by this analysis. 78% (n=101) of articles reviewed were published during the ten-year period immediately prior to the instigation of this study, and 31% (n=40) were published during the three-year period leading to the instigation of the study.
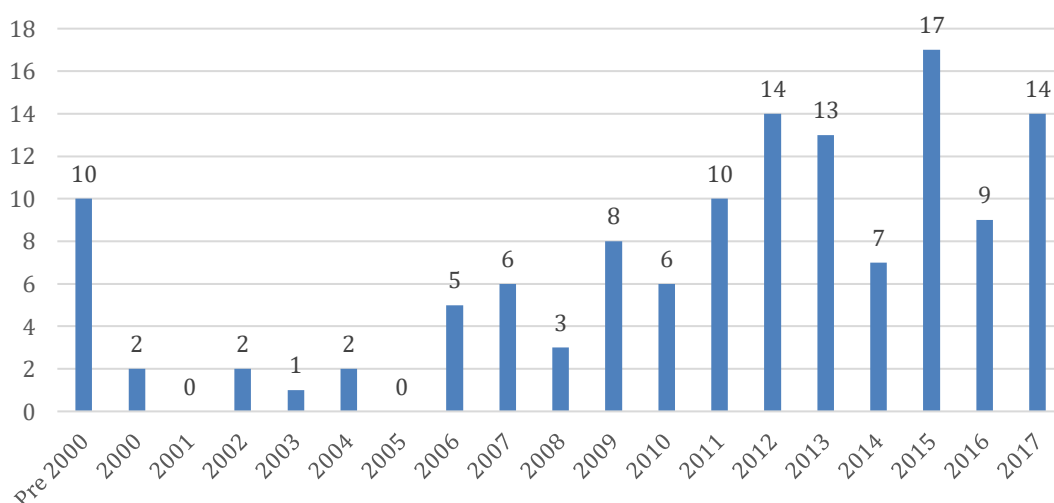
Figure 2.4 Years of publications.

Qualitative studies were the most prolific in the literature with quantitative analysis most typically restricted to descriptive statistics. Amongst the literature, thematic analysis was found to be the most common analysis method used. Amongst the papers using this method, another common thread was the use of inductive analysis, allowing the data to drive the direction of the inquiry.

Interview was the most common method of data collection used in the studies located in the review. Surveys and questionnaires, many of which were conducted online, was the next most common data collection technique. Other typical data sources included official documents, curricula, syllabi and policy documents, and also artefacts, usually in the form of musical products, either compositions or audio recordings. Figure 2.5 shows the comparison of the most common data collection methods in the literature.
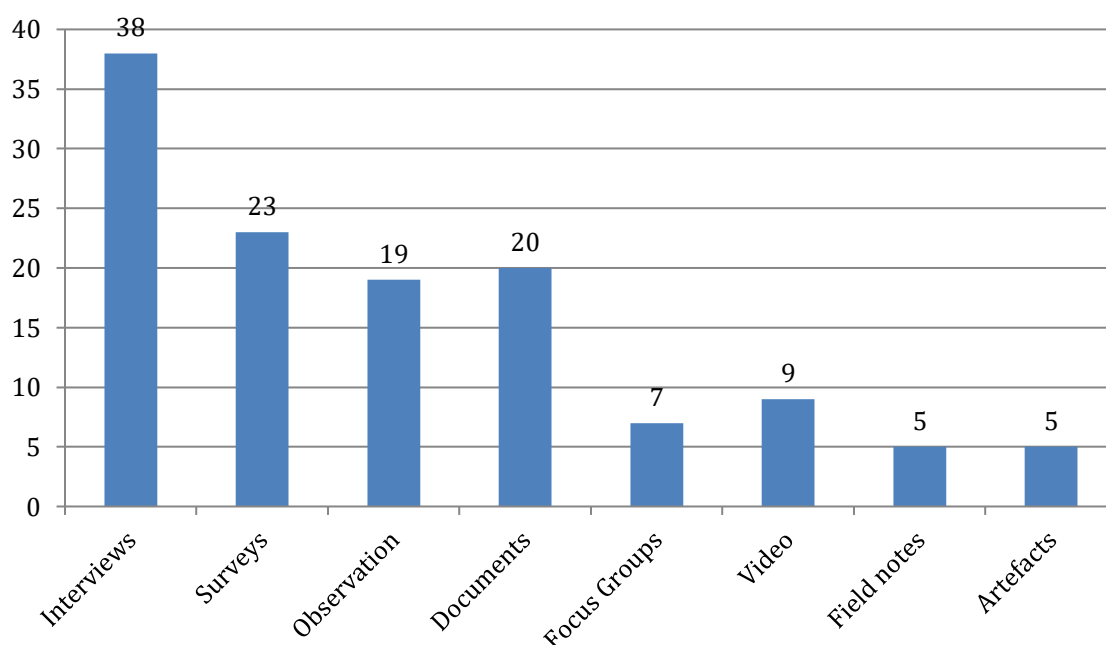
Figure 2.5 The most common data collection methods

This study used interviews, surveys and documents as the data collection methods. Therefore, this study fits with the current literature in this regard.

2.5 Topical Review

Following is an analysis of the literature highlighting the relevance and findings of the publications. This review includes publications made available after the previous statistical analysis, up to and including Semester One, 2020. The review will discuss research in the six topics derived from the research questions. Within each topical section research from international sources will be discussed first followed by publications by Australian researchers.

2.5.1 CPM education

Contemporary Popular Music (CPM) is now considered as a valid, and in fact vital, subject in musicological and sociological research (Green, Lebler & Till, 2016; Krikun, 2016; Rodriguez, 2004; Smith, Moir, Brennan, Rambarran, & Kirkman, 2017; Smith, Powell, Fish, Kornfeld, & Reinhert, 2018; Weston, 2017). The rigour of the research also indicates a current imperative among academia for this topic to be researched correctly and to be taken seriously. The number of recent topical international and Australian publications indicate a growing global and local interest in CPM education research that has informed the design of this study's research questions.

Popular music education entered secondary school curricula in the late 1960s in some Western countries, however it wasn't until the 1980s that it found its way into higher education (Green, 2002). Green claimed that each society has both formal and

informal ways of passing on musical knowledge. In what Green described as "informal music learning practices" (p. 5), young musicians are typically self-taught, developing skills by imitation and osmosis. She found many popular musicians either did not receive formal music training or did not relate to the practices with which they were presented. Green's observations should ring alarm bells for music educators everywhere: "music education has had relatively little to do with the development of the majority of those musicians who have produced the vast proportion of the music which the global population listens to, dances to, identifies with and enjoys" (p. 5).

CPM education – The international research

      International research into pedagogical approaches in popular music include the concept of rejecting Latin musical terminologies and adopting vernacular language (Wright, 2017), the place of informal learning practices in conservatoires (Virkkula, 2016), and overcoming the difficulties of cultural specificity (Dhokai, 2012). Dhokai's paper considered the disjunction between the cultural orientation of the teacher and that of the students, and recommended using the connections the students have already established in their virtual worlds as a pedagogical tool. Comparisons between the progression into academia of jazz pedagogy and popular music are present in the literature (Alper, 2007; Campbell, 1991; Fraser, 1983; Powell, Krikun & Pignato, 2015). Jazz education's progress to formal conservatoire models began in the 1960s (Campbell, 1991) and an examination of how tertiary jazz education has developed and impacted the guitar community may give a useful illustration for how CPM education in Australian universities might progress and impact the community in the next thirty years.

Popular musicians primarily employ informal learning practices (Green, 2002; Lebler, 2008). In her cross-cultural guide to music teaching and learning, Campbell (1991) observed differentiation in the role of teacher and learner in formal and informal learning, stating the teacher's role in formal learning is to impart knowledge and to incite skill development. However, in informal learning paradigms the emphasis is on the learner.

Working in the genre that was the contemporary popular music of his era and local culture Eddie Condon (1905-1973) taught himself to play the banjo, and later guitar, by listening to and imitating other musicians. His father criticised him, saying his style was a result of his inability to read musical notation (Fraser, 1983). Before the invention, and widespread use of audio technology this informal learning method had to happen in the presence of other musicians. The founding guitarists of rock-and-roll also used informal methods of learning by imitating musicians on vinyl records. Today's learners now have two options to continue this informal learning technique. They can imitate live musicians, recordings on tape, CD, vinyl, MP3 and other mediums, or they can use the internet to access a previously unimaginable resource. In his doctoral thesis on jazz pedagogical traditions Fraser (1983) highlighted five stages in the development of jazz musicians:

1) Attraction to the music

2) Observation of other musicians

3) Development of technical and artistic skills

4) Emulation of master musicians

5) Self-actualisation and individual stylistic development.

As learning in CPM is also traditionally based on informal learning practices (Green, 2002) these five stages similarly exhibit themselves in the development of CPM guitarists. Angus Young (b.1955), the lead guitarist from the Australian rock-and-roll band AC/DC exhibited all of these stages. Stage 1: Young was attracted to rock-and-roll through his older brother, George, who had success as the guitarist with *The Easybeats*. Stage 2: Young's older brothers acted as the musicians he observed. "I really never sorta [sic] learnt like in the technical sense … I'd look at some of my brothers … the position where their finger was and you would hope that you would get it right" (Young in acdclline, 2012, 0:25-0:40). Stage 3: Young used personal exploration techniques in his attempt to overcome difficulties imposed upon him by his diminutive stature, leading to his own technical and artistic developments. Stage 4: Young's guitar playing was influenced by the American rhythm-and-blues players of the late 1950s and 1960s including Elmore James, Chuck Berry and Freddie King (Apter, 2018, Fink, 2014; Lee, 2015). His on-stage performance also adopts emulation of previous masters in particular his use of Chuck Berry's famous 'duck walk'. Stage 5: On the topic of style and self-actualisation, the ensemble AC/DC, and also Young himself, have been criticised as only having one style. In response Young offered the following statements: "It's like if you're baking a cake and you've got a really good recipe, you stick at it" (Young in Brown, 2010, 5:27-5:38), and: "Style? I didn't think I had any … I just plug in and hit the thing really hard. That's my style" (Young in Bowcott, 2017, para 3).

Alper's (2007) historical narrative of the progression into academia of jazz and comparison of the process in popular music in the USA includes suggestions for developing popular music programs based on his findings. His perspective stems from

cultural heritage based in the USA thus some of his findings and suggestions may not be as relevant or effective in countries where jazz does not have strong roots. He is critical of the conservatism found in many universities regarding their attitude toward popular music, however he praises the Berklee College of Music and bases his suggestions on this program's success. One of his suggestions that begs a better explanation is that all CPM students should be required to learn guitar, keyboard and drums.

The literature reveals the topics of this study are not uniquely Western concerns but are global issues (Collins, 2011). Collins' work offered an historical parallel between popular music courses in Ghana and Australia. It is primarily an historical narrative and although there have been many differences in political, military and even gender issues there are relevant parallels. The similarities cited include the adoption of popular musics in the curriculum in the 1990s due to growing demand from the local music industry and the rise of pop-influenced gospel music.

Dhokai (2012) discusses the need to deal with cultural specificity, geographical disconnection, and virtual music when teaching in a Canadian university. The study is primarily auto-ethnographical and draws on discourse to support the findings. Dhokai found the vantage point of the listener has become under-rated and should be recognised as the driving force behind industry developments and therefore music education reform.

Focussing on discourse from the USA, Mantie (2013) conducted a content analysis of 81 articles on the topic of popular music education. Mantie's purpose was to "increase understanding not just of the emerging field of popular music pedagogy

but also of the potentially broad range of concepts and ideas that circulate within music education" (p. 348). The analysis found that in the USA, there is a resistance to popular music in the education profession whereas other countries have embraced popular music more readily. Mantie also found that, typically, where popular music had been adopted, pedagogical practices had not been adapted accordingly.

In the form of an auto-ethnographic reflection, Hall (2015) presented research on intentional practice in ensemble workshops in popular music pedagogy and called for new approaches to be developed. Hall stated: "in order to unlock creative potential, develop active group learning and add value to the student, a new approach to pedagogy within ensemble work is required" (p. 103). The study found that skills developed through a replication approach, learning 'cover' songs, did not include the necessary skills for a musician to become an active contributor to the popular music field. The suggested pedagogical approach derived from the study includes setting collaborative creative goals in an environment where students feel safe to experiment under the mentorship of educators.

Francis and Dairianathan's (2015) case study from Singapore used a small sample of just one undergraduate music education student. However, their findings are well supported by discourse from UK and the USA. A notable point of difference between Francis and Dairianathan and the global industry is the context of the research. Singapore's National Institute of Education at the Nanyang Technological University is the sole provider of teacher education for Singapore's schools. The absence of a competitive market may facilitate less all-encompassing attitudes in the faculty, however, Francis and Dairianathan mention issues including accessibility,

relevance, inclusivity and diversity are addressed in the faculty. Observations include the popularity of elective studies in the electric guitar and popular music, and the importance of utilising aural and oral pedagogical methods within music education in conjunction with traditional methods based on notation and written methods.

Published in the inaugural edition of the *Journal of Popular Music Education,* Cremata's (2017) research used observation and interviews to collect data from five locations across primary, secondary and post-secondary music education contexts in the USA and the Caribbean Islands. Cremata lists hallmarks that identify positive popular music education including democratic, autonomous, collaborative and inclusive environments. However, no distinction is given in the discussion between the findings of post-secondary contexts and the younger demographics. The study focusses on the music educator as facilitator in contrast to more non-dialogic practices: "Facilitation fits particularly well in popular music education contexts that involve student-centered learning and learner-led experiential processes" (p. 77).

The Association for Popular Music Education (APME), located in the USA, published a white paper in 2018 discussing practices in CPM education in English speaking contexts and inviting responses in order to facilitate a community of practice (Smith, Powell, Fish, Kornfeld & Reinhardt, 2018). The authors state that popular music is qualitatively different from other forms of music and therefore popular music education must be approached and understood differently. They observe that popular music education has "come of age", is continuing to grow and develop, and music educators are "becoming increasingly empowered to introduce popular music into their classrooms" (p. 291). The paper includes an assertion that popular music

education must remain reflexive and embrace constant revision and re-contextualisation.

Other international papers on CPM education reveal that the adoption of non-Western art musics by conservatories has influenced the performance practices, and aesthetic values of practitioners (Hill, 2009), and the benefits of learning popular music are broader than musical skill alone and include cultural, social and political domains (Allsup & Shieh, 2012; Campbell, Connell, & Beegle, 2007; Laes, 2015). Multi-dimensional learning, spanning musical, social, emotive, cognitive and kinetic domains are present in CPM practical workshop environments (Koops, Hankins, Scalise, & Schatt, 2014; Virkkula, 2016). Virkkula stressed the importance of developing CPM educators' competence in supervising students' informal learning practices. The concentration of international research covering pedagogical practices in contemporary and popular music genres provides a discussion of the effectiveness of teaching practices borrowed from other genres and comparisons to new teaching practices designed for, and in some cases from, the genre.

CPM education – The Australian research

Australian research into pedagogical approaches in popular music include integrated approaches of listening, performing and composing (Winter, 2004), the relationship between practice and theory (Weston, 2017), and the use of semiotics - the linking of musical and non-musical concepts, as a method of study (Dunbar-Hall, 1991). Lebler (2008) discussed the concept of each student bringing to the program their own experiences through their prior informal learning practices and argued that these experiences are valuable traits which can be built on with scaffolded

pedagogical approaches. Lebler commended the model of journal writing as a method of reflective practice for CPM students. The combination of action and reflection develops a self-directed assessment model critical to the learning process. This results in a more intrinsic development pattern for CPM students than the traditional mentor/examination model.

The most prolific theme in Australian CPM research is industry relevance. (Bartleet, Bennett, Bridgstock, Draper, Harrison & Schippers, 2012; Carey & Lebler, 2012; Cashman, 2012; Forrest, 1999; Hannan, 2006; Harrison, O'Bryan & Lebler, 2013; Lebler & Weston, 2015; Rowley & Dunbar-Hall, 2015; Watson & Forrest, 2011). This overlaps with other themes including peer assessment, technological developments, and the evaluation of both curricula content and delivery practices. The research in these areas has just begun to influence tertiary discourse in the other genres (Hannan, 2006) and thereby gives research into CPM a newfound credence previously unseen, particularly in the Australian academy. It is on this developing foundation that this study has been designed with all the research questions addressing issues related to, but not specific to, tertiary CPM education.

Moorhead (1998) claimed that the CPM industry in Australia is unconcerned with formal education: "this industry appears to be indifferent to, if not deliberately dismissive of the importance of formal, industry-specific training" (p. vii). His thesis was written shortly after the formative years of CPM courses in Australian universities and offered a valuable insight into the state of the relationship between education and industry at the end of the twentieth century. Moorhead observed a paradox between a perceived reduction in educational interest and a growth in the

Australian CPM industry's overseas presence. He concluded with a positive view on the future of the relationship between the music industry and education:

> [T]he industry will still be one with no barriers to entry, large numbers will be drawn to 'try their luck', others by the chance to express their creativity. At the end of the day, there will still be good and bad luck, but perhaps - because of the development of training - there will be less bad timing, there will be less ignorance. (p. 208)

Hannan provided an historical narrative of the development of popular music courses in Australian universities (Hannan, 2000). His research is an initial point of reference for research into the early years of popular music courses in Australian universities. At that time there were three universities offering degrees with CPM performance majors and five other universities offering degrees "servicing aspects of the popular music industry" (p. 2). With 25 AQF7 courses in CPM performance presently available in Australia, this study updates Hannan's research and explores in more detail aspects including implications of industry developments, participants' experiences, and students' voices.

In parallel to the historical account, Hannan described many of the issues that had influenced the development of courses. He claimed the development of CPM courses has relieved an equity of access issue allowing self-taught popular music students the same opportunities of higher education as privately taught classical students:

> Tertiary music training has been traditionally limited to middle class students with a classical music background, most of whom qualify for university entry

on the basis of the privately funded individual music lessons they have

received during their primary and high school years, not from the practical

music experiences. (p. 2)

Hannan stated that most young people studying music do so because their cultural

identity is connected with music making. By listing industry relevant skills as an

integral part of the curriculum, he provided impetus to this study's first research

question. He stated Australia could do a lot better in the "global scheme of things…

through a more structured approach to enhancing the creative, performance,

technological and business skills of its commercially viable musicians" (p. 4). This

study investigated the current state of AQF7 CPM courses with this assertion in mind.

Hannan (2006) also investigated student's expectations in musicianship skills

development. He observed the difficulty of defining 'musicianship skills' in the

convention of CPM and found the inclusion of the ability to use technology was seen

by participants as a musicianship skill. Hannan acknowledges the small sample pool

for the study but showed clear trends from his data collected via Likert scale survey

responses. He concluded that different curricula foci are needed for performance

students, compared to students in other majors including composition and production.

He suggested curricula for musicianship skills could be designed to cover each sub-

group's specialised skill needs.

Lebler (2007b) promoted the notion of designing inclusive programs to ensure

the future prospects of conservatoria in the light of a rapidly developing music

industry. His case study reports on student feedback about the implementation of a

scaffolded self-directed pedagogy. He maintained the importance of industry

relevance and claimed innovative pedagogical methods, including scaffolded self and peer-based learning and assessing, are required to maintain relevance in respect to a constantly evolving industry. Lebler cautioned the over-use of reflective practices and ascertains the necessity of relevant timing (Lebler, 2007a). In his thesis conclusion Lebler encouraged empowering music students to embrace aspects of self-guidance and self-critique in conjunction with life-long learning attitudes.

In another paper focusing on the use, and benefits of peer-reflection as a learning tool, Lebler (2008) also made comparisons with the traditional models used in jazz and classical music education. He observed that "[s]tudents are enabled to develop their learning abilities in the context of creating the music that is an expression of their personal cultures" (2008, pp. 207-8). He noted that this encouraged a sense of ownership, in the students, of the educational practices.

Lebler, Ballantyne, Harrison and Carey (2009) presented preliminary results of a pilot study where music education and music performance students learned together in an informal setting. Student reflection was a key data source. They claimed traditional music education practices need to be challenged in settings where CPM is being taught: "Challenging the traditional approaches to music pedagogy is essential; particularly in schools where popular music learning is increasingly becoming the norm" (p. 1). Their findings include a changing perception of the role of the student voice in the classroom. In their discussion peer interaction is encouraged, and the role of the educator as facilitator and mentor is promoted.

The hierarchy of the traditional mentor/student models of instrumental teaching in higher education has come under scrutiny in recent years (Carey & Grant,

2015; Carey, Grant, McWilliam & Taylor, 2013; Long, Creech, Hallam, & Gaunt, 2014). Challenges to these models include complications of teacher/student relationships, balance of student to teacher led pedagogies, relevance of content, and lack of opportunities for performance. Carey & Lebler (2012; Lebler, 2007, 2008) have conducted research into the success of alternate approaches in CPM pedagogy adopted in Australian universities concluding that a broader incorporation of student led pedagogies, including self and peer assessment, self-directed learning and collaborative work are likely to enhance creative practice. This study provides a closer, more focussed, examination of guitar pedagogy and the implications for current practices

Carey and Lebler (2012) conducted a review of the Queensland Conservatorium's Bachelor of Music program. The purpose of the review was to examine the extent to which the program was preparing students for professional life after graduation. In conclusion they describe a process of progressively introducing reforms over a period of four years. The reforms include the introduction of *My Life as a Musician* units with options for greater or lesser engagement with performance, thereby offering greater flexibility in elective options and programs specifically designed for students wishing to engage with music teaching or music theatre post-graduation. The *My Life as a Musician* courses were designed to "respond to one of the key challenges in conservatorium training: preparation for life as a musician… providing the instruments for a successful career in the myriad professions and portfolio careers that form the contemporary musical domain" (p. 322).

Ballantyne and Lebler (2013) recount a case study involving a class of 250 primary, pre-service teachers. Previously, these students were expected to learn the recorder to give them some basic musical content they could include in their broader curriculum. Ballantyne sought to expand their options to address the needs of popular music and offered a choice of appropriate instruments, which included electric guitar. Not having the resources to offer one-to-one lessons to each student she instigated a collaborative learning project involving students from the popular music programme. The paper openly reports both positive and negative outcomes of the study explaining that students had gained valuable understanding of music education but wanted more direction in how to conduct collaborative learning.

Arnold (2013) presented an auto-ethnographic account of composing an acoustic-pop album using reflective journals and participant interviews as the main sources of data. He found the audience measured his product's worth against an elastic series of sub-cultural conventions: "Ideas of taste and appropriateness were articulated by the group" (p. 89). In his reflection he claimed the worth of artistic products must be viewed from the artist's perspective and the iteration of the aesthetic intent.

The presence of an Australian voice in ethnomusicological contributions to popular music was affirmed in an historical account of the relationship between ethnomusicology and popular music studies in Australia and New Zealand (Bendrups, 2013). The primary focus of Bendrups' paper was an examination of the role of both Indigenous and immigrant music research in the development of the relationship between the two fields. Bendrups maintained that an autonomous Australasian voice

exists in popular music studies: "ethnomusicology and popular music studies [in Australasia] are now able to operate relatively unburdened by the ingrained divisions that have been observed in Euro-American musicology, ethnomusicology and popular music studies" (p. 58).

Lebler and Weston (2015) discussed using student consultation as a method for remaining relevance to the artist-driven industry. Their paper used the Bachelor of Popular Music program at Griffith University as a case study presenting a holistic perspective of the program's innovative pedagogical methods including collaborative learning, critical listening and participatory assessment. They conclude that the content of the course remains consistent while the delivery methods are fluid to remain in touch with the industry, stating: "It is with this in mind that the BPM continues to evolve in alignment with the needs of both its cohort and the industry in which they will seek their success" (p. 136).

A case study examining the musical richness of six artefacts of Australian CPM guitar culture advocated for the inclusion of Australian CPM compositions as exemplars in local music curricula (Lee, Baker & Haywood, 2108a). After establishing a method for measuring musical richness based on pre-existing practice, and cultural significance of their examples, the authors found all six of the chosen Australian artefacts contained at least as much pedagogical value as their chosen comparative example, *Eleanor Rigby* by Lennon and McCartney: "we found a number of Australian compositions that do seem to have equal, or even greater, musical richness and therefore potential pedagogical value" (p. 278). This case validates the possibility of including Australian artefacts in music curricula and calls

for further research on the topic. Other Australian research included advocacy for the teaching of creativity (Dipnall, 2012; Lebler & McWilliam, 2014) and stipulating the importance of allowing for the idiosyncrasies of popular music in comparison to Western art music during curriculum design (Dunbar-Hall & Wemyss, 2000; Winter, 2004).

2.5.2 Tertiary music curricula

Much research has been conducted into tertiary music pedagogy and curricula content and this area of research has grown both nationally and internationally over the last decade. Many papers were found presenting research from a holistic perspective spanning genres and instruments. For the purposes of this study, only papers that discussed tertiary pedagogy and curriculum design within the scope of contemporary or popular music, or within the scope of guitar pedagogy were considered for review.

An international collaboration between Australian and American researchers investigated evidence of learner-centred teaching in higher education music studios (Daniel & Parkes, 2019). They found practitioners with training in pedagogy were more likely to employ learner-centred strategies. They propose it is critical that music studio educators give more accountability to students for their own learning. Their call for further research includes investigating the extent to which pedagogical training is considered during recruitment of instrumental tutors.

Tertiary music curricula – The international research

Papageorgi and Welch (2014) edited a collective publication disseminating recent research in psychology and education in relation to instrumental music performance. Findings include the importance of higher education music courses to be responsive to the needs of individual students, the experiential value of peer-learning and collaborative environments, integrating stylistic variety in preparation for portfolio careers, and the importance of maintaining healthy approaches to music production and the avoidance of injury.

Abramo and Austin (2014) described the experiences of an educator introducing student-centred pedagogical practices into his teaching approach. In this single-participant case study, from the USA, they found that the educator struggled to connect with the students' concepts of non-sequential learning, scant use of traditional notation, and imprecise use of musical terminologies. Their participant expressed experiences of struggling with his own musical identity and personal beliefs. In the preparation of educators to incorporate student-centred pedagogies, they propose educators themselves should learn to engage in informal learning practices to gain first-hand experience of the student's perspectives. This reinforces previous research by Allsup (2011) who suggested that classically trained music educators should take an active role in shaping informal popular music education via collaborative learning in bands.

Free improvisation is notably absent from music curricula in the USA (Hickey, 2015). Hickey claimed that free improvisation "provides possibilities for engendering creativity in classrooms with an immediacy unlike other more common

forms of improvisation that require background knowledge and pre-learned skills" (p. 426). Her research investigated teaching practices of successful free improvisation pedagogues in higher education. From her thematic analysis of interviews, rehearsals and documents, she noted the avoidance of pre-conceived ideas of aesthetic quality or expected outcomes: "In this sense, they were improvisers not only as players but also as teachers" (p. 438). Each teacher had developed their own personal set of tools and had resisted developing strong curricula frameworks. She also expressed the importance of the teacher as a guide, and the development of trust in collaborative learning environments.

Dyndal, Karlsen, Graabraek-Nielsen and Skarberg discussed the academisation of CPM in Norway (2016). They found inclusionary processes of different musical styles were "excruciatingly slow" (p. 13) claiming the first example of academic discourse on Punk music came 40 years after the fact. They also observe that the compulsory inclusion of CPM can limit its repertoire and its teaching methods. In discussing the influence of professors in music faculties on sub-genre inclusivity they state:

> There is reason to believe that the persons in question not only operate as supervisors but also to a large degree as the aforementioned tastekeepers, [sic] actively regulating who and what is allowed to enter the popular music field in academia, and possibly also beyond. (p. 12)

In other international literature, Smith (2016) reinforced the importance of industry relevance in CPM higher education:

Ideally the courses and programs that students pursue in higher education will

relate closely to the work that they later undertake professionally … as the

pace of change in music industries continues ... there is perhaps a greater

imperative for educators to focus on preparing students for careers. (p. 37)

Research from the USA and Canada (Przybylski & Niknafs, 2015), and from

Denmark (Bjornberg, 1993), found that the adoption of alternative learning practices

in tertiary music programs hold potential resolutions to problems faced by educators

of CPM, however the influence of processes intrinsic to academic institutions means

this has not been fully realised. Other research from the USA found collaboration and

peer reinforcement to be valuable methodologies in tertiary music programs

(Silverman, 2009; Soto, Lum, & Campbell, 2009). This supports similar Australian

research: "[T]he new generation of learners… have a preference for working in teams

and for inductive discovery through interactivity" (Lebler, 2008, p. 207).

Campbell (1991) commended the common practice of private instrumental

tutors continuing to maintain and develop their own musical skills through

involvement in professional performance schedules. She explained the tendency for

master teachers to perform, because it was their original calling to the music, and it is

their passion and part of their identity. Concurrently, master performers also teach

because they feel the need to communicate their passion to younger generations, they

see themselves as 'caretakers'. Campbell stated that teaching is seen by performers of

Western art music as the transmission of cultural heritage and is an important

responsibility for musicians (p. 280).

Tertiary music curricula – The Australian research

Carey, Grant, McWilliam and Taylor (2013) proposed a protocol for evaluating one-to-one instrumental tuition within the conservatoire model. The basis for their research is the need to justify a resource-heavy, and consequently expensive, teaching practice: "Music learning and teaching practices which may have been historically appropriate are now in question" (p. 155). They reported on a study underway to explore this topic, then focused on one possible approach. The research team consisted of persons from different disciplines and collected data via interviews, videos and focus groups. Data analysis was also conducted using multiple methods including thematic analysis, coding and cross-analysis. They propose critical reflection on the delivery system within conservatoires, particularly the value of one-to-one tuition, to "heighten teachers' self-awareness and understanding of their pedagogical approach, and ultimately to provide students with a higher-quality and more effective learning environment" (p. 156).

Grant (2013) discussed the flipped approach, a modern pedagogical practice enabled by digital technologies and twenty-first century delivery methods. This method of collaborative constructivism is being implemented in many areas of pedagogy, Grant offered the Khan Academy and TED-Ed as examples of this methodology. She conducted her research using collaborative constructivism as an approach and existing literature as her main data source. In her argument, she offered comparative examples of music classrooms and concluded by warning about the dangers of using technology-based pedagogy purely for innovative purposes rather

than pedagogical. She suggested further research is needed to determine the value of this approach.

Burwell's nested case study (2016) examined matching, or miss-matching, teaching practices with individual students' needs. Data were collected via video, interviews and questionnaires of participants in guitar lessons delivered in a conservatoire setting. Using both quantitative and qualitative analysis, they assessed time spent in the lessons on various content including overlapping dialogue with concurrent instrument playing and with pre-recorded material. Burwell discussed issues of relational dissonance between student and teacher expectations of lesson approaches. These included the balance of dialogue, demonstration and performance. The study concludes effectiveness of the student/teacher one-on-one model is a collective responsibility.

Weston (2017) developed an argument for making a clear distinction between Popular Music Studies (PMS) and Popular Music Education (PME), based on two field reports, one from Australia and the other from the UK. The first is a purely theoretical form of study while the other includes a practical element. Her research posed the question: "Could purely theoretical PMS also inform creative practice in the education of the popular music practitioner?" (p. 102). She concluded that students enrolled in performance courses also benefit from broad topic deliveries including socio-cultural studies, critical listening and vocational skills.

Entreating an approach in popular music pedagogy that explores song construction at a deeper level, Blom (2006) presented the findings of a case study using observations as the primary data source. The project analysed the use of

musicological codes (Brackett, 1995) by tertiary music performance students in analysing various interpretations of a popular music composition. Blom found that exposing students to various interpretations of popular songs helped to encourage thought about re-interpretation and personal style.

Bennett, Lancaster and O'Hara (2012) reported on a research project investigating the developing diversity in Australia's post-secondary music education sector and the various modes of access to the diverse options now available. They found that classical Western art music is diminishing in social relevance: "most universities have yet to fully adapt to the context in which students and graduates operate" (p. 4). The authors address topics relevant to this study including networking, peer learning and portfolio careers. They discussed the processes of rationalisation resulting in the combining of smaller Colleges of Advanced Education (CAEs) and merging Technical and Further Education (TAFE) institutions with universities. They reported a reduction by 29% of the number of undergraduate music programs in Australia between 2004 and 2010 (p. 8). An increasing trend for private providers and TAFE colleges to move from vocational education in music toward higher education is also noted, with the counter-action of universities trending toward a dual-sector approach that integrates vocational training with traditional higher education approaches.

Lebler and Ballantyne (2009) reported on an initiative at Griffith University where students of the popular music and music education courses collaborated in a peer-learning project researching student-centred informal learning models. The student sample group acknowledged the importance of motivation, often driven by the

correct choice of repertoire, and the role peer-learning and collaborative-learning models played in developing a life-long learning practice. The authors stated that the "formal practices of the past and less formal contemporary practices can be merged within a single model" (p. 5). In their conclusion they made the claim that the "potential benefits of informal and collaborative learning, supported by formal music time and teaching, will be invaluable in the development of a truly creative nation" (p. 5).

Findings of other Australian research on tertiary pedagogical practices included the positive effectiveness of practitioner teachers (de Bruin, 2016a; Klopper & Power, 2012), how creative practices can be taught and assessed in tertiary music environments (Anthony, 2015; Sotheran, 2012), and how ensembles in conservatoire models play an important role in developing student musicians for employment in the industry (Harrison, O'Bryan, & Lebler, 2013; Watson & Forrest, 2011). Numerous Australian researchers have discussed and addressed a need for developing contemporary approaches to one-on-one pedagogy (Carey, 2016; Carey, Bridgstock, Taylor, McWilliam, & Grant, 2013; Carey, Grant, McWilliam, & Taylor, 2013). Bennett advocated the need to train musicians in both economic and aesthetic decision making strategies applicable to a career-long time span (2019). Zhukov's (2006) study of piano, string and woodwind instrumental music lessons, sampling five conservatories across Australia, revealed gender differences in lesson structure and delivery, including longer lessons and a greater range of repertoire for female students.

2.5.3 Guitar specific pedagogy

Literature on guitar specific pedagogy across all age groups was considered relevant for the review and to inform the current study. Preference was given to studies discussing tertiary practices, however, papers focussing on non-tertiary guitar pedagogy were not necessarily excluded.

Guitar specific pedagogy – The international research

In the opening editorial in *Guitar Ethnographies: Performance, Technology and Material Culture*, Dawe (2013) stated: "Entangled in global cultural flows ... musical instruments resonate with social significance. The guitar is, perhaps, the example par excellence, yet it has received little attention within ethnomusicology" (p. 1). This is followed by a series of case studies from diverse cultures around the globe examining the place of the guitar, including pedagogical aspects. Field workers integrated into the cultures under examination conducted ethnographic and musicological research. The definition of 'field' he admits is unclear and the methods of analysis are mostly organic auto-ethnographies. Dawe concluded with remarks about technological effects on guitar culture, including the reduced costs of mass-produced guitar construction and increased access to audio production and media technologies, as well as the instrument's capacity to provide cultural insights.

Through research conducted in San Francisco, Harrison (2010) aimed to inform school teachers wishing to incorporate guitar into their music curriculum. After covering the instrument's physical and technical idiosyncrasies, Harrison addressed cultural issues including genre specifics. He stated: "While a significant amount of popular music has been written with more attention to marketing than

artistry, issuing a blank judgement against the entire genre dismisses any potential for education" (p.54). Of particular relevance to this doctoral research, Harrison later mentions the cultural significance of the guitar:

> The guitar can also become a vehicle for ethnic studies… Guitarists of the previous centuries strove to free their instrument from its automatic association with folk music; however, a diversifying population in a commercialized society may see an opportunity for cultural preservation. (p. 55)

There was no discussion of how this cultural preservation may come about through guitar education. This is evidence of the gap in current literature that this study addressed.

Other international research on guitar specific pedagogy included the development and testing of standardised scaling systems for assessment of guitarists' performance skills (Russell, 2010; Silverman, 2011) and Barber's (2019) Super-Cluster Method for teaching the notes on the fretboard. Barber's method is progressively structured and aimed at younger learners. It could also easily be adapted to post-secondary scenarios to assist students who have been poorly taught, or self-taught, and need to learn note placement on the fretboard.

Guitar specific pedagogy – The Australian research

Collecting data by interviews and surveys, Russell and Evans (2015) expressed concern for the quality of guitar pedagogy in Australia. The methodologies they employed were both qualitative and quantitative using coding, thematic identification via descriptive statistics, and triangulation. They observed that the

dominant form of pre-tertiary rock guitar pedagogy is one-on-one tuition from, largely, unqualified tutors. The lack of industry regulation has resulted in a lack of quality control and a cultural melting pot. They stated:

> This may be the reason for the proliferation of the guitar and its success as an instrument for casual or amateur learners. However, it does pose problems for the transition to tertiary learning, where a standard set of technical skills and abilities is at odds with the vast range of abilities presented by the products of a decentralised and independent system. (p. 54)

During their research they conducted a survey which revealed that within pre-tertiary guitar education in Australia the lesson content is primarily student driven. It is suggested this could result in a narrowing of cultural content.

Other Australian research on guitar pedagogy included McLachlan's (2016) research in which he finds CPM guitarists prefer sound based learning over theory based learning. Banks (2013) examined the role of the electric guitar in contemporary art music and observed a blurring of the line between contemporary art music and contemporary popular music. He predicted an ever-increasing status for the electric guitar and urges university music faculties to embrace guitar-centric cultural developments.

A lecturer in guitar studies at the University of Adelaide revealed a shortfall in contemporary guitar pedagogy (Elmer, 2009). Data were collected using participant survey and document analysis of existing method books. Elmer found two deficiencies in the knowledge base of guitar students. The first being a familiarity with the note locations on the guitar fretboard and the second being an understanding

of the guitar's harmonic capabilities. He identified the base of these problems being rooted in the pedagogy found in contemporary guitar instruction. He listed eight deficiencies in the playing of entry level tertiary guitar students including sight-reading, harmonising, and transposing. As well as instrument specific issues, Elmer stated that some of the problems are genre specific: "non-jazz players rarely explore the guitar's capabilities as a harmonic instrument" (p. 2). In addition to the pedagogical causes Elmer claimed there are cultural causes for this phenomenon. He directly cited the informal practices, especially aural transition, as a primary cause.

Another cause for the shortcomings in early tertiary guitar students noted by Elmer is an inherent issue in the nature of the guitar fretboard. There are multiple positions for most notes and multiplying the different options for each note in a two octave C Major scale on a 22-fret guitar results in 864-million possible alternate possibilities. Furthermore, when one considers using each of the four left hand fingers for each note the number of different fingerings for the scale becomes bewildering. Reducing this down to a limited number of practical fingerings has resulted in the position playing methods typically employed in CPM guitar pedagogy. However, this also causes limitations to the students' abilities and understanding with long-term detrimental outcomes (Elmer, 2009, Goodrick, 1987).

A third source of concern cited by Elmer is the over-reliance on kinetic memory in contemporary guitar students. This is particularly so when it is used as the primary method of learning rather than via cognitive analysis of the music. He exemplified technical fast playing typically found in advanced instrumental rock

stating that it is often memorised by systems of rote whereby the students rarely learn valuable, transferable and complete understanding of the instrument.

In response to the deficiencies observed in standard contemporary guitar tuition, Elmer devised a pedagogical approach designed to redress the problems. His lessons heavily employed the use of diatonic triads and narrow string sets. He argued that omitting positions and fingerings will assist students to improve their conceptual understanding of intervals and harmony. His lessons also give higher regard to guitar specific techniques including generation of tone, dynamics and feel. Rather than relying on imported repertoire Elmer's lessons include original compositions designed to enhance the lessons content. This study explored the current state of guitar pedagogies in AQF7 CPM courses in response to some of these contemporary issues.

2.5.4 Industry relevance

The review highlighted a large overlap between papers discussing CPM pedagogy and industry relevance. The following section includes papers primarily focussed on industry relevance and tertiary CPM programs.

Industry relevance – The international research

Dobson (2011) presented a comparative study from the UK between freelance jazz musicians and Western art music string players. Simultaneous to presenting an understanding of the lifestyles of freelance musicians she also presented a perspective on musicians' perceptions of their tertiary education. Her sample consisted of an equal balance of each participant group. She used semi-structured interviews as her primary data collection method. Her research revealed peer-comparison and self-doubt are serious concerns among students studying in the conservatoire model and

acknowledges the importance of external support in the form of artist networks: "The data highlighted the importance of reputations among networks of freelance musicians" (p. 253). A lack of job stability was found to also be a concerning factor which candidates countered with performance skills as well as industry skills including professional sociability.

Allsup (2003) addressed the dichotomy between industry produced music and senior years school music programs. He described the disconnection between school music and the private world of the students as "opposing cultures" (p. 25). The proposed solution to this included peer-evaluation, similar to the real world experiences of professional musicians. He suggested that instrumental teachers' roles could become that of a peer and coach and concluded that if students are given autonomy, they will work in a familiar context of the current industry sector that attracts the attention of the individual student. His model, a "strange mix of garage band and band room, teacher and student, popular music and classical traditions" (p. 34), recommended that education re-images itself based on the internally driven organic evolution of the industry. This study sought to understand if, and how, this is happening in Australia.

Bennett (2004) discussed 'Scenes Perspective' as a consolidation of previous sociological concepts including communities and sub-cultures as ways to describe clusters of musicians. He covered three types of scenes local, trans-local and virtual. He observed that virtual scenes depend less on social interaction and more on competence including musical knowledge and information. Further to the non-geographical basis to virtual scenes his research also reveals virtual scenes include a

wider range of demographics: "Virtual scenes on the other hand are open to all those who know how to use a networked computer and can write in the language used by the scene" (p. 232). A global trend toward graduate involvement in virtual music scenes may be important for course designers when considering industry relevance.

Topics about industry relevance in other international research include the integration of technology studies into the curriculum (Dawe, 2013; Winterson & Russ, 2009) and awareness of social and political issues in the music industry, including gender and ethnicity (Whiteley, 2013). Training music students to be confident in their skills as critical thinkers, analytical listeners, and other academic skills improved their confidence as musicians, and also helped with their future employment (Pitts, 2002; Winterson & Russ, 2009).

Industry relevance – The Australian research

Forrest (1999) discussed the development and implementation of an undergraduate arts degree in music that employs aspects of vocational education techniques including industry experience. He stated that one of the design concepts of the course was to link with existing TAFE vocational Diploma courses. These courses offered existing curricula and wherewithal for music performance and music business management pedagogy that could serve as a shared resource.

Bartleet, Bennett, Bridgestock, Draper, Harrison and Schippers (2012) inferred the need for a new research focus that could ensure music curricula that is relevant for the industry, one of preparing graduates for careers within the music industry. They stated that "[t]here are several key areas for which systematic investigation into musicians' career trajectories, working lives, skill development

needs, and other professional support opportunities would be beneficial" (p.37). The format of the paper was a report of existing literature, and existing and ongoing research, within this particular field. They argue that all too often tertiary music programs prepare students for last century's industry and ongoing research is necessary to keep these programs up to date.

Cashman's (2012) findings suggested live music performance on cruise ships is typical for graduates of music degrees and therefore universities should be preparing students for undertakings like this. He also noted that the needs of the live music industry have influenced the reciprocal relationship between the universities and the industry. The repertoire being taught has had a natural influence on the choice of material being performed on cruise ships. He stated: "Thus, university-educated shipboard musicians will be familiar with many songs that were taught at tertiary schools of music" (p. 208).

Rowley & Dunbar-Hall (2015) found that twenty-first century methods of short listing job applicants for interviews via e-portfolios and the ways in which similar processes were being used in the music industry was an important aspect that needed attention in the curricula of tertiary music faculties. Twenty-first century "global mass-mediation" (Bendrups, 2011, p. 204) of musics, including Latin-American and folk musics, via the internet has generated industry opportunities not previously available to migrant musicians in Australia. The search process located no research on how this is being addressed, within the scope of CPM, by tertiary music institutions in Australia.

2.5.5 Online delivery of music education

Research into online pedagogy is a growing area of concern for researchers in twenty-first century pedagogy. The earliest papers found to cover the topic of online delivery of tertiary music education were from 2010 (King, 2010; Klopper, 2010) indicating that this is a recent development. However, it is a vibrant area of inquiry for current music education pedagogy research and much is being carried out all over the world into this rapidly developing topic. The influence of the internet is considered to be a strong factor in this dynamic topic (Baker, Hunter & Thomas, 2016; Brändström, Wiklund & Lundström, 2012; Chriswell, 2009; Ho, 2017; Klopper, 2010; Ruismaki, Juvonen, & Lehtonen, 2012).

Online delivery of music education – The international research

Gouzouasis and Bakan (2011) discussed socio-political issues surrounding the creation of music by "user[s] with minimal music skills" (p. 6), and "digital immigrant" (p. 8) teachers. They argue the latest generation of guitarists are learning to become virtuosic in their own ways despite, or in spite of, traditional, non-digital, teaching methods still predominating in the USA.

Ruismaki, Juvonen and Lehtonen (2012) extol the virtues of self-guided learning on the internet via sites like YouTube, provided the learner is capable of sorting the good from the bad. The single subject of their case study was an active member of the local Finnish music community performing local compositions as well as American and British pop and rock tunes. In their conclusion they state that this particular case study "raises questions about to what extent music schools, conservatories and teacher education institutes could use the internet as a learning

environment in their curricula" (p. 388). The weakness of this particular study is the minimal sample size with just a single individual case. Other students without this individual's capabilities and discernment may not be so successful using the internet in the same way.

Brändström, Wiklund and Lundström (2012) examined the concept of supplementing video-conference teaching with emailing of MP3 files in a similar fashion to the 'flipped approach' (Grant, 2013). Their case study trialled the use of the internet for distance guitar education. They discussed the benefits and shortcomings of two different approaches and the ways in which online music education delivery differs from face-to-face delivery. In their conclusion they stated that online delivery should be considered a "powerful complement" to face-to-face learning. They concluded that: "At relatively low cost, the students can be given the opportunity to meet the very best instrumentalists and pedagogues in the world" (p. 456).

Wallerstadt and Pramling (2015) examined 18-year-old Swedish music students learning songs from online sources and the role of music notation in that process. They stated that: "[e]ven if the pupils have access to the internet when learning to play the song, they still clearly need help from the teacher" (p, 210). In their observations the teacher's role was one of problem solving and stylistic guidance. They found that music notation was a "powerful mediating tool", and "the changing musical learning practices where these cultural tools are used imply a change in what musical skill of this kind consists of and, consequently, what teachers need to assist children in appropriating in music education" (p. 211). The research uncovered important areas of pedagogy that should be addressed regarding the

appropriation of music education in the twenty-first century and concluded by recommending further research.

Pike and Shoemaker (2015) collaborated in a study to explore online instrumental piano lessons. Shoemaker proposed the study after experiencing teaching students in Zambia, using online technology whilst being geographically present in the USA. The research was conducted as an immersive case study with a single participant over a period of three years. Digital technologies available to the piano industry enabled the teacher to play the student's piano via MIDI demonstrating dynamics and other musical elements live in the student's room. According to the author this produced better results than listening to audio via an internet connection. This study also included the presentation of the student's work at recitals via the internet. The student, a digital native, reported only technical issues as a drawback to the online teaching format, rather than any pedagogical issues. Positive attributes included the lack of commuting time and the insignificance of bad weather. The teacher noted benefits including increased independence, self-critique, and more conscientious listening over traditional face-to-face lessons. The findings of this study may not be universally indicative as the sample pool was again just one participant, and that participant was also the daughter of one of the collaborators.

Following this 2015 study, Pike (2017) published the results of a second case study involving three pre-service music teachers, as interns, teaching piano to four underprivileged students over an eight-week program via online delivery. Data were collected using transcripts of the lesson dialogues, interviews, focus groups, written reflections and observations. In her summary Pike stated that provided the technology

is available, location and/or socio-economic status are no longer a barrier to quality musical instruction. She also stated that the experience had enhanced the pre-service teacher's understanding of music pedagogy regardless of contexts:

> Working with underprivileged students encouraged the interns to consider the role of music within society and to explore the importance of music education for all of our youth. … These teaching interns found great value and meaning in working with teenagers who benefitted from the musical opportunity, making this service-learning project a worthwhile endeavour. (p. 115)

A study involving pre-service music educators in an American university used video transcriptions to record the activities of both tutors and pupils in online instrumental lessons (Dye, 2016). The lessons were conducted via videoconferencing and the instruments being taught were wind instruments. The study found that more time was spent in dialogue than musical activities on the instruments when compared with similar lessons conducted using a face-to-face approach: "intrapersonal dialogue between teacher and student was a prime means of both mediating and facilitating learning" (p. 168).

Carradini (2016) examined the topic of networking and administration of American rock musicians via online technologies. An interesting feature of this research is that the subjects were extra-institutional professional musicians. Carradini offered some valuable insight into the worlds of these performer that are typically overlooked in academic research. He found the musicians' network structures were a result of an imbalance in power relationships and slow professional growth due to a

saturated market. He concluded with a call for more research to develop ways to teach musicians best practices and appropriate career expectations.

Chen (2012) presented an in-depth examination of the implementation of Information Technology (IT) in primary and tertiary music education in Taiwan. The study covered two demographics by discussing university programs in music education and pre-service placements in primary schools. Chen positions his research by first examining the history, development and current state of IT in music education, mainly through historical documents and discourse review. He conducted the main body of the research through interviews of a wide range of those involved in the industry including policy developers, primary music teachers and university professors. Chen found that even though Taiwanese education in general is embracing IT, music education, particularly in primary schools, is not. He argued that music teacher education institutions need to recognise the need for improvement.

Green (2002) recognised that informal education through social networks is a significant factor in popular music education. The evolution of online communities of practice is a causal factor in further significant developments in informal music learning (Kibby, 2000; Lysloff, 2003; Silvers, 2007; Waldron, 2009; William, 2006). Waldron suggested that linking communities of practice with education could have empowering effects for participants. Her study found practitioners in online communities of practice are passionate about their topic and demonstrate learning styles inclusive of reflexive practice, peer learning, resource sharing, critical aesthetic awareness and active learning. However, the activities of online communities in regards to resource sharing raises issues regarding the balance of economics and

ethics (Wang, Chen, Yang & Farn, 2009; Weitjers, Goedertier, & Verstreken, 2014). The tendency to illegally use online resources was found to be more prevalent with younger users (Dilmperi, King, & Dennis, 2011; Gerlich, Lewer, & Lucas, 2010).

A lack of quality instrumental guitar educators in Fine Arts High Schools in Turkey was an imperative behind an active research project monitoring the delivery of Web Based Distance Education (WBDE) (Yungul & Can, 2018). The study examined instrumental guitar tuition in an upper secondary context. Using a performance scoring technique designed for the study, Yungul and Can found students learning in the online mode had higher results than those using the traditional approach. This is a similar result to a parallel study examining piano tuition (Karahan, 2016). Yungul and Can's finding was qualitatively supported by the interview data where the students reported the web-based method was "more effective… in terms of knowledge and skills acquisition" (p. 66). The ability for the students to have repeat access to the course materials and start, pause and finish wherever they felt necessary was cited as an effective factor.

Online delivery of music education – The Australian research

In response to recommendations by a review of Australian higher education (Bradley, Noonan, Scales & Nugert, 2008), King (2010) examined the proposal to establish an institution in regional Australia to deliver online tertiary education to students who are geographically disadvantaged. The paper covered all disciplines with no specific mention of music education. King stated that it is timely for

Australian educators to consider the unique opportunities of online delivery in higher education.

Klopper (2010) strongly encouraged Australian universities to embrace the global networking opportunities that online education offers. His stance encourages a cultural exchange between students, stating that: "The global village and advancement of technology have created a highway of opportunity" (p. 56). He maintained that for educators to be effective they need a positive attitude toward inter-culturalism and for institutions to remain competitive they must engage with emerging technologies.

A more recent phenomenological study examined the use of information technologies and online resources in the field of instrumental guitar tuition with the purpose of examining the role of the educator in twenty-first century contexts (Lee, Baker & Haywood, 2018c). The authors found that the role of the guitar teacher is shifting from one of an imparter of knowledge to one of a 'concierge', guiding the student through a self-directed journey of exploring the educational options available that best suits their individual needs. They urge that the training of the next generation of music educators must include training in online resources and communities, and in the changing nature of educators' roles in twenty-first century contexts.

Baker (2011, 2012b, 2013) found that the use of demonstration videos has been found to be useful in enabling 'active-learning' strategies in music education e-learning environs. The ability for students to re-watch the videos allowed for "very complex uses of materials" (Baker, 2012b, p. 2), including linking to other concepts and information, reflective practices, and applying the learned concepts in various contexts.

On-line discussion platforms have been found to create communities of practice "creating a repository of strategies for others to draw from" (McPhee, 2015, p. 115). Peer-to-peer, and peer-to-tutor, interaction has been found to be important, yet significantly different to face-to-face learning, in an online learning environment (Baker, 2012a). Participants in Baker's study appreciated the flexibility of online learning, however, they expressed concern over perceived missed opportunities in a face-to-face environment. Writing a comment or question on a discussion board and waiting for peer or tutor responses did not equate to catching up briefly after a lecture. One participant stated that face-to-face feedback from peers was a "key element that was missing from her online learning experience" (p. 48). A lack of equal participation in discussion boards, and irrelevant content, were also found to be sources of frustration for participants in an e-learning music education setting (Baker & Pittaway, 2012).

It was observed that the internet has also enabled the establishment of global guitar communities allowing for new possibilities of enculturation, cultural diversity or cultural ambiguity (Campbell et al., 2005). Hayward (1992) noted the globalisation of popular music and its associated cultural affiliations, dance, fashion, and ideologies, was a threat to national cultural identities, an "*americanisation* of global youth" (p. 2, emphasis his). He followed this observing the development of "geographically dispersed sub-cultural communities" (p. 3) and tendencies for countries to consciously produce national cultural identities. However, he stated "there have been few attempts to promote a national musical identity for Australian rock. Occasional attempts to promote a national 'sound'… have not… been

successful" (p. 4, parenthesis his). Hayward discussed commercial, socio-cultural and historical aspects of this phenomenon. However, he did not entertain the concept of educational impact.

2.5.6 Communities and culture: The impact of education

The genre of music referred to in the current study as Contemporary Popular Music (CPM) is an invention primarily of the USA. Its roots are deeply embedded in the rhythm-and-blues of notable African American guitarists Chuck Berry, T-Bone Walker, and their contemporaries (Cline, 2017; Friedlander & Miller, 1996; Pegg, 2013; Zimmerman, 2017). The United Nations Educational Scientific and Cultural Organisation's (UNESCO) publications *The Convention for the Safeguarding of the Intangible Cultural Heritage* (2003) and *Roadmap for Arts Education* (2006) inform the topic of this study. These documents provide inter-governmental perspectives on human rights regarding arts education and cultural heritage.

Research from the USA on the cultural impact of popular music is plentiful. Research on the impact of music education on other cultures in which the education is being delivered is also evident (Collins, 2011; Otchere, 2015). Other research on music culture in education include studies of informal learning practices (Mok, 2011), music cognition, and implicit pitch association (Morrison, Demorest, & Stambaugh, 2008). Butler, Lind & McKoy (2007) present a call for: "a research agenda devoted to examining the barriers to and support for music learning as influenced by race, culture and ethnicity" (p. 241) within the secondary school system in the USA. However, no publications were found discussing the cultural impact of tertiary CPM curricula on localised developments of genre.

Communities and cultural impact – The international research

Multiple researchers conducted a five-year research project designed to examine how musical traditions are sustained in various culture. The editors of *Sustainable futures for Music Cultures: an Ecological perspective* stated that: "[s]everal ethnomusicologists have explicitly or implicitly used the ecology metaphor to elucidate the network of forces that impact on the sustainability of specific music genres" (Schippers & Grant, 2016, p. 6). The project encompassed nine distinct musical traditions and the study was conducted by teams of researchers with experience in each culture. The project was an international collaboration between seven universities and three non-governmental organisations overseen by an advisory board of ethnomusicologists. The researchers developed a five-domain framework for an ecological approach to musical sustainability. They described the first of these five domains, *Systems of Learning*, as "the transmission processes that are central to the sustainability of most music cultures" (p. 12). This domain includes processes of formal and informal training, written and aural traditions, holistic and analytical approaches, and tangible and less-tangible aspects. These were examined from the community level, to the institutional level. In Australia the project investigated Indigenous women's music. The current study seeks to build on this research by investigating guitar programs in Australian CPM tertiary education.

In an earlier study of the notion of cultural sustainability, Titon (2009) constructed a list of elements that may contribute to sustainability. His list included the circulation of music, the transmission of music through education, musical rights and ownership, the internal strength of music cultures, the roles of community, and

cultural heritage. He discussed ideas around preservation and revivification and concluded that "living heritage 'masterpieces' are best maintained by managing the cultural soil surrounding them" (p. 124, parenthesis his)

In Florida, Barjolin-Smith (2018a, 2018b, 2019) examined the musical ideologies of surfing communities. She found geographical locations were significant in these communities despite the potentiality of twenty-first century telecommunications to homogenise subcultures globally. She stated that: "[t]he place in which music is developed or consumed plays a role on its evolution and its conservation" (p. 2). She observed a sense of 'glocal' cultural sub-groups with local identity markers in a global cultural movement.

Otchere (2015) examined the history of music teaching in Ghanaian schools and analysed the curriculum content of two Ghanaian universities. He found colonial music was dominant in music education programs and recommended the development of a multi-cultural music program with African music being the dominant feature for the purposes of cultural revivification. Development of music education programs with the specific intent of cultural maintenance have also been undertaken in Malaysia (Musaeva, Ching, & Augustine, 2017; Shah & Saidon, 2017), Grenada (Sirek, 2018), and Thailand (Putipumnak, 2018).

Butler, Lind and McKoy (2007) present a conceptual model for research into cultural issues in music education. They open their article, disseminating research conducted by practitioners from universities across three American states, writing that:

69

Given that music has socially constructed meanings… and given that music is a source of cultural identity for many racial and ethnic groups, expanding research in multicultural music education to encompass the same areas of inquiry as multiculturalism in general education would seem entirely appropriate and necessary. (p. 241)

In discussing curriculum design the authors acknowledge that decisions "are based on prior choices regarding goals and objectives of the music program" (p. 246) and note that such decisions may precipitate the inclusion or exclusion of certain cultures. The traditional model for music education in Australia, especially at the tertiary level, is based heavily on the European model. This study enquired if current Australian tertiary CPM teaching practices also precipitate other forms of cultural exclusion or inclusion.

Campbell (1991) implored educators to periodically assess the function of music education in society. She stated that music is a "meaningful symbol of culture" (p. 4) and claimed cultural preservation through education will help stem the danger of it becoming mechanistic and lacking authentic purpose.

From the University of Western Ontario, Wright (2017) discussed the topic of societal changes invoked by tertiary music education. In her discussion of the merits of adopting popular music pedagogy she asked: "What societal effects would be felt were institutions of post-secondary music education to reflect this in more of their offerings and build bridges from this culture to art music culture?" (p. 19). Wright advocated popular music pedagogy as a new, and urgently needed, rationale for music education by way of equipping young people with the knowledge and skills to

participate in their natural culture rather than out-dated foreign cultures. She concluded that we cannot know the answer as to whether education can change society, however, it is the moral obligation of music educators to consider their curricula content in light of the students' society.

Pethel (2016) described three ways do develop a guitar culture in a secondary educational setting advocating for student directed learning, practical outlets, and marketing techniques to develop a localised culture. He concluded: "Music has the power to drive culture, and guitar programs are exceptionally well suited to harness the energy" (para 6).

Whale (2015) discussed the relevance of one particular musical cultural identity, Beethoven, within the broader global music education industry by asking: "Does music exceed cultural boundaries?" (p. 25). Whale proposed two suggestions, the first is that an individual's experience of music is coloured by the music's association with a culture. Second, he suggested that an individual can cross-cultural boundaries by actively taking an interest in a culture's music. Whale claimed that music education invites participants to engage in self-awareness and the only basis for inclusion, or exclusion, of a particular musical product in a curriculum was "tending of natural growth" (p. 43) which he described as a self-reflexive practice of attending one's self.

British researcher Kelly (2002) advocated for music education from a sociological standpoint. He discussed the presence, and sociological impact, of music education historically. He claimed that musical behaviours are global and therefore

music education is a global social idiom, therefore music and music education should be studied from socio-cultural perspectives.

Alonso (2017) addressed the adoption of compositions and performance styles of the Beatles into Brazilian culture. With a concentration on political and cultural perspectives he attempted to expound the acceptance and rejection of aspects of the Beatles' sound into the local musical culture. Using an extreme metaphor, he described the adoption of the electric guitar as a form of cannibalism by local musicians. This study used a socio-cultural perspective to examine if there is any evidence of cultural cannibalism, or conversely, cultural 'caretaking', in the curriculum content and pedagogical practices of Australian CPM tertiary education.

In an auto-ethnographic case study discussing the role of creativity in cultural development and maintenance, Halpin (2018) advocated for the teaching of creativity. Halpin found the benefits include shaping the cultural landscape: "The culture of the United Kingdom can be generously influenced by harnessing the creative energy of young people progressing through the education system" (p. 238).

Governing bodies in many non-Western countries are concerned about the processes of enculturation by the "intensive imposition of Western music and musical thought upon the rest of the world" (Nettl, 1985, p. 3). Sociologists in Malaysia reported that the challenge to protect the Malaysian cultural heritage is being made all the more difficult by the educational focus on science and technology and the consequent sidelining of the arts and culture (Shah & Saidon, 2017). Furthermore, an abundance of Western material was reported to permeate the available curricula (Musaeva, Ching & Augustine, 2017). Musaeva et al state that the: "[p]reservation of

the folk heritage must become one of the aims that Malaysian educators strive to achieve through becoming agents to promote and preserve Malaysian folk music" (p. 254).

It has been reported that traditional Lanna music in Thailand is at risk of disappearing partly due to the adoption of Western instrumentation (Putipumnak, 2018). In response to this "major concern" (p. 39) the government mandated the inclusion of cultural sustainability as an objective for higher education. The results of Putipumnak's study suggested that the inclusion of Lanna music in higher education "plays a role in shaping the cultural identity of the region" (p. 54). Sirek (2018) also noted a loss of musical identity in Grenada, West Indies, observing that "musicking [sic] in Grenada is intertwined with identity in complex ways, and that there is a perceived lack of transmission of folk music practices whose consequences extend well beyond losing musical traditions" (p. 47). She claimed music education can provide the means by which locals can reclaim authentic Grenadian identity.

A study in Canada researching the role of agency in arts education examined the interplay of in-school and out-of-school musical experiences and the impact of these experiences on the student's music making practices (Griffin, et al. 2017). The authors stated that their findings firmly convinced them that arts education can "expose subjectivities and vulnerabilities, induce emotions and beliefs, ignite conflicts and resolutions, and finally, garner energy across disparate groups of individuals" (p. 19).

Communities and cultural impact – The Australian research

Australian CPM is mostly an amalgam of American and British styles with an Australian flavour (Johnson & Gordon, 2011; Lee, Baker & Haywood, 2018b; Letts, 2003, Stratton, 2003). In the earliest days of Australian radio, the British influence dominated. Preferred announcers and newsreaders were those with noticeable British accents and cultural input from the mother country was strong (Price, 2008). With the introduction of television to Australia, the American influence grew. Extra impetus was provided when the Australian version of the American hit television show *Bandstand* began in November 1958. By showcasing local up-coming artists, this show was to have a significant influence on the development of the local popular music industry for the next 14 years (Sturma, 1992).

There are some specific stand-out examples of Australian culture in CPM that have gained global recognition. One, which is also an example of non-artisans contributing to cultural development, is the audience chant featured in live performances of The Angels' song *Am I Ever Going to See Your Face Again*. The chant began in a Blue Light Disco in Sydney unbeknownst to the band and has now become iconic: "there are a few pubs in London where they'll put the song on so Aussies in the crowd can find each other. It's like an Aussie mating call" (Neeson in Opitz, Wallis & Jenkins, 2012, p. 54).

The most common features of Australian CPM that are cultural exemplars, or culturally significant, are the lyrical content of popular songs. Songs that have been variously labelled as Australia's unofficial national anthem are examples of this and include Cold Chisel's *Khe Sahn*, Men at Work's *Land Downunder,* and Icehouse's

Great Southern Land (Walker, 2009). The song which may lay the strongest claim to be Australia's unofficial national anthem, *Waltzing Matilda*, has also gained notoriety in the global guitar community thanks to one of Australia's greatest exponents of fingerstyle guitar, Tommy Emmanuel (b.1955). His version of the song performed on acoustic guitar has inspired the next generation of younger guitarists from as far afield as South Korea (Jung, 2011), Sweden (Quevedo, 2011) and the Netherlands (Langedijk, 2011). However, this study's focus is not the cultural significance of popular songs due to their lyrical content. The focus is the performance styles of Australian guitar players and any idiosyncratic Australianisms found within the performance styles and practices of the Australian guitar community.

British musicians began to adopt American rock-and-roll in the late 1950s and Australia soon followed. Australian guitarists wishing to adopt British and American blues based rock-and-roll techniques were mostly self-taught using primarily aural pedagogical methods as the local music education sector was slow to adopt the new genre (Lee, 2015). No research was found discussing the impact of this teaching and learning paradigm on the development and maintenance of an identifiable Australian guitar voice in the global CPM culture. This is a gap that this study sought to address.

Cole (2015) stated that: "Cultural identity in the 21st century remains crucial despite or because of, increasingly sophisticated and pervasive global communications technologies" (p. 59). Cole's ethnomusicological study used archival documents and interviews as data with the purpose of determining what pedagogical techniques were used in music teaching across generations and cultures in communities of Indigenous and Anglo/Celtic peoples in northern Queensland between

1930 and 1970. He also sought to find if there was any inter-cultural transmission of music. He uncovered an interesting aspect of music education stating that cultural maintenance requires cross generational transmission. He cited displacement from traditional land, and poor living conditions in the Anglican missions, as catalysts for loss of cultural content. Indigenous cultures were forced to adapt and experiment and he noted a "near total loss of music tradition" (p. 66). However, Indigenous cultures maintained a desire to "re-compose their stories… in order to build a renewed sense of community" (p. 66). He noted that intercultural learning had occurred informally through personal contact, and that new technologies of the era, radio and gramophone, had also assisted the learning process.

Westernisation of traditional music was observed as a result of the inter-cultural music education practices: "Aboriginal and Torres Strait Islander musicians who performed successfully in formal performances in the wider community had all incorporated Anglo/Celtic elements into their music making through various methods" (p. 67). This study examined the extent of a similar Anglo-Americanisation of Australian guitar culture, from the perspective of the global industry, through the use of predominantly American and British musical content in Australian CPM education.

Klopper (2010) examined the potential for intercultural, and international, collective music education engagement. University students in South Africa created musical artefacts which were exported, via the internet, to university students in Australia who were then tasked with studying and re-producing them. The primary data source for the study was an observation of the activities, and collaborative

inquiry methods were used for the analysis. This exploratory pilot project concluded by offering implications and applications to music education pedagogy. Klopper implored institutions to explore emerging digital technologies in order to keep abreast of both the competition and the opportunities of global accessibility.

Barton (2018) argued that "[u]nderstanding how culture and society influence modes of transmission and acquisition for music educators is critical" (p. 1). In a series of case studies, she examined the relationship between music, culture and society, and how this influences teaching and learning in music. Her observations prompting the research conclude that teaching in institutionalised settings has remained largely unaffected by cultural developments, which may lead to potential disengagement. She declared an absence of literature discussing cultural influence on instrumental teaching and calls for more research. Her study examined cultural diversity in Australian secondary music education with a particular focus on Carnatic teachers and learners in Queensland. She stated the "purpose of music is often to affirm cultural and social identities" and music education plays a critical role in "conveying cultural knowledge" (p. 225). Her findings reveal that the teaching practices of music educators are culturally determined. If international influence on music educators in Australia is overly pervasive it may lead to potential damage to Australia's cultural knowledge and cultural identity, especially where music is concerned.

Lindblom (2017) examined the inclusion of world music in a school curriculum as a catalyst for creativity. Her research involved the design and implementation of a pilot program in Queensland schools, and the results suggested

that enculturation contributes to increased creativity when students are exposed to a number of different cultures and holistic teaching practices are employed. She concluded that a curriculum containing a balance of culturally familiar and unfamiliar content maintained the students' interest in further exploration. This study examined the balance of culturally familiar and unfamiliar in Australian CPM tertiary courses seeking to better understand the impact on student's interest in cultural exploration.

Vincent (2018) examined the practices of Australian radio stations regarding the 25% quota of Australian content imposed by the Australian Music Code of Practice Guidelines. Vincent's findings cast doubt on the quota being met by a number of major stations. She stated it is "important that Australia continues to cultivate a healthy, thriving music community and in turn a music industry that is economically viable for years to come, this can only be done with support across all sectors of the industry" (p. 24). This could also have potential cultural ramifications. She also found that there was no formal criteria for identifying what is, or is not, Australian music and cites the Canadian Music, Artist, Production, Lyrics (MAPL) system as a positive example.

Lee (2015) considered developing a pedagogical canon for use as exemplars, and suggested repertoire, for guitar students in Australian education settings. He discovered a lack of Australian content in the national discourse on artefacts of the CPM industry. There was a fascination with American music in the industry discourse, and within the sample of guitar students, there was a lack of knowledge of Australian popular music artefacts. Australian guitar method publications were found to contain almost exclusively American compositions. A following discussion paper

78

(Lee, 2018) suggested the depths of the cultural implications are unknown and urged a call for further research suggesting this topic is relevant for designers of music curricula in every country.

de Bruin's (2016b, p. 308) examination of jazz education in Australia described a sense of the glocal with local sub-cultural expressions within the global jazz idiom. He observed local performance conventions and stylistic appropriations. However, the Anglo-Celtic and Afro-American influence remains dominant: "Investigation of improvisatory music in Australia acknowledges that dominant imported cultures have influenced its societies, educational institutions and communities" (p. 308). He argued for a personalised, student-centred, approach to music education.

This study refers to guitar communities and practitioner's voices within those communities. Guitar communities bear resemblance to Communities of Practice (CoP) as described by Wenger (1998). Wenger expects evidence of three ingredients for a collective to fit the description of a CoP: Domain, Community, and Practice. The domains for guitar communities have traditionally been the practitioners' local music scenes, performance venues, guitar shops, and jam sessions. In the twenty-first century community, domains also include virtual domains. Numerous online communities have emerged to support various facets of guitar related interest. The largest of these are file sharing sites where guitarists upload, download and share transcriptions of songs, usually in the form of tablature. Wenger expects communities to engage in activities and discussions together, and to assist each other by sharing information and building relationships. This is evident in both online, and off-line

communities. Guitarists, when not jamming or sharing information about songs or how to play like their heroes, will inevitably resort to discussing equipment including brands and styles of guitars, amplifiers, signal processing equipment, and the finer details of string and pick gauges. To be a CoP the members must also be active practitioners, and in the case of guitar communities, including online communities, members include professional and amateur performers, as well as hobbyists and students.

In Wenger, McDermott & Snyder's (2002) definition of a CoP, the goal of the community is to share knowledge and expertise through ongoing interaction. However, the global guitar community is more than that. As well as a learning portal, guitar communities are networks of artists sharing thoughts and ideas often for the purposes of seeking support, critical feedback, idea development, or to foster a competitive environment (Schwartz, 1993). In their dissertation using Actor Network Theory (ANT) to describe the online activities of guitar communities Bigham (2013) described these as a series of interlocking and overlapping dynamic networks with influences from various agencies. This study addressed one of those agencies: the pedagogical approaches used in Australian tertiary CPM courses. The term 'pedagogical approaches' is broad in this context and includes class and ensemble participation, one-to-one tuition, delivery methods, repertoire, use of technology, curricula content, cultural input, assessment methodologies, and extra curricula expectations.

Bigham (2013) observed that the internet has had a dramatic influence on the global guitar community, stating that: "online technologies have reconfigured

assumed notions of community" (p. 6). The series of networks he described includes online activities on both guitar specific, generic information and entertainment websites. One of the most prominent of these is YouTube. Online guitar tutorial videos are a prime example of the rapid growth in the infotainment industry (Thussu, 2007) which has become an inherent part of the global guitar community. Other online networks that act as portals for guitar communities include Quora, UltimateGuitar, TotalGuitar and 911Tabs. An example of a formalised CoP within the guitar industry is the ArtistWorks website where students can enrol in structured courses via video exchange and each student's videos are available for viewing, and critique, by other members of the community. The global guitar community also includes popular-culture media including guitar magazines and websites discussing related topics including useful software for guitarists, song writing, and sites for guitar building and/or customising. In his discussion of online guitar resources Fontana (2020) estimates there are hundreds of thousands of guitar related websites present on the internet.

The global guitar community is important to this study for three reasons, firstly the marketing strength, and avenues of opportunity, that this community has developed since the inception of the internet has a range of potentials and is under-researched. Graduates from Australian universities will be entering a workforce that has this global guitar community at its core and they need to be able to navigate it profitably. Secondly, as an educational tool resource the global guitar community is also under-researched. For example, could, or should Australian tertiary institutions use this resource by adopting a flipped approach (Grant, 2013) with internet based

video tutorials as the primary pedagogical delivery method? Or is it the role of universities to be re-active rather than pro-active to developments in artist network communities? The third reason that the global guitar community is important to this research is the potential of cultural influence by, and within the community. Some have argued that the online global guitar community has the potential to develop a global mono-culture amongst its constituency (Carson & Westvall, 2016; Drummond, 2005; Newsome, 2016; Tucker 2005).

Guitarists from all over the world are exposed to the same musical content, predominantly Western rock-and-roll, and content developments can now spread across the globe extremely rapidly. Wenger et al (2002) state that a "shared practice supports innovation because it provides a language for communicating ideas quickly" (p. 38). Research needs to be conducted to ascertain the level, and types, of effect on cultural development of localised guitar-based music the internet is having. This study conducted research into how Australian institutions, through the pedagogical and curricula content of the AQF7 CPM courses are enabling any Australian cultural influence in local, glocal and global guitar communities.

One source of evidence for the educational and cultural significance of online guitar communities is the popularity of guitar infotainment channels on YouTube. An Australian guitarist, Justin Sandercoe, runs one of the more popular channels, *Justinguitar*, and has over one million subscribers. Sandercoe attended the Tasmanian Conservatorium of Music before moving to the London, England in 1996 (Justinguitar.com, 2017a). The channel features over 1000 free tutorial videos and Sandercoe has created a section of the website featuring exclusively Australian songs

with the promise of "new Aussie songs every two weeks" (Justinguitar.com, 2017b). Each of the Australian song video tutorial pages also includes a link to a YouTube clip of the original artists' performances. Sandercoe has also published a book of 24 Australian songs (Sandercoe, 2000). Australian culture also appears throughout the other videos incidentally.

Online communities have great potential to spread cultural influence beyond traditional geographical boundaries. An example of Australian guitar culture infiltrating the Chinese guitar community is Koyuki's YouTube channel. Koyuki performs on Australian built guitars and her videos feature compositions by Australian guitarist Tommy Emmanuel. Koyuki's own compositions and technique are also aesthetically and musically similar to Emmanuel's music, demonstrating an Australian influence.

Russian guitarist Igor Presnykov's channel includes videos of him performing Australian compositions, mostly AC/DC songs. He has also collaborated with Australian guitarist Tommy Emmanuel creating four videos of duet performances. Swedish YouTuber Gabriella Quevedo's channel features five tunes either composed or arranged by Australian Guitarist Tommy Emmanuel and a video of her performing the Australian tune 'Waltzing Matilda' live on stage with Tommy Emmanuel in Gothenburg, Sweden.

One of the largest online portals for the global guitar community is the website Ultimate-Guitar. The website initially grew out of a hobby by Russian amateur guitarist Eugeney Naidenova in 2002 and attracts over 13 million visitors each month (Alexa, 2017). The website hosts forums on a wide range of guitar related topics.

83

Some of the topics have hundreds of thousands of threads, and millions of posts. For example the 'Electric Guitar' topic has 175,939 threads with 2,363,530 posts (Ultimateguitar.com, 2017). As an educational resource Ultimate-Guitar hosts a tablature library of over 1,100,000 pages of tablature with licensing agreements from major publishing companies and over 2,000 artists. However, their marketing manager Jonathan Kell cites the reason for the website's popularity is the community and his comments are synchronous with the notions of an Artist-Network:

> We're inviting people to come in and share their opinions with others who share the same interests. For the active users, it's like being surrounded by friends ... People like to come and read articles about music, see interviews and videos, and then share their comments and opinions in the chat rooms and forums […] Guitarists are very passionate in the online world. (Kell, in *Music Trades*, 2011)

Members of the community uploaded pages of tablature, creating an open access file-sharing library. The website also features news, music reviews, free lessons, an online guitar tuner and tips for self-taught guitarists. Ultimate-Guitar have developed apps for smartphones and have collaborated with some of the most famous names in the guitar community including Joe Satriani and Saul Hudson, a.k.a. Slash, from Guns and Roses. The audience demographic data for the Ultimate-guitar website shows a strong male dominance, and the majority of use is from homes. In the development era of an Australian guitar CoP the most influential figure was Don Andrews (1929-2012). Andrews was a well-known guitarist and teacher. He wrote the guitar syllabus for the Australian Music Examinations Board (AMEB) when it was

introduced in 1969 and published an article in the Australian Journal of Music Education in which he stated:

> It [the guitar] has a universal appeal in all countries of the world and a popularity that has never been greater. With the endorsement and protection of the A.M.E.B. the guitar has gained the respectability that it so richly deserves. (Andrews, 1969, p. 46)

His greatest influence on the Australian guitar CoP however was through his method books which were published during the 1960s and 1970s and covered classical, popular, folk and jazz genres.

Today the Australian artist with arguably the most influence on the global guitar CoP and largest online footprint is, Tommy Emmanuel. Amongst his many accolades are endorsements by Chet Atkins as a Certified Guitar Player and by The Queen as a Member of the Order of Australia. He has also been awarded several honorary degrees (Emmanuel, 2017). He is largely self-taught and does not read standard music notation. The scale and extent of his influence is difficult to quantify, suffice to say it is truly global.

Schultz (2016), professor of Media and Culture at Griffith University, stated Australia must act now to preserve its culture in response to globalisation in the digital age. She equated the potential cultural disruption, due to the oligopoly of the online media industry, with those which followed the World Wars and stated the tension between the global and the local is starting to play out in unpredictable ways. Schultz claimed governmental support for cultural exploration and sustenance is fragile and self-perpetuating. As the cultural attachment weakens it becomes

increasingly easier to cut budgets leading to a downward spiral. She observed

Australia has cultural value worth exporting and advocated for finding ways to do so:

> It is the cultural richness, the democratic, inclusive, pragmatic, egalitarian,
>
> highly skilled, educated and creative elements of Australia that make us
>
> attractive and distinctive… We need to find ways to embrace the particularity
>
> of being Australian in a global context and find new ways to express that. (pp.
>
> 11-12)

Her solution is to "leverage the last 50 years of cultural investment to ensure our

stories are told not only to ourselves, but to the world" (pp. 12-13). She feels the

purpose of cultural investment needs to be "restated, funding maintained and

opportunities to innovate and export enhanced" (p. 13).

Grant (2010) frames her research with reference to the UNESCO *Convention

for the Safeguarding of the Intangible Cultural Heritage* (2003), and the International

Music Council report *The Protection and Promotion of Musical Diversity* (2006). She

sees these documents as "calls-to-arms" (p. 11) for researchers to address the

"complex challenges of sustaining and revitalising small music genres" (p. 11). She

claimed we are only just beginning to understand the influence of global

communications technologies on geographically derived music genres and calls for

researchers to bring clarity and understanding so that communities can establish

sustainable futures for their musics.

2.6   Conclusion

The review of the literature found that there is an active body of researchers,

both in Australia and internationally, undertaking valuable studies in the field of CPM

pedagogy in higher education. A strong theme in Australian research is industry relevance. The subject of online methodologies is also being examined concurrently with similar international research, predominantly in Scandinavia. Pedagogical as well as sociological studies have been conducted into the relevance and importance of incorporating popular music into various curricula. Much has been published on the topic of popular music and its influence on culture. However little or no research has been conducted on the influence of Australian tertiary curricula and pedagogical practices on the genre of CPM, the performance practices of Australian guitar players, or graduates' influence on the collective Australian voice in the global guitar community.

The most common methodology used in this field of research is thematic analysis. Thematic analysis was found to be most typically performed in an inductive manner. The most common forms of data collection were interviews and surveys. Document analysis is also a typical tool found in the literature. These observations informed the research design for the current study.

One interesting discovery was the paper by Collins (2011) presenting an historical narrative on the introduction of popular music courses within Ghanaian universities. The parallels presented provide an observation that the topic of this study is a global issue and therefore the findings may be of value internationally. This study fits into the existing literature by building on, and updating, the work of Hannan's 2000 publication and acting on calls for research (Bartleet, 2012; Grant, 2010; Schultz, 2016) and calls for cultural objectives (UNESCO, 2003, 2006, 2010)

Chapter 3

Methodology

3.1 Introduction

This study investigated the teaching and learning of guitar in Australian Qualifications Framework Bachelor level (AQF7) Contemporary Popular Music (CPM) courses in Australian tertiary institutions. The objective of the investigation was to determine the impact of pedagogical approaches and curricula content on the contemporary music industry and the communities in which the graduates perform and create music, and on their personal performance styles. This research examined the following four questions:

1. What pedagogical approaches to guitar tuition have been developed by Australian tertiary institutions to deliver Australian Qualifications Framework Bachelor level (AQF7) Contemporary Popular Music (CPM) courses to remain relevant to twenty-first century music industry practices?

2. In what ways do the pedagogical approaches and content of AQF7 CPM courses in Australian tertiary institutions influence the Australian guitar community?

3. How does the extent of Australian content in guitar curricula developed for AQF7 CPM courses in Australian tertiary institutions impact the development graduates' performance styles?

4. How do graduates of AQF7 CPM courses in Australian tertiary institutions perceive education influencing their voice in the guitar community?

The intended outcome of the research was to offer useful insight into the development of future curricula. It is expected this may improve the efficacy of Australian CPM course graduates within the local, glocal, and global, dynamic guitar communities, and broader music industry, and to contribute to the existing body of knowledge on this topic.

Creswell (2014) stated that qualitative research processes are essentially emergent, writing that: "the initial plan for research cannot be tightly prescribed and some or all phases of the process may change or shift after the researcher enters the field and begins to collect data" (p. 186). His list of potential changes includes the research questions, data collection methods, and the sample. In this study the research questions were well formulated in the research proposal and only minor changes were subsequently made to focus the study and clarify the wording. The data collection method did not change, however the sample grew from university CPM courses to include all tertiary AQF7 CPM courses. This decision was made to provide a clear indication of the sector as a whole and offer comparisons between the private, vocational and university models. The method of data analysis was decided prior to commencement of the study, however, fine details of the practicalities were developed as the project progressed.

This chapter outlines the processes and considerations that influenced the development of the methodological approaches and the adoption of Inductive Thematic Analysis (ITA) as the form of data analysis. It begins by discussing paradigmatic issues and ethical issues. This is followed by a discussion of why this study can best be described as an ethnography including how, and why, this study challenged traditional categorisation and could, more accurately, be described as a phenomenographically-oriented, multi-sited, distance, online, comparative ethnography. Data collection methods are presented including sampling and tools, before a thorough investigation of ITA processes and how they have been applied to this research. The chapter includes rigorous support from literature and research, and discusses reliability and validity of the processes adopted and how were applied. In order to ascertain if the specific methodology designed for this study was viewed to have validity by contemporary researchers, contents of this chapter were double-blind peer-reviewed and disseminated in national and international conference presentations and journal publications (Lee, Baker & Haywood, 2019d, 2019f, 2020b). Therefore, this chapter contains background information, support from the literature, and statistics regarding the study. These are included to comprehensively inform the reader of the methodology, its justification, and execution.

3.2   Paradigmatic Considerations

Social science studies are grounded on a variety of considerations that contribute to the research process, including theory, strategy, epistemology and ontology (Bryman, 2016; Denzin & Lincoln, 2011). Understanding of theory and the relationship between theory and the practice of research, is important because it

provides a rationale for the methods employed and a framework within which the findings can be interpreted (Bryman, 2016). Theory, in turn, informs, and in some cases dictates, the strategies employed. Categorisation of research within these theoretical spaces is important as it informs the reader where the study fits in the current greater body of research and from what perspectives the knowledge may be viewed. Understanding of epistemological and ontological considerations provides a framework for the type of knowledge being examined and how we know it is relevant.

This study confounds traditional methodological categorisation. The study ethnographically examined the researcher's own culture, however without the typical immersion. It used distances, and online, methodologies to examine multiple sites. Following is an explanation of how the various theoretical perspectives influenced this study and a discussion of where it sits within the various overlapping spaces of different theoretical frameworks. This discussion is intended to inform the reader about how both traditional and contemporary social science considerations and paradigms were considered in the construction of the study and therefore how these may influence the reader's perspectives. This begins by discussing the overlap between ethnographic and phenomenographic approaches to research, because it exhibits some features of both approaches, but not all the features of either. This will be followed by a discussion of the ontological and epistemological concerns.

3.2.1 Ethnographic research

This research falls under the broad category of Social Anthropology, a term which began to appear in the late 19th century to distinguish it from Physical Anthropology, Linguistics, and historical forms of anthropology including

Archaeology (Evans-Pritchard, 1951). The terms 'Social Anthropology' and 'Ethnography' were often used interchangeably in the early part of the 20th century and in this sense the current study fits the category of 'Big Ethnography', defined by Brewer (2000) as "qualitative research as a whole" within the social sciences (p. 10). However, as the 20th century advanced, the term 'Ethnography' was progressively refined to take on a more explicit meaning referring to a specific form of field research involving access to physical localities to engage in immersive experiences with the culture under investigation (Brewer, 2000; Ellen, 1984; Gullion, 2016; Wardle & Blasco, 2011).

Ethnography has been defined as the study of people groups (Sarantakos, 2013), a portrait of people (Harris & Johnson, 2000), or to "write a culture" (O'Leary, 2004, p. 118). Originally, ethnography was typically the domain of anthropologists studying remote cultures via participant observation in the field. Russian anthropologist Muller (1705-1783) pioneered ethnographic research by studying the remote cultures of Siberia while on expeditions to the regions. Other early ethnographers who used, helped design, and advanced this mode of research include Malinowski (1884-1942), Durkheim (1858-1917), and Radcliff-Brown (1881-1955). These European sociologists developed a recognised form of social science and advocated for accurate record keeping including charts and tables. Subsequent ethnographers used their methods and continued to develop the science. American ethnographers Benedict (1887-1948) and Mead (1901-1978) advocated for the significance of patterns of aesthetics and values in cultures (Benedict, 1989), which is now a fundamental approach in ethnographic research.

Typical ethnographic data collection methods include field notes, surveys, interviews and discussion groups, as well as collection of documents and artefacts for analysis (Bryman, 2016; Sarantakos, 2013). In early ethnographies artefact analysis included cultural products in the form of tools, clothing, literature, art and musical transcriptions. As technology progressed recordings of performing arts begun to be included and interviews and discussion groups were also recorded. Video recording of activities is also now considered a standard data collection method in ethnography. Recordings made in the field are re-playable permanent records and not subject to observational constrictions while in the field. They can also be reviewed by third parties. Anthony (2018), and Bryman (2016) claim another advantage of recording field activities is the potential for the researcher to become invisible. Complying with traditional ethnographic research, data collection methods used in this study included: audio recorded interviews, online surveys and artefact collection in the form of organisational documents.

Originally, ethnography was developed to study cultures other than the researchers' own. However, in the latter decades of the 20th century ethnography was adopted by researchers studying local cultures and sub-cultural movements (Davis & Craven, 2016; Hurston, 1990; Perez, 2007; Sarantakos, 2013). Sarantakos lists three aims of ethnography which are applicable to the current study:

1. Understanding the lives and activities of the subjects,

2. Understanding the experiences of the subjects from their own point of view, and

3. Conceptualizing the subjects' behaviour as an expression of social context (2013, p. 219).

These aims of ethnography are also aims of this research.

The semi-structured nature of the interviews employed in this study facilitated a conversational approach during the interviews. This assisted the process of better understanding the lives and activities of each interviewee. The interview structure was designed to assist the participants to feel more relaxed during the interviews and in turn to encourage them to share their personal experiences and express their feelings. Data collected via this process is inherently from the point of view of the participant.

Sarantakos (2013) claimed social science researchers "study documents as much as – if not more than – people" (p. 303), often in conjunction with studying people. Company documents can provide important information for ethnographers "conducting case studies of organizations using such methods as… qualitative interviews" (Bryman, 2016, p. 522). Ethnographic content analysis is a qualitative approach which uses codification of documentary data (Altheide, 1996) and hence lends itself well to supplementing Inductive Thematic Analysis of interview and survey data. Altheide, Coyle, DeVriese and Schneider (2010) state qualitative document analysis involves immersion, claiming: "This process of understanding a subject matter is consistent with what is meant by ethnography" (p. 134). The document data set greatly enhanced the immersive experience in this study.

Experience in ethnography is a double-sided coin. The researcher is experiencing the ethnos being studied whilst also sharing the experiences of the members of the ethnos. Genzuk (2003) described the challenge of ethnography as

"understanding the experience as an insider while describing the experience for outsiders" (p. 2). Specific questions were included in the surveys and interviews addressing the activities of both educators and students in AQF7 CPM courses and how these activities relate to the research questions. Conducting interviews with both educators and students provided a symmetry of perspectives of the social contexts, each group giving insights into their own behaviours as well as others. The semi-structured nature of these interviews allowed participants to express views on a range of concepts not previously anticipated. This assisted in the immersive experience of the study and informed where the study sits in the broader social context. This study therefore complies with Sarantakos' (2013) three aims of ethnography.

Furthermore, the current study is ethnographic in the sense that it "produces descriptions and accounts about the ways of life of […] those written about" (Denzin, 1997, p. xi), by interviewing them and "relevant others" (Creswell, 2014, p. 207). The objectives of ethnography are to understand social meanings and activities (Brewer, 2000), to portray the experiences of the subjects (Creswell, 2014), and as Sarantakos stated: "to emancipate, empower and liberate people" (2013, p. 219). By giving a voice to previously unheard cultures or sub-cultures through ethnography, either distant remote people groups, or more local activists, can be empowered to improve their socio-cultural position. This study aimed to investigate the current socio-cultural position of the voice of Australian CPM guitarists within the social context of AQF7 courses, the music industry and guitar communities.

Traditional ethnographic approaches study patterns of behaviour (Creswell, 2014) and interpret life meaning (Sarantakos, 2013) through an immersive process of

observation (Bryman, 2016) in the natural field (Sarantakos, 2013; Creswell, 2014) with the researcher participating directly in the setting (Brewer, 2000). Whist this study embraced the objectives of ethnography, it did not use the physically immersive approaches of these traditional definitions of ethnography. The 'field' under examination is both a physical field, albeit a multi-sited one separated by vast distances, as well as a virtual field that exists in the online communities of the Australian and global CPM guitar cultures, and broader society more broadly. In his discussion on the field of guitar ethnographies Dawe (2013) observed there are "problems with the very concept of 'the field' itself" (p. 2):

> [I]n relation to processes of globalisation, nationalism and ethnicity, the location of the instrument within a wider web of sound technologies, the international trade in musical instruments and natural resources, and hybrid designs and performance techniques. A truly complex picture is emerging of the role and value of the guitar in music, culture and society. (p. 22)

Embracing new ethnographic practices, immersive experience at a distance was gained by using methods designed and employed by ethnographers in the latter half of the 20th century. These ethnographers were not able to reach their fields due to war or natural disasters. Advancements in communications technologies facilitated access to the cultures under examination.

Using online methodologies to research online communities is self-evidently appropriate, and a growing body of literature has been developed in recent times to address this phenomenon (Ardévol, 2012; Beaulieu, 2004; Beaulieu & Simakova, 2006; Boellstorff, 2015; Burrell, 2009; Hine, 2000, 2009; Kozinets, 2010; Postill,

2008, 2009, 2016; Postill & Pink, 2012). As well as investigating the employment and outcomes of course design and teaching practices, this study also examined the online practices of course delivery and online activities of participants. Using digital research methods to investigate digital socio-cultural activities is contextually appropriate for an authentic ethnographic study. Postill (2016) claimed it is now rare for ethnographers not to use telematic media as a resource. Following is a discussion on how this study has engaged with contemporary ethnographic design.

Distance Ethnography

The use of the term 'distance' is another way this study defied traditional categorisation. Historically, 'distance' in ethnographic research has inferred removing the researcher from their home culture and physical immersion in distant locations (Agar, 1996; Hammersley & Atkinson, 2007; Malinowski, 1932; Van Maanen, 2011). In such cases the term 'distance' refers to the distance the researcher travels between their home location and the one being studied. However, the term 'distance' in ethnography can now refer to the distance between the researcher and the environment under investigation. Examples of this include the previously cited studies of distant cultures during war and natural disaster (Mead & Métraux, 2000). The current study, however, is both distant and local. The research examined environments within the researcher's own country and culture, however the research was conducted at various distances from the multiple sites being studied.

The U.S. Office of Naval Research used distance ethnographies during World War Two as a tool for understanding the culture of Eastern European and Asian societies (Mead & Métraux, 2000). Data in these studies were collected in the form of

"a variety of cultural products" (p. xvi) and interviews with immigrants. Postill (2016) stated: "With the explosive growth of networked technologies in recent years, the remote study of social practices is once again on the agenda – only now with far greater media resources at our disposal than those available in the 1940s" (p. 1). He argued there is nothing inherently inferior or illegitimate in conducting ethnographic studies remotely, "especially for ethnographers with previous local experience" (p. 1). Postill discusses recent developments in distance ethnography and the influence of modern tele-communications concluding "the overlooked practice of remote ethnography is likely to gain more visibility and methodological sophistication in the coming years" (p. 8).

The terms 'remote ethnography' and 'distance ethnography' are used interchangeably in the literature. In the twenty-first century these practices typically use digital technologies and internet based tools. The term 'online ethnography' refers to the study of online phenomena rather than the employment of online methodologies. This study does investigate some online phenomena, however the primary focus is real-world phenomena.

Any new developments in research methods which challenge established valid traditions will attract concern regarding legitimacy. Postill (2016) addressed concerns about distance ethnography stating:

> Yes: it is indeed legitimate to conduct anthropological fieldwork from afar.
> For one thing, anthropological research is a technologically plural, open
> endeavor – we use whatever technical means will help us gain insights into the
> lives and deeds of our research participants. (p. 8)

In the case of the current study the technical means involved using digital tele-communications to diminish distance factors from the formula. Distance ethnographic approaches using digital technologies do not aim to replace long-term immersion in a society, as they do not aim to produce traditional ethnographic knowledge. New forms of immersion and a new epistemology has emerged as a result. This methodology aims to create deep-rooted, contextual knowledge through intensive collaboration with the participants via digital technologies. Postill (2016) stated remote fieldwork "often helps us to observe familiar people and things from a different perspective, thereby creating a richer engagement with the worlds of our research participants" (p. 8).

Ethnographers using external methods via digital technologies must retain an adaptive and reflexive attitude to their method (Hine, 2009) in the same way that traditional ethnographers in locally immersive experiences must also. This is especially so in multi-sited ethnographies examining a variety of social environments as was the case in this study. This reflexivity and adaptation were developed in this study in response to unexpected phenomena encountered, prompting appropriate adaptation by maintaining a process of reflection in discussion with the supervisory team and consultation with established topical literature. Some unexpected phenomena had no significant influence on the study's design including the gender disparity of respondents or the difficulty participants had in defining an Australian guitar voice. Other unexpected phenomena caused some minor alterations to the scope of the study such as discovering TAFE Queensland delivers a course in partnership with Australian National University. This realisation informed the

expansion of the scope of the study from universities only to all tertiary providers. Another unexpected phenomenon was the discovery of courses which do not include instrumental tuition and therefore have no guitar program. In those cases, guitar tutors could not be interviewed so course designers, faculty heads or "relevant other" (Creswell, 2014, p. 207) lecturers were interviewed.

There are two distinct features of external methods used by distance ethnographers. The first is data collection. This can be done by collecting artefacts, which may, or may not involve using the internet. In the case of this study, artefacts include unit descriptors. These documents were sourced from the institutions' web sites, or via email consultation with faculty staff.

Collecting data from human participants in the form of surveys and interviews is also common practice in distance ethnographies. Online survey websites have been designed to cater for this purpose and have simplified the process. This study used the University of Tasmania's subscription to the online platform *Qualtrics* to collect survey data. Distance ethnographic interviews can be conducted either by telephone or via the internet using services including Skype, Zoom, or social media live chat formats. The interviews in this study were conducted by telephone, which in this case was also a service provided via the internet using Voice over Internet Provider (VoIP) technology.

The advantage of distance ethnography conducted using twenty-first century telecommunications technology is that studies can be conducted in real time using up-to-date data (Postill, 2016). This study collected data during Semester Two, 2017 via surveys, and Semester One, 2018 via interviews of current educators and current

students, as well as recent alumni. The documentary data collected from the unit descriptors were all collected in Semester One, 2018. However, the study did not exclusively examine just current phenomena, as many participants, most notably alumni and educators with long tenure, also recalled past events and how they have subsequently shaped the current climate in which AQF7 CPM courses operate. Table 3.1 shows the timeframe of data collection from the three data sources.

Table 3.1

Data collection timeline

Date	Data set:	Surveys	Documents	Interviews
Sep '17 to Mar '18		Data set 1		
Apr '18			Data set 2	
June '18 to Nov '18				Data set 3

Distance approaches to ethnographic research have also been adopted in multi-sited ethnographies (Marcus, 1995) and actor-network ethnographies (Farnsworth & Austrin, 2010). This research used ethnographic tools remotely to examine communities across a number of geographically separated sites using online technologies. The primary researcher has previous experience in the field and examined "a variety of cultural products" (Mead & Métraux, 2000, p. xvi) as well as interviewing members of the societies in a similar fashion to other previous distance ethnographic research. The current study, therefore, fits the definition of a distance ethnography as described by Postill (2016) and Bengtsson (2014).

Online ethnography

More recent developments in ethnographic methodologies have begun to embrace communication technologies as tools, as ethnographers now often work in online spaces. Bengtsson stated "[s]pace has been restructured by digital media" (Bengtsson, 2014, p. 862) and argued for a revision of distance in the discussion surrounding ethnographic methods. Postill and Pink (2012) stated that traditional concepts of community, culture and networks have become "messy" (p. 132) with contemporary digital practices. They claim in the context of the ethnographic study of social media, new approaches are needed, particularly when the activities are interwoven with off-line activities. This study primarily examined off-line practices. However, within these practices there are some on-line activities that influence both off-line and on-line communities. The on-line/off-line boundaries of the communities involved in this study are ambiguous as they include both on-line and off-line activities. The continual development and morphing of digital technologies and how they are being used has impacted the communities under examination (Boellstorff, 2015; Calefato, Iaffaldano, & Lanubile, 2017; Calefato, Iaffaldano, Lanubile, & Maiorano, 2018; Postill & Pink 2012; Waldron, 2013). This study offers a snapshot of sub-communities of local guitar and education networks and their processes within the broader global guitar community. As such, it is a reflection of society as a whole regarding the adoption of digital technologies and their influence on social communities.

Applying a "Scenes Perspective" (Peterson & Bennett, 2004) to music scenes, Bennett (2004) observed a trichotomy of scenes: "Local…, Trans-local…, and

Virtual" (p. 223). His description of virtual scenes includes aesthetic, rather than geographic, boundaries citing 'The Canterbury Sound' as an example. The practices under examination occur in communities located across 28 different real-world sites with some interaction in online communities. This study has sourced data from a wide range of geographical, and digital, locations in order to maximise rigour and gain the greatest understanding possible of the phenomena of current practices in AQF7 CPM courses across Australia.

Studies of on-line communities and their relationship with education reveal a lower level of hierarchical construction when compared to off-line communities (Castells, 2004) and a complex and dynamic form of information equality (Mansell, 2002; Mossberger, Tolbert, & McNeal, 2007; Selwyn, Gorard, & Furlong, 2006; van Dijk & Hacker, 2003). Access to the internet, socioeconomic status (Wei & Hindman, 2011) and technological literacy (Selwyn, Gorard, & Furlong, 2006) are factors to be considered when using the internet as an education resource. Only one participant in this study made a comment regarding internet access or ease of use. They did not have access to the internet in their home prior to their tertiary enrolment. Therefore, these issues are not considered to be particularly influential to this study.

As global population and internet usage have increased, online spaces are becoming more local as people use internet technologies to connect with local communities in much the same manner as users in the past connected with distant communities (Postill, 2008). The use of social media is interwoven into the structures of twenty-first century communities (Postill & Pink, 2012). This was certainly the case in the communities under investigation. Social media was also the most

successful means to locate, identify and invite potential research participants. Digital technologies were also employed in the logistics of data collection.

Online delivery of tertiary education is now common place globally (Adams Becker et al., 2017) and in Australian tertiary institutions (Johnson, Adams Becker, & Cummins, 2012). It is also becoming more commonplace in arts education and music education (Baker, Hunter & Thomas, 2016). Online delivery typically involves both local and remote students accessing unit materials, resources and assessments via the internet. Online delivery can also involve the educator delivering resources, either via pre-produced material, or via live online sessions. In these cases, the educator could themselves also be geographically remote from the institution delivering the course. All of the institutions investigated in this study used online resources to varying degrees. However, online resources were not typically employed in instrumental guitar tuition in the AQF7 CPM courses. Only one course used online delivery for instrumental tuition and this did not include guitar tuition. One institution had done so in the past, however, at the time of data collection was no longer using this method. The methodologies employed in this study were designed to integrate data collected from online sources, and data about online activities, with data from and about offline activities.

Online ethnographies have also been used by researchers examining their own local culture (Bengtsson, 2014). Postil (2008) stated as the "numbers of internet users worldwide continue to grow, the internet is becoming more local" (p. 413). This phenomenon of local online ethnography brings with it its own ontological and epistemological challenges particularly around the definition of 'local'. Cultures, and

sub-cultures, and their associated musical practices, are increasingly no longer geographically bound. Thus, it can now be a requirement in the twenty-first century to use tele-communications to research a single culture or cultural phenomenon.

Gray, working from her home in Ireland used social media to conduct ethnographic research on large-scale social movements in Russia over a period of ten months (Gray, 2016). Gray's research was multi-sited and distant, yet through the use of online ethnographic methods she was able to stay in touch with events in real time. She used "several forms of social media" (p. 501) including UStream, a live-stream video broadcasting platform, to watch live events unfolding and collect data. She was able to observe activities in various locations and described this experience as a temporal immersion. Her immersive experience included being able to describe the weather and traffic conditions, as well as physically experiencing bodily reactions to tension during protests unfolding on her screen. The researcher in this study also experienced similar immersive experiences while engaging with data collected online.

Other examples of ethnographers accessing social media sites remotely include Skinner's study of the communities of residents of Montserrat following evacuation after a volcanic eruption (Skinner, 2007) and Brauchler's (2013) study of the religious conflict in Maliku, Indonesia from 1999-2002. Skinner's study was multi-sited as the evacuees were located in Canada, Britain and the USA. Online communities were developed to keep in contact with each other and participants reported a sense of co-present sociality. Brauchler also conducted off-line field work on site which added to the immersive experience of the on-line virtual field work.

Reliability and validity of online ethnography

One concern in conducting a research project that does not fit easily within pre-existing paradigms is ensuring reliability and validity. Although reliability and validity are distinguishable by definition, they are less distinguishable by function as one assumes the other. Bryman (2016) stated if your method is not reliable it is not valid. Reliability is concerned with consistency of measures, and validity is concerned with applicability of measures (Bryman, 2016). Reliability and validity markers for traditional ethnographies still apply to contemporary methodologies using online practices.

It is the aim of social science research to understand contextualised phenomena. Thus, reliability and validity are not measured by similarity of results, but similarity of methods. Therefore, if rigorous and previously accepted methodologies are employed, a study's results can be relied upon as a snapshot of the culture under examination at the time each study was conducted.

The traditional validity strategies to ensure a reliable ethnographic study include a focus on listening to the participants, accurate and complete note-taking, objectivity, critique (Sarantakos, 2013), triangulation, member checking, clarification of biases, checking transcripts and using a rich, thick description to convey the findings (Creswell, 2014). The current study has employed all of these validity strategies to ensure reliability whilst employing a contemporary design. Accurately listening to the participants was ensured by reading and re-reading the interview transcripts from various perspectives and in various modes via the methods laid out in the processes of ITA described by Braun and Clarke (2006, 2018), Bryman (2016),

Boyatzis (1998), and Sarantakos (2013). Accurate and complete note-taking was ensured, along with member checking by requesting participant proof-reading of their interview transcripts.

Triangulation is a credibility technique recommended by Bryman (2016) to ensure observations have not been misunderstood. Sampling triangulation, as described by Sarantakos (2013) was used in this study by accessing three data sources "to be thorough in addressing all aspects of the topic" (p. 160). Modes of objectivity and critique were engaged with through the supervisory team, and through blind peer-review of published works during the study, and critical colleagues' reading of draft chapters. Clarification of biases is outlined in the section on bracketing the research. Bracketing has been developed beyond its origins in phenomenological research and is now typically found in ethnography (Gearing, 2004; Gubrium & Holstein, 1997).

A further method of reliability that exists in online ethnographies is routine (Postill & Pink, 2012). This involves the researcher regularly updating themselves with the current activities of the online communities being examined. To this end, the researcher submitted requests to subscribe to every online alumni and faculty social media page located. No requests were rejected, however, to try to keep an observational focus no interactive participation was used. The researcher also subscribed to various online community pages and newsletters from institutions and faculties offering AQF7 CPM courses. This has kept the researcher up to date with course design and availability, activities of relevant staff and students as well as alumni and graduates' musical outputs. It also helped immeasurably in the immersion with content in the form of photographs and videos of events and performances.

Routine in distance and online ethnographic research correlates to factors of reliability listed by existing literature on traditional ethnography including stability, consistency (Sarantakos, 2013) and "prolonged field time" (Creswell, 2014, p. 202).

This study researched real-world social phenomena in the form of educational communities and artist networks. However, included in the context of the study are online communities and networks. Figure 3.1 illustrates the overlaps between these various communities and their activities.

The combination, and overlap, of these real-world and online communities also encourages the use of distance and digital ethnographic research methods. The online communities were the most effective source of recruitment for participants. Online communities, in the form of Alumni social media pages, were approached seeking permission to advertise the surveys.
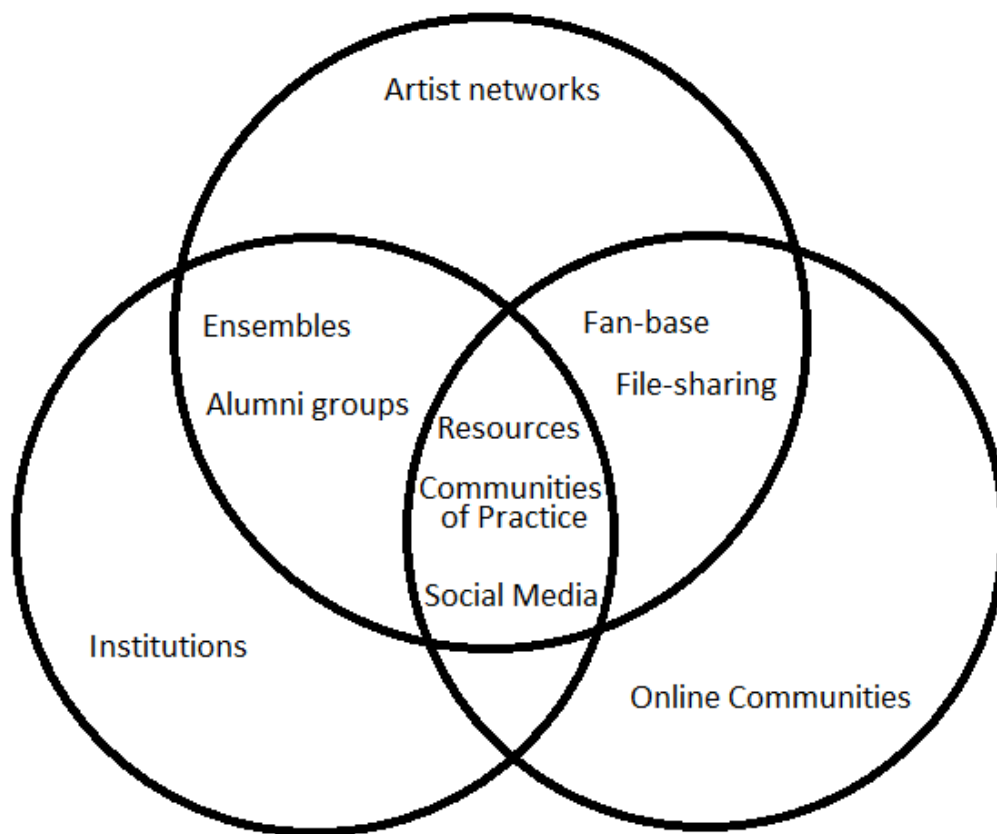
Figure 3.1 Overlap of communities

      Potential participants were also identified and personally invited through on-line communities. Participants and invitees were also asked to forward the invitation to any other people they felt fitted the participant criteria and would be interested in participating. This type of 'snowball' sampling is commonplace in social science research (Sarantakos, 2013). In this study snowball sampling was conducted entirely through online communities.

Multi-sited ethnography

      Examining cultural phenomena embedded in larger social orders or geographical spaces, multi-sited research uses traditional and contemporary methodologies in numerous locations to gain greater understanding of local, national, and global social constructs. The use of multi-sited research is a growing trend in

social anthropological strategies (Ekstrom, 2007; Falzon, 2016; Marcus, 1995, 2011; Nadai & Maeder, 2005; Pierides, 2009). Examples of recent multi-sited studies researching topics covered by the current study include Cremata's (2017) study exploring the role of facilitators in music education across five sites in the USA and the Caribbean Islands, and Dawe's (2013) collection of guitar ethnographies from Africa, the Middle East, Pacific Islands and the Americas.

As its title suggests multi-sited ethnography is the study of people groups across a range of physical locations. Twenty-first century social factors influencing the need for multi-sited ethnographies include ease and reduced costs of transport, and continual progressive development of tele-communications technologies. Political, racial and religious diaspora have also resulted in social and cultural groups being less defined than ever before by geographical constraints. In discussing multi-sited ethnography Marcus (2011) claimed anthropologists have been trying to do something quite different with ethnography in recent decades. He stated ethnography appears different now because the topics under investigation are different:

> Attempts to do multi-sited ethnography push ethnography (and the culture of fieldwork) to the limits of its classic professional aesthetic or 'feel'… There is something about the way traditional units or objects of study present themselves nowadays, e.g. culture, cultures, community, subjects, and the near revolution in theory, that has immensely complicated the way these classic terms are understood. (p. 16-17)

The multiple sites in this study include the music faculties of 17 Universities, three TAFE colleges and five private institutions. Every Australian state or territory is

represented except the Northern Territory as no relevant AQF7 CPM course was offered by any institution there at the time of data collection. Figure 3.2 shows the locations of all the institutions offering an AQF7 CPM course.
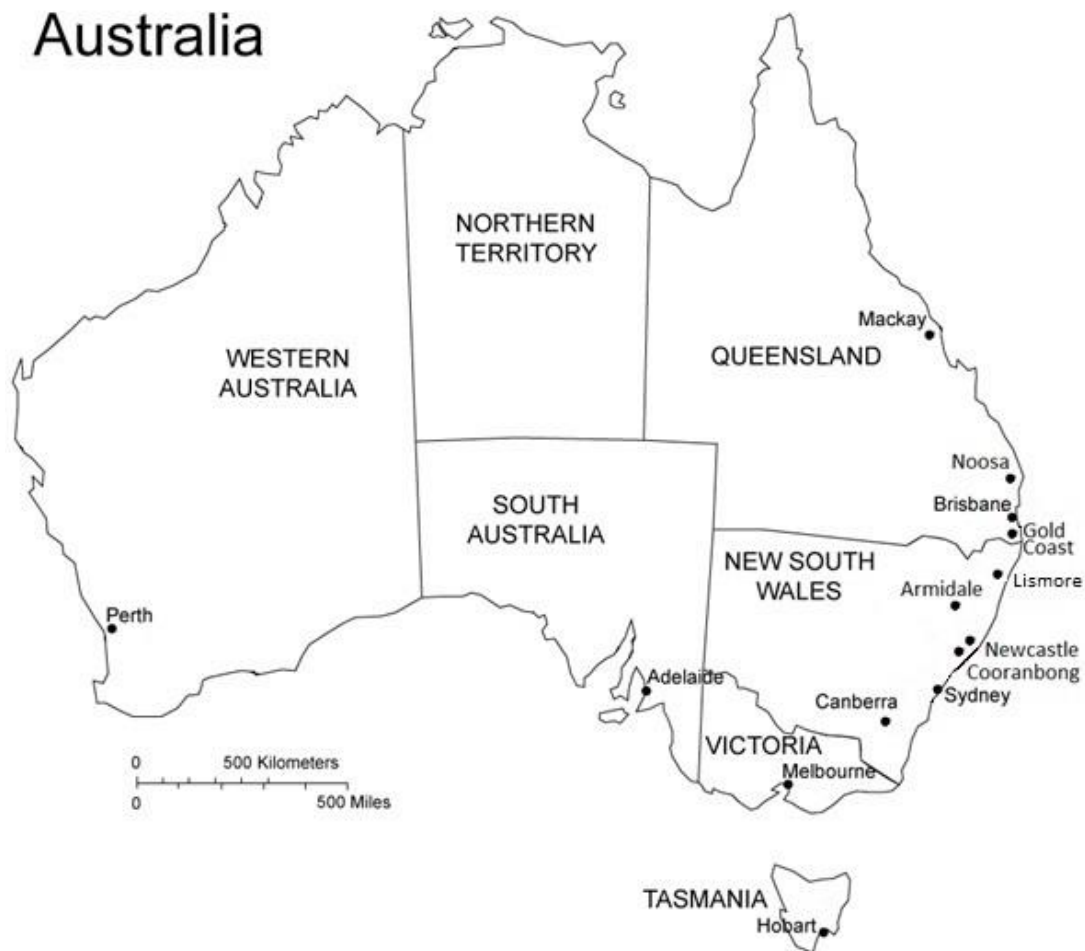
Figure 3.2 Map of AQF7 CPM institution locations

Figure 3.2 demonstrates the concentration of courses in the Eastern states. There is also a notable concentration of institutions located in the greater metropolitan areas of state capital cities. There are seven institutions delivering AQF7 CPM courses with campuses located in Melbourne, five in Sydney and three in Brisbane. New South Wales has the largest number of regional institutions offering AQF7 CPM courses

outside capital cities with courses available in Lithgow, Armidale, Newcastle, and

Cooranbong.

Legend to Figure 3.2 Map of AQF7 CPM institutions

Institution	Location
Australian National University	Canberra
Central Queensland University	Mackay & Noosa
Griffith University – Queensland Conservatorium	Gold Coast
Queensland University of Technology	Brisbane
TAFE Queensland	Brisbane
University of Southern Queensland	Brisbane
Southern Cross University	Lismore
University of Adelaide – Elder Conservatorium	Adelaide
University of New England	Armidale
University of Tasmania	Hobart
RMIT University	Melbourne
Box Hill Institute (previously Box Hill TAFE)	Melbourne
Victoria University	Melbourne
Melbourne Polytechnic	Melbourne
Australian College of the Arts	Melbourne
Australian Institute of Music	Melbourne & Sydney
JMC Academy	Melbourne & Sydney
Macquarie University	Sydney
University of Sydney – Sydney Conservatorium	Sydney
Academy of Music and Performing Arts	Sydney
Avondale College	Cooranbong
University of Newcastle	Newcastle
Edith Cowan University – Western Australian Academy of Performing Arts	Perth

The only other state with regional institutions offering AQF7 CPM courses is

Queensland with Central Queensland University (CQU) offering courses at their

Noosa and Mackay campuses and Griffith University offering a course at their Gold

Coast campus.

Collecting data from multiple sites is also an essential process in comparative

ethnography, a method which gained credence in political sciences in recent years

(Simmons & Smith, 2019). Simmons and Smith described comparative ethnography

as "the analysis of two or more cases by tacking back and forth between cases to

identify either similarities or differences in the processes, meanings, concepts, or

events" (p. 341). This study identified similarities, as themes, in the processes and events of multiple institutions. Advantages of comparative ethnography include avoiding the inherent errors in seeing a single entity as representative of a larger idiom, and allowing researchers to contrast specific practices, across multiple sites, to better understand their effects. Marcus (1998) stated that the purpose of multi-sited ethnography is "to examine the circulation of cultural meanings, objects, and identities in diffuse time-space" (p. 79). Simmons and Smith (2019) argued that comparative ethnography examines how processes are executed similarly, and differently, across sites. This study examined both of these phenomena therefore must be considered both multi-sited and comparative.

The study also examined on-line communities with no physical location per se. However, these include social media alumni pages for institutions and therefore these online sites are linked to real world sites. Examples of other online sites include *Musicians of Armidale* Facebook page that is not linked directly to the local university however it involves graduates of the University of New England (UNE) course alongside other, non-AQF7 CPM trained, community members. The UNE course is delivered entirely online. There is no off-line educational delivery site that connects directly to the course other than the offices of the educators. The courses offered by CQU is also offered in a fully online mode. Other on-line sites include social media pages that are not linked in any tangible way to any AQF7 CPM course or to any geographical locale. This multitude of sites, and styles of sites, in both physical and virtual forms is another factor that contributes to this study confounding categorisation. However, this study is nonetheless multi-sited.

Immersion in online multi-sited ethnography

Concurrent with the progressive adoption of distance ethnographies via communication technologies, there has been criticism of the concepts and practices involved. This criticism typically concentrates on the lack of the traditional immersive experience in the process. Genzuk (2003) described traditional ethnographic immersion as experiencing the environment:

> [T]he researcher shares as intimately as possible in the life and activities of the people in the observed setting. The purpose of such participation is to develop an insider's view of what is happening. This means that the researcher not only sees what is happening but "feels" what it is like to be part of the group. (p. 2, parenthesis theirs)

However, contemporary ethnographic approaches aim to develop new epistemological paths to ethnographic knowledge and understandings. These approaches embrace flexibility and adaptation, instigating the development of new methods in response to new technologies and new situations. As new methods are being developed it is important to retain a reflexive recognition of their strengths and weaknesses and of the nature of the knowledge that is produced (Postill, 2009).

The use of online technologies in this study overcame the impracticality of visiting all 28 sites to gain immersive experiences. The researcher had experienced eight of the sites, prior to, or during the course of the study and was familiar with the locations being examined, thus fulfilling Postill's criteria of "previous local experience" (2016, p. 1). He studied at the Elder Conservatorium of Music in Adelaide and has re-visited the site on numerous occasions including while

conducting this research. He has visited other sites during music education

conferences or on a professional basis and also visited the Melbourne College of the

Arts campus as a visiting guest artist presenting a musical performance to the

students.

These visits helped in the ethnographic immersive experience during the

study. He is also familiar with the local music scenes in both Adelaide and Melbourne

having attended numerous live performances of contemporary music in both cities. To

a lesser extent he has experienced the live music scene in other cities. Experience of

the venues and ensembles discussed in the interviews also assisted in the immersive

experience. The researcher also found watching pre-recorded performances helped in

the immersive experience and was often able to identify persons and also distinctive

features of venues.

During her discussion regarding immersive experience on her work

researching large-scale social movements in Russia by employing social media to

gain real-time immersive experiences Gray (2016) discusses some ontological

foundations of experience and memory-making:

> Social media is experienced—and remembered—*in the body* in ways that
>
> challenge the distinctions we might otherwise make between virtual and
>
> physical encounters. Such online research experiences will become
>
> increasingly inescapable, and anthropologists must find ways to incorporate
>
> them into their repertoires. (p. 502, emphasis hers)

She described following the street demonstrations online as "experiencing" them and

stated "I remember the demonstrations *as if* I had experienced them firsthand, as if I

had been there in body" (p. 506, emphasis hers). She stated her body created experiences she recalls as 'memories' of the events built from the data, and supported her experience with Casey's (1987) concept of 'body memory'.

The author, through conducting this research, also experienced a sense of 'being there' via immersion in the data. The combination of reading the survey responses, conducting, transcribing and reading the interviews, and reading the unit descriptors created very real experiences and formed 'memories' of the situations. This was especially so in regard to the institutions personally visited, either previously or during the course of the study. YouTube videos, social media activities and photographs of the facilities on the institutions' webpages also assisted greatly in the immersive experience. This is supported by recent research into online ethnographies (Postill, 2016; Postill & Pink, 2012).

The immersive experience in this study was both virtual and temporal (Gray, 2016; Postill, 2016; Postill & Pink, 2012). Developments in ethnographic research methods using twenty-first century communications technologies allow for multi-sited ethnographic research to be conducted without being physically present at any of the sites in question. Two forms of immersion exist in the method employed in this study. Immersion was attained by personally collecting data. The immersive experience was found to be strongest conducting the interviews and collecting the unit descriptors and least immersive by conducting online surveys. Immersing ones-self in the data via the methods employed in ITA is a development of the ethnographic immersive method designed to derive cultural understanding via a form of virtual immersion in the culture being investigated. The immersive experience was strongest

during data analysis when analysing data from sources where the author had personally visited the institution, or was most familiar with the surrounding musical sub-cultures.

This section has presented the essential discourse around selection of the methodology for the research. It has included discussion of contemporary ethnographic design and how the study can best be described as an online, multi-sited, distance, comparative ethnography. Following is discussion on how the study also overlaps with phenomenographic methodological design.

3.2.2 Phenomenographic research

While the current study adheres to ethnographical objectives and data collection, it used non-traditional ethnographic approaches, exhibiting aspects of phenomenographic research. Marton (1986), a founding researcher in the phenomenographic method, defined phenomenography as: "a research method adapted for mapping the qualitatively different ways in which people experience, conceptualise, perceive, and understand various aspects of, and phenomena in, the world around them" (p. 31). Marton (1981) described phenomenography as a development of phenomenology and distinguishes it by the separation of the experience from the phenomena via a post-reflective level of observation. Phenomenographers deal with cultural or social constructs and with individually developed subjective relationships between the experiencer and the experienced.

A defining characteristic of the phenomenographic approach is the limited number of qualitatively different ways various phenomena are experienced (Forster, 2015). A second defining characteristic of phenomenography is the distinction

between first and second order perspectives. A first order perspective describes how things actually are, while a second order perspective describes a perceiver's experience (Marton, 2015). In phenomenographic research the limited number of variations of perceptions (Abeysekera, 2018) and ways people experience a phenomenon are categorised and the relationships between categories are analysed to form research outcomes (Marton & Pong, 2005). This is often arranged in hierarchical structures as demonstrated by the hierarchy of codes and thematic map created in this study.

Phenomenographic studies exist within the interpretivist paradigm (Marton, 1986). Interpretivist social research illuminates cultural experience through descriptive language (Alexander, 2011). This study is interpretive due to its reflexive nature (Denzin & Lincoln, 2011) and contains implications for change based on inference grounded in observations and inquiry (Spindler, 2014). One aspect of interpretive studies outlined by Creswell (2014) is the derivation of meaning from a comparison of findings with "information gleaned from literature" (p. 200) which is an activity inherent to the design of this study.

The emergence of virtual communities, and online activities within these communities, as a phenomena has challenged traditional social research ontologies (Sure, Bloehdorn, Haase, Hartmann, & Oberle, 2005) and new concepts and vocabularies have been forged to describe and define them (Breslin, Harth, Bojars, & Decker, 2005). Artificial intelligence and digital algorithms have the potential to influence online community content, activity and perceptions. In this research there

was an overlap of the traditional frameworks and contemporary frameworks influenced by communication technologies as seen in Figure 3.3.

The subject of the research began in real-world spaces and explored how participants were influenced in the perception and expression of their musical identities in real-world environments. However, the use of, and participation in, online communities in this role is present in the sample, and was therefore addressed. Contemporary developments in virtual communities will be acknowledged and referred to in the discussion where necessary.
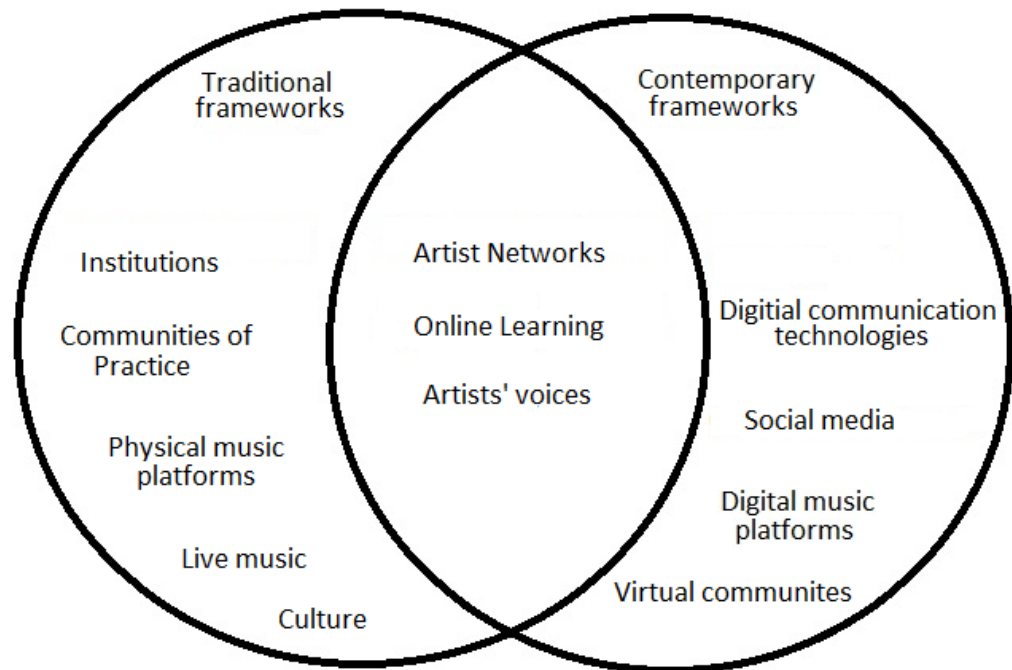
Figure 3.3 Overlap of traditional and contemporary frameworks.

The internet has created its own ontological confounds. It has become increasingly difficult to separate the virtuality of activities on the internet from reality. Perceptions and experiences gained via the internet are real experiences even if the activity is virtual. Community has become increasingly difficult to define (Schippers

& Grant, 2016), and online community experiences can be perceived equally as real as off-line experiences.

In Marton's (1981) seminal work on phenomenography the stated aim of phenomenographic research is to describe the conceptions of the participant. Marton's proposed format was comparison and systemisation of participant conceptions. Coding data extracts and generating themes in the second and third stages of the ITA method used in this study is a process similar to Marton's, of comparing and systemising participants' conceptions.

Svensson (1997) observed that some projects described as phenomenographies use phenomenographic practices as a research program, while some others use them as a research tool. When used as a program the descriptions of the participant conceptions are the aim of a study. When the aims are not confined to the conceptual descriptions, he described the study as using phenomenography as a tool. The first three research questions in this study do not confine the outcome of the study to describing the participants' conceptions. The aim is to use those descriptions to, in turn, understand greater phenomena. However, research question four explicitly refers to describing the participant's perceptions. Therefore, applying Svensson's framework, this study uses phenomenography as both a tool and as a program. Svensson described this combination as a phenomenographic "research orientation" (p. 161).

Since the inception of phenomenography in the 1970s, studies using its methods have been conducted on educational phenomena. In educational research phenomenography has been described as "an attempt to scrutinise [sic] and

121

understand human learning by focusing on what people are in fact doing in situated practices and when studying" (Saljo in Entwhistle, 1997, p. 128). Entwhistle stated the aim of phenomenography in education was to reinstate an empirical approach to learning with a specific interest in clarifying the functional relationships between what students physically do when participating in learning and what they learn. This study aims, in part, to investigate the participants' conceptions of the relationship between the activities of the students within the institutions and the musical products they create and disseminate to the world.

Phenomenography is inductive in nature as it is designed to investigate conceptions that are discerned and focused on by the participants (Marton & Pong, 2005). The aim is to understand and disseminate the participants' conceptions regarding the research questions and these may differ from the researcher's expectations. In this study this was also enabled by a rigid adherence to established ITA methodological practices. The current study can be described as a phenomenographically-oriented ethnography as it exists in the overlap between the Sarantakos' (2013) ethnographical "understanding the experience" (p. 219) of the subjects, and Marton's (2015) describing a perceiver's experience.

Reliability and validity in phenomenography

Validity in phenomenographic research concerns whether the categories of description truly represent the way the participants see the phenomena (Bowden, 2000). Sandberg suggested reliability in phenomenography relies on interpretive awareness rather than replicability (Sandberg, 1995). The former concern is addressed in this study by employing the process of member checking and the latter by rigidly

adhering to the ITA methodology as outlined by Braun and Clarke (2006, 2018), Bryman (2016), Boyatzis (1998), and Sarantakos (2013). In an overlap with ethnographic research, reproducibility is not expected in phenomenographic research as it is a method designed to produce contextualised descriptions derived from the relationship between the participants and the phenomena, and the nature of the conversation between the researcher and each individual participant (Bowden, 2000).

It is essential in phenomenography for the researcher to set aside, or 'bracket' prior knowledge and/or experience on the subject (Bowden, 2000) as well as pre-conceptions regarding what the research may reveal (Forster, 2015). Being open to the participants' points of view, subjective experience and interpretations are all integral to phenomenography. This is described as clearing the way for careful hearing (Ashworth & Lucas, 1998). The use of bracketing techniques in this study is described in detail in section 3.5.2. Following is a discussion of the ontological and epistemological frameworks of this phenomenographically-oriented, online, multi-sited distance, comparative ethnography.

3.2.3 Ontology

The next sections will discuss the ontological and epistemological orientations of the study, and how it therefore sits within the broader social science framework. Philosophical ontology is the branch of meta-physics that studies the concepts of existence (Jacquette, 2014). A branch of applied scientific ontology is the study of the existence of states of affairs (Jacquette, 2014). A sub-branch of applied scientific ontology, social ontology, concerns the nature of social entities (Bryman, 2016). Social entities are real things that are not necessarily physical in nature. They can be

non-physical entities that exist as a result of social activity. Topics this study examined include pedagogical practices, communities, and the voices of AQF7 CPM students in the global guitar industry. These may not exist in a material reality but exist as 'real things' embodied in a non-physical social reality. Music is not a 'thing' in any physical sense (Ruddock, 2019; Small, 2011). Nor are the subjects of this study's research questions; pedagogical practices, curriculum content, performance styles, music communities, and the voices of guitarists. These are all non-physical realities. Thus, this study adopts, and must be read from, an ontological perspective that incorporates meta-physical and embodied non-physical entities.

The study is grounded in a constructionist, also known as constructivist, ontological framework as it is built upon the perspective that social organisation is supposed rather than imposed, and culture is "an emergent reality in a continuous state of construction and reconstruction" (Bryman, 2016, p. 20). Constructionist studies rely as much as possible on the participant's views of the situation being studied (Creswell, 2014). Contemporary ontologies concerning online communities must also address the possibilities of influence from the algorithms employed by the service providers as a factor. This broadens the scope of the constructionist ontology to include an external factor not previously experienced in social construction. The artificial intelligence therefore imposes an objective influence on the data. However, the artificial intelligence itself is a derivative of programmers, who are in turn influenced by their own subjective social conditioning. The research questions assume a constructivist ontology and therefore the methodological design has been built on that foundation. This includes the point of contact between the researcher and the

researched, as the survey and interview questions were also developed assuming a constructionist ontology.

3.2.4 Epistemology

Epistemology is the "philosophical theory of knowledge" (Robinson, 2002, p. 443), how we know what we know, the types of knowledge that are relevant (Bryman, 2016), and the relationships between objectivism, belief and opinion (Audi, 2005). A foundational epistemological issue in social science research is whether the social world can, or even should, be subject to the same research practices as the natural sciences (Bryman, 2016).

An epistemological position, Interpretivism, acknowledging the uniqueness of human nature in comparison to the natural world, began to emerge in the 20th century primarily driven by Max Weber (1864-1920) and Alfred Schultz (1899-1959). Weber described sociology as an interpretive understanding of causal explanations of social courses (Roth, 1978, p. xxxvii). This study employed an interpretivist epistemology as it was interested in "factors and conditions, cultural prescriptions and social order […] that generates certain situations and social structures" (Sarantakos, 2013, p. 41). The critical point in Weber's definition of interpretivist epistemology is the causal explanation (Bryman, 2016, p. 15). The causal relationship between the AQF7 CPM courses being examined and the expression of the graduates' voices was of primary interest in this study.

Bryman (2016) suggested the level of interpretation that an interpretivist study engages with is inherently linked to the inductive methodologies (p. 17). However, he stated that "epistemological principles and research practices do not necessarily go

hand in hand in a neat and unambiguous manner" (p. 17) and they represent

tendencies rather than definitive practice. He claimed the inductive process is "likely

to contain a modicum of deduction" (p. 11). True to Bryman's claim, this study,

although grounded in an inductive methodology, occasionally employed deductive

elements in a slightly iterative approach. An iterative process, which alternates back

and forth between inductive and deductive process, develops a symbiotic relationship

between data and theory and can therefore generate the strongest and most valid

results.

Figure 3.4 represents the construction of the research theory for this study

from the strategies and epistemologies discussed.
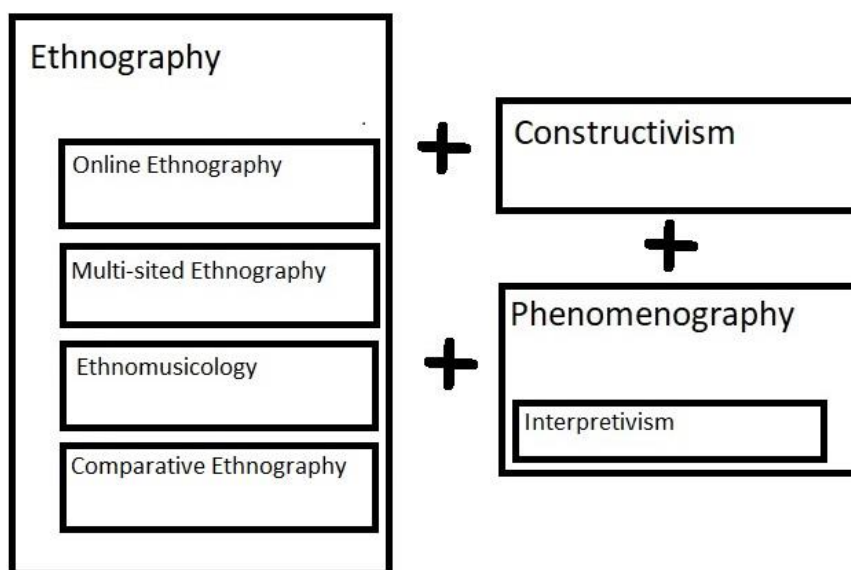
Figure 3.4 Construction of research theories.

3.3   Tools

The following sections discuss these methodological tools, how each decision

was informed and how each process was applied to the current study. Before data

collection began the project was considered by the University of Tasmania's Human

Research Ethics Committee (HREC) as a minimal risk project. The committee

granted approval for the project on September 18, 2017 and allocated the reference

number H0016826. Appendix A contains the ethics application and acceptance letter.

An information sheet (Appendix B) was supplied to all survey and interview

participants prior to their involvement. Consent was obtained from survey participants

in the first question of the online survey (Appendix C). Consent was obtained from

the interviewees during the interview pre-amble (Appendix D).

3.3.1 Sampling

Sampling procedures followed those suggested by Creswell (2014) and other

social science research discourse (Bowden, 1994, 2000; Boyatzis, 1998; Maxwell,

1996; O'Leary, 2004; Sarantakos, 2013; Walsh, 1994). As is common practice in

qualitative ethnographic and phenomenographic research, systems of criterion-based

purposive sampling were employed to select participants (Bowden, 1994, 2000;

O'Leary, 2004; Sarantakos, 2013; Walsh, 1994). Criterion-based, purposive sampling

is common practice in qualitative social research (LeCompte & Preissle, 1993;

Maxwell, 1996; Patton, 2014). Maxwell (1996) gives this participant selection method

strong credence: "[s]electing those… individuals that can provide you with the

information that you need in order to answer your research questions is the most

important consideration in qualitative sampling decisions" (p. 70). For the purpose of

providing a conceptual context a bracketed sample of participants was employed for

the study (Boyatzis, 1998). The bracket in this case included people who had direct

involvement in AQF7 CPM courses: educators, students and alumni. In the case of

students and alumni further bracketing was applied to only include guitar players. In

the case of educators, guitar tutors or guitar specialist lecturers were targeted first. However, after an initial examination of the courses other educators were also targeted in institutions that did not employ guitar specialist educators.

The sampling design employed a multistage or "clustering" procedure as described by Bryman (2016, p. 175). The first stage 'cluster' in this study was Australian tertiary institutions. The second stage was the institutions delivering AQF7 CPM courses. The third stage was students, alumni and educators involved with these courses. Once this third stage cluster was recognised, appropriate individuals were identified. Because a mixture of sampling processes was employed to maximise the sample, the sampling process was another way in which this study overlapped standard categorisations. Since the potential sample population was estimated to be quite small it was decided to target every possible participant in order to generate a valid sample size. This is a form of non-probability sampling which Creswell (2014) described as convenience sampling.

Creswell (2014) maintained that stratification of the sample ensures that each sub-group is represented. Three strata of the sample population were employed, these were 1) educators, 2) current students, and 3) alumni. Each strata did not necessarily reflect their ratio in the population. There was a higher representation of educators due to a higher response rate to invitations. Alumni comprised the smallest sample, this was due to the difficulty in locating and identifying course graduates. This does not reduce the validity of the findings, rather it focuses the lens through which they must be viewed. The low representation of Alumni makes the findings more of a snapshot of the now, than an historical presentation of AQF7 CPM courses.

Participant selection - surveys

The initial method of locating participants used information gained online to identify appropriate first points of contact for each institution. Institution websites were perused for contact details of administration staff and/or relevant educators. Emails were sent to appropriate administration and/or teaching staff of every institution delivering an AQF7 CPM course requesting they disseminate the invitation and information sheet (Appendix E) to potential participants. This was met with a poor level of response. One institution replied with a negative response, stating that they were not willing to assist in any way as they felt their students were invited to participate in too many studies already. A few institutions offered to advertise the invitation by posting links to the online survey in alumni newsletters, group emails, social media pages, and directly emailing relevant potential participants. This initial means of recruitment was augmented by the researcher also contacting music societies, including Music Australia and various state musicians' unions. These methods, likewise, did not generate a large participant response.

Subsequently, it was decided to employ a technique of internet sampling that was recently proven to be successful in a similar study (Hillman, 2015) and is supported by recent research and social science discourse (Postill & Pink, 2012; Sarantakos, 2013; Woodfield & Iphofen, 2018). Relevant social media sites including LinkedIn and Facebook alumni pages, musician's unions webpages, various national, state and local guitar community pages, and university and/or faculty social media pages were approached seeking permission to advertise. This resulted in a much more positive response. Furthermore, in accordance with recent developments in ethical

digital participant recruitment (Quinton & Reynolds, 2018), individual potential participants within these communities were identified and personal invitations were sent to each potential participant thus identified. Email requests sent to potential participants included information sheets as well as links to the relevant online survey on the University of Tasmania Qualtrics website. Protocols found in recent discourse on online research regarding informed consent (Williams, Burnap, Sloan, Jessop & Lepps, 2018; Quinton & Reynolds, 2018) were adhered to in order to maintain ethical rigour. These included ensuring all participants had viewed the information sheet and given consent, and offering interviewees the option of anonymity.

Social media sampling is self-evidently appropriate for studies involving online communities and is supported by recent developments in ethnographic methodology (Postill & Pink, 2012). Sarantakos (2013) stated:

> The popularity of and easy access to the Internet has impacted on the conduct of social research in many ways. This is clearly shown in sampling, which has begun to adjust its techniques to the changing ways of approaching people in the community. As a result of this, Internet sampling has become a part of research armoury of modern researchers, with increasingly many research bodies using it as their preferred sampling procedure. (p. 185)

In this study, social media sampling was found to be the most effective in locating participants with an estimated 93% of participants located in this manner.

Sampling was further enhanced by the adoption of snowball sampling where each participant was invited to send the information sheet to anyone else from within their personal networks whom they felt might fit the selection criteria of being either a

student, past or present, or an educator of a relevant course (O'Leary, 2004;

Sarantakos, 2013). Snowball sampling was used in similar studies that informed the

design of this project including Gray's (2016) distance ethnography, Chen's (2012)

study on contemporary music education practices, and Russel and Evan's (2015)

study on guitar pedagogy in New South Wales. This was seen as a necessary process

to attract the widest variety of potential participants, especially alumni, as these were

difficult to locate and identify via interaction with institutional databases and social

media. The initial meta-data questions at the beginning of the surveys ensured the

participants were suitable for the study.

Three hundred and forty-seven current students and alumni from relevant

courses were located through social media and sent personal invitations via the

internal messaging system on the social media page. Advertisements for the surveys

were placed in seven relevant social media pages after seeking permission from the

page administrators. Appendix F includes the advertisement and invitation to

participate. A total of 86 respondents took part in the online surveys: 69 identified as

a current student or alumnus of an AQF7 CPM course and 17 as educators. A strong

gender imbalance was noted among these respondents. Over ninety percent (n=352)

of guitar students and alumni located and invited via the social media recruitment

processes identified as male on their social media page. All survey respondents were

also invited to participate further as interviewees. This invitation was conducted as the

final question in the online survey. Table 3.2 shows the numbers of invitees by

sample stratum and by participation type.

Table 3.2

Numbers of invitees and participants

Invitations			Participants	
Educators	Students/Alumni		Educators	Students/Alumni
65	347	Surveys	17	69
		Interviews	19*	16*

* Three interviewees identified as both educators and alumni

The initial response rate of survey participants was higher for educators at 26% compared to 20% for students and alumni.

Sampling documents

Data set two consisted of documents in the form of unit descriptors from every AQF7 CPM course investigated. Three hundred and sixty-four files were collected. In most cases these files were publically accessible unit descriptors downloaded from the institutions' websites. In the cases of Avondale Collage and the University of Tasmania, unit descriptors were obtained via email. Informed by current practice found in the literature, a source of non-human data as a third data set, to supplement the survey and interview data, was considered to be a valuable asset to the project. By providing the opportunity to triangulate documentary data with the human participant data sets these documentary data strengthens the project's reliability and validity (Bryman, 2016; Creswell, 2014; Sarantakos, 2013). It is worth noting that similar studies also used this data collection technique including Bendrups' (2011) study on musical diaspora of Latin-American migrants in Australia, Branson's (2011) thesis on the influence of minimalism on guitar repertoire, and Dyndahl, Karlsen, Graabraek

132

Nielsen, and Skarberg's (2016) article on the academisation of popular music in higher education.

Creswell categorises data collected as documents as either public or private (2014, p.190). Types of public documents include newspapers, meeting minutes, or industry reports. Documents categorised as private include emails, diaries or letters. The documents in this study's second data set are public documents. They are all readily available for public viewing on institutions' websites, or available upon request. These documents fit the definition of qualitative documents as they contain language rich data. Advantages of these types of documents as a data source in social science research include the following:

1. Language rich data can contain culturally relevant dialect,

2. Data can be readily accessed by the researcher(s) at a convenient time,

3. It can be an unobtrusive method of data collection,

4. The data is inherently valid, and

5. No transcribing leads to quick, cheap and accurate data (Sarantakos, 2013; Creswell, 2014).

Strategies for immersion in these data included multiple readings, coding, and re-formatting the files to a consistent format for ease of comparison.

The selection of documents for this study used criterion-based and purposive sampling. It is criterion-based as the selection processes only targeted unit descriptors from AQF7 CPM courses. It is purposive as this selection criteria would identify documents containing data that relates directly to the research questions. Core units of all courses were included and elective units relating to guitar, music performance and

music culture were also included as these related directly to the research questions. It is a systematic sample as documents from 100% of units applicable were included. The sampling procedure was single stage for 23 of the 25 (92%) institutions as access to the unit documents was readily available. In the remaining 2 cases, unit descriptors were accessed upon request by email as the unit outlines available online were not considered to contain enough data. All documentary data were collected during the first semester of 2018.

There was a lack of uniformity across the cohort of institutions delivering AQF7 CPM courses regarding the definition, and content, of unit outlines and unit descriptors. In the cases of institutions that offered both, the unit outlines were typically short giving an overall depiction of the unit and its contents, whereas a unit descriptor typically contained more detail including topics covered, contact hours, lecture times, assessments and student outcomes. However, in some cases the opposite was the case. The two terms were used interchangeably. It was found the term outline and descriptor were equally applied to documents that contained various levels of detail. The definition of unit descriptor on the Training.gov website is equally ambiguous:

> The unit descriptor broadly communicates the content of the unit of competency and the skill area it addresses. Where units of competency have been contextualised from units of competency from other endorsed Training Packages, summary information is provided. There may also be a brief second paragraph that describes its relationship with other units of competency, and any licensing requirements. (Training.gov.au, n.d., para 16)

This dissertation therefore uses the term 'unit descriptor' to refer to documents titled by the institutions as either unit outlines or unit descriptors.

Participant selection - interviews

Interviews are one of the most common methods of data collection in the social sciences (Bryman, 2016; Sarantakos, 2013) and were the third method of data collection used in this research. At the conclusion of the online surveys, participants were invited to take part in the final stage of data collection via interviews. All survey respondents were invited. The interview participants were therefore self-selected from the initial participant pool. All survey participants that responded positively to the invitation to take part in an interview were interviewed. In a few cases educators participated in the form of interviewees only as they were not identified, located, invited to participate, or responded to the invitation until after the online surveys had been completed. Prior to conducting interviews information sheets and participant consent forms (Appendix G) were emailed to interviewees. Each interview was prefaced by consent to participate, consent to transcribe, and the option to remain anonymous. Thirty-two interviewees participated in the study, 13 identified as students or alumni of AQF7 CPM courses, 16 identified as educators and three interviewees identified as both.

Interviews are found in Thematic Analysis (Braun & Clarke, 2006), ethnographies (Brewer, 2000; Genzuk, 2003), including distance (Mead & Métraux, 2000), virtual (Ardévol, 2012), and multi-sited studies (Falzon, 2016). Interviews are also typically employed in phenomenography (Entwhistle, 1997; Walsh, 1994). Similar studies that influenced the design of this project used interviews (Alper, 2007;

Carey & Lebler, 2012; Pulman, 2014; Ruismaki, Juvonen, & Lehtonen, 2012; Russell & Evans, 2015).

3.4   Data Collection

The surveys and interviews employed a blend of closed and open-ended questions. Closed questions were included in the surveys to allow for sorting and generation of meta-data in the form of statistical information to inform and set parameters for the textual analysis. Open ended questions were included to enhance the data for inductive analysis. One advantage of using open ended questions is the potential to obtain information not previously anticipated by the researcher (Guest, Namey, & Mitchell, 2012). A second advantage is the tendency for language rich data to allow themes to develop (Braun & Clarke, 2006). These two advantages each lend properties that support the processes of the chosen methodology. The same processes of analysis was applied to the industry sourced documentary data to corroborate findings across the corpus of data and reduce the impact of any potential bias or views of the survey and interview participants (Bowen, 2009).

After initial familiarisation with the survey data and unit descriptors, some quantitative analysis was conducted to generate statistics to inform the final design of the interview questions. This was an important step in the inductive process that allowed the first two data sets to drive the direction of the final round of data collection. Descriptive statistics were derived manually from the Microsoft Excel spreadsheets into which the data were imported from the source. Closed-ended questions in the surveys had pre-determined variables in either numerical form, as in the case of year of graduation, or textual form, as in the name of the institution where

the participant was or had been engaged. Data from these were entered into Excel spreadsheets and converted into graphs or tables for statistical presentation. Data from open ended questions were categorised and assigned value labels as described by Sarantakos (2013). These data were also collected in Excel spreadsheets and converted into graphs and tables for statistical presentation.

Further to the use of data collection methods typical in similar studies, the methodological design also supplements the current body of literature by including the use of coding from language rich sources of data from archival and industry documents to support the findings of the qualitative analysis. In adherence to standard academic nomenclature the term *data corpus* is used in the current study to refer to all data collected for the project and the term *data set* refers to data being used for a particular analysis (Braun & Clarke, 2006). Table 3.3 presents the data sets, their sources and relation to the data corpus.

Table 3.3

Data sets and data corpus

Data set title	Method	Participants/Source	
Data set 1	Online Survey	Students and Educators	
Data set 2	Document Collection	Unit descriptors	Data Corpus
Data set 3	Interviews	Students and Educators	

Information derived from the statistical analysis of data sets one and two, which informed the interview questions included: teaching and learning styles employed by AQF7 CPM courses, curriculum content, industry and community

137

involvement of institutions, cultural awareness of participants, and activities of graduates.

3.4.1 Data collection methods

Data collection methods in qualitative research should be purposefully selected to suit the particular study (Creswell, 2014). Each data method can serve different purposes and there are many factors behind the decisions. However, they must primarily address the research questions. It was unfeasible for this multi-sited project to use observation as a data collection method due to the geographical impracticalities. For similar reasons video recordings of activities within AQF7 CPM courses was not deemed appropriate. Following is a discussion of each of the three data collection methods, their relevance to the study and how they were employed.

Survey data collection

To allow for the use of ITA the lists of survey questions for this study have been designed using Sarantakos' semi-standardised model. Standardized questionnaires include questions that stipulate yes/no or other short one or two-word answers. This method supplies data that is ready for quantitative analysis via simple tabulation methods including statistical analysis which this study used to inform the qualitative process. Un-standardized questionnaires typically include open ended questions allowing for the participants to answer the questions in natural language. This method is most commonly used within qualitative research. However, methods can be employed to generate quantitative data from longer textual answers. Keywords can be identified, and through a process of coding and tabulation numerical data can be generated. This process of identifying keywords can also be used to identify

themes within the textual data. These themes can then be rated in significance by frequency, or other means, and research conducted into the themes. As the name implies the semi-standardized model employs a combination of both methods. Open questions formed the bulk of the questionnaires.

Two surveys were designed, one for students and alumni of relevant courses and the second one for educators involved in delivering the relevant courses. Appendix C shows the survey questions and which research questions they were designed to inform. The surveys were uploaded to the University of Tasmania's Education Faculty's Qualtrics platform and, after initial draft surveys were tested by the research team, the surveys went live on the 25th of September, 2017. After this date invitations were sent as described in the participant selection section. The invitation process continued for the following 24 weeks. The Qualtrics surveys were deactivated on the 5th of March 2018 to allow for the data analysis process to begin. Data from the surveys were manually transferred into Microsoft Excel spreadsheets for initial analysis. The manual process was chosen so the primary researcher could become familiar with the data, via immersion, as the first stage of Boyatzis' (1998) Thematic Analysis method.

Documents

Unit descriptors containing language rich data were publicly available from the institutions' websites. These were down-loaded, converted to, and saved in Microsoft Word document format for data storage and analysis. Unit descriptors for all core units for every course were downloaded for analysis. Also, descriptors for all performance units, including ensemble performance, and all units on popular or

contemporary musics including history, theory and practical units and all guitar units, including possible electives, in AQF7 CPM courses were downloaded. In-keeping with the inductive methodology, data were also collected from any other elective units relevant to the research questions. An example of this type of unit is Music and Globalisation, an elective unit available to students enrolled in the Bachelor of Music at Australian National University (ANU).

Sarantakos described a number of processes for document analysis, two of which were used in this study. Statistical document analysis is often used to examine language rich data at a manifest level. Content analysis is a deeper process that is used to identify the latent content of issues beyond the direct text (Sarantakos, 2013). Two forms of content analysis were employed: contextual and comparative. Contextual analysis aims to establish and understand the context of the text while comparative analysis compares ideological differences between different sources.

The document analysis was conducted using the same ITA processes as were used to analyse the other two data sets. This data source was selected to enable triangulation of the data sets and to corroborate the findings (Bowen, 2009). Bryman (2016) stated ethnographers often use triangulation to verify that their observations are not misunderstandings of the data. In some studies triangulation may be used to verify one data source with another. In this study each data source was valued equally and triangulation was used to check each against the others and for comparative analysis.

Interview data collection

Interviews were conducted via telephone and recorded using Audacity and Voice Recorder and saved in MP3 format. The interviews were then transcribed and stored in their entirety as Microsoft Word documents. For the purpose of analysis, during the coding process, data extracts from the interviews were copied into Microsoft Excel spreadsheets. In this way data could be sorted and re-arranged without any loss to the integrity of the original data format. Transcriptions of each interview were emailed to the participants for verification prior to data collection and analysis. This process of member checking, also known as participant validation, is an essential process in qualitative research credibility (Birt, Scott, Cavers, Campbell, & Walter, 2016).

Using a semi-structured interview format the interviews were designed with open ended questions allowing to offer a certain flexibility allowing the interviewees enough freedom to express their thoughts (Clifford, Cope, Gillespie, & French, 2016; Drever, 2003) and minimising any researcher pre-conceptions. This is highly suitable for small scale studies and inductive methodologies as it presents the opportunity for the data collection to gather previously unforeseen aspects of the phenomena under investigation. In qualitative research semi-structured interviews are the most common type of interview (Sarantakos, 2013, p. 280). Semi-structured interviews feature a series of questions that are general in their design, allowing the interviewer latitude to ask further questions in response to what they see as significant replies.

Cachia and Millward's (2011) research found semi-structured interviews and telephone medium are complementary: "Telephone conversations naturally follow

an agenda-driven format that is initiated by the caller, similar to semi-structured interviews" (p. 265). Semi-structured interviews in qualitative research offer many benefits:

1. Reflexivity - Interviewees and interviewers reflect on their subjective approaches to the research topic,

2. Naturalism - Interviews examine reality as it manifests itself in everyday life events,

3. Primacy of the interviewee - The participants are the knowledge bearers, and

4. Openness and flexibility - Without a standardised format, semi-structured interviews can readily change in response to the discussion.

Semi-structured interviews are also inherently applicable to inductive analysis and constructionist paradigms (Hannabuss, 1996; Mojtahed, Nunes, Martins, & Peng, 2014; Rott & Leuders, 2016). In fact Nunkoosing (2005) prefered to dispense with the term 'semi-structured' referring to them as inductive interviews. Discussing their inductive method Schell and Black (1997) state with this method "the respondent and the interviewer allow dialogue to flow in an appropriate direction within the framework of the research" (para, 21). The semi-structured nature of the interviews employed in this study allowed for participants to go beyond specifics derived from the research questions and enter into dialogue about peripheral topics which they felt were important. The interviews concluded with the opportunity for the interviewee to add any further information they felt was relevant to the research. Appendix D lists the interview questions and the research questions they were designed to inform.

3.4.2 Data validity

Sarantakos (2013) defines validity as "the property of a research instrument that measures its relevance, precision and accuracy" (p. 99). Maxwell (1996) stated there is no guarantee of validity in qualitative research and that it should be explicitly addressed in relationship to the purpose and context of the study. Following is an explanation of the validity of the data collected in the study.

To ascertain the validity of the data collected, papers and articles located in the literature review were subsequently analysed to establish the data collection methods most typically used in similar studies. Twenty-two percent (n=24) of publications used either surveys or questionaries as a data collection method and 35% (n=38) listed interviews. Similar studies found in the review that used a combination of both surveys and interviews as methods were analysed to gain a perspective on typical sample sizes. The range of sample pool sizes for interviewees spanned from 5 (Dipnall, 2012) to 27 (Burwell, 2016), and for survey respondents from 9 (Pitts, 2002) to "over 400" (Winterson & Russ, 2009, p. 343). The mean number of participants in the form of interviewees was 15 and survey respondents was 124. The median figure for interviewees was 16 and for survey respondents was 65. The mode for interviewees was 16. The mode for survey respondents was approximately 30 survey respondents. Figure 3.5 illustrates how this study relates to, and in some measurements exceeds, standard practices.
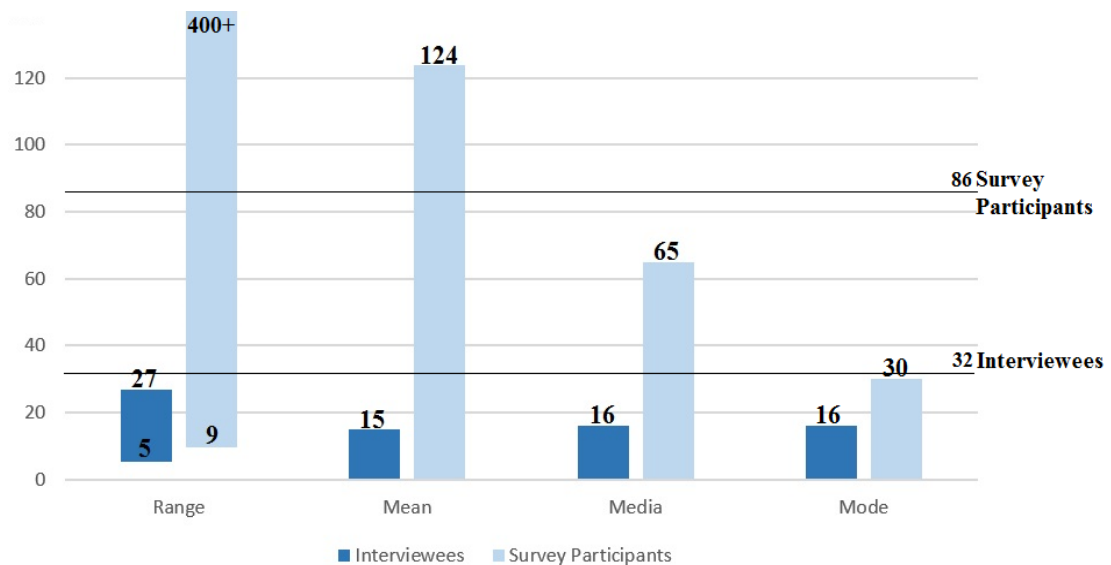
Figure 3.5 Sample size comparison

Sarantakos (2013) posited a wise rule about sample size, stating that: "the sample must be as large as necessary and as small as possible" (p. 183). Boyatzis noted a difficulty in large sample sizes for inductive thematic analysis, maintaining that large sample sizes often prove problematic when using ITA as the data is analysed repeatedly meaning each hour of interview data may need four to five hours of analysis (Boyatzis, 1998).

Invitations to the online student/alumni survey were sent to university student and alumni groups which included potential participants whose primary instrument was not the guitar. In this case participants self-selected via the prompt in the advertisement and further by the initial questions in the survey which asked them if they fitted the criteria. Nine respondents who answered these questions negatively were thanked for their interest and directed to a closing page. Invitations to the educators' survey were only sent to persons who had been identified and located as relevant to the study by the researcher. They were also asked to confirm their validity in the initial questions in the survey.

Interview participants either self-selected via the online survey, and were therefore were already deemed relevant, or were subsequently identified as relevant and sent an invitation to participate as an interviewee. The first question in the interview also reinforced the validity of each interviewee as they were asked to state their affiliated course(s) and their role in relation to the course(s). No interviewees were deemed as irrelevant to the study as a result of their answer to this question. It was clear from the data collected in the interviews that all the interviewees were highly relevant to the study and the cross section of tutors, lecturers and course designers gave the study a broad perspective on the topic.

Member checking was used as a validity to the ensure accuracy of the transcriptions. This is a process described by Maxwell (1996) as "systematically soliciting feedback about one's data" (p. 94). After each interview was transcribed a copy of the transcription was emailed to the participant with an invitation to check the transcription accurately presented their responses to the questions. A second stage of member checking, as described by Creswell (2014), was also used. Prior to final production of the report, extracts where participant's responses gave strong support for the findings were sent to the participants to confirm their views were accurately represented.

3.5   Data Analysis

The review of current literature on the topics in the scope of this study highlighted a prevalence of the use of thematic analysis as an analytical tool (Campbell, Connell, & Beegle, 2007; Carey & Grant, 2015; Carey, Grant, McWilliam, & Taylor, 2013; Pitts, 2002). Thematic Analysis is historically rooted in

the tradition of Content Analysis (Joffe, 2012) and shares many of the same principles and procedures. Content analysis is a quantitative method applied to qualitative data that establishes categories and counts the frequencies of particular occurrences within a data set. This quantitative method has been accused of stripping the content from its context and therefore from its meaning. Thematic analysis was developed in response to this, primarily by Gerald Holton (1973), to traverse the explicit and observe, explore and discuss the more implicit themes within textual data sets (Merton, 1975). Thematic Analysis is seen to offer the systematic elements of Content Analysis combined with the analysis of meaning within its context. Braun and Clarke (2006) promote thematic analysis as a technique that should be seen as a "foundational method in qualitative research" (p. 78). They describe Thematic Analysis as "a method for identifying, analysing and reporting patterned themes within data" (p. 79) and maintain that it offers a way of finding meaning in the interpretation of themes.

Thematic analysis is a flexible approach that can be conducted in either a deductive or inductive manner, or located somewhere on a continuum of the two (Braun & Clarke, 2018). A deductive approach is driven by theory and views the data from the perspective of the questions. Inductive approaches are based in the data and view the questions from the perspective of the data. Rather than Braun and Clarke's continuum, Creswell (2014) described the inductive/deductive relationship as "reciprocal" (p. 186). He described the process beginning with an inductive approach, building themes and categories from the bottom up. Then the researcher, deductively, re-examines the data to support the themes.

A closer examination of papers from similar studies using thematic analysis revealed another common thread is the use of inductive methodologies. The adoption of this methodology fits with the present body of literature by adopting a relevant, recognised and often utilised methodology.

The principles of the data-driven inductive approach are laid out in Boyatzis' (1998) publication *Transforming Qualitative Information* where he stated the data is extracted from the "words and syntax of the raw information" and through this process "previously silenced voices or perspectives inherent in the information can be brought forward and recognized" (p. 30). Adopting this methodology contributed to an attempt to give each participant strata equal voice. Designing a precise analysis method based on proven practice (Boyatzis, 1998; Sarantakos, 2013; Bryman, 2016; Braun and Clarke; 2006, 2018) lends further validity to the study and avoids a common 'anything goes' critique of the flexibility of qualitative methods (Antaki, Billig, Edwards, & Potter, 2003; Labuschagne, 2003).

3.5.1 Thematic analysis

Boyatzis (1998) listed three stages of thematic analysis. He stated that the second stage can have three approaches. Table 3.4 shows Boyatzis' three stages and the three approaches.

Table 3.4

Boyatzis' three stages and approaches

	Stage	**Approach**
Stage 1	Deciding on sampling and design issues	
Stage II	Developing themes and codes	a) Theory Driven
		b) Prior research driven
		c) Inductive – data driven
Stage III	Validating and using the code	

(Boyatzis, 1998, p. 29)

Creswell (2014) recommended labelling codes with terms using language from the data and calls these *in vito* codes. This approach supports an inductive method and fits well with phenomenographic research which is intended to form descriptions from the participant's perspective. He also recommended generating a small number of themes: "perhaps five to seven" (p. 199). Once the themes are identified qualitative researchers build layers of complexity by interconnecting themes into models, as in ethnographs, or into descriptions, in the case of phenomenographs. This study adheres to Creswell's advice in using *in vito* theme titles, a small number of themes, and exploring the interplay between themes.

Ryan and Bernard (2003) published an article describing techniques to identify themes. The process they describe is hands-on and analogue, cutting quotes from pieces of paper and making piles of cuttings on a large workbench. Today's researchers typically use spreadsheets in the place of this physical approach. They remind researchers to also look for what is not in the data, what is missing. This can

include questions the participants did not answer, but also, in a deductive approach, theoretical perspectives not found in the data.

Braun and Clarke (2006) outline a thematic analysis procedure based on a process of six phases, developed from Boyatzis' three stages. This study employed this six stage procedure. Table 3.5 shows these six phases and how each phase is actively processed with specific reference to the processes employed in this study.

Table 3.5

Phases of Thematic Analysis

	Phase	**Description**
1	Familiarisation with the data	Transcribing interviews, transferring survey data to spreadsheets, reading and re-reading the data, noting down initial ideas. Collating each data set and entire data corpus
2	Generating initial codes	Coding interesting features of the data in a systematic fashion across the entire data corpus, collating data relevant to each code by generating coded spreadsheets.
3	Finding themes (Generating Themes)	Collating codes into potential themes, gathering all data relevant to each potential theme. Generation of coding hierarchy
4	Reviewing themes	Checking if the themes generated in the coding hierarchy work in relation to the coded extracts and the data corpus. Generating a thematic map.
5	Defining themes	Ongoing analysis to refine the specifics of each theme, and the overall story the analysis tells, generating clear definitions and names for each theme.
6	Reporting	The final opportunity for analysis. Selection of vivid, compelling extract examples, final analysis of selected extracts, relating back of the analysis to the research question and literature, producing a scholarly report of the analysis.

(Braun & Clarke, 2006.)

Since publishing their initial paper in 2006, Braun & Clarke have continually reviewed their approach to Thematic Analysis and have renamed step 3 as 'Generating Themes' in order to include more active language to describe the process

as one relying on the researcher rather than themes naturally "emerging from the data" (2018, 46:00 - 46:32).

Analysis was conducted with reference to the work of each of these researchers and ultimately stuck very closely to the six stage process of Braun and Clarke. Table 3.6 shows the chronology of the methodology process in the current study.

Table 3.6

Chronology of the methodology process

Methodology stage	Processes					
Research design	Scoping Study 2015, 2016 and early 2017	Methodology July-Dec 2016	Proposal July–Dec 2016	Review Jan-Feb 2017	Design Feb-July 2017	
Data collection Surveys	Upload Survey Sep 2017	Invite Participants Sep 2017 – March 2018	Download Data March 2018	Data Familiarisation March 2018 – June 2018		
Data Collection Documents	April 2018					
Methodology review	March to April 2018 and Feb to April 2019					
Data Collection Interviews	Compose Questionnaires May – June 2018	Conduct Interviews June – Nov 2018	Transcribe June – Dec 2018	Member Check June – Dec 2018		
Inductive Thematic Analysis	Familiarisation with the data March 2018 - June 2018	Generating initial codes July 2018	Finding themes Dec 2018	Reviewing themes Jan 2019 – April 2019	Defining themes April – May 2019	Reporting April 2019 - July 2020

Defining the boundaries of the data familiarisation stages is difficult as it was an ongoing process throughout the subsequent stages of thematic analysis. In an inductive analysis it continues from freshly generated perspectives as each stage progresses. Following is an outline of how each phase was conducted.

Stage 1: Familiarisation

Braun and Clarke describe the physical process in this stage as immersion in the data by repeated reading, and "reading the data in an active way" (2006, p. 87). They state it is advantageous for the researcher to collect data by personally conducting interviews as this provides an initial immersion in the data. A second layer of immersion is the process of transcription of verbal data. Time spent transcribing is not wasted as the transcriber develops a thorough understanding of the data through the process (Braun & Clarke, 2018). Another method of familiarisation, that serves a second purpose, is checking the transcriptions against the audio recordings to ensure it is a verbatim account and punctuation retains the original meaning of the spoken word. All three of these processes were used in this study.

The first data set analysed was that collected from the online surveys. The familiarisation process was conducted during the transferring of the data from the initial online source, the Qualtrics website, to Microsoft Excel spreadsheets. The spreadsheets were prepared for use in the next coding stage. During this transferring process the researcher became familiar with the data in its initial raw format. A manual process was chosen so that the researcher could take time to read and become familiar with the data via immersion. During this stage, quantitative analysis was conducted to generate statistics to inform the design of the interview questions. Findings of this statistical analysis were accepted for presentation at the 2018 Australian and New Zealand Association for Research in Music Education (ANZARME) conference (Lee, Baker & Haywood, 2018d) and subsequently published (Lee, Baker & Haywood, 2020a).

Initial familiarisation with the second stage data from unit descriptors was conducted through repeated reading and copying relevant data from the online sources to Microsoft Word documents for data storage, and through editing the documents to reduce unusable or irrelevant content. A third stage of familiarisation occurred through transferring relevant data to appropriate locations in topical Excel spreadsheets combining data from each institution for broad analysis, coding and thematic observation. Appendix D.3 shows supplementary interview questions derived from this process for specific participants at specific institutions.

The third round of data analysis (via interviews), featured an overlap in the collection/transcription process with the earliest interviews being transcribed before the later interviews were conducted. Transcribing interviews is considered an excellent method of familiarising oneself with the data (Riessman, 1993) and an integral part of the interpretive process (Bird, 2005; Lapadat & Lindsay, 1999). A second round of familiarisation was conducted through proof-reading the transcriptions in conjunction with listening to the audio recordings prior to the member checking validation process.

Braun and Clarke (2006) stress a process of repeated reading, and active reading, looking for meaning and patterns, as integral to the familiarisation stage. This re-reading process was conducted by reading the data spreadsheets both vertically, responses to each question, and horizontally, each individual participant's responses to all questions. As recommended by Braun and Clarke, notes were taken during this initial stage when "patterns of meaning and issues of potential interest" (p. 86) began to be noticed.

Stage 2: Generating initial codes

In qualitative research, coding is a way of indexing data by content so it can be located or grouped for future analysis (Gläser & Laudel, 2013). Codes identify data that the analyst regards as of interest to the study, usually but not necessarily in an inductive methodology, in response to the research questions. The coding process sorts the data into meaningful 'chunks' that can then be organised thematically for analysis. It is a process of systematising the data into related content. Braun and Clarke see codes as "analytic entities" (2018, 37:03) capable of providing a tool for analysis by the researcher. They describe coding as a flexible and organic process and encourage revisiting the familiarisation stage to perform a couple of coding sweeps, allowing the codes to evolve rather than remain static.

Gibbs (2011a) lists five reasons why a researcher might decide that something is relevant for coding:

    1. It is repeated in several places,

    2. It surprises you,

    3. The interviewee explicitly states that it is important,

    4. It is similar to other published data or reports,

    5. It reminds you of a theory.

These reasons were applied throughout the coding process in this study.

Once the survey data had been transferred to spreadsheets a coding process was conducted. True to the chosen inductive methodology, no coding framework was developed prior to the familiarisation stage of the data analysis. According to Braun and Clarke (2006) inductive analysis is "…a process of coding the data without trying

to fit it into a preexisting coding frame" (p. 83). The immersion process described above allowed for a coding framework to develop organically.

The purpose of coding in a thematic analysis methodology is to identify features of the data that appear interesting in relation to the research questions and denote the most basic element of the data that is of interest (Boyatzis, 1998; Braun & Clarke, 2006). This basic element may be a single word that is used by participants or a common phrase, topic or other article repeatedly found in the data. The inductive approach does not use pre-conceived codes generated prior to the analysis, rather codes are generated by their prevalence and/or cruciality in the data set or data corpus.

Each data extract was given a code label and meta-data enabling the source to be easily located for future reference. The inclusion of surrounding data in the coding spreadsheet is recommended as a method of retaining context (Braun and Clarke, 2006). Appendix H shows a sample coding spreadsheet. To ensure a holistic perspective, coding was conducted for as many accounts and patterns as possible, including those that initially seemed unrelated to the research questions.

A similar process was conducted with the transcriptions of the interviews and the documentary data. No coding framework was applied to the interview or documentary data prior to the familiarisation stage. After the transcriptions of the interviews was completed a coding framework was developed from the data corpus.

A total of 3,716 data extracts were coded in the first coding sweep of the data corpus. The number of initial codes generated in the first stage of this process was over 400 codes and was deemed to be excessive. A process of lowering resolution

154

was employed to bring this into a manageable perspective. For example, the three codes Collaboration, Collaborative Assessment, and Collaborative Learning were amalgamated into a single code: Collaborative Educational Practices. After this process was completed a total of 149 codes had been generated.

Braun and Clarke (2006) state that: "more instances does not *necessarily* mean the theme itself is more crucial" (p. 82, emphasis theirs). They advocate researcher judgment and present the guideline that prevalence depends on whether the theme "captures something in relation to the overall research question" (p. 83). In keeping with the approaches maintained by Boyatzis (1998) and Braun & Clarke (2006), the method used to determine code or theme prevalence was also inductive and driven by the data. These approaches include:

1. The relationship of the code to the research questions,

2. The relationship between the code and pre-existing literature,

3. The number of times the code appears in the data corpus or a data set,

4. The number of different participants that articulate the code,

5. The amount of data surrounding a code, or

6. The number of subsets of data a code or theme appeared within.

In preparation for the mapping process, employed in later stages, the codes were created in tables in Microsoft Word documents. This process helped differentiate between themes and codes. The final step in the coding process was to determine validity or reliability of the code. In this final step, two processes were employed. A process of inter-rater reliability was adopted by submitting the coding process to the scrutiny of the supervision team, and through a process of statistical

differentiation that ensured the coded data was present in a range of differentiated raw data. If all the data for a code or theme is found in the one source it may be an anomaly rather than a theme. The more locations within the data corpus that a code appears the stronger the evidence for a theme. However, anomalies may also be of value to the study and worthy of reporting.

In an inductive methodology the coding has potential to influence the research questions as the data may reveal themes hitherto unknown to the researcher (Braun & Clarke, 2006). The research questions were therefore revisited after each stage of the analysis process.

The first coding sweep looked for concepts toward the semantic end of the scale, concepts stated explicitly by the participants. The second sweep, conducted after the initial analysis of the data extracts highlighted in the initial sweep, aimed at more latent concepts and themes deeper within the data: "the assumptions and ideas that the surface meaning relies on" (41:55 - 42:00).

Stage 3: Generating themes

During the generating themes stage, the analyst sorts the codes that have by now been identified, into groups of related relevance. Usually, but not necessarily in the case of inductive analysis, these groups relate to the research questions. It can be thought of as a process of zooming out from the detail of the codes to an overview of what the codes are indicating in a thematic sense. The analyst considers the "connectiveness" [sic] (Braun & Clarke, 2006, p. 89) of the codes and how various codes combine to create themes.

In a structured, thematic analysis technique, this stage of the process only begins after coding of all the data has been completed. However, by the end of the coding stage, and most likely during the familiarisation stage as well, themes will have already begun to develop. This stage is a formalisation of the already apparent themes as well as a comprehensive search for hitherto unseen themes. The process for this stage involved sorting and collating the data extracts and linked codes in the Excel spreadsheets. Relationships between codes were searched for in order to sort the codes into potential themes. Tabulation of the coded data was used to identify the significance of each of theme. For a truly subjective analysis to take place Boyatzis (1998) lays out three phases of inquiry as follows: "Observation precedes understanding. Recognizing an important moment precedes encoding it, which in turn precedes interpretation" (p. 3). Following this process for a subjective "translation of qualitative information into quantitative data" (p. 4). The generating themes stage of the analysis requires recognition of importance or prevalence within the encoded data to have generated a quantitative element for themes to develop.

Braun and Clarke (2006) describe a significant step in the process of generating themes is mapping the codes. This is done by grouping the codes together that share similar meaning. A two-step process was used to achieve this. The precursory step was sorting the codes into a coding framework in the form of a hierarchy of codes as exemplified by Gibbs (Gibbs, 2011b). Codes that related to each other were grouped together and ranked under other over-arching codes. This highlighted which codes were best positioned to be developed into themes and created a starting point for creating a thematic map. A Thematic Map (Appendix K) was then

developed in Stage Four, with specific codes as the title of boxed themes containing related codes and boxed themes were then linked with each other via connective related pathways.

During the research design stages Boyatzis (1998) encourages researchers to decide the level at which themes are to be identified, stating that a thematic analysis typically operates at one level. Either the themes will exist at the semantic level of the textual data and are explicit in the content, or at a latent level where the themes are underlying. Considering the social and cultural context in which this research exists it is reasonable to expect the emergence of latent themes. The theme generation operated on Braun and Clarkes' scale from the semantic to latent. A decision was made that the initial analysis would operate toward the semantic level and allow the inductive approach to reveal underlying latent themes as the analysis progressed.

Braun and Clarke (2006) state that analysis operating on the latent level "tends to come from a constructionist paradigm" (p. 84). They contrast the constructionist and realist epistemologies stating that within the constructionist paradigm meaning and experience are socially produced rather than inherent in the individual (p. 85). As this study examined questions about sociocultural experiences, the research design aimed toward operating on a latent level with a constructionist perspective.

Ryan and Barnard (2003) listed ways to identify themes including the use of metaphors and identifying what may be missing. They suggested considering what you might expect to be present but is actually missing. What does the data not say, may be just as important as what it does say. The fact that a particular topic is not talked about may be significant. They also suggested looking for the use of causal

158

linguistic connectors including 'because', 'before' and 'after'. Toward the end of this stage of generating codes these concepts were also applied to ensure they were not overlooked.

At the completion of this stage a spreadsheet of themes was formulated. The spreadsheet included the indicative codes, the linked data extracts and, where relevant, relationships to the research questions. After completion of this stage the research questions were revisited and examined for relevance to the data and to the inductively generated themes.

Stage 4: Reviewing themes

In this stage the previously generated themes are viewed as candidate themes and further scrutinised. Refining, collapsing, expanding, merging and abandoning themes are all typical processes in this stage. Braun and Clarke (2006) describe a two-phase process for reviewing themes. The first phase involves examining the coded data extracts and looking for coherent patterns. If no coherency is apparent and reportable then the theme needs to be reviewed. The second phase involves examining the entire data set to confirm validity of the theme and then code any additional data that further supports it.

To ensure a sound methodology, a different data presentation technique was injected into the research design in this phase. In place of spreadsheets the researcher used a thematic map (Braun & Clarke, 2006). Thematic mapping gives a different perspective and allows for a visual representation of the prevalence and significance of the themes. Due to the different perspective afforded by the use of thematic mapping this process can also identify the relationships between themes and potential

159

grouping or sub-grouping of themes. The thematic map generated in this stage is presented in Appendix K.

Stage 5: Defining themes

It is during the Defining Themes phase of Boyatzis' (1998) outline for thematic analysis that the themes are given their definition. This is described by Braun and Clarke (2006) as "the 'essence' of what each theme is about" (p. 92, parenthesis theirs). Each theme is given a detailed analysis and presented with support from the data. The data extracts are important here and this phase must contain a dissemination of what was found in the data and why it is important to the research. During this phase, support for the themes is generated by the data sets and their relation to the data corpus. This will generate a "hierarchy of meaning" (Braun and Clarke, 2006, p. 92) from the data.

This phase concludes one aspect of the inductive process of the methodology and focusses on the analytical processes. However, the inductive methodology is still fundamental to this phase as it accounts for the levels and perspectives of the themes and their analysis. The semantic or latent level of the themes must be described here and justified from the data extracts. Each theme must also be examined from a scale of constructionist or essentialist epistemology, and this perspective must also be accounted for and justified from the data. The product of this phase generates the structure of the following phase.

The product of this stage constitutes the bulk of the latter sections in Chapter 5 – Findings, which presents the semantic level findings. The latent level findings are presented and discussed in more detail, including their implications, in Chapter 6.

Stage 6: Reporting

In this study the product of this phase constitutes the body of discussion in Chapter 6. Braun and Clarke (2006) describe this phase as telling "the complicated story of your data in a way that convinces the reader of the merit and validity of your analysis" (p. 93). The criteria they list for the analysis and reporting is seen to be important for the research design of this study. It must be "concise, coherent, logical, non-repetitive and interesting", but most of all it must "provide sufficient evidence of the themes within the data" (p. 93). It is also important that the findings are supported not only by the data but by wider research wherever possible. Reporting also occurred throughout the study through the publication of journal articles and conference papers that reported on the various stages and findings (Lee, Baker & Haywood, 2018c, 2018d, 2019a, 2019b, 2019c, 2019e, 2020a).

3.5.2   Bracketing the research

Bracketing is an important aspect of qualitative research and is used to alleviate the possibility of preconceptions held by the researcher(s) influencing the research development and outcomes. Tufford and Newman (2012) posit an ambiguity to the definition of bracketing due to a lack of uniformity in the surrounding discourse citing nine different authors listing nine different entities that bracketing encompasses including beliefs, values, thoughts, hypotheses, biases, emotions, preconceptions, presuppositions and assumptions (p. 7). They develop a contextual definition of pre-conceptions and list the possible preconceptions as assumptions, values, interests, emotions and theories (p. 2). Drew (2004) described bracketing as highlighting the

nature of the researcher's "experience of the phenomenon" (p. 215). Braun and

Clarke's (2018) list of potential sources of influence on the research includes:

1. Who the researcher is and where they come from,

2. The context, possibilities and constraints of the researcher's environment,

3. The researcher's own values, experiences and, positionings, and

4. The researcher's take on things, as well as disciplinary traditions and

    language (23:42 - 25:11).

They maintain that these sources shape how the researcher sees the data before

analysis even begins.

The researcher is an Australian, born in 1970. He is a descendant of early

Australian pioneers of English heritage. The research in this study can therefore be

expected to be subject to assumptions and values inherent in Australian popular

culture as the researcher is a member of the culture in question. He holds an

undergraduate honours degree in music from the University of Adelaide majoring in

jazz performance with the guitar as his primary instrument, a Post-Graduate Diploma

in Adult and Tertiary Education from Murdoch University, and a Masters Degree in

International Education from Charles Darwin University. Having majored in jazz

performance, the researcher has no first-hand experience of the CPM tertiary

education industry in Australia and, performing almost exclusively as a jazz musician,

has not actively engaged in the CPM performance industry. Prior to commencing the

study, the researcher was not aware of any personal specific interest in, or emotional

attachment to, Australian CPM other than experience through living in the culture. He

has experience in music education as a guitar tutor at primary and secondary schools

and at tertiary level as a lecturer in live theatre technical production and pre-service teacher education in the Arts. There is, however, an acknowledged overlap with the researcher's personal interests and the study in the area of the guitar and guitar education. The researcher is interested in quality guitar pedagogy and the development of quality guitar curricula. The researcher uncovered, in earlier research a possible undervaluing of the Australian voice in the global guitar community. A desire to see the Australian voice more globally recognised and valued is a potential emotional interest invested in this study by the researcher and prompted this study.

The researcher, therefore, acknowledges three potential areas of subjective bias: Australian popular music, tertiary contemporary popular music education, and the guitar. Due to only minimal exposure to the phenomena, he holds no particular interest, emotion or theories regarding the first two and therefore foresees little or no conflict or potential for bias. Regarding the third topic, the guitar, the researcher has the potential for assumptions, interest and emotions to influence the research. Therefore, the researcher has adopted two of the bracketing methods advised by Tufford and Newman (2012): a bracketing interview and a reflexive journal. Engaging with an interview to uncover latent assumptions brings an awareness of potential preconceptions or biases. Tufford and Newman describe such an interview as an "interface between the researcher and research data" (p. 7). One advantage of engaging in a bracketing interview is the involvement of a third party able to observe the researcher's subjectivity and objectivity from the outside (Rolls & Relf, 2006). The bracketing interview was conducted in September, 2019 via Skype. It was recorded for transcription and reflection. The researcher also maintained a reflexive

journal during the data analysis stages as a method of identifying potential preconceptions and biases. Braun and Clarke encourage ongoing reflective practices during the analytic process (Braun & Clarke, 2018).

The purpose of the reflexive journal is to acknowledge the views of the researcher and their influence on the research rather than ignore the views and assume an objective disconnect. Hesse-Biber and Johnson (2015) describe this disconnect as a "view from nowhere" (p. 19). However, McNarry, Allen-Collinson and Evans (2019) implore the importance of acknowledging that the researcher cannot be truly detached from the research, but is an integral part of it. They remind us that researchers are humans, embedded in their own socio-cultural experiences and meaning is unavoidably interpreted through the researcher's own socio-economic lens. In this study the socio-cultural lens is one and the same with the one being researched.

3.6 Conclusion

This chapter has described a precise methodology designed specifically for this study based on common practice and research design as described by expert researchers. The purpose of designing a rigorous methodology is to ensure that reliability, authenticity and validity can be guaranteed.

Paradigmatic issues concerning theory, ontology and epistemology were covered including a discussion on how this study overlaps with the models of ethnography and phenomenography. It concluded that this study is best described as a phenomenographically-oriented, on-line multi-sited, distance, comparative ethnography.

Contemporary research design was discussed with reference to this study's multi-sited, distance and on-line areas of interest. Details of how the methods were applied to the study, supported by discourse and other research, informed the reader of the processes used in this study to arrive at the findings. This was followed by a discussion of the ethical considerations for this study, the application process and approval from University of Tasmania Human Research Ethics Committee.

The discussion about data began with explanations of sampling and data collection and how current practice was applied to the three data sources. The next section covered the analysis tools with discussion of the theory of thematic analysis and the distinction between deductive and inductive modes. Justification for the decision to adopt ITA as the primary analysis tool was given, with reference to how it addresses the research questions. This was followed by an explanation of how the 6 phases of thematic analysis, as prescribed by Braun and Clarke, were applied to this study. The following chapter presents the data before discussing the analysis and results in subsequent chapters.

Chapter 4

Data

4.1 Introduction

The previous chapters introduced the current study, discussed the current literature on the topics addressed by the research questions and presented the methodology designed to address these questions. This chapter presents the data collected from the three methods: Surveys, Interviews and Unit Descriptors. To provide context for the presentation of the data corpus, the preliminary analysis of data sets one and two is also included to illustrate their impact on the design of the interview questions. Participant identifiers and institution abbreviations used throughout the discussion will also be presented here. Chapter Five will present the findings from the thematic analysis and Chapter Six will present a discussion of the findings from the perspective of the research questions.

4.2 Institutions

The documentary data set two was collected from publicly available unit and course descriptors either supplied by institutions offering AQF7 CPM courses or retrieved from their websites. The 25 institutions comprised 17 Universities, three

Technical and Further Education (TAFE) colleges, and five private institutions. Table

4.1 shows the abbreviations used throughout the thesis to identify each institution.

Table 4.1

Identifiers of tertiary institutions

Institution	Abbreviation
Australian National University	ANU
Central Queensland University	CQU
Edith Cowan University	ECU
Griffith University – Queensland Conservatorium	Griffith
Queensland University of Technology	QUT
Southern Cross University	SCU
University of Adelaide, Elder Conservatorium	UofA
University of New England	UofNE
University of Sydney, Sydney Conservatorium	UofS
University of Tasmania	UTAS
Victoria University	VU
RMIT University	RMIT
University of Newcastle	UofN
University of Southern Queensland	USQ
Macquarie University	Macquarie
Western Sydney University	WSU
University of Melbourne (Victorian College of the Arts)	VCA
Box Hill Institute (previously Box Hill TAFE)	Box Hill
Australian Institute of Music	AIM
Melbourne Polytechnic	Melb Poly
JMC Academy	JMC
Australian College of the Arts	Collarts
TAFE Queensland	TAFE Qld
Avondale College	Avondale
Academy of Music and Performing Arts	AMPA

There were some slight anomalies in identifying some participants and their

affiliated institutions. Respondent 71, an educator at ANU, also listed affiliation with

the Canberra Institute of Technology (CIT) as an institution relevant to this study in

their response. However, at the time of data collection CIT did not offer an AQF7

CPM course. The highest-level course available in music performance at CIT is a

Diploma (AQF6). At the time of data collection Respondent 74 was an educator

delivering the AQF7 course at Central Queensland University. They also listed previous experience as an educator delivering the AQF7 course at The Australian Institute of Music. Respondent 78 listed Southern Cross University and RMIT in their response to the question regarding his institution affiliation. It is assumed that responses from these three participants may refer to either nominated affiliated institution, or to both.

4.3 Participants (Surveys and Interviews)

This section will present the participants who took part in the study via surveys and interviews, and descriptive statistics regarding the sample and affiliations demonstrating their relevance to the research questions. A total of 84 people responded to the online surveys and 32 people participated in the interviews. Fourteen participated in both a survey and interview. Therefore, a total of 102 persons responded to the call to participate in the study. At the time of data collection forty-one (40.2%) participants identified as current students of AQF7 CPM courses, 39 (38.2%) as alumni and 38 (37.3%) as educators. There is some overlap in these figures as three participants identified as both alumni and educators and two participants identified as both alumni and current students.

Survey respondents wishing to remain unidentifiable were not required to identify the institution where their experiences of these courses occurred. Half (n=9) of the respondents to the educator survey, and 51.5% (n=34) of the respondents to the student/alumni survey chose the option to not disclose their institution. Table 4.2 shows the identifiable participants in the study by type of participant and by institution.

Table 4.2

Participants by type and institution

Institute	Survey Respondents*		Interview participants**		Total
	Students	Educators	Students	Educators	
Australian National University	1	1	1	1	4
Central Queensland University		1			1
Edith Cowan University	2				2
Griffith University	5	1			6
Queensland University of Technology			1	2	3
Southern Cross University	5	3	1	3	12
University of Adelaide	1		1	3	5
University New England				1	1
University of Sydney	2		1		3
University of Tasmania	2				2
Victoria University	2		2		4
RMIT University		1			1
University of Newcastle	1	1	1		3
University of Southern Qld				1	1
Macquarie University			1		1
Western Sydney University			2		2
University of Melbourne	3		1		4
Box Hill Institute	2				2
Australian Institute of Music	4	1	1		6
Melbourne Polytechnic	1				1
JMC Academy	1				1
Australian College of the Arts	2		2		4
TAFE Queensland			1		1
Avondale College			1	1	2
Academy of Music and Performing Arts (AMPA)				1	1

*Does not include participants wishing to remain unidentifiable
** Does not include guest lecturers

Table 4.2 indicates that at least one participant affiliated with each relevant institution

chose to participate in this study.

4.3.1 Survey participants

Sixty-six participants responded to the online survey for alumni and students.

Eighteen participants responded to the online survey for educators. When citing

survey responses all participants have been allocated pseudonyms for example

Respondent 1, Respondent 2, etc. Survey respondents 1 to 66 participated in the student/alumni survey and respondents 67 to 84 participated in the educator survey.

4.3.2 Interview participants

Seven (10.6%) respondents to the student/alumni survey and seven (38.9%) respondents to the educator survey elected to continue in the study as interview participants. Further invitations were sent to potential participants to contribute as interviewees after the surveys had been completed. A total of 32 people participated in the study as interviewees. Sixteen (50%) interviewees identified as educators, eight (25%) as students, five (15.6%) as alumni and three (9.4%) individuals identified as both alumni and educators. The following table lists the 32 interview participants and their role in the participant group. Four interview participants requested anonymity

The term 'tutor' has been allocated to participants who deliver one-on-one, small group and/or master-class guitar lessons as part of AQF7 CPM courses. The term 'lecturer' has been applied to participants whose primary role is delivering music performance, ensemble, or theory units as part of AQF7 CPM courses. In most of these cases the institution does not deliver private instruction and therefore no instrumental guitar tutors were available to participate.

Table 4.3

Interview participants

Name	Role	Name	Role
Denis	University Lecturer/Tutor	Alain	University Alumnus
Don	University Lecturer	Chrissie	Private Institution Lecturer
Michael H	TAFE & University Lecturer	Ben	Private Institution Lecturer
Mike	University Tutor & Alumnus	William*	University Alumnus & Student
Jamie-Lee	University Student	Michael N	Private Institution Alumnus
Robyn	University Lecturer	Jack	University Student
Kevin	Artist/Guest Educator	Barry	University Alumnus, & Lecturer
James	Artist/Guest Educator	Paul	Private Institution Tutor
Warren*	University Student	Matt	University Student
Renaldo*	TAFE Alumnus	Bruce	University Lecturer
Aleta	Private Institute Lecturer	Samantha	University Lecturer
Adam V	University Alumnus	Adam S	TAFE Lecturer
Dan	University Lecturer & Tutor	Donna	University Lecturer
Rueben	University Student	Erica	University Alumnus
Asher	University Student	Brad	University Lecturer and Tutor
Ivan*	TAFE & Uni Alumnus & Tutor	Samuel	Private Institution Student & University Alumnus

* pseudonym

The two Artists/Guest Educators are people who are prominent persons in the Australian CPM industry who have been invited by institutions to give master-classes or one-off lectures. Kevin has been a member of four significant Australian bands with charting success including four number-one singles. He is a multiple award-winning guitar player including 'Best Guitarist' in the Australian Rock Music Awards, and an inductee into the Australian Blues Foundation Hall of Fame. In 2014 he was listed by Newscorp among the top 10 guitarists in Australia (McCabe, 2014). James is a guitarist and keyboard player for two iconic Australian bands and has performed, toured and recorded with many other significant Australian musicians, singers and songwriters including Ross Hannaford, Ross Wilson and Joe Camelleri.

He has also lectured at Monash University and delivered many masterclasses and lectures at various universities throughout Australia as a visiting guest artist.

4.4   Data Set 1: Surveys

When conducting a survey collecting data from human sources, there is a possible element of interpretivism as each respondent will answer each question as they interpret it from their own perspective. This is exaggerated when asking open ended questions and exaggerated further when asking questions regarding personal opinions on artistic or cultural matters. This is true of this study and is fundamental to the phenomenographic orientation of the study as discussed in Chapter Three. Appendix C contains the survey questionnaires.

It was not mandatory for every participant to answer every question. Also, in some cases, answers were too ambiguous to be used as data. For example, in response to Question 16 asking the participants to list what they perceive to be identifying features of Australian guitar culture, Student/Alumni Survey Respondent 56 replied: "not sure". In the student/alumni survey 48.8% (n=32) of participants answered every question. In the educator survey, no participant answered every question. Throughout the discussion of the survey data the term 'participant' is used to refer to a person who undertook the survey and the term 'respondent' is used to refer to a person who answered the particular question being discussed.

The following discussion of the Student and Alumni survey will be presented under the following subheadings, corresponding to each survey question: Age of participants, Gender of participants, Institutions attended, Courses undertaken by

participants, Industry involvement of students and alumni, Australian curriculum content, Australian curriculum content, Australian material, Australian flavour, Influences on students and alumni performance styles, Importance of Australian guitar culture, Features of Australian guitar culture, Iconic Songs, Communities and websites, and Online presence.

4.4.1 Alumni and student survey

A total of 66 people participated in the student/alumni survey. The first three questions in the survey were optional and designed to obtain meta-data regarding the participant group. Question one asked participants to indicate their name. Thirty-seven (56.1%) participants answered this question, the remainder choosing anonymity.

Age of participants

Question 2 asked the participants to indicate their age. Thirty-Seven (56.1%) participants chose not to answer this question. Of the respondents, the youngest was 20 years old and the oldest was 44. The average age of respondents was 24.4 years. The majority of respondents (n=19) were in the 20-24 years-old age-bracket. Figure 4.1 shows the number of respondents in each age-bracket.
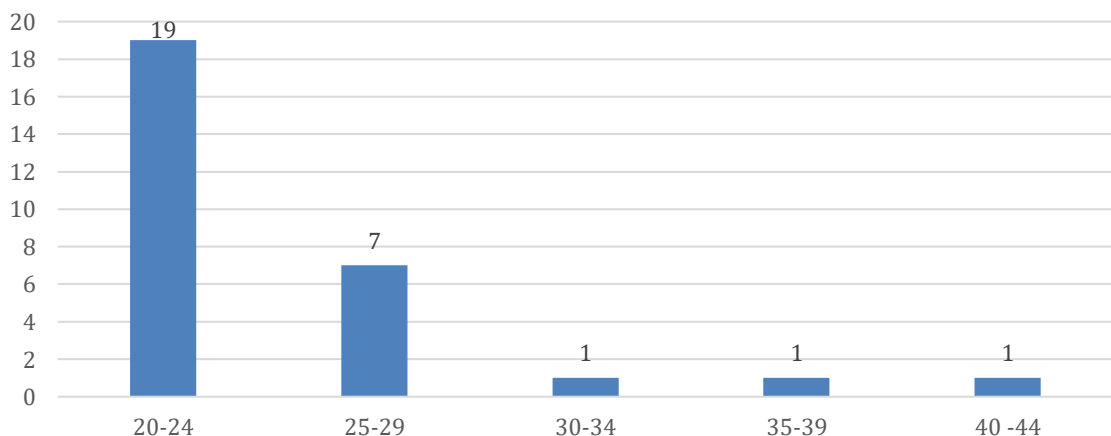
Figure 4.1 Ages of Respondents

Gender of participants

Twenty (30%) of the 66 participants chose not to answer the question about gender. One respondent answered "N/A". Three (7%) respondents indicated their gender as female whilst the remainder were male. This indicates a strong male dominance in the AQF7 CPM guitar sector. This aligns with the researcher's observations from the 'locating and identifying participants' stage of recruitment. This observation is likewise supported in the qualitative data and in the literature (Green, 2002; Strong & Cannizzo, 2017; Zhukov, 2006)). Figure 4.2 starkly illustrates the imbalance between genders amongst survey respondents.
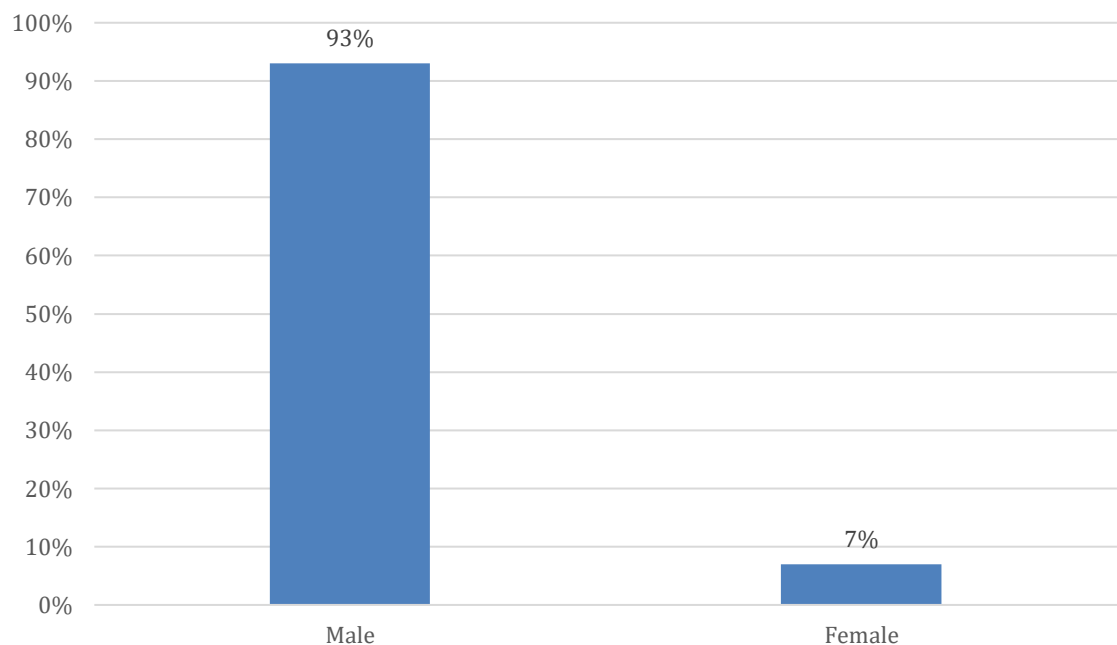
Figure 4.2 Genders of Student/Alumni survey respondents

Institutions attended

The fourth question asked the participants to indicate which institution they had attended or were currently attending. All states and territories, with the exception of Northern Territory are represented by respondents in the student/alumni survey. At

the time of data collection, no institution in the Northern Territory offered an AQF7 CPM course. Figure 4.3 shows the percentages of respondents from each state and illustrates the nation-wide nature of the research. Two respondents did not indicate an institution. Five respondents indicated an institution with campuses in more than one state and have therefore not been included here.
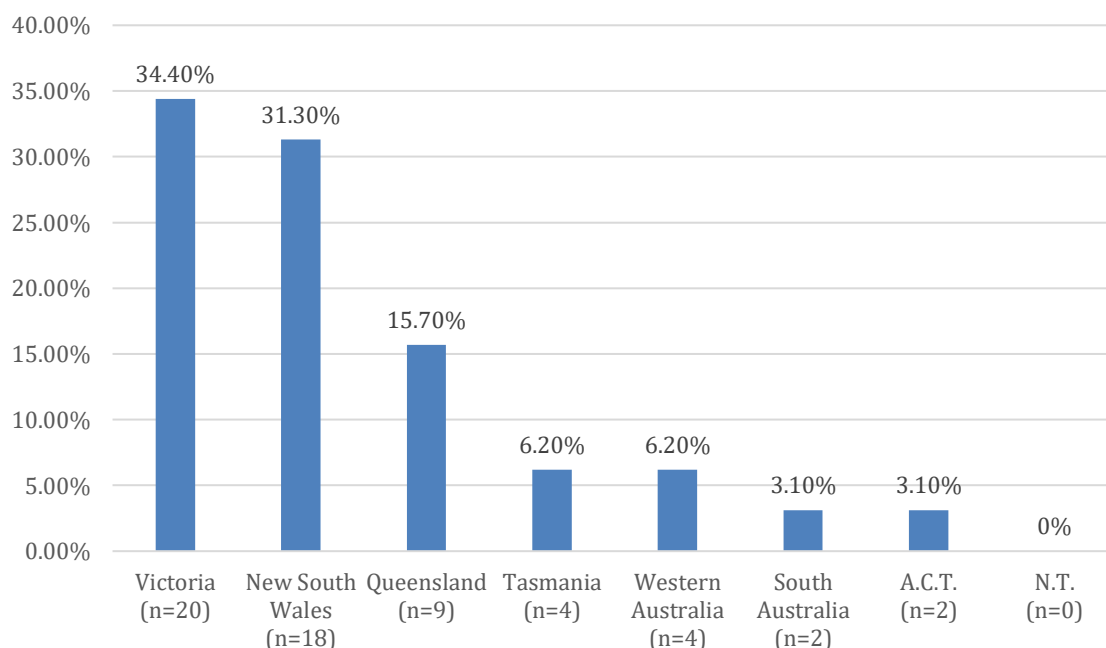
Figure 4.3 States and Territories of Respondents

Three types of institutions deliver AQF7 CPM courses in Australia: universities, private institutions and TAFE colleges. All three were represented by affiliated participants in the surveys. Figure 4.4 shows the percentage of respondents from each institution type.
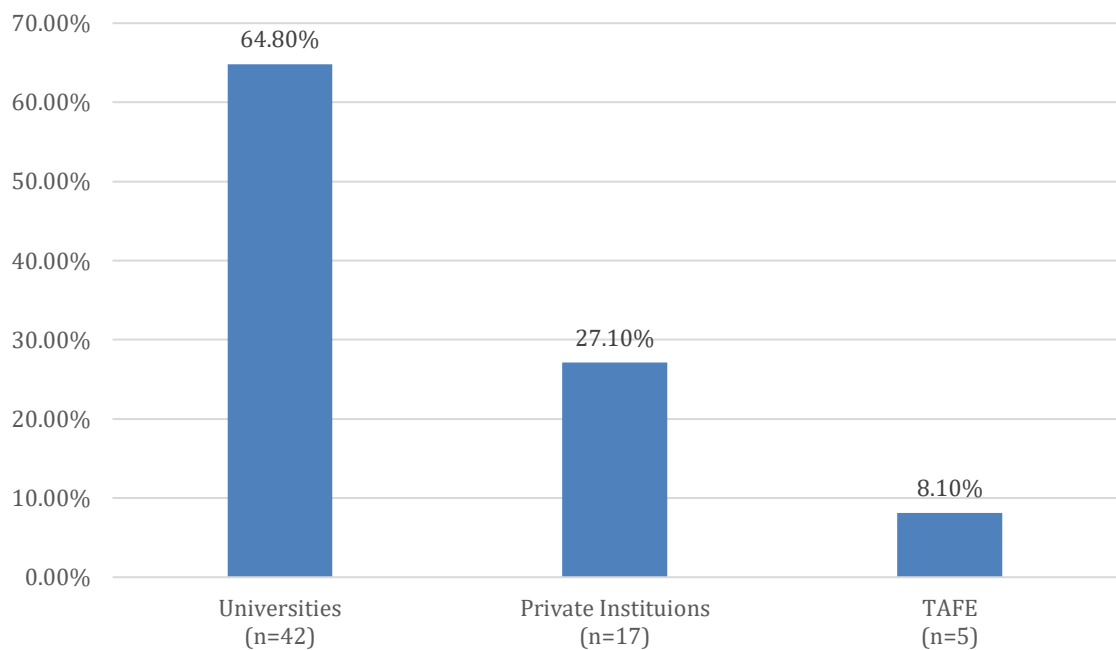
Figure 4.4 Types of Institutions

Figure 4.5 demonstrates the geographic dispersion of participants and type of

institution demonstrating the nation-wide nature and balance of this study.
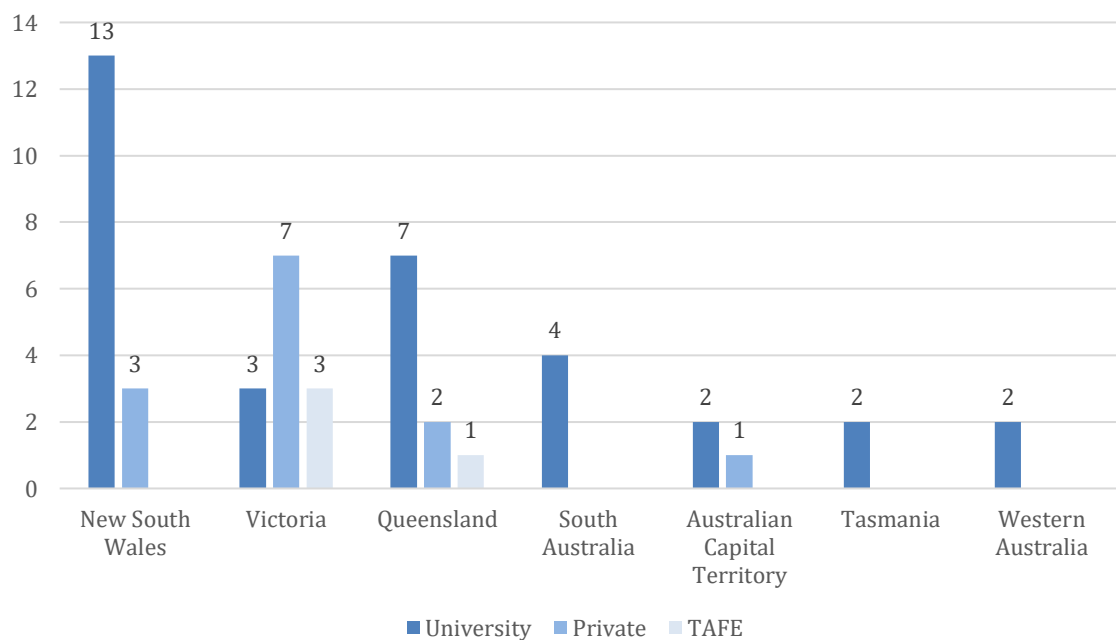
Figure 4.5 Geographic dispersion and institute type of survey participants

Due to the option of anonymity for participants there was a non-response rate of

55.8% for the questions leading to identifiability which includes their institution.

Figures 4.4 and 4.5 only include data from participants who responded to these questions.

Courses undertaken by participants

Three (13%) alumni survey participants had completed an Honours degree in addition to the Bachelor level course. In the *Australian Qualifications Framework* (Australian Qualifications Framework Council, 2013) an Honours Degree is the same level as an ordinary Bachelor Degree (AQF7). The oldest respondent, an alumni participant, indicated they were currently enrolled in a Master of Music (AQF9).

The fifth question in the survey asked participants to indicate what years they were involved in the course in question. The earliest study period listed by a survey participant was 2001 to 2004. Thus, the data collected in this survey neatly follows on from Hannan's 2000 publication. 24.3% (n=10) of respondents to this question gave ambiguous answers that did not give a clear indication of when they undertook their study. An example of an ambiguous answer is Respondents 16's reply: "5½". Seven (16.7%) of the respondents were current students. Of the current students 85.7% (n=6) were in their final year of study. Fourteen (34.1%) respondents indicated they were alumni.

Figure 4.6 shows the number of respondents who indicated they were studying each year from 2001 to 2017. There can be seen a heavy bias towards more recent alumni. It could be inferred therefore that the recruitment methods used were not as successful in locating less recent alumni. Alternatively, it does suggest a certain currency to the data collected.
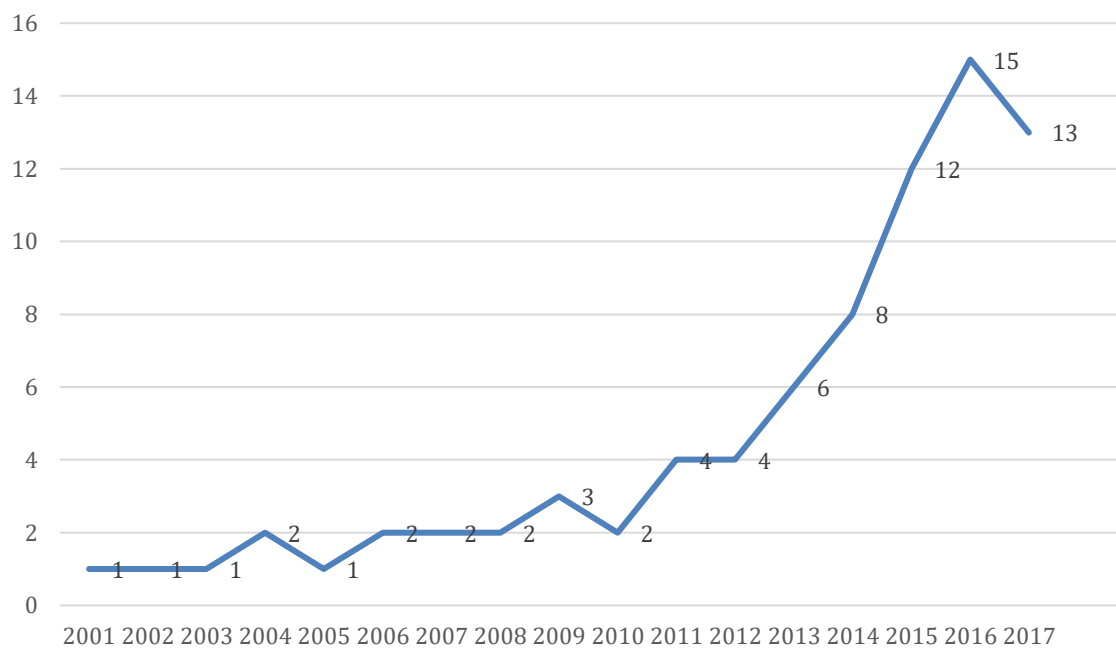
Figure 4.6 Number of respondents in each year of study

Industry involvement of students and alumni

Survey Question Seven asked participants to list the capacity/capacities they are, or have been, involved in the music industry during or since completing their course(s). There was a 20% non-response rate to this question. One respondent said they had no involvement in the music industry. Over three quarters (77.7%) of respondents listed multiple capacities, including performing, recording, teaching, composing and working as audio technicians and music marketing or booking agents. This suggests that portfolio careers are typical for graduates of CPM courses in Australia. One participant said they were already involved in the industry before undertaking the course and are equally involved after completing their studies. Figure 4.7 shows the percentage of respondents involved in various categories of industry activity.
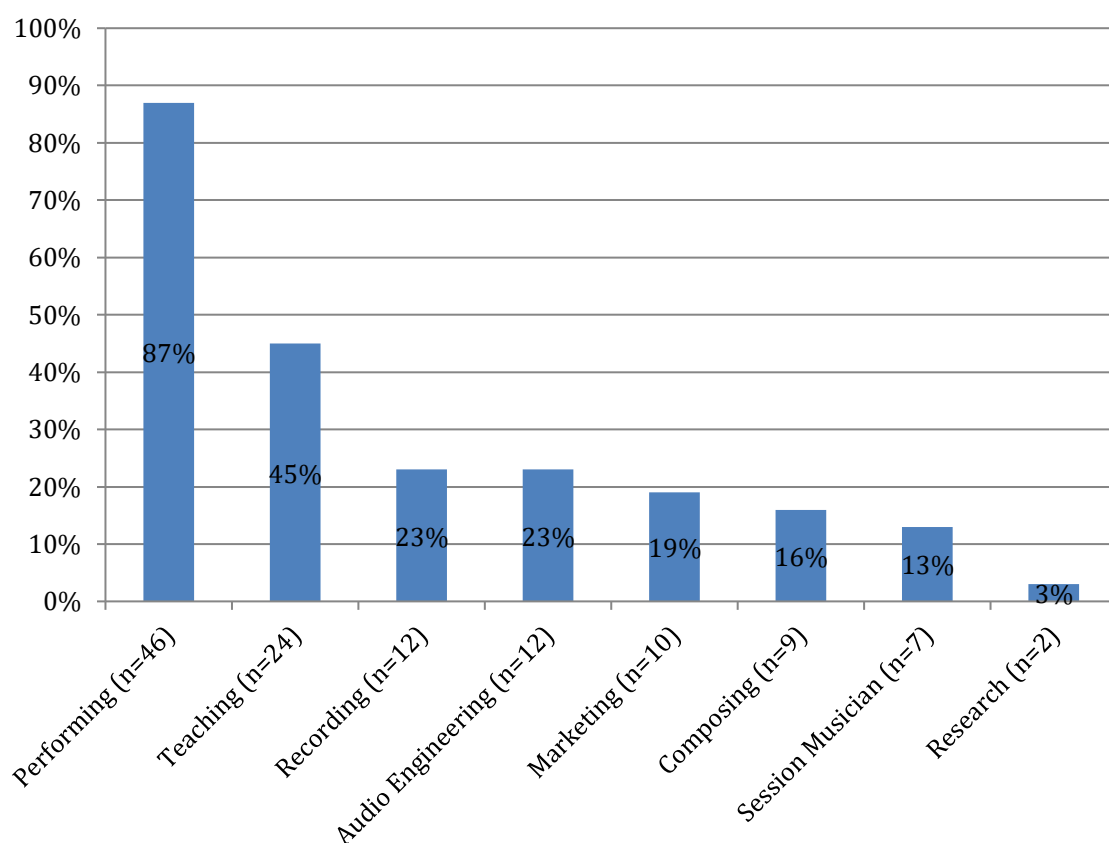
Figure 4.7 Industry activities of CPM students and Alumni

Australian curriculum content

Survey Question Eight asked participants if their course included any compulsory or suggested repertoire by Australian. Thirty percent (n=20) of participants did not answer this question. Common practice in the conservatoire model is to set compulsory repertoire. These compositions are then often used as examples in theory classes and also performed in ensembles and workshops. Knowledge or performance ability of these pieces is also typically included in assessments. However, many of the Australian CPM courses do not adhere to the conservatoire model. One point of differentiation is not to include set repertoire. This may explain the high non-response rate (42.3%) to this question. Further to the non-responses, Five (13.1%) respondents indicated that their courses did not include set

repertoire, informing the finding that some courses do not adhere to the repertoire model.

There was a notable disparity between institution types regarding Australian content. Respondents 5, 11 and 40, all students or alumni of the Australian Institute of Music (AIM) stated there was an entire trimester dedicated to Australian music. All of the respondents from private institutions said Australian compositions were either encouraged or compulsory. None of the respondents from TAFE courses said there were compulsory Australian compositions in the curriculum. Seventeen (41%) respondents from University courses stated that there were Australian compositions included in the curriculum.

Some respondents answered this question by listing Australian artists whose music was studied as part of their course. All except one of these respondents from private institutions listed ensembles, including: AC/DC, The Easybeats, Powderfinger, INXS, Silverchair, Divinyls and The Atlantics. All of the respondents from universities listed individual composers and artists including: Nick Cave, Chet Faker, Kate Cebrano, John Butler, Elana Stone, Jim Kelly, Hiatus Kaiyote, and Meg Mac. This distinction between ensembles and individual artists suggests a point of differentiation between the university and non-university courses.

Australian guitar techniques

The ninth question was a yes-or-no question asking the participants if they were encouraged, or required, to learn techniques or styles of any Australian guitarists. This question had a 100% response rate. Twenty-five (38%) respondents said they were encouraged to do so, with the remaining respondents saying they were

not. No noticeable trend was found between university, TAFE and private institutions affiliates.

Australian material

The tenth question asked if the students were encouraged, or required, to study Australian material in the undertaking of their course(s). This question had a high non-response rate of 58%. Five (17%) of the thirty respondents said they were not encouraged, or required, to study Australian material. Participant 18, an alumni of the Australian College of the Arts (Collarts) gave the following answer:

> No, unfortunately my university is ran [*sic*] by hipsters with no future, the
>
> only Australian act they had was either Powderfinger and [sic] Australian
>
> Crawl. I wished I was encouraged to play Billy Thorpe, The Loved Ones, The
>
> La Dee Das, The Wild Cherries, and all of those acts more.

In response to this question, two (7.1%) respondents mentioned Australian Indigenous music was included in the curriculum. A current student of Victoria University said: "To a very small extent, it was more tokenistic than genuine comprehensive study, particularly the sections studying Indigenous influence and musical culture" (Student/Alumni Survey Respondent 6).

Two (7.1%) respondents said they were given works to study and/or perform that were compositions by the lecturers/tutors and thus counted as Australian works. One (3.6%) respondent said they were encouraged to study the music of Australian classical composers. Two (7.1%) respondents expressed a sense of irrelevance regarding a piece of music's cultural origin; "I don't really care where music is from and we were encouraged to study any material, Australian included" (Student/Alumni

Survey Respondent 7); "The cultural background of the music I studied was irrelevant to both myself and the instructors" (Student/Alumni Survey Respondent 25).

Australian flavour

The next four questions were designed to further investigate the presence of Australian and international flavour in the courses. Question 11 asked if there was an expectation to include Australian material in performance assessments. One third (33.3%) of respondents indicated that there was such an expectation. Question 12 asked if there was an expectation to include the students' original compositions and over three quarters (77.4%) said there was. Question 13 asked if the institution employed international lecturers to deliver material within the course(s). Nearly two-thirds (64.5%) of respondents said that their institution did hire lecturers or tutors of Non-Australian nationality to deliver the course. Question 14 asked the students to list any visiting guest presenters that had input into their course(s). Over one third (36.9%) of the guest presenters listed by respondents were international artists. Of the international guest presenters, the majority were from the USA. There was one presenter listed in the responses from each of the following locations: Scandinavia, Canada, Ethiopia, Republic of North Macedonia, and England. Respondents from Southern Cross University listed other Southern Cross alumni as visiting artists including Scott Aplin and Inga Liljestrom. The most frequently listed Australian guest presenter is Jim Moginie who is best known as a guitarist for the Australian band Midnight Oil. Figure 4.8 illustrates the Australian and International flavour of the courses as addressed by these three survey questions. Each column illustrates the

percentage of respondents who stated their course featured these cultural content markers.
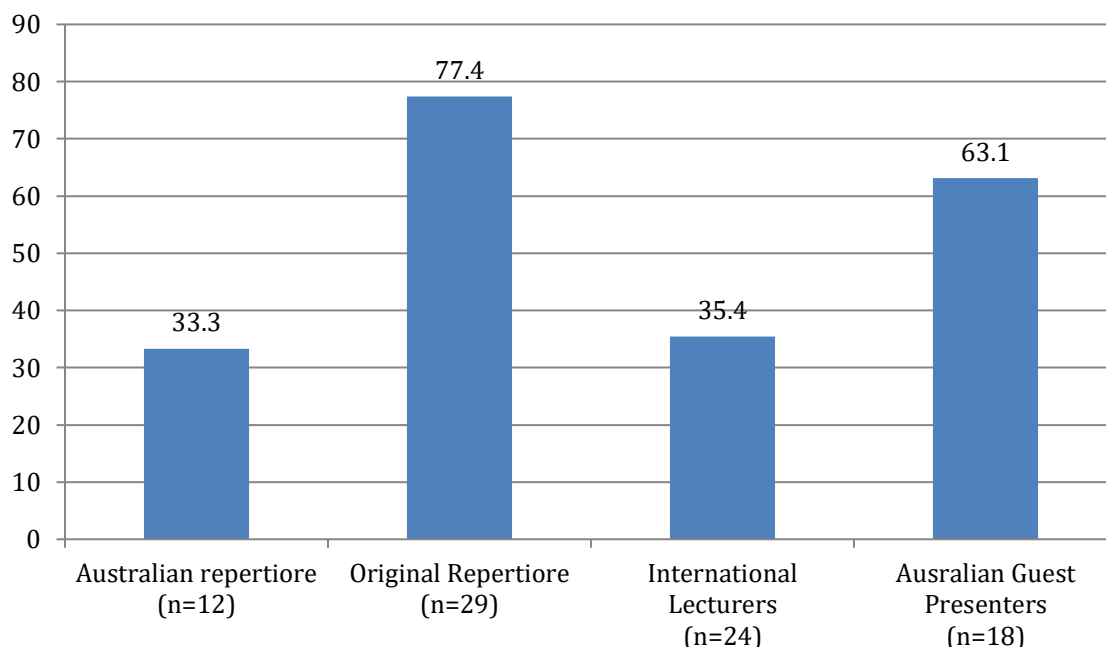
Figure 4.8 International and Australian influence

There is some ambiguity around the parameters of identifying Australian and international guest lecturers. Two of the guest presenters listed by respondents to question 14 can be described as Australian artists with international influences. Tim Van der Kuil is an Australian born and trained musician, however he has spent 18 years living in the UK and has toured internationally with English pop singer Adele. Lior Attar is an Israeli born musician currently based in Melbourne.

Influences on student and alumni performance styles

Question 15 asked the survey participants to list artists that have influenced the development of their personal guitar playing style and a total of 124 different artists were listed. The most frequently listed nationality represented by artists in the responses was the USA with 60.5% (n=75) of the artists mentioned. English artists

accounted for 14.6% (n=18) of the list and Australian artists were the third most
frequently listed at 12.9% (n=16). American guitarist Jimi Hendrix was the most
frequently listed artist among the responses (n=8). Angus Young was the most
frequently listed Australian artist (n=5) and Tommy Emmanuel was the second most
frequent Australian artist (n=3). Figure 4.9 shows the nationalities of the influential
artists listed by respondents to this question. Each column signifies the number of
times an artist from each nation was listed. Figure 4.9 illustrates the overwhelming
influence of the USA on guitar students of Australian CPM courses.

Of the artists listed as influential to their personal playing style, only two were
female. The two female artists, Jewel Kilcher (b. 1974) and Ingrid Michaelson
(b.1979) are both American and known primarily as singer-songwriters. Their guitar
playing may be considered secondary to their vocal performance, playing an
accompanying role in their stage presentations. Both of these female influential artists
were listed by alumni of Griffith University.
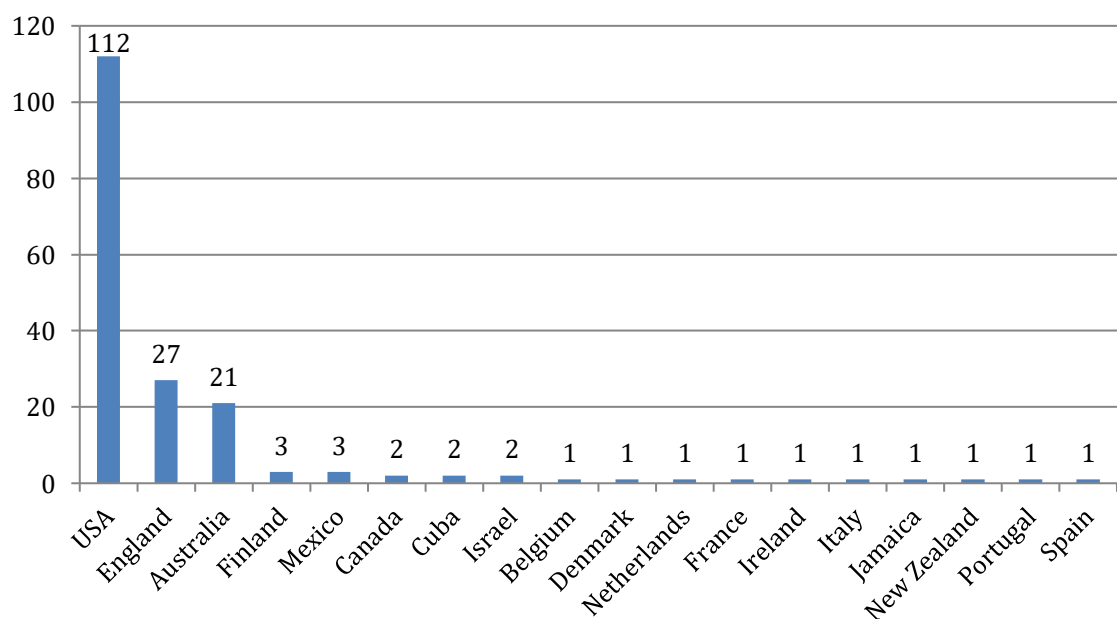
Figure 4.9 Nationalities of Influential Artists

Importance of Australian guitar culture

Question 16 was a yes-or-no response question asking the participants if they felt it is important for Australia to have a uniquely identifiable guitar culture. Sixteen percent (n=11) of participants did not respond to this question. Forty percent (n=22) of respondents said they did not think it was important and 60% (n=33) said they did. When analysed by institution type, no strong trend was obvious.

An examination of correlations between the previous questions was conducted to better understand the influence of the course content on the respondents' answers to this question. Nearly three quarters (73.3%, n=40) of respondents who listed Australian guitarists as influential to their personal music development also responded positively to the importance of Australia having an identifiable guitar culture. A similar percentage (72.2%, n=39) of respondents that undertook courses which included compulsory Australian repertoire also responded positively to this question. However, having Australian compositions as a necessary component of assessment did not seem to encourage the importance of an Australian guitar culture with only 17.1% (n=9) of respondents answering positively to both questions. All respondents from Southern Cross University listed Australian artists as guest presenters and all of them also responded positively to this question. This sample thus indicates a possible correlation between the employment of Australian guest presenters and the perception of the need for an identifiable Australian guitar culture.

Features of Australian guitar culture

Question 17 asked the survey participants to list what they perceived as identifying features of an Australian guitar culture. Responses to this question were

varied and contained some of the most text-rich data in the survey. It was one of the few questions that inspired full sentence answers from the participants rather than dot-point answers typically found in responses to other questions. A respondent from Griffith University provided the following response:

> To be completely honest, I don't think I could identify specific features of "Australian Guitar Culture", simply due to the fact that I believe it's a culmination of a number of different countries styles, rather than our own. I think that it's far easier to define Spain's guitar culture, or even America's, as opposed to our own as in my opinion, music is cemented in the culture over there (in my experience, "over there" is America) in a way that is not apparent in Australia. Just my two cents though. (Student/Alumni Survey Respondent 2, parentheses theirs)

There was a common theme in the longer responses highlighting the eclectic nature of Australian guitar culture; "My experience is that the global popular music industry has created a homogenised global guitar culture, determined by the range of artists that an Australian guitarist draws" (Student/Alumni Survey Respondent 19); "I don't think there is any uniquely Australian identifying features for guitar culture as a lot of influence streams in from overseas. Many bands have a unique sound but that is a combination of songwriting, musicianship and performance" (Student/Alumni Survey Respondent 36); "A love for the eclectic nature of modern guitar playing! My favorite Australian guitarists draw all sorts of sounds from all sorts of traditions. Australians have learned so much" (Student/Alumni Survey Respondent 10). This theme was also reinforced by some short answer responses exemplified by a

participant from the University of Newcastle and JMC academy: "Sort of a hybrid of other worldly styles" (Student/Alumni Survey Respondent 13).

Six (20%) respondents said either they did not perceive any features of an Australian guitar culture or were not sure of any. Another prominent theme within the responses was the pub-rock genre: ""Aussie Rock" sound mostly pioneered by ACDC and followed by bands like The Angels and so forth" (Student/Alumni Survey Respondent 29, parenthesis theirs); "Hard/pub rock was a huge aspect of Australian Guitar" (Student/Alumni Survey Respondent 23).

Other responses included social commentary: "A sense of humour about the instrument and music, mateship within the community" (Student/Alumni Survey Respondent 5). One respondent had a more musicological response: "warm/exotic sounding pieces with very intricate and lush harmony, use of complex chords and unique melodies, and a large variety of rhythms" (Student/Alumni Survey Respondent 26).

Participant 25's two-word response to question 17 supports the findings suggested by most of the responses to question 15: "Copying America". Participant 31 has seen an increase in the inclusion of the guitar in current Australian popular music. Participant 14's response was the only one that mentioned indigenous music; "Incorporating the instrumentation of indiginous [*sic*] Austalians [*sic*] with todays [*sic*] contemporay [*sic*] vibe".

Iconic songs

Question 18 asked participants to list any songs that they think deserve iconic status in the Australian guitar community. This question had a non-response rate of 51.3%. This may indicate that the perception of iconic songs with the Australian guitar culture is a concept that is not ubiquitously present within most Australian guitarists' conceptual framework. Thirty percent (n=10) of the respondents listed songs by AC/DC. Two of these stated any song from the AC/DC catalogue is iconic. *Back in Black* was the most frequently mentioned AC/DC composition. The oldest song listed by respondents to this question is *Bombora* an instrumental tune released in 1963 by Australian surf rock band The Atlantics.

Some responses to question 18 listed artists, rather than individual songs, indicating that the artist's entire catalogue was iconic; "Any AC/DC song" (Student/Alumni Survey Respondent 31); "Anything by Tommy Emmanuel" (Student/Alumni Survey Respondent 38). One participant also added an exclusion criterion to their response; "Anything by Nai Palm, the work of Francis Swinn, anything that isn't KING GIZZARD style boredom" (Student Alumni Survey Respondent 6, emphasis theirs).

Further to Tommy Emmanuel's entire catalogue being thought of as iconic by participant 38, a number of other respondents also listed individual songs by Tommy Emmanuel. However, two of the Tommy Emmanuel songs listed are not his original compositions. *Guitar Boogie* was written by American guitarist/composer Arthur Smith (b.1921) in 1948. *Classical Gas* was also composed by an American guitarist/composer, Mason Williams (b.1938), in 1968. The only other non-Australian

composition listed by respondents is the 2015 composition *It Could Be Wrong* by

Philadelphia based ensemble Aaron West and the Roaring Twenties. It is unclear from

the data whether all of these respondents were aware that these tunes were not

composed by Australians, or whether they felt that Australian artists had turned these

tunes into Australian icons. However, one participant was clear in articulating they

feel Australian artist's arrangements of internationally composed tunes deserve iconic

status: "Bruce Mathiske's arrangement of The Beatles' 'Eleanor Rigby', Tommy

Emmanuel's arrangements of 'Classical Gas', 'Somewhere Over the Rainbow' or 'Blue

Moon'" (Student Alumni Survey Respondent 26).

Three songs by Sydney based 1960s rock band, The Easybeats, were listed

including their first international hit *Friday on my Mind*. The Australasian Performing

Rights Association (APRA) ranked *Friday on My Mind* as the number one song in

their list of the top 30 Australian Songs (APRA, 2001). The only other band to have

more than one song listed by the respondents as an iconic Australian composition was

Cold Chisel. No other trends were apparent in the data as the responses to this

question were quite eclectic. This eclectic responses may be indicative of a

heterogeneous Australian guitar culture being reflected in tertiary student and alumni

perspectives and driven by tertiary CPM curricula.

The most recently composed song listed by respondents to question 18 is an

instrumental composition released in 2016, *Electric Sunrise* by Sydney based guitarist

and composer Plini. Figure 4.10 shows the decades during which the songs listed by

respondents as iconic within the Australian guitar culture were composed. The chart

shows percentages of responses and does not reveal any strong suggestion of particularly dominant compositional era in the history of Australian guitar culture.
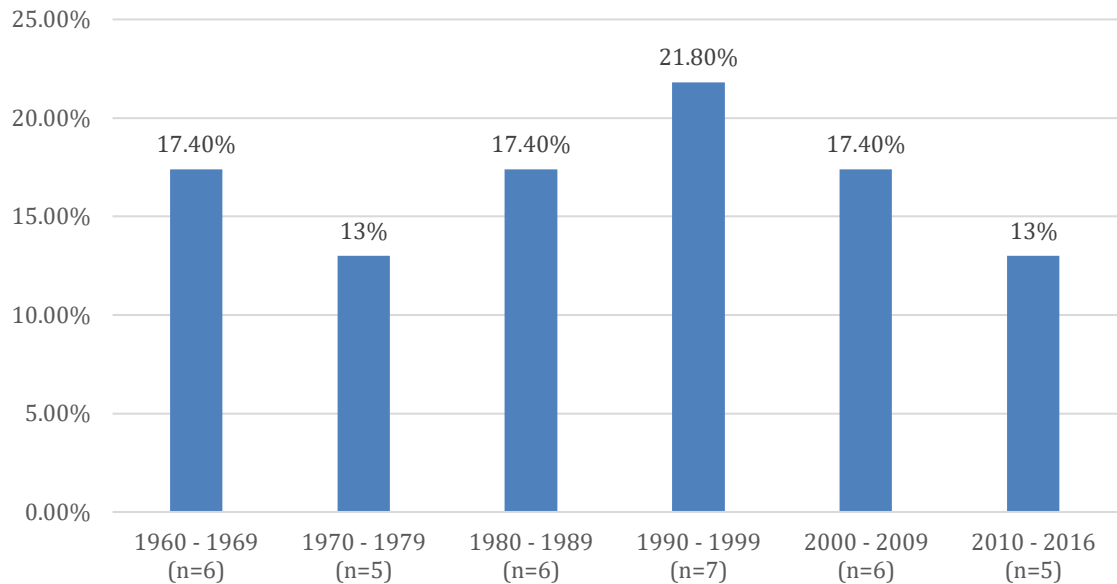
Figure 4.10 Eras of Iconic Australian Compositions

Of the tunes listed in response to question 18, 21.7% (n=8) were instrumental recordings. This is atypical of the twenty-first century Australian popular music industry where instrumental tunes rarely feature on the list of best-selling singles. This may be indicative of a trend within the guitar community of a preference for guitar centered instrumental music over lyrically based content.

Communities and websites

Questions 19 and 20 asked participants to list guitar communities they are involved in and websites they frequent. These two questions will be examined conjointly as there was some considerable cross-over in the responses to these questions indicating a strong presence of online communities. *Facebook* was listed as the most common response to the community question and the third most frequently

listed website. *Truefire* and *Ultimateguitar* also appeared in the responses to both questions. Only two respondents indicated that they were not members of a guitar community. This suggests a characteristic nature of guitar community involvement among students and alumni of Australian tertiary guitar programs. A common theme in the responses to the community question was universities' guitar clubs. However, no respondents from non-universities mentioned any faculty or institution guitar clubs, suggesting this may be exclusive to universities.

The most frequent response regarding website usage was *Ultimate-Guitar* with 44.4% (n=9) of respondents listing it in their responses. *YouTube* was the next most frequently listed website with 38.9% (n=8) of respondents mentioning it. It is unclear precisely as to how many of the communities listed in the responses to question 19 are Australian as some of the answers were ambiguous for example: "Many Facebook Groups" (Student/Alumni Survey Respondent 31). However, after removing the ambiguous answers from the data, 81% (n=24) of the communities listed are Australian. None of the websites listed in the responses to question 20 are Australian per se. However, most of them contain Australian content and can be used to access Australian music. According to Alexa.com, Australian users are the fourth most common visitors to *Ultimateguitar* and account for 3.7% of the website's total users (Alexa, 2017).

Online presence

The final question in the student/alumni survey asked participants to list web-pages they maintained for their musical ventures. Participants were reminded that answering this question may void anonymity if they chose that option at the beginning

of the survey. Less than half (48.8%) of participants responded to this question by

listing web-pages, with 47.6% (n=15) of respondents listing web-pages on multiple

platforms. The most frequent response (71.4%) listed was *Facebook*. *YouTube*,

Instagram and *Soundcloud* were also common responses. Respondent 6, a then

current student at Victoria University, said they did not have an online presence but

they "intend on doing so with my next release." A recent student of the Honours

program at the University of Adelaide stated he will be releasing his "debut

symphonic-metal album" (Student/Alumni Survey Respondent 3) through his

Facebook page. Figure 4.11 shows the percentage of respondents that use the five

most common platforms listed to disseminate their music.
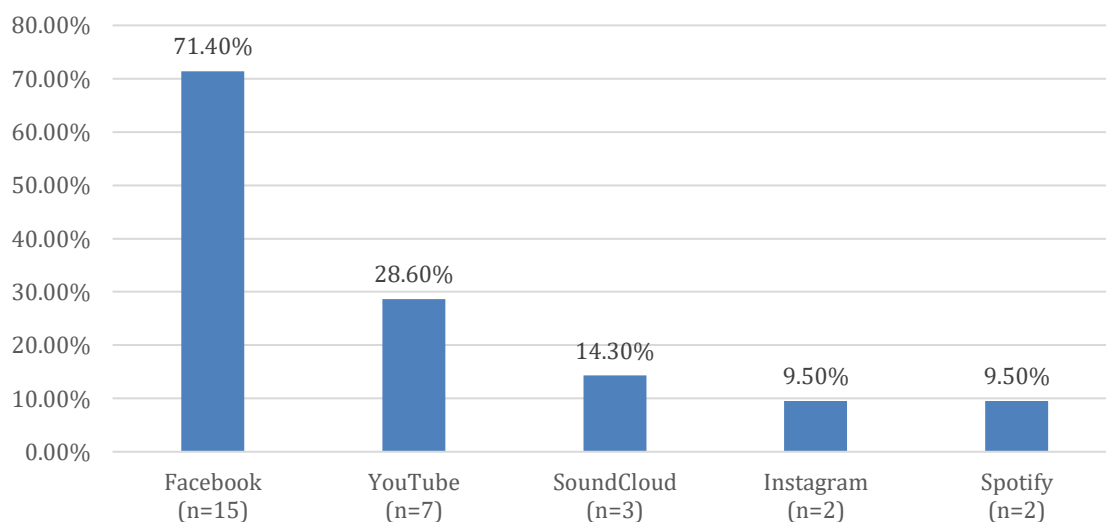
Figure 4.11 Webpages maintained by respondents

4.4.2 Educators survey

Having presented a summary of the data collected from the survey for students

and alumni including observations and statistics which influenced the design of the

interview questions, the following is a discussion of the data collected from the

survey for educators of AQF7 CPM courses. A total of 17 participants took part in the

online survey for educators after 41 invitations were sent via email to institutions and prospective individuals, giving a response rate of 45.5%. The first seven questions pertained to meta-data about the participants and the remainder of the survey pertained to pedagogical practices and curriculum design. The following discussion of the Educators survey will be presented under the following subheadings, corresponding to each survey question: Institutions, Timeframes, Qualifications of educators, Unique pedagogical approaches, Australian curriculum material, Encouraging Australian performance styles, Importance of Australian guitar culture, Changes in the industry, Course adaptations, Composing and developing a personal style, Educators' role in the community, Australian guitar voice, and Educators thoughts.

Institutions

The question regarding which institution(s) the educators were affiliated with was not compulsory as it would possibly violate anonymity for those wishing their data to remain non-identifiable. However, thirteen (76.5%) participants chose to respond to this question. Eleven institutions were listed among the responses. Of the institutions listed seven are Universities, two are private providers and two are TAFE institutions. No invitees from institutions in Tasmania or Western Australia participated in the online survey for educators and chose to be identifiable. All other states were represented by identifiable participants. Figure 4.12 demonstrates the number of institutions within each Australian state and territory represented by respondents to the educator survey. Some respondents were affiliated with more than

one institution and represent multiple states or territories and some respondents were affiliated with more than one institution within a single state or territory.
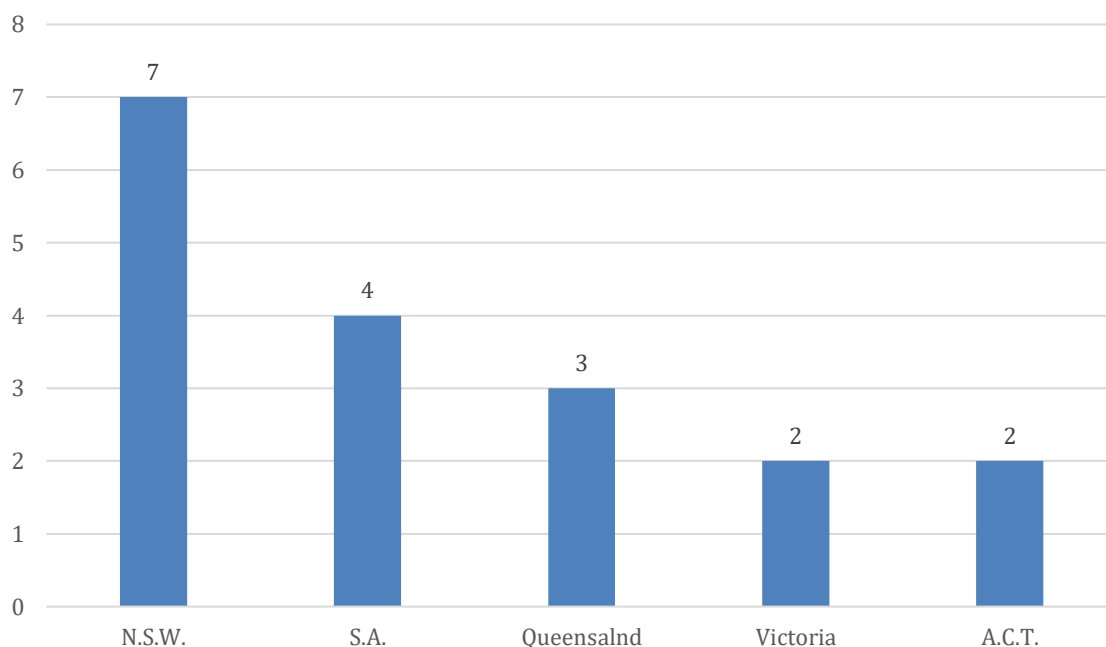
Figure 4.12 States and Territories represented by educator survey respondents

Timeframe of affiliation

The earliest involvement in delivering a CPM course from any respondent was from the instigation of the first AQF7 course at Northern Rivers CAE, now Southern Cross University, in 1986. Nine respondents were active in their institution at the time of the survey and two had retired. Both retirees held honorary positions in the faculty. Five of the participants had over 20 years' experience teaching music in Australian tertiary institutions with one participant having thirty years' experience. Figure 4.13 demonstrates the number of respondents covering each year between 1986 and 2018.
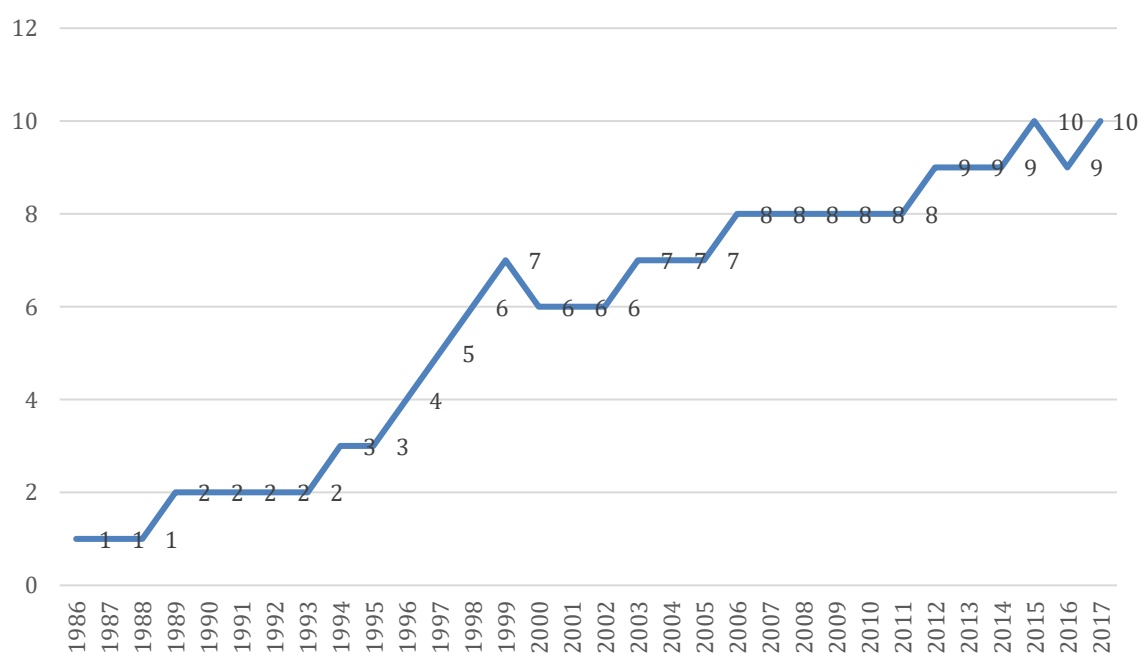
Figure 4.13 Number of Respondents in Each Year of Teaching

Qualifications of educators.

One (5.8%) participant elected not to answer the question inquiring about their qualifications. All of the respondents had completed a bachelor's degree in music (AQF7) and all but two (87.5%) had continued to higher levels of education including Post-Graduate Diplomas and Certificates (AQF8). Two (12.5%) respondents' highest level of education was a master's degree (AQF9) and six (37.5%) respondents had completed or were completing doctoral degrees (AQF10).

Unique pedagogical approaches

Question eight in the survey asked if the educators used any unique pedagogical approaches that have been developed by them or the university. A common theme in response to this question is the rejection, within CPM pedagogy, of a canonistic approach to repertoire: "You create your own [repertoire]. The whole point is to learn how to write, arrange, produce, a recording and perform live original

material and then brand it and market it" (Educator Survey Respondent 84); "People were allowed to bring in their own tunes. The tutors themselves would have their own charts. We never had a list" (Educator Survey Respondent 87);

> That was the opposite of what we wanted to do. The temptation when you're doing popular music in higher education is to systematize it, create a canon of works that are worthy of study, that's actually the opposite of how people in popular music [learn]. There is no justification for imposing an alien learning modality on popular music. (Educator Survey Respondent 88)

Where a compulsory repertoire was used by an institution one respondent indicated the rest of the curriculum was "very much tied to the tunes list" (Educator Survey Respondent 83).

Another common theme was the adoption of assessment methods chosen specifically to suit popular music. Terms used by respondents include "continuous assessment", "integrated assessment" and "peer assessment". The latter is supported by the literature (Lebler, 2008).

Other responses include awareness of social and cultural issues as well as evolving industry practices: "The curriculum was designed around all the things that we were advised to do by our industry advisors, for example having music business courses, music management and small business management" (Educator Survey Respondent 87);

> We include the notion of a portfolio career as key to understanding developing a career as a musician, many skills are required and not just performance technique and theoretical knowledge of harmony. Graduates must understand

197

the social context of music making to understand how to exploit specific

creative opportunities and understand the impact of changing technology of

musical performance and consumption on the development of musical

cultures. (Educator Survey Respondent 78)

A respondent from Griffith University described an approach similar to that

expounded by Green's (2002) research in the UK:

We actually learned popular music from our friends from listening to records

of our heroes, through recording ourselves, listening back to those recordings

and finding things better to do next time we did it. That was in common for all

three of us, so the assumption was that was how popular musicians learned so

why not simply do that in a more formal setting without contaminating the

process too much? Our principal pedagogical position was to try and emulate

popular music practices in a higher education setting. (Educator Survey

Respondent 88)

Other responses included approaches that were intended to foreground self-directed

learning and the development of personal teaching resources.

Australian curriculum material

Question nine asked if the curriculum content of the courses being delivered

by the respondents contained any Australian material by way of compulsory or

suggested repertoire, and question 10 asked if the educators actively encourage

students to include Australian material in their studies. In response to question nine,

36.3% (n=4) of the respondents stated that their course(s) contained compulsory study

of Australian compositions. Two (18.2%) of the respondents stated their courses

included units that have a focus on Australian music. Respondent 71 stated that Australian material was not required but it was encouraged. Respondent 85 stated he encouraged students to study the music they want to study: "I have Chinese students, so I encourage them to do Chinese songs".

Respondent 78 answered question 10 with examples of material they encourage students to study. None of the material listed here correlates with the iconic or influential material listed by the students and alumni in their survey responses. An educator affiliated with Griffith University explained how their approach incorporated Australian influence by engaging Australian artists as guest presenters:

> The major study process itself included presentations from a wide variety of successful Australian performers so there was very direct interaction and very frequently those sessions would involve ongoing mentorship to some degree or another. So there was quite direct input. (Educator Survey Respondent 88)

The lecturer from the course at Adelaide University stated that the Australian content was more incidental than integral to the curriculum:

> I would only put in some Australian songs when I'm showing examples of things like keys changes…It's not specifically done as an Australian component. Sia Furler, I usually use her as a big example at some point like "Look She's from Adelaide - You could do this too" as an inspirational thing. (Educator Survey Respondent 84)

Only one respondent mentioned an Indigenous music component in their course.

Encouraging Australian performance styles

Question 11 asked if the educators encouraged students to study the techniques or playing styles of any Australian musicians. One third (33.3%, n=2) of the respondents said they did not, the remainder indicating in various way that they did. Some respondents answered the question with lists of artists they encourage students to emulate. These artists are predominantly jazz guitarists with James Muller (b.1974) being listed most frequently. Respondent 71 stated he encourages his students to "engage with local musicians by attending gigs and jam sessions". One of the respondents from Southern Cross University mentioned an externally supported program that includes Australian Influence: "Southern Cross University has an APRA sponsored visiting guest artist program Hiatus Kaiyote, Midnight Oil, Neil Murray, Australian Art Orchestra, Slava Grygorian, John Butler, Iva Davies etc" (Educator Survey Respondent 78) .

Importance of Australian guitar culture

Question 12 asked the participants if they consider it is important for Australia to have a uniquely identifiable guitar culture. Two (16.7%) respondents gave ambiguous answers including: "It probably does" (Survey Respondent 87). Of the other respondents, 60% (n=6) said they did think it was important. In response to question 12, the guitar lecturer from Macquarie University stated the following:

> From an ethnomusicological point of view, I see settler cultures like Australia
> as necessarily diverse and complex when it comes to guitar. I don't know what
> kind of culture that would be and how you would define it, how you would
> encapsulate it with all the diversity there is. I do think that country music and

styles of guitar that have developed in Aboriginal rock, Australian Aboriginal

country and so on, there is a kind of distinctness there that I recognize. I don't

think it can be defined stylistically, it's kind of ethereal in a way, but it's there.

(Educator Survey Respondent 85)

Changes in the industry

Question 13 asked participants to list any changes they noticed within the

music industry, both Australian and global, since beginning their involvement in

delivering CPM courses. A common theme among respondents was a decrease in

available work for the graduates in the form of professional gigs. However, this theme

was not consistent with one respondent giving a contradictory viewpoint: "There is a

really healthy band scene" (Educator Survey Respondent 84).

A majority (81.8%, n=9) of respondents included observed changes in

technology in their response. Respondent 71 saw this as a positive counteract to the

reduction of traditional working opportunities: "Young musicians are getting way less

opportunities to do standard working gigs, although there is an increase in

opportunities to pursue personal creative projects, especially through the

democratization of recording technologies" (Educator Survey Respondent 71).

However, this seems to be in contrast to another respondent's comment: "Less

opportunities for recording output in terms of meeting recording costs. More

opportunities for festival appearances if appropriate style/repertoire & marketing"

(Educator Survey Respondent 75). Respondent 78 expressed an observation regarding

music cultures and the influence of the internet: "Less regionally geo-located set of

music cultures emerging worldwide as we are now exposed to all the world's music all the time" (Educator Survey Respondent 78).

Over half (54.5%, n=6) of respondents also listed changes they have observed in the education industry. Many of these changes included technological developments including online delivery, the use of online resources and the improvements in the accessibility and cost of recording technologies. Respondent 82 stated they have observed more females playing guitar.

Course adaptations

Question 14 followed on from the previous question by asking the participants to list ways the courses have adapted to the changes they observed. Over one third (36.3%, n=4) of respondents mentioned inclusion of training students in the use of technology in the music industry. This included social media and online marketing. A reduction in funding was mentioned by 18.1% (n=2) of respondents with a resulting reduction in contact hours and one-to-one instrumental tuition. Other topics that were mentioned by multiple respondents include a broader approach to stylistic content and an increase in allowing for student creativity and autonomy. The course at Griffith University was designed to be flexible and adapt to changes in the industry:

> Because of the continuous interaction with the industry the program was constantly being reexamined. The major studies courses in particular were very flexible so we could respond very quickly to emerging ideas and emerging practices without having to re-write course documents. (Educator Survey Respondent 88)

Composing and developing a personal style

Question 16 asked if educators encouraged students to compose their own material. Over 90% (n=10) of the respondents said they did. Two (18.2%) respondents stated that composition was compulsory: "That's part of the course. They have to write. It's approximately three songs every semester" (Educator Survey Respondent 84); "Everyone had to do songwriting […] there were songwriting units" (Educator Survey Respondent 87).

One respondent stated that composing wasn't compulsory, however it was the easiest way for students to achieve the expected outcomes:

They need to present an ensemble piece using a whole range of techniques. They can do a cover but the range of techniques I am asking them to incorporate is fairly diverse. In a way it's easier to compose. I am not really marking composition. They are guitarey [*sic*] composition things. (Educator Survey Respondent 85)

Question 17 asked the educators to describe how they encourage students to develop their own unique playing style. There is no single theme is through the responses to this question as the answers include reference to a wide variety of techniques. These include well accepted methods such as listening to as broad a range of music as possible (Educator Survey Respondent 75) and understanding the tradition (Educator Survey Respondent 71). Respondent 71 also claimed: "development of personal style primarily happens through individual mentoring."

Educator's role in the community

The following two questions were designed to ascertain the educators' roles in the local music community as artisans, and if the university encouraged involvement. Four (44%) respondents stated they were encouraged by their university to continue to work as a professional performing musician. Of these, only two (22%) respondents stated they were encouraged to perform their own compositions or music by Australian composers.

Australian guitar voice

The following three questions were designed to ascertain the opinions of educators regarding identifiable features of the Australian guitar voice and iconic songs, particularly those they deemed to contain pedagogical value. The response rate to these questions was extremely low. Over half (61.1%, n=11) of the participants did not respond to question 20 or 21, and 72.2.% (n=13) did not respond to question 22. This may indicate either a lack of concern for Australian content or a lack of awareness of Australian music culture among respondents.

Only five (27.8%) participants responded unambiguously to the question regarding identifying features of Australian guitar culture: "Not sure. The standard is surprisingly high though" (Educator Survey Respondent 77); "A really tough question. I have to think about that" (Educator Survey Respondent 85); "It's different to America and it's different to England. It's very diverse now" (Educator Survey Respondent 84);

> I prefer to focus on development of a unique personal voice rather than feeling
> there is anything particularly Australian about a guitar sound. I think it's more

important to focus on getting students to engage with live music at a community level, having gig experiences and engaging with active professionals, than it is to arbitrarily imposing Australian content on the curriculum. However, I still support the value of Australian content. (Educator Survey Respondent 71)

Respondent 78 from Southern Cross University and RMIT gave the most comprehensive answer to this question:

Links to Asian and non-Western musical styles, an emphasis on using technology such as loop pedals, an appreciation of all types of music rather than just bebop-jazz, or classical-flamenco, an acknowledgement of rock, metal, and fusion-jazz as an integral and most importantly a VALID part of contemporary music culture. (Educator Survey Respondent 78, emphasis theirs)

In response to the question regarding the most iconic Australian songs the most frequent response was "AC/DC" implying anything in their catalogue. This correlates with the findings in the student/alumni survey. Other artists that featured prominently in the responses were Tommy Emmanuel and Cold Chisel, again consistent with the student survey data. One respondent noted, instead of particular songs, he had observed an Australian way of playing the guitar:

What I have noticed is kind of iconic is fingerstyle, Tommy Emmanuel, sort of stuff and quite sort of specific playing note for note those arrangements. I don't know if I think it's deserving of being iconic, but it kind of is amongst many of my students. (Educator Survey Respondent 85)

The notion of iconic Australian songs was objected to by two of the respondents: "I wouldn't think that way really. I think people have to follow their nose. I am sort of against this idea of imposing song lists and all that sort of stuff" (Educator Survey Respondent 87); "I haven't really thought about defining it other than to reject the notion completely. If I mentioned one song it would be too many and if I mentioned a thousand it wouldn't be enough" (Educator Survey Respondent 88). Regarding Australian compositions with pedagogical value there was a similar sense of dissent among the respondents: "Sorry can't answer that question it is too broad, the list would be too long!!!" (Educator Survey Respondent 78).

Respondents to the question regarding tunes with pedagogical value also tended to list artists rather than particular songs. Artists listed include Midnight Oil, Sia Furlow, Cold Chisel and INXS. Only one respondent listed an Australian song they saw had pedagogical value; *One Long Day* composed by Cold Chisel pianist Don Walker (b.1951) in 1978.

4.4.3 Educators' thoughts

The online survey for educators finished with the opportunity for educators to express ideas and thoughts they felt were relevant to the research regarding the courses they deliver. Respondent 83 stated he always felt he was educating his students for education's sake not training them to fit into a market. He also observed the existence of the course has a beneficial influence on the standard of guitar students exiting secondary education and seeking to further their studies at a tertiary level: "Young people are technically way better than they were in my era. People who studied then are now teachers and their students are now teachers as well. Tertiary

education has made a big difference to the profile" (Educator Survey Respondent 83).

This was echoed by a respondent from Southern Cross University who has observed

the presence of alumni now working as educators in the school system:

> Because we've been running for so long, 30 years or so, there has been a bit of
> an infiltration certainly in to the NSW education system […] over the years
> there must be hundreds and hundreds of them out there in the school system.
> (Educator Survey Respondent 87)

This view, however, is contrary to findings of Russell & Evans' 2015 study in New

South Wales on the low standard of guitar students arriving at Universities.

On the function of the course in the industry, Respondent 84 stated she was

told by a music journalist whose son had completed the course: "You've sliced off

five years from starting at the age of 18 to when you finish. You're doing something

that would have been, in the old days, five years beyond what you are doing now"

(Educator Survey Respondent 84). She elaborated: "It's a fast track to getting out

there and playing good songs, well arranged, with a band, with good quality

production recordings so you are more likely to get in the ear of the public and the

media quicker."

On the topic of the heterogeneous nature of Australian music and how this is

reflected in the curriculum, a respondent from Macquarie University stated:

> The cohort is so diverse, you've got people that are totally focused on death-
> metal, you've got people that like blues, there's a kind of ritzy thing, pop,
> there's a huge range involved. I want people to enjoy playing the guitar, to be

inspired playing the guitar, and I think they need to do what they are interested

in. (Educator Survey Respondent 85)

4.5   Data Set Two: Unit Descriptors

Following is a presentation of the data collected in the form of unit

descriptors. This will be followed by a discussion of the data collected during the

interview process. Prior to finalisation of the interview questions a process of deriving

descriptive statistics by sorting and simplifying data (Gravetter & Wallnau, 2012)

from data sets one and two was implemented to inform the interview questions.

Following is a discussion of statistics derived for this purpose from data set two, unit

descriptors and course outlines from each AQF7 CPM course.

Three hundred and sixty-four files were collected. During the familiarisation

process for data set two, the researcher took notes and recorded keywords relevant to

the research questions in these data. Figure 4.14 demonstrates the frequency of

relevant keywords found from an analysis of these documents. These keywords were

selected from the data set based on the principles set out by Bryman (2016):

repetition, surprise, importance, similarity and familiarity, with reference to the

research questions.
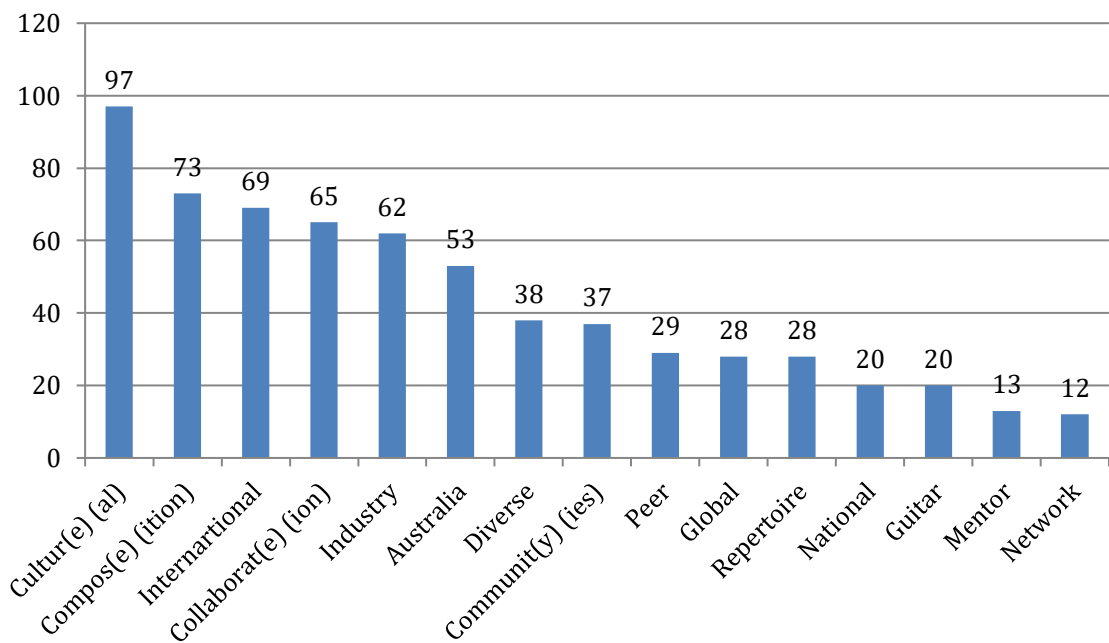
Figure 4.14 Keyword frequencies in data set two

Cultural awareness, and cultural diversity, in the curriculum content was the strongest theme in the data set with the words 'culture', and 'cultural', appearing in 97 (28.3%) documents. When thematically similar key-words were combined another equally strong theme was observed. Reference to the study of musics from international cultures outnumbered references to Australian culture. The frequency of the words 'international' and 'global' totalled 97 (28.3%) occurrences in comparison to 'national' and 'Australia' occurring in 73 (21.3%) documents.

The word 'diverse' was often used to describe the curriculum content and appeared in 38 (11.1%) documents. Examining this phenomenon further revealed that a common trend was curriculum content that covered a diverse range of genres and cultural styles. These included world music and the study of music from other specific cultures including Cuban, Asian, South American and Indigenous cultures exemplified by the following data extracts: "Students will examine historical and

social roots of Afro-Cuban music […] students will examine historical and social roots of Brazilian music" (Box Hill, Unit Descriptor); "Students are introduced to the aesthetic nature of music from regions such as northern and southern Africa, the Middle-East, India, China, Japan, south-east Asia, and South America" (VU, Unit Descriptor), and; "The Contemporary Australian Indigenous Music Studies course is designed to give students the knowledge and skills to interact with Australian Indigenous music in its contexts inclusive of narratives and issues pertinent to the music and its peoples" (ANU, Unit Descriptor).

There was a strong focus on original material within the courses, demonstrated by the frequency of the words 'compose', or 'composition', appearing in 73 (21.3%) of the curriculum documents. This is contrasted by the frequency of the word 'repertoire' which only appeared in 28 (8.2%) documents. In many of these cases the term 'repertoire' was used in reference to each student establishing their own personal performance repertoire rather than the use, or presence, of a set repertoire in the unit or course curriculum.

The first research question refers to pedagogic practices. A search for keywords regarding common practices found in the data was conducted. Another common trend observed is that of student and/or peer collaboration indicated by the words 'collaborate', or 'collaboration', appearing in 65 (18.9%) documents and the word 'peer' (8.5%) appearing in 29. This is contrasted by the word 'mentor' appearing in just 13 (3.8%) documents. Student collaboration is closely linked to the concepts of 'community' and 'network' which appeared 37 (10.8%) and 12 (3.5%) times respectively. An example of this occurrence is the unit KMB109 Creative

Practice in Music offered by the Queensland University of Technology. Their unit description stated: "This unit establishes a community of practice with an emphasis on collaborative music-making that you can draw on to inform your own work" (QUT, Unit Descriptor).

In response to the findings of this preliminary analysis of data set 2, interview questions were composed to address the following issues:

1. Collaboration and the influence of international students on the cohort as a whole,

2. How national or international influences are being addressed in student's compositional process,

3. The balance between national and international focus, and

4. How guitar specific idiosyncrasies are being addressed in the context of national and international perspectives.

The exploration of collaboration, international perspectives and international influences will address the concepts of performance styles of students in Australia.

In addition to the system of keyword frequencies as a method to inform the interview design process another system employed was that of highlighting the 'outstanding'. Gibbs (2011a) stated that one reason a researcher may take note of something in textual data is that it stands out as unusual. This will naturally highlight different points for further investigation than the keyword frequency method. Following is a list of seven data extracts, from data set two, highlighted by the researcher as unusual and worthy of further investigation in relation to the research questions.

1. One of the learning outcomes listed by the University of Newcastle is the "Ability to act as an advocate for music communities" (Uof N, Unit Descriptor). How do they go about achieving this outcome?

2. A unit descriptor, also from the University of Newcastle, states the unit "focuses on texture and timbre, and their various roles in cultures" (UofN, Unit Descriptor). Is there any Australian content in this unit?

3. The Musics of the World unit at Victoria University discusses "Musical Diaspora". Does this include the displaced peoples that influenced the development of Australian CPM?

4. In the descriptor for ECU's unit Contemporary Music Techniques they state; "Commonalities and specialities of a variety of different musical conventions will also be examined" (ECU, Unit Descriptor). Does this include Australian CPM guitar idiosyncrasies?

5. A number of institutions employ "influential creative mentors" (TAFE Qld, Unit Descriptor), "experienced practitioners" (QUT, Unit Descriptor) or "professional musicians" (AIM, Unit Descriptor) from the music industry to deliver or assist in delivering the course, or as guest presenters. Are these mentors and practitioners Australian?

6. Among the learning outcomes for the CQU BMus are "develop cultural ideas" and "apply local perspectives" (CQU, Unit Descriptor). How are these outcomes addressed?

7. Among the graduate employment opportunities listed by the ANU is "cultural entrepreneur" (ANU, Unit Descriptor). What is meant by this and how does the course direct a student to this outcome?

The analysis of data set one and two was used to inform the design of the semi-structured interviews for data set three. This discussion was designed to inform the reader how this process was managed. Appendix D contains the interview questions and Appendix D.3 lists the institution specific questions designed to address issues observed in the preliminary analysis of data sets one and two.

4.6 Data Set Three: Interviews

This section presents a brief overview of the meta-data statistics regarding the interviews and some preliminary observations before the full analysis was conducted on the data corpus. The interview data, together with data sets one and two, were combined into the data corpus which was analysed using the processes of Inductive Thematic Analysis (ITA) as outlined in chapter three. A thorough presentation of findings from the data corpus is presented in the Chapter Five.

Thirty-two participants were interviewed. Sixteen interviewees identified as educators of relevant AQF7 CPM courses, eight as current students and five as alumni. Three interviewees identified as both alumni and current educators. Four interviewees chose anonymity and have been allocated pseudonyms. Interviews were conducted via recorded telephone conversations. Each interview was transcribed by the researcher and each transcription was approved by the interviewee prior to analysis.

The interviews ranged in duration between approximately 14 minutes, and one hour 38 minutes. The average length of interviews was approximately 39 minutes. The interviews with educators were typically longer than the interviews with students

and alumni. The average length of a student/alumni interview was 30 minutes and 15 seconds. The average length of an educator interview was 47 minutes and 50 seconds. Figure 4.15 shows the length of each interview.
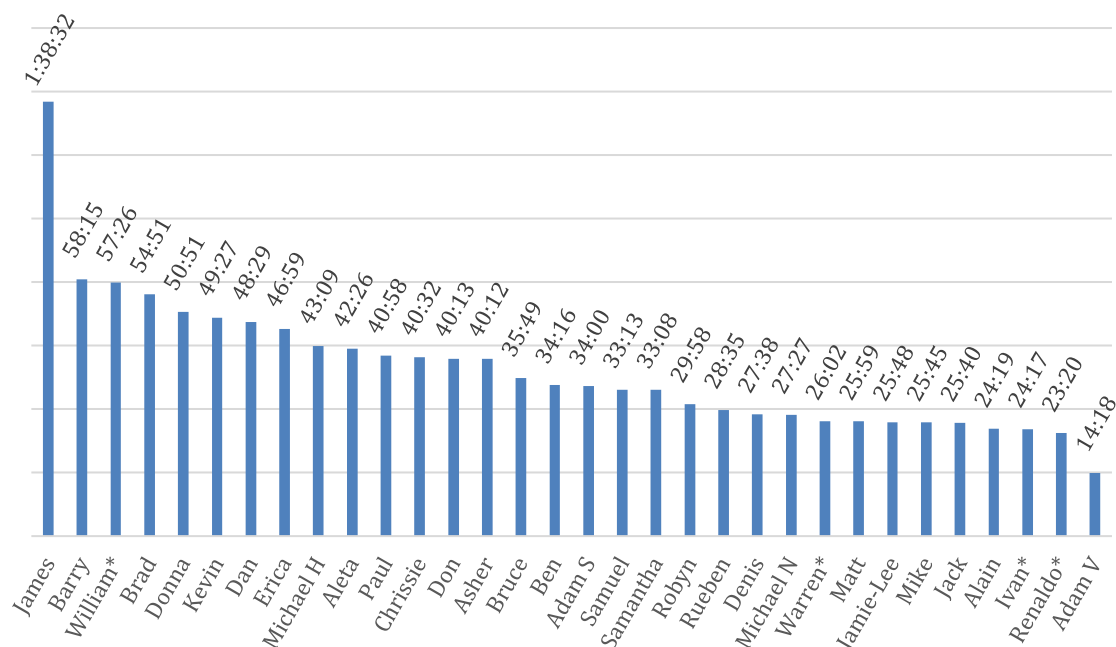
*Allocated pseudonyms

Figure 4.15 Interview durations

The total accumulated time of all interviews was 16 hours, 55 minutes and 19 seconds. Each interview was transcribed into separate Microsoft Word files and the total word count of the interview transcriptions was 106,575 words.

4.6.1   Interviewee gender balance

There was greater gender balance in the interview participants than the surveys. However, there was still a high male representation with 25 (78%) interview participants being male. One (14%) female interviewee was a student, one an alumnus and the remaining five (71%) female interviewees were educators.

4.6.2 Interviewee institution affiliation

Two (11%) educator interviewees identified as affiliated with both TAFE and university settings. One student/alumni interviewee had attended both a private institution and a university. One interviewee features in 4 participant groups as they identified as an alumnus and an educator of both TAFE and a university. Figure 4.16 shows the institutional affiliations of interview participants.
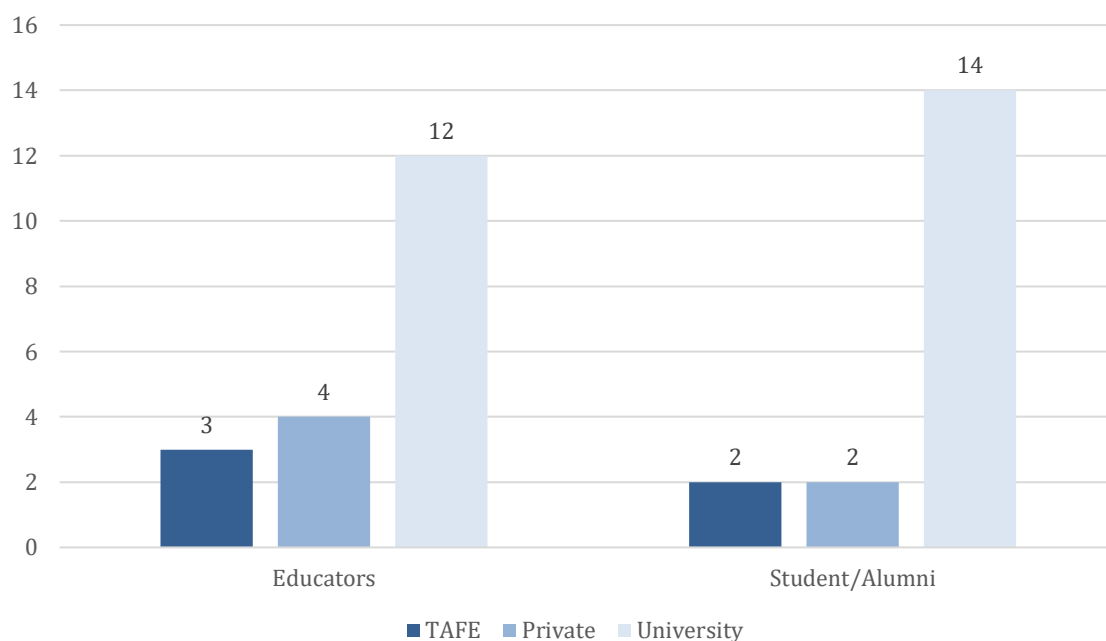
Figure 4.16 Interviewee institutional affiliations

Two (11%) of the educator interviewees identified as recently resigned from their roles as educators in AQF7 CPM courses. In both cases they are still affiliated with the university in question as Research Fellows.

4.6.3 Interviewee nationalities

None of the student/alumni interviewees identified as international students. Three (17%) of the educator interviewees identified as non-Australian by birth, one

having migrated from New Zealand, one from the USA, and one from the UK. No interviewees identified as indigenous Australians.

4.6.4 Course structure

The first four questions in the student and alumni interviews addressed pedagogic approaches and course structure. Interviewees were asked about lesson formats, delivery modes and guest lecturers. Fifty-four percent (n=12) of student/alumni interviewees stated their courses did not include one-on-one instrumental tuition. Jack, a student at Sydney Conservatorium stated: "No, I wish it did". *Warren*, a student at Victoria University stated: "It's optional but it has to be allocated through a TAFE program … It's not a fundamental part of the course".

In response to question two, inquiring if instrumental masterclasses were delivered in their course, half (50%, n=16) of the interviewees said masterclasses were delivered. In the case of Matt's university course, the masterclasses were not an integral part of the course design, rather they were extra-curricula provided by the lecturers: "There was a couple of ones that were led by a couple of the lecturers off of their own will to help the course. It was voluntary and we didn't have to go to it" (Matt, University Student, Interview).

The third question asked about visiting artists delivering one-off lectures or workshops. The data suggest this is common practice as 100% of responses indicated that their institutions did employ visiting guest artists to deliver workshops. In some cases, these were a structured part of the course design and some were in-frequent opportunistic workshops, as in Alain's course at Melbourne University: "it was whoever was in the country at the time" (Alain, University Alumnus, Interview). In

216

Jack's case he felt they were a significant part of the course: "they're a highlight for sure" (Jack, University Student, Interview).

The fourth question inquired about online delivery of course material. Two (9%) of the student/alumni interviewees indicated they undertook their studies before online delivery was typical. Alain stated: "I finished in 1996, online was quite a new thing then", and *William* stated: "not at all, yeah, because it was early 2000s so that would have been very cutting edge" (William, University Alumnus & Student, Interview). Of the remaining interviewees, 70% (n=21) indicated their course did employ online delivery of lecture content. Jack, a third-year student at Sydney Conservatorium, stated he first encountered a unit with online delivery in Semester One, 2018: "Only recently, this semester actually".

4.7   Chapter Summary

This chapter presented data collected from the three data sources and the descriptive statistics derived from preliminary analysis of data sets one and two in order to demonstrate how this analysis influenced the design of the interview questions. Some preliminary analysis of data set three, in the form of descriptive statistics, was also discussed. No analysis of the content of data set three was performed prior to the implementation of Inductive Thematic Analysis (ITA) on the full data corpus. The following chapter presents the findings of that analysis including the themes derived from the thematic analysis. This is then followed, in Chapter Six, by a discussion of the implications of the findings in relation to the research questions.

Chapter 5

Findings

5.1 Introduction

The first section of this chapter presents an overview of the descriptive statistics derived from data sets one and two, prior to conducting the interviews. Section 5.3 contains discussion on how these statistics were used to inform the design of the interviews. Section 5.4 presents the coding framework derived during the thematic analysis of the data corpus and includes an extract of the thematic map.

The themes are presented, and then each theme is discussed, in section 5.5 including support from coded data extracts and from the literature. Various overlaps of the five themes were observed and are discussed in section 5.6. A thematic synopsis, discussing these overlaps, is presented in section 5.7 at the end of the chapter summarising the findings. The following chapter will then discuss the implications of the findings in reference to the research questions.

5.2 Descriptive Statistics

The following descriptive statistics include meta-data regarding the courses under examination and the research participants. These statistics were derived during

the first stage of the thematic analysis process, familiarisation with the data, as described in chapter three. O'Leary (2004) stated descriptive statistics are used to "describe and summarize the basic features of the data in a study" and their purpose is to "provide measures of central tendency, dispersion, and distribution shape" (p. 189). Descriptive statistics have been employed in this study for two reasons. They were used to inform the design of the interview questions, and are presented here to inform the reader of the nature of the study's scope, sample and design. Allowing the analysis of the first two data sets to inform the design of the interviews was seen as an important part of the inductive process. This allowed any potential pre-conceptions of the researcher to have less influence on the study, and potential themes previously unknown to the researcher to be made more prevalent.

Figure 5.1 shows the breakdown of institution types and Figure 5.2 shows the geographical location, by state, of each institution offering a relevant course. JMC Academy and AIM have campuses in two different states thus the totals in Figure 5.2 equate to more than the total number of courses being investigated in this study.
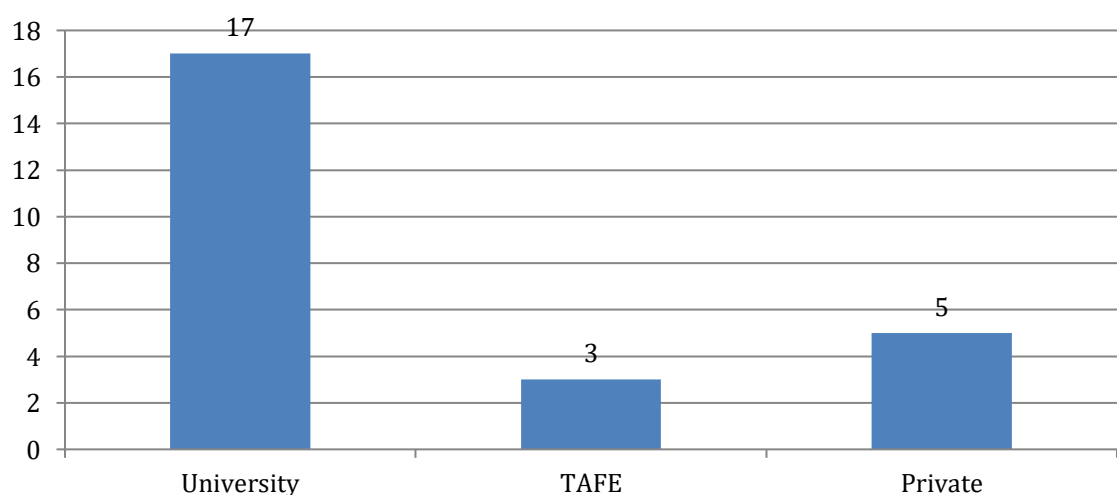
Figure 5.1 AQF7 CPM courses by Institution Type
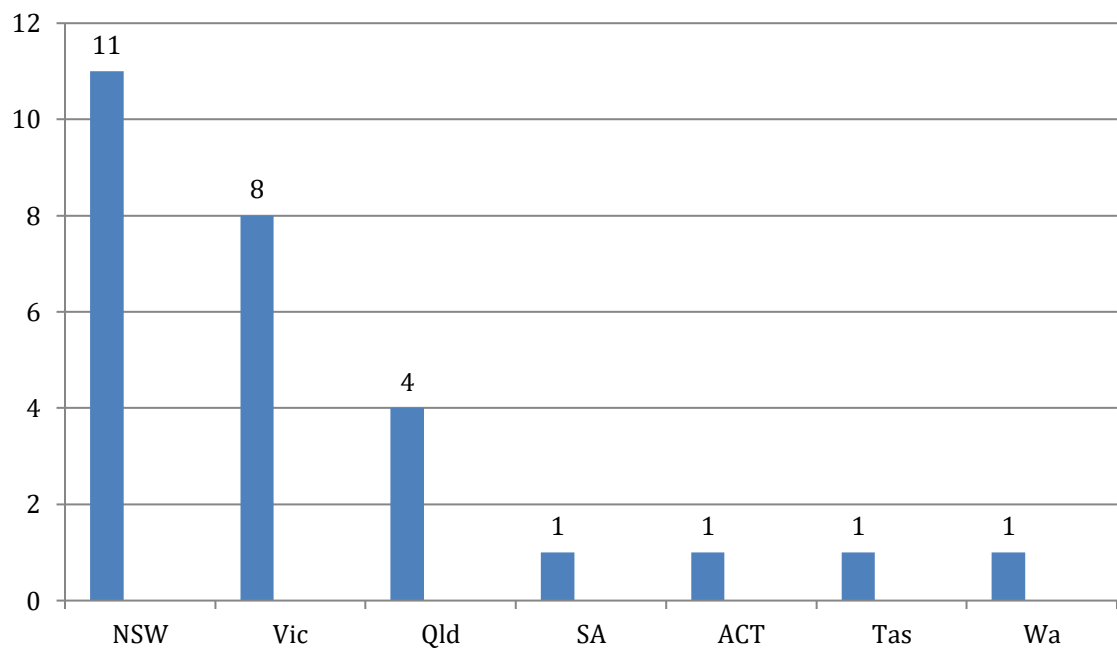
Figure 5.2 AQF7 CPM courses by geographical location

Figure 5.3 shows the participants by institution type and Figure 5.4 shows

participants by geographical location. The similarity between Figures 5.1 and 5.3, and

between Figures 5.2 and 5.4, support the validity of the sample in the current study.

The slight anomaly that can be observed between Figures 5.1 and 5.3 showing a low

response rate by participants representing TAFE institutions can be explained by the

difficulty the researcher experienced in identifying and locating potential participants

from TAFE colleges. Strong networks or communities surrounding the CPM courses

offered by TAFE colleges were not found, thus making it more difficult to locate

potential participants. These communities may exist, however they were not identified

or located by the process employed in this study. The slight anomaly of a higher

response rate in South Australia than other states with only one course, is most likely

explained by the geographical location and networks of the researcher. The questions

relating to which institution was being represented was optional for those participants

wishing to remain anonymous thus the totals in Figures 5.3 and 5.4 do not equal the total number of participants in the study. However, the researcher believes these figures are indicative of the industry, and that, therefore, the sample is an accurate representation of the industry as a whole.
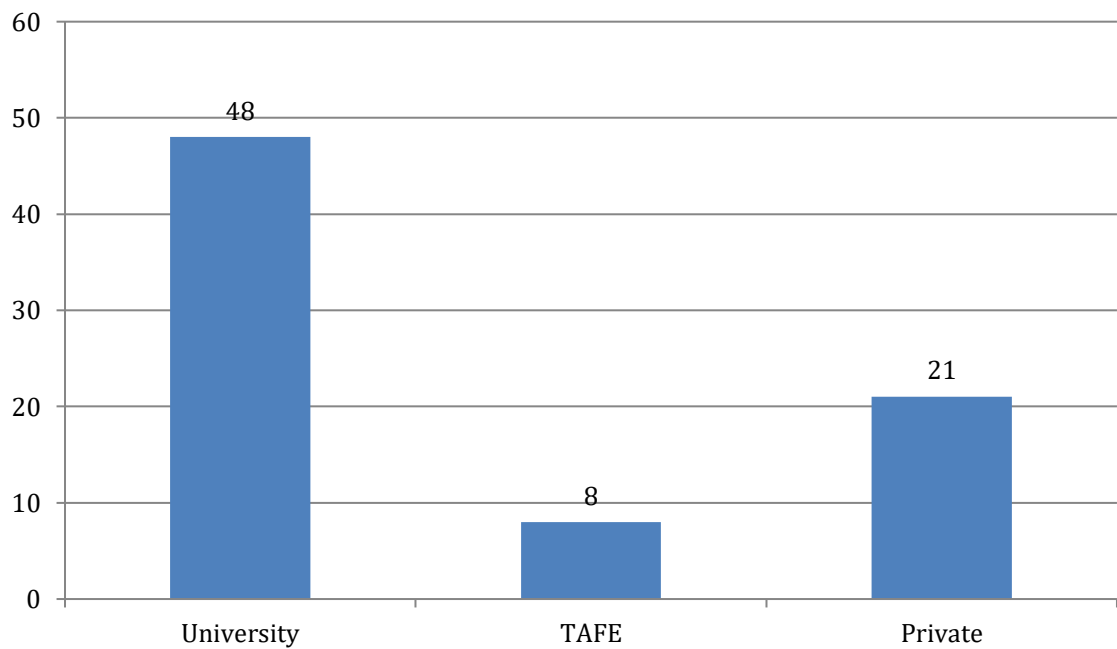
Figure 5.3 Participants by Institution type
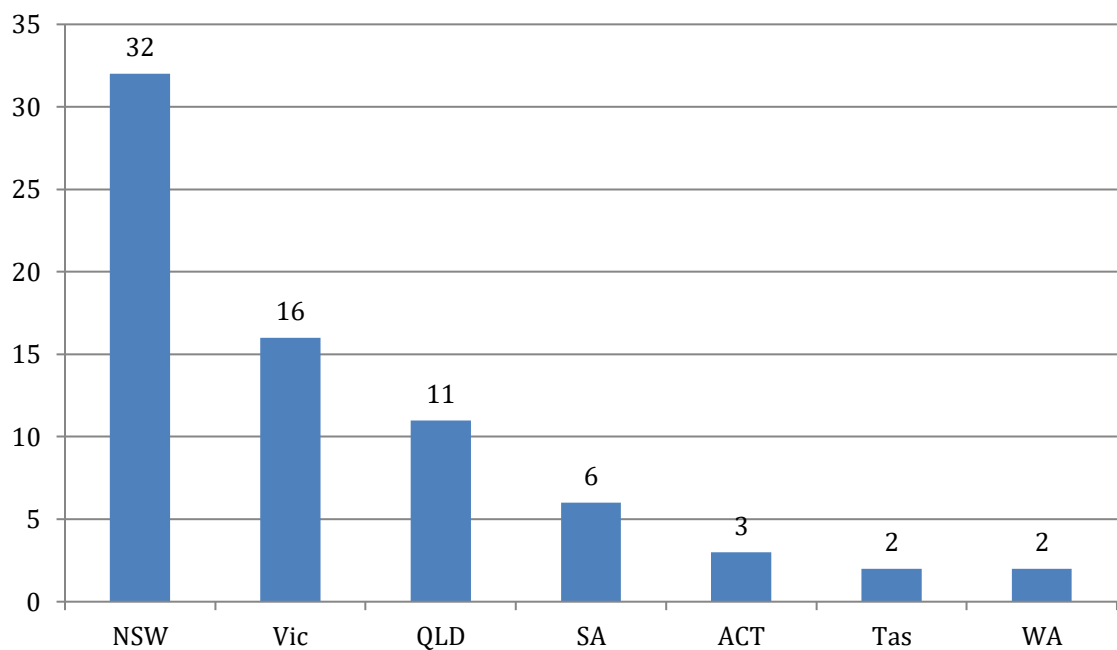
Figure 5.4 Geographical location of Participants

One statistic that became apparent early in the familiarisation stage was the gender imbalance of participants. Figure 5.5 shows the genders of respondents to the surveys and of the interviewees. Response to the survey question relating to gender of participants in the surveys was optional. There was a non-response rate of 23.7% to this question.
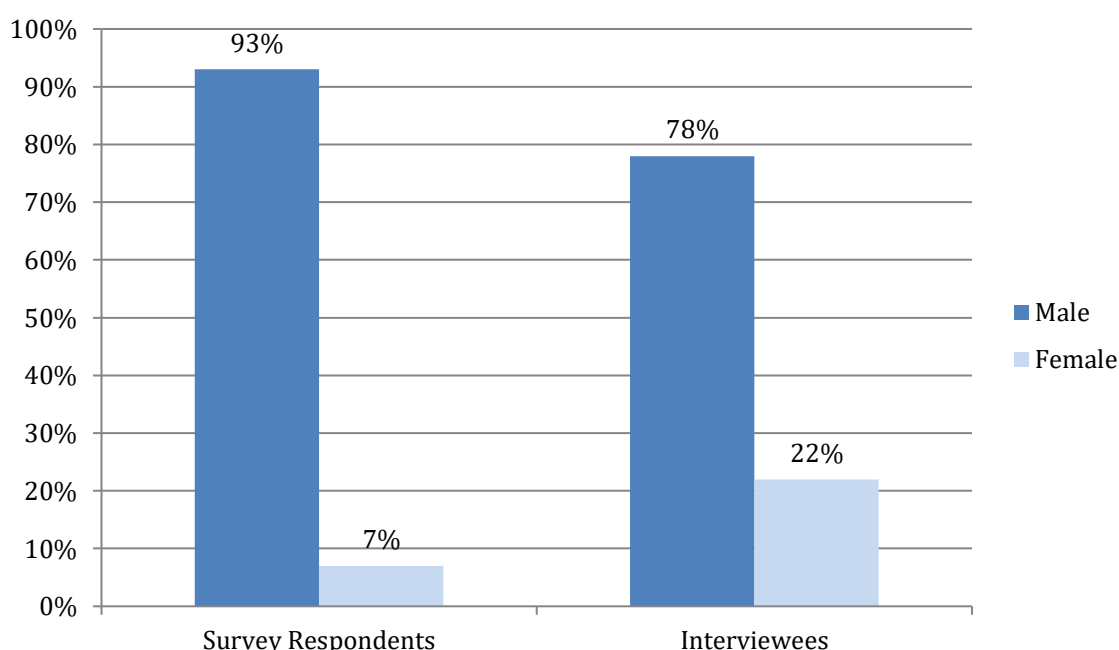
Figure 5.5 Gender of Participants

The male bias in the participants is not seen as a bias in the sample but rather an accurate representation of the industry. This is supported by the data: "I'll get up there and people would be like 'Woah, I wasn't expecting that, Wow I don't see girls doing that well'" (Erica, University Alumnus, Interview). A gender disparity in the Australian music industry has been recognised by industry and government bodies (Strong & Cannizzo, 2017) and further research is underway to examine modes of possible action (AMCOS, 2017). *Ivan*, an alumni and educator from both TAFE and university institutions feels the gender balance is improving. When asked what recent

changes he has observed in the industry, he stated: "Definitely more females playing guitar" (Interview). The following section will present the findings of the next stages of the Inductive Thematic Analysis (ITA) processes.

5.3 Findings from Descriptive Statistics (Data Sets One and Two).

Data were collected from three primary sources to form three data sets within the data corpus. Data set one was sourced from online surveys of Students, Alumni and Educators of AQF7 CPM courses. These surveys were conducted via Qualtrics and the survey questions are presented in Appendix C. Data set two was sourced, during Semester One of 2018, from industry documents in the form of unit outlines and other relevant curricula documents relating to AQF7 CPM courses.

The seventh question in the student/alumni survey asked the participants to describe their involvement in the Australian music industry. Ninety-four percent (n=34) of respondents indicated they are active professional musicians in some form, either performing, recording or both. Forty-five percent (n=16) indicated they are teaching music in some format including "High School casual music teacher" (Student/Alumni Survey Respondent 24), "teaching instrumental lessons" (Student/Alumni Survey Respondent 31), and "music school business owner" (Student/Alumni Survey Respondent 18). Responses from 71% of respondents to this question involved multiple activities indicating a form of portfolio career. Other activities listed in response to this question included such activities as composing, managing bands, sound engineering, and marketing. Questions regarding the employment outcomes and expectations of the graduates were included in the

interviews to further examine these topics. A specific question regarding portfolio careers of graduates including teaching was included in the interviews to explicitly address this particular aspect.

Student survey question eight asked the respondents to indicate if there was any Australian content in the repertoire which they were required to learn as part of their course curriculum. Forty-three percent (n=12) of respondents indicated that their course did contain compulsory Australian repertoire. Twenty-one percent (n=6) said the repertoire in their course contained no Australian material. Fourteen percent (n=4) of respondents to this question stated their course contained no set repertoire, including two responses stating that their courses were based entirely on the students' own compositions. The remaining respondents (n=6) gave ambiguous answers including Respondent 14's answer: "Many teachers enjoyed when we plays [*sic*] tunes they've written". Questions explicitly directed to discussing repertoire were included in the interview to probe this topic further.

Peer learning practices were prevalent throughout data sets one and two. Fifty-five percent of respondents to the educator survey indicated the use of peer learning practices, including Respondent 88: "we actually learned popular music from our friends… so the assumption was that was how popular musicians learned so why not simply do that in a more formal setting without contaminating the process too much". Sixty percent (n=15) of institutions represented in this study made explicit reference to peer learning activities in surveys and documents, including the entirely on-line course offered at the University of New England: "[Students] are provided with staff and peer feedback to support the development of their project" (UNE, Unit

Descriptor). With the inclusion of group-learning and ensemble units, reference to peer-learning practices were found in documentary data sources from 100% of courses being investigated. Questions regarding student networks, local communities and emulation of local artists were included in the interviews to probe this concept. In order to avoid leading the interviewees the explicit use of the word 'peer' was excluded from the interview questions. Questions regarding enrolment and interaction with international student cohorts were included in the interviews to ascertain aspects of cross-cultural peer learning within the courses.

The word 'autonomy' appeared in 29 of the unit outlines but was completely absent from any of the student/alumni or educator survey responses. Topics regarding choice and artistic freedom were rare in the survey data, with only one response from a student and two from educators discussing the topic. This led to the inclusion of questions in both the student/alumni and educator interviews explicitly addressing autonomy.

Responses to the educator survey did not include explicit use of teaching and learning style nomenclature which might be expected, and which were found in data set two including 'Active Learning', 'Guided Learning', 'Reflective Practice' and 'Self-Directed Learning'. However, comments that address these pedagogical practices in an implicit nature were found: "I think it's more important to focus on getting students to engage with live music at a community level, having gig experiences and engaging with active professionals" (Survey Respondent 69). Further questions were included in the interviews, without the use of any explicit teaching style nomenclature, to further investigate these potential themes.

Question 14 in the student/alumni survey asked the respondents to list guitarists that have had a major influence on their personal musical development. All, except one respondent, answered with a list of multiple influences. Only one student listed exclusively Australian artists. One student listed no guitarists at all, but three jazz musicians of other instruments. Figure 5.6 shows the nationalities of the artists listed in response to question 14 and clearly demonstrates a bias toward American musicians.
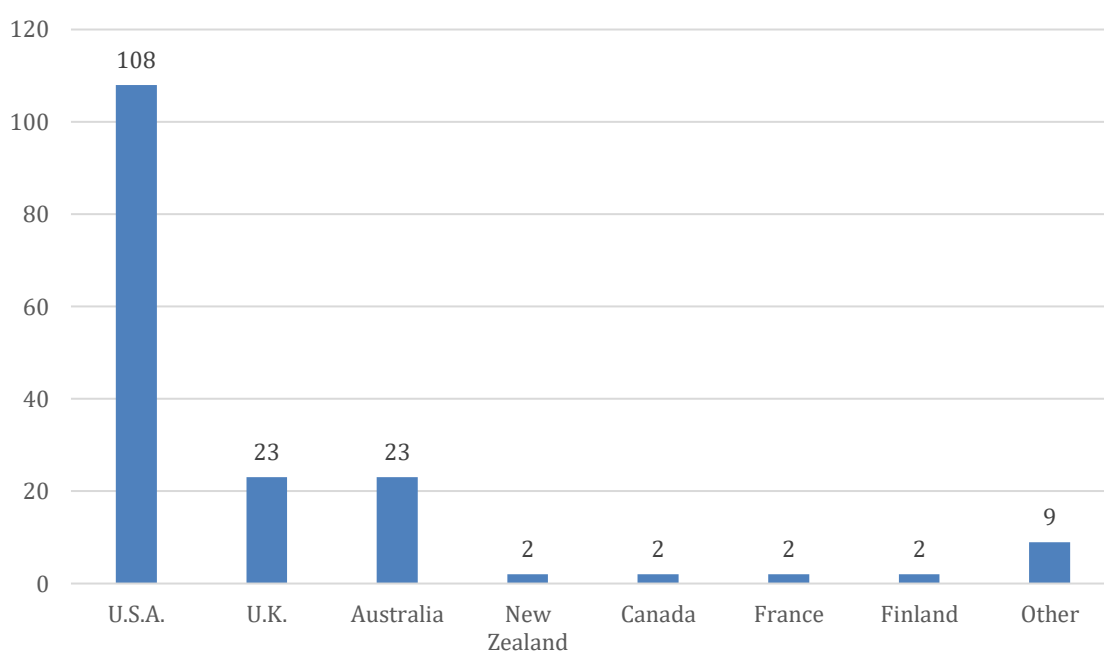
Figure 5.6 Nationalities of Influential Artists

Figure 5.7 demonstrates the frequency of each individual Australian guitarist being listed as personally influential in the student/alumni survey responses.

The prominence of Angus Young as an influential guitarist among the sample CPM students is in keeping with findings of previous research and industry discourse (Australian Guitar Magazine, 2012; Lee, 2015; Higgo, 2017; Walker, 2017) and supports the validity of this sample.
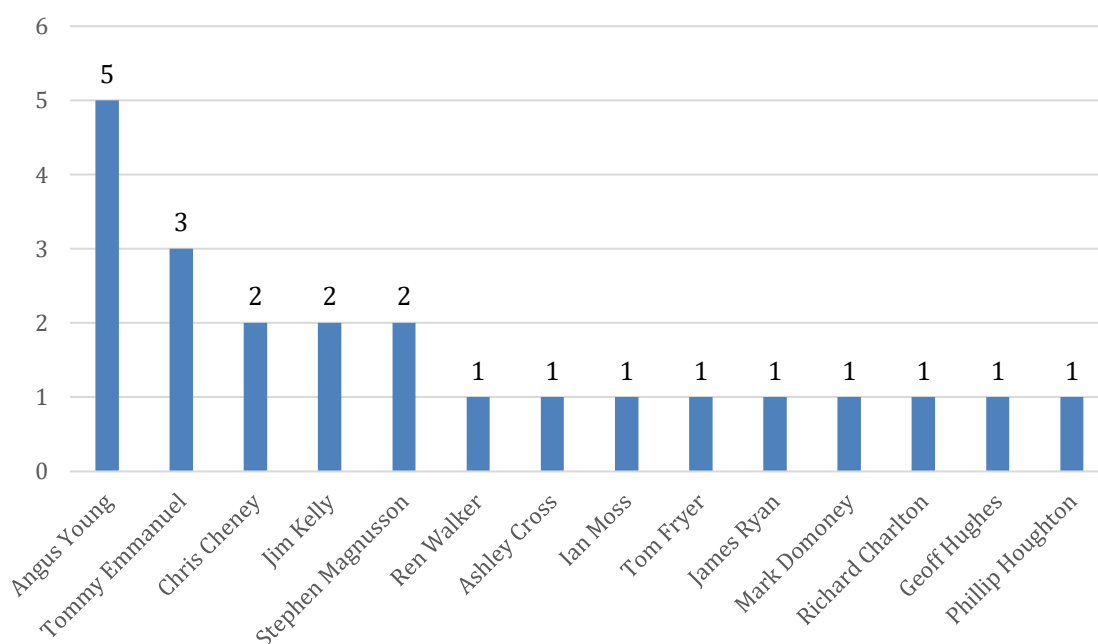
Figure 5.7 Influential Australian Guitarists

Six respondents (35%) in the educator survey also listed Angus Young, or AC/DC as an iconic identifiable Australian voice in the guitar community. The cultural footprint of AC/DC in the global guitar community is extremely large. Further research (See appendix I) found over 150 AC/DC cover bands, located in 20 different countries across the Americas, Europe and Asia. However, no mention of Angus Young or AC/DC was found in the curriculum documents data set. Questions were included in the interviews to further examine the topic of influential guitarists without any specific, reference to individuals so as to not lead the interviewees.

World music was a recurring topic in data set two. Eight (32%) institutions have core units in their AQF7 CPM courses on the topic of world music. It is not possible to give an exact figure on the number of possible elective choices that include world music due to the ambiguity of elective choice listings in some institutions' course outlines. However, units incorporating the study of world music

were found to be a common elective option. World music was also found to be a topic within units of broader perspectives including, for example, the unit 'MUSI2731 Chords, Harmonies and Progressions' offered by the University of Newcastle which stated: "Examples from a wide diversity of musical styles are presented, including western classical, popular, jazz and world music" (Unit Descriptor). Questions regarding the study of world music were included in the interviews to explore this topic further.

Only two (8%) student/alumni survey respondents who listed guest artists who delivered masterclasses or workshops during their course also included the same artists as influential on their own performance style. Respondent 40 listed American blues guitarist Joe Bonamassa and Respondent 50 listed Australian jazz guitarist Stephen Magnusson.

5.4   Coding Framework

A research design was created for this study using ITA as the methodology. The design was created using outlines by Boyatzsis (1998), Sarantakos (2013) and Braun & Clarke (2006, 2014). From the processes outlined by these authors a six-stage process was developed and is outlined in the methodology chapter. The third stage of the process is Finding Themes and the fourth stage is Reviewing Themes. These stages involved the generation of a Hierarchy of Codes and a Thematic Map as tools to assist analysis. Following is a presentation of these tools and an explanation of how these tools assisted in the analysis.

5.4.1 Hierarchy of codes and Thematic Map

During the Finding Themes stage of the thematic analysis process, a hierarchy of codes was generated to gain a perspective on the relationship between codes. Codes that addressed similar topics were grouped together and those that were seen to inform others were ordered under categorical headings. For example, Accelerated Learning was regarded as a code that informed Learning and Teaching Styles. In turn, the code Learning and Teaching Styles was seen to be a code that informed Course Design. The generation of this coding hierarchy was an important step to help visualise how the codes sit within, and generate, the thematic map. Appendix J contains the Hierarchy of Codes. Each code is presented including the research question(s) the code most closely addressed.

During the following stage, Reviewing Themes, a review of the hierarchy of codes was undertaken which included re-reading the data extracts within each code from the perspective of the research questions. The outcome of this process was the development of a thematic map which also informed the final definition of the themes.

The complete thematic map is presented in Appendix K. Figure 5.8 is an extract of the thematic map demonstrating the first three themes derived in the study: Be Yourself, Jazz Symbiosis and Global Spectra.

By grouping related codes, and assigning codes to categories, the Thematic Map assisted the researcher in the Defining Themes stage of the analysis. The coded data extracts for each code were examined to understand their relation to the research questions. Each code was then thematically analysed to find what the data contained

regarding each theme. To demonstrate this process Appendix L contains a one-page sample of the note taking process undertaken in this stage.
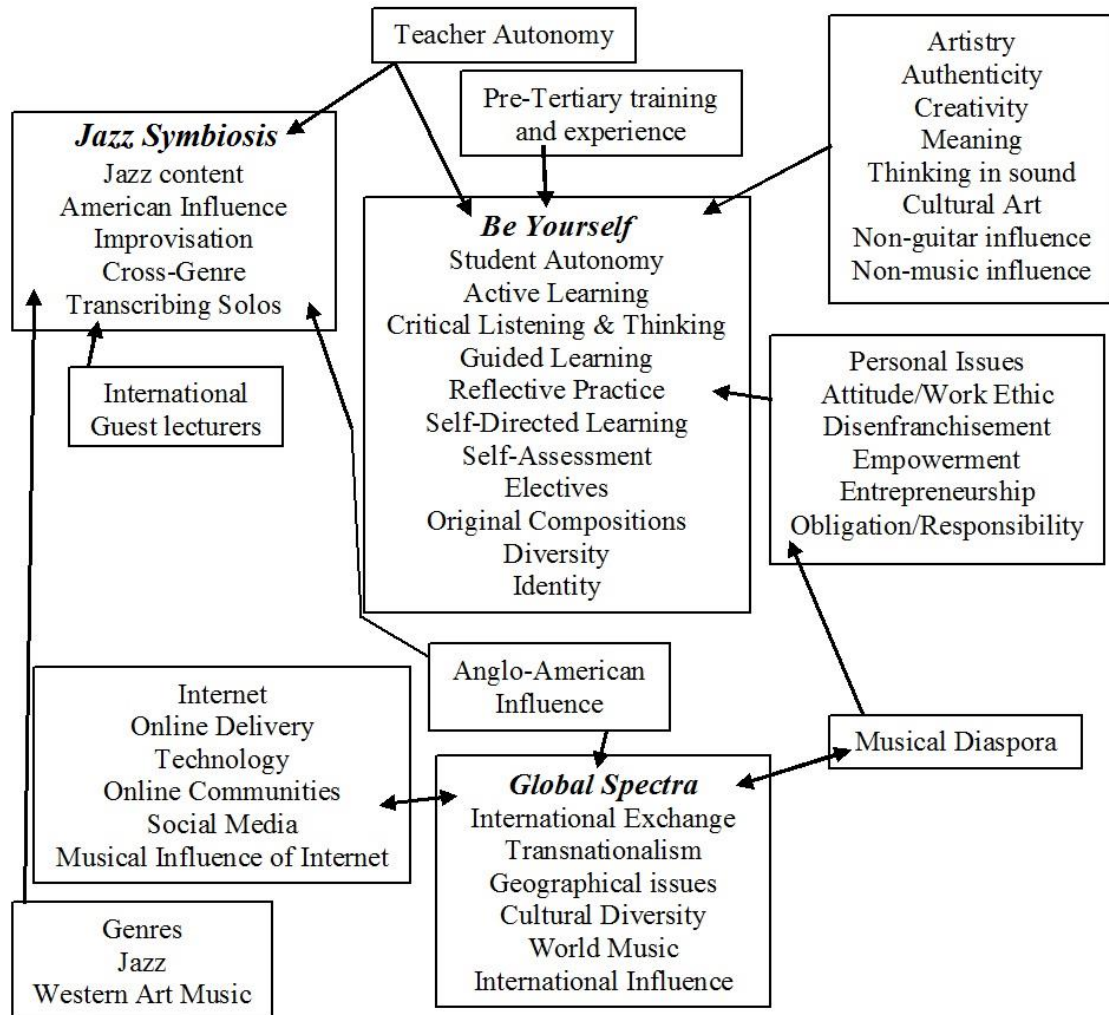
Figure 5.8 Thematic Map Extract

The result of the Generating, Reviewing and Defining Themes steps in Braun & Clarke's (2006) thematic analysis outlined in chapter three process resulted in the development of the following themes:

1. **Be Yourself**. Students are encouraged to develop their own 'voice'.

2. **Jazz Symbiosis**. Many courses incorporate jazz content and associated pedagogical practices.

3. **Global Spectra**. The internet has had a profound influence on both music and education, breaking down geographical boundaries.

4. **Vast Array**. Among the 25 courses examined, diverse curriculum designs and content were observed.

5. **Style Agnostic**. Defining CPM was found to be difficult. Some course designers have embraced this difficulty and incorporate undefined genre boundaries into the course curricula.

The first three themes were developed at the manifest level, where the "content refers to visible, surface text", as described by Sarantakos (2013, p. 315), and discussed in chapter three. The final two themes were developed as the research progressed toward the latent level, where the meaning is underlying in the data text, and therefore do not appear on the thematic map.

The five themes overlap, each containing multiple codes informing more than one theme. Braun, Clarke & Hayfield (2019) recommend examining thematic overlaps to discover the implications. The Reviewing Themes and Defining Themes stages were therefore re-visited in order to explore the implications of the overlaps. The five themes inform a thematic synopsis which was also given an *in vito* title:

> **The Eclectic Nature of Modern Guitar**. Global, and Australian, twenty-first century CPM guitar performance practices incorporate influence from a wide range of musical stimuli.

The eclectic nature of modern guitar is reflected in curriculum design and pedagogical approaches employed by participant Australian tertiary institutions delivering AQF7 CPM courses. The following section discusses each of the five themes, followed by

the thematic synopsis, presenting coded data extracts used to develop and support these.

5.5   Reporting Themes

The sixth, and final phase in Braun and Clarke's (2006) Thematic Analysis process is Reporting Themes. Braun and Clarke state this step should include "compelling extract examples" (p. 87) and the discussion should relate back to the research questions and be supported by literature. Following is a discussion of the themes derived from the previous stages and presented in accordance with the methodology employed in this study. Each theme will be presented with coded data extracts, and relevant literature, supporting their discussion.

5.5.1 Be Yourself

This theme was developed from the following codes: Student Autonomy, Active Learning, Critical Listening & Thinking, Guided Learning, Reflective Practice, Self-Directed Learning, Self-Assessment, Electives, Original Compositions, Diversity, and Identity. A prevalent topic across the entire data corpus was the concept of students developing their own musical voice. This was found to be deeply ingrained in the Australian popular music psyche. James stated that "the 60s thing was driven more by trying to be like the U.K. or America. But then 70s really emerged as be yourself. I think be yourself was more important than be Australian" (Artist/Guest Educator, Interview). This concept is most often expressed as student autonomy or student agency. Green (2002) found nurturing a sense of autonomy in informal learning settings to be a beneficial practice in popular music education. It

has also been found to be important in instrumental guitar tuition: "Giving Phil agency as a learner and allowing him to dictate the pace and structure of the lessons was critical in making his guitar-playing experiences successful" (Bell, 2014, p. 12).

The increase of access to music through digital media has led to a greater sense of autonomy, and a greater need for autonomy, in developing young people's musical identities (Nielsen, 2018). Autonomy is also seen as a by-product of the consumer driven market now prevalent in the CPM tertiary education industry, not just in Australia but globally (Smith, Powell, Fish, Kornfeld, & Reinhert, 2018). Fostering a spirit of autonomy is now a common objective for arts education in many countries (Charleroy & Thomas, 2013). Access to the musics of other cultures also cultivates a sense of autonomy of meaning, as listeners appropriate their own cultural background on their musical experiences (Campbell et al., 2005). Wenger & Trayner (2015) list autonomy as a characteristic that makes Communities of Practice good environments for stewarding knowledge.

Student autonomy

Autonomy in AQF7 CPM courses was expressed in many aspects of course design, curriculum content and pedagogical practices. The word 'autonomy' appeared in unit descriptors from all three institution types and was a common topic raised in the survey data. Questions explicitly addressing autonomy were therefore included in the interviews for both students and educators. Autonomous repertoire and sub-genre foci were common topics discussed in the interviews when answering the questions about autonomy. This corresponds with findings from data set two.

In many of the unit descriptors a freedom of choice regarding repertoire or genre expression was often conveyed: "hone in on music theory and your favourite sounds: contemporary, jazz, baroque, classical, romantic, avant-garde, music theatre, film, roots music, world music or Latin music – the choice is yours" (AIM, Unit Descriptor); and "This course provides the opportunity to creatively apply advanced harmonic techniques in any genre or era as defined by the interest of the student" (UofN, Unit Descriptor).

A typical approach often found in the traditional conservatoire model is the use of canonised repertoire. In these cases, students are expected to learn specified works and perform them in exams and recitals. Often, canonised repertoire is also used in theory, technical and practical studies, including ensemble units, and students are examined on their knowledge of these works. In AQF7 CPM courses in this study this approach was typically abandoned in favour of a more autonomous approach. Some courses focused entirely on the students' own compositions, whilst others adopted a parameter approach, often using stylistic or era-specific guidelines. The course at Avondale College used a holistic approach where the students are directed to learn tunes in a variety of categories then given freedom to further explore their chosen style:

> They must show us a broad smattering of styles and genres… two classical
> pieces… one folk song and then one music theatre song or one contemporary.
> We give the students a framework of: 'if you do a little bit of this we'll allow
> you to do the other half of your recital on the stuff that you really want to get
> good at'. (Aleta, Private Institution Educator, Interview)

Autonomy is intrinsic in the development of a musician's individual voice. Godwin (2019), a musician and researcher in music and identity, stated: "My voice as musician … is *my sound*. This sound is voice and identity as a socially- and individually-mediated process" (p. 69, emphasis hers). Concepts of student autonomy were typically employed to assist the development of students' personal aesthetics as guitar players. In some cases, a more deliberate engagement with defying previous aesthetic norms was actively encouraged: "Copy it for a while, you're a student you should copy of course, but it's that thing of bringing people back and saying 'well that's not you, don't do that, be yourself'" (William, University Alumnus & Student, Interview); "Across those final two trimesters there's a lot of emphasis on them working out what kind of artists they want to be" (Ben, Private Institution Educator, Interview).

Course designers have to ensure their curriculum content meets particular standards for courses to qualify at each AQF level. How this has been approached, and implemented, while offering student autonomy, differed in each course design. This was most often achieved by allowing students either a certain degree of free choice, or free choice within certain parameters, as Warren stated: "You're allowed free choice of songs, but they have to be performed with specific stylistic parameters" (University Student, Interview). Private institution alumnus, Michael N stated: "You could sort of choose what you wanted to work on. I mean within a certain guideline sort of thing" (Interview). Also, Ben, an educator at a private institutions stated:

As long as they're still showing the techniques, the technical work that we want them to do and they're demonstrating things at a high enough level, the student can, for the most part, choose their own repertoire a lot of the time. (Interview)

At Melbourne Polytechnic, students are given the opportunity to either work with the prescribed technical repertoire or, in consultation with academic staff, develop their own in the interest of progressing down a particular chosen stylistic pathway:

There is a published list of technical pieces that are considered appropriate to specific year levels and so on, but it's also possible for the student and/or teacher to propose an alternative that meets the technical requirements of the student moving forward. (Adam S, TAFE Educator, Interview)

A common thread within the Student Autonomy code was the concept of developing greater levels of autonomy as the course progressed. Students in the early semesters would be taught more foundational fundamentals and as the course developed chronologically, students would be given more freedom to explore their chosen directions: "Depending on how advanced in the course you are, if you're second or third year you have more choice, more a chance to decide what your tech tunes are" (Asher, University Student, Interview). Adam V stated: "A little bit earlier in the course yeah you sort of work towards pre-existing performance styles and then towards the end of the course you got to sort of choose your own and make your own up" (University Alumnus, Interview), and Warrren stated: "As you progress through

the course, you're allowed more and more autonomy" (University Student, Interview).

At QUT progressive autonomy was implemented in the early years by exposure to musics outside the students' experience and could be responsible for a development of the students' musical appreciation:

> It starts off first year more of a foundational kind of thing where we expose people to a range of musics and practices that they may or may not have heard and they may not like. Then as they progress through the course they become more autonomous, sometimes by the end they've gone off on a completely different direction from what they started on. (Brad, University Educator, Interview)

However, the concept of developing autonomy as courses progressed was not universal. Some courses encouraged full autonomy from the very beginning: "Even in that first-year performance unit we don't dictate the pieces they play or even the style or genre or any of that. It's totally up to the student" (Donna, University Educator, Interview). Warren stated: "When you enter the course…, you're allowed free choice of songs, but they have to be performed with specific stylistic parameter" (University Student, Interview). Agency was also present in guitar tutors' choice of curriculum content and practices employed in one-on-one instrumental lessons and instrumental masterclasses or workshops: "I would say I have maximal autonomy" (Adam S, TAFE Educator, Interview). Ben stated: "…or it could be one of our guitar tutors running a class in whatever way they want to" (Private Institution Educator, Interview).

Original compositions

Original compositions are inherently autonomous. Encouraging, allowing, or as is the case in the majority (96%, n=24) of courses, requiring students to perform original compositions in their exams and recitals is another means of ensuring a degree of student autonomy in the course design. The JMC academy state in a unit descriptor: "There will be an emphasis on the development of original material and more opportunity will be given for students to develop repertoire of their own choice". Aleta, a private institution educator stated: "Composition is fairly self-directed learning… the task is vaguely set but then the students get to choose" (Interview).

Course designers ensure benchmark achievements are being incorporated into curricula content by setting parameters and including guided learning practices: "We were allowed to do a bit of our own work on our own… but I think sometimes in certain classes the criteria was [*sic*] reproducing it stylistically for that genre that you were studying" (Michael N, Private Institution Alumnus, Interview). Donna stated: "Students basically devise their own project which is approved by the lecturer. It might be in performance, or composition, or technology and then they work through that themselves with guidance the staff" (University Educator, Interview).

In one course, student compositions were being used as repertoire in performance and ensemble units:

> I think there's been a culture built where the students know there is an expectation they're making something original. It's not like we avoid existing repertoire, on the contrary we are doing that certainly in some classes, but

when they are actually making their music they're not replicating, they're not

playing covers. (Brad, University Educator, Interview)

Other expressions of student autonomy

Student autonomy was also found to overlap with other aspects of some

courses' content including through industry, or personal and inter-relational skills. In

the QUT: "All students are responsible for finding their own internship" (Unit

Descriptor). Brad stated: "They're finding their own gig and their own audience for

their music" (University Educator, Interview). And a unit descriptor from the UofNE

contained the following: "The content presented in this unit will give students

valuable skills to develop autonomy and to adapt to rapidly changing work

environments in the field of music".

One advantage of traditional one-on-one instrumental tutorial methods is the

opportunity for student-centred pedagogies (Carey, 2016; Carey, Bridgstock, Taylor,

McWilliam, & Grant, 2013; Carey & Grant, 2015; Carey, Grant, McWilliam, &

Taylor, 2013). Tutors and students alike respect the value of this teaching method in

instrumental music instruction. The relationship between one-on-one teaching and

student autonomy was evident in the data: "I mentioned student autonomy in guitar

lessons, part of the repertoire in instructional performance in guitar exams is set by

me but the other part is negotiable with them and they lead that" (Bruce, University

Educator, Interview). Aleta stated: "Sometimes the students are confident enough

they'll choose their own repertoire and the teacher will ok it; 'yeah we can go with

that'. So there is a fair bit of give and take there" (Private Institution Educator,

Interview). Barry a university educator and alumnus stated:

The advantages of having a one-on-one lesson means that within the program each session we try and get students to identify their goals like what they're aiming for after the program, where they want to head after they finish their degree in the music world, and what sort of repertoire that we think would actually best suit them to actually attain those goals. (Interview)

Autonomy is a product of the twenty-first century capitalist attitude toward music education (Smith, Powell, Fish, Kornfeld, & Reinhert, 2018). Fee paying students feel they deserve to have more say over course content. In the UK, Harris (2005) wrote: "The massification and internationalization of higher education has transformed the university…to a consumer driven system…the student has come to be viewed as a consumer" (p. 424). Universities have responded to globalisation by changing marketing strategies from an education and learner focus, to products and customers (Baker, Hunter, Thomas, 2016; Harris, 2005; White, 2007; Winter, 2009).

This attitude was observed in this study: "Students are a bit more feeling privileged, feeling like customers and so they feel like 'we're paying for this so we should be able to do whatever we like'" (Barry, University Educator & Alumnus, Interview). Samuel, a private institution alumnus and current university student stated: "It was like 'Oh that's alright you're a guitarist, here's some tabs' and I was like 'oh my goodness, what, are you serious. Its university, like come on, teach me something, I'm paying you'" (Interview).

A link between autonomy and life-long learning was present in the data: "I knew if I wanted to get better I had to take in some other information not just find it in myself, but that's given me, since leaving, now it's given me the tools to be able to

explore that on my own" (Erica, University Student, Interview); A unit descriptor from Avondale College combined the two concepts: "… be able to demonstrate a capacity for autonomous, life-long learning".

National identity

The prominence of autonomy in AQF7 CPM courses may be a response to, or a result of, the prominence of individuality in Australian popular music culture. In the late 1960s and early 1970s there was a push in the arts industry to create more Australian material. With a governmental push toward cultural nationalism there was a swell of interest in Australian film, theatre, visual arts and music (French & Poole, 2011; Strohmaier, 1999). Various national agencies, including The Visual Arts Board of the Australia Council, the International Cultural Corporation of Australia Council, The Experimental Film and Television Fund (EFTF), the Australian Film Institute (AFI) and the Australian Film Commission (AFC), were engaged with the task of promoting Australian arts internationally (Berryman, 2013; Formica, 2011).

Data suggest educators in Australian tertiary institutions are aware of this period of cultural identity development in Australia's history: "We were moving out of that period of the '70s where there was a very conscious effort to develop local film and local radio content and local art and local music" (Paul, Private Institution Educator, Interview). James stated:

I think in music at that time, particularly in Melbourne it was connected to the conscious decision to try and put Australian culture into music, into everything. It was plays, films and music suddenly started to be about

Australia in the 70s. Suddenly in the 70s people were writing songs with

Australian lyrics. (Artist/Guest Educator, Interview)

The objective of this cultural diplomacy, mostly in the interest of tourism, was to

promote the 'higher class' cultural side of Australian society as the 'Ocker' persona

was perceived to be detrimental to the image of Australia (Formica, 2011, p. 43).

However, the rock-and-roll fraternity pushed back. Rather than produce overtly

Australian material the trend in the popular music scene was to express ones' own

self, rather than any national, or otherwise preconceived, aesthetic. One potential

reason for this was the "low bullshit tolerance" (Fiske, Hodge, & Turner, 1987, p. 23)

of Australian audiences who could see through facades of pretence:

Honesty is something that I think a lot of people in the industry don't get. It's

easy to see through someone who's trying to fake it, I think. The Australian

guys said "Well look, I'm only playing three major chords in this song but gee

I'm doing it well" and you try to do it and it doesn't sound as good. (*Renaldo*,

TAFE Alumnus, Interview)

As Dyson (1998) stated: "Rock critiqued prevailing culture, the mainstream of

society [and] disapproved of it" (p. 61), and in its place each artist, or ensemble of

artists, developed a counter-culture of their own. A prime example was the band

Skyhooks whose visual aesthetics and lyrical content challenged the misogynistic

culture of the pub-rock scene. Their use of deliberate shock factors, exemplified in

their 1975 appearance on Countdown, which featured daring and lurid costumes, was

un-Australian in many ways, especially Australian machoism previously dominant in

pub-rock. Yet it was also very Australian in the sense of individualism, and very

Australian pop-culture, in the 'stick it up the establishment' sentiment. Perhaps the Australian voice is not one of a consistent easily identifiable national aesthetic, rather one of individualism or anti-establishment:

> Yeah, I don't think there's an Australian sound or an accent. I don't think that exists but what I do think there is here, is much more of an emphasis on personal exploration and obtaining your own voice. I definitely hear that here. (William, University Alumnus & Student, Interview)
>
> It was an unusually powerful time because that time gave an opportunity for people to develop individual style. Because that was prized. You didn't want to sound like so and so, that was a bad thing. The 60s thing was driven more by trying to be like the U.K. or America. But then 70s really emerged as be yourself. I think be yourself was more important than be Australian. That was quite a driving force. (James, Artist/Guest Educator, Interview)

The boundaries of the pub scene performance space, having been slowly dismantled by television and radio, gave musicians more freedom to experiment with lyrics as well as visual and aural aesthetics. The hard-rock influence of pub-rockers AC/DC, the Angels, Rose Tattoo, and their contemporaries, began to blend with a new-wave influence exemplified in bands like INXS and Air Supply. This gave guitarists more freedom to experiment with sounds and styles rather than regurgitate pre-generated aesthetics of the Oz-rock musical market.

It is evident from the data, and from industry discourse, Australia's national aesthetic is one of blending styles from a number of influential sources. The Easybeats blended American music with a Liverpudlian Beat style to create their

sound. AC/DC took the up-front edginess of the Easybeats and blended it with the hard-rock of Billy Thorpe and the Aztecs to create their Australian flavour of pub-rock. Skyhooks blended glam-rock with the Australian 'Ocker' image (Hawkings, 2014) to push the boundaries beyond pub-rock. INXS blended Oz-rock with new-wave, and Midnight Oil blended pub-rock with British punk, each creating new individual aesthetics. Cold Chisel blended pub-rock with the Australian ballad tradition to create a unique flavour that was well received by the Australian market yet misunderstood in other nations. The Living End's aural and visual aesthetic is a blend of Oz-rock with Americana and rockabilly. The personal performance style of their front-man, Box-Hill graduate Chris Cheney (b.1975), contains elements of Angus Young (b.1955) from AC/DC and Brian Setzer (b.1959) of The Stray Cats. Indigenous Australian bands typically display a blend of Oz-rock and country-rock with a notable reggae influence (Lee, Baker & Haywood, 2018b):

> Many Aboriginal musicians, this is gross generalisation, are drawn to country music and they are drawn to a little bit of surf music, rock-and-roll, and reggae. These are universal across Australia, those musics for some reason Aboriginal people are drawn to. (James, Artist/Guest Educator, Interview)

Respondents to the student/alumni survey typically listed a wide range of influences on their personal style. A few respondents included eclectic influences from jazz, Oz-rock and heavy-rock guitarists: "Angus Young, Stephen Magnussen, Ashley Cross, Django Reinhardt, Jimi Hendrix, Mick Goodrick, Ren Walters, Doc Watson, Tom Fryer, Marty Friedman, Pat Metheny, Bill Frisell, Frank Zappa, Ernest Ranglin, Mark Knopfler, Alan Holdsworth, Derek Bailey" (Student/Alumni Survey

Respondent 10); "Rage Against the Machine, Metallica, Iron Maiden, John Mayer, D'Angelo, Stevie Ray Vaughan, AC/DC, Paul Gilbert, Steve Vai, Guthrie Govan, Santana, Hendrix, Pink Floyd, Jeff Beck, John Scofield, Phillip Houghton, Richard Charlton, Giuliani, Andy McKee" (Student/Alumni Survey Respondent 26), and; "Marc Ribot, Tommy Emmanuel, Paul Gilbert, Nuno Bettencourt, Angus Young, Danny Gatton, Ted Greene" (Student/Alumni Survey Respondent 31).

Alumni participants in the interviews also recounted the process of blending influences to create their own voice: "Sounds like B.B. King and that Creedence guitar sounds, the way I'm playing now it would be a meld of those two" (Erica, University Student, Interview).

Current university student, Rueben expressed the difficulty of blending influences from two extremely disparate sub-genres:

It's like with my music there's sort of two sides to it. There is that hard-rock, punk-rock type quick stuff and then on the other side I also like to play really delicate acoustic. Sometimes they blend together and sometimes they couldn't be more apart. And I guess that's my challenge as an artist. To figure out how I'm going to make that work moving forward. (Interview)

Respondent 7 listed artists from a variety of genres and mentioned that his influences are eclectic. He went on to say artists from other art mediums have also influenced his guitar performance style: "Bill Evans, Joe Pass, Some buskers from around the place, Les Claypool, Jack Stratton, David Williams, Nile Rodgers, David T Walker, All music that I have ever heard has influenced me. Also other art mediums, Bob Ross" (Student/Alumni Survey Respondent 7).

The inclusion of world music studies and experimental music in AQF7 CPM courses is having an influence on some students, blending these into their existing performance styles: "That's kind of thrown me in that direction" (Adam V, University Alumnus, Interview). Williams stated: "A guy named Alex Stewart … He's another product of that education … you can hear Indian influence and that West African thing happening in there, yeah he pulls in a lot of that [*sic*] different cultural elements" (University Alumnus & Student, Interview), and Samuel stated: "It's because you just realise the influence of African rhythms" (Private Institution Alumnus & University Student, Interview).

Other codes that directly informed the Be Yourself theme include Critical Listening & Thinking, Guided Learning, Reflective Practice, Self-directed Learning, and Diversity. Some institutions are engaging in developing students' identities by instigating certain autonomous pedagogies: "We're also encouraging them to take a scholarly view, to take a critical approach to their own performance, compositional technological and production aspects of what they do" (Samantha, University Educator, Interview). Donna, a university educator stated: "[students] get marks for that, for reflections on their own progress and learn how to help give themselves direction and help themselves to improve" (Interview), and Rueben, a university student stated:

> There was a subject called Creative Performer, […]that was actually my favourite subject, […]it was really about us focusing on finding a performer identity, so when we went out into the industry we already were developing

things that were setting us apart from everyone else, which I thought was

really important. (Interview)

Codes that were less intrinsic to the Be Yourself theme, however were connected

include the following:

Entrepreneurship:

We call it entrepreneurship because the music industry is not the kind of

industry where there's a jobs board, or there's press with a dozen back pages

that have job adverts in it, and so what we like to do is to instil in our students

the spirit of carving out a role for yourself. (Samantha, University Educator,

Interview)

Attitude/Work Ethic:

"It's really about how much do they want to work in the industry, because you

need to work hard to succeed" (Chrissie, Private Institution Educator,

Interview).

Aesthetics:

"As a musician it's all about sound, you must know how to manipulate that

sound in meaningful way. So that's why performance is so important" (Aleta,

Private Institution Educator, Interview).

Portfolio Learning and Assessing:

"The recorded folio is submitted individually by each student… It is self-

directed and must be recordings of original material. Cover versions are not

permitted" (Griffith, Unit Descriptor).

and Creativity:

"Students will explore concepts of creativity, innovation and are encouraged to develop independent research skills" (UofNE, Unit Descriptor). These codes all refer to student-centred pedagogies.

Some participants also referred to ways in which course content and pedagogy had actually had a negative impact on their individuality. These included transcribing and performing other musician's improvised solos, group learning and the feeling of a lack of authenticity as a result of emulating the performance styles of international star artists rather than local figures: "It wasn't really authentic for us, I had to emulate other people, not people that I knew" (Warren, University Student, Interview); "Often, I will propose to the student a technical piece that involves transcribing a solo and getting it as perfectly matched phrasing wise as possible" (Adam S, TAFE Educator, Interview). A respondent to the educator survey stated: "There was an emphasis on being musically literate, people had to do transcriptions of solos and stuff" (Respondent 85).

University student Asher expressed the course has influenced his playing style by including content he would otherwise not have encountered:

I came from a very classic rock sort of background, blues, and the focus of most of the history classes is especially on jazz musicians so it's quite hard to escape that. Furthermore in the ensemble units you play all kinds of music, funk, soul, rock, blues, twenty-first century R&B etc so whatever genre we're studying for that semester in that ensemble we get pretty heavily involved in those particular styles. (Interview)

The Be Yourself theme was very prominent in the data corpus. Reference to it was found in all data sets, from all participant strata and from all types of institution. It is the most consistent theme across the courses investigated. It relates to factors outside the scope of the study including Australian cultural nationalism and is supported by the literature. The theme illustrates the ways in which AQF7 CPM courses are perpetuating an Australian cultural pattern, exemplified by the contemporary rock bands of the 1970s, by encouraging guitar students to find their own voice in musical expression and performance practices.

5.5.2 Jazz Symbiosis

This theme was developed form the following codes: Jazz Content, American Influence, Improvisation, Cross-Genre, and Transcribing Solos. In a paper on the history and development of CPM courses in Australia, Hannan coined the term 'Jazz Virus' to portray what he described as the historically and stylistically inappropriate pedagogical practices that he had observed (Hannan, 2000). He found many educators employed to deliver contemporary popular music courses were themselves trained in jazz performance and tended to indoctrinate their students with jazz concepts: "Even though these students may be studying the styles of contemporary popular music of their own choice, infection with the jazz virus is inevitable for some of them" (p. 6).

Jazz content was observed in 68% (n=17) of AQF7 CPM courses. There were six indicators used to ascertain jazz content:

1. The word 'jazz' being used in unit descriptors, interviews and surveys,
2. The presence of improvisation in popular music courses,

3. Jazz musicians being listed by students and alumni as influential on their performance practices,

4. Jazz trained persons, and practitioners, being employed to deliver AQF7 CPM courses,

5. Jazz musicians being hired to deliver workshops and masterclasses, and

6. Transcribing artists' improvised solos as a pedagogical practice.

Examples of these indicators include the following data extracts: "A big thing that you learn as part of music theory is jazz because its, sort of the basis… It might not necessarily come out in the final product but it's definitely something that influences how I view my music" (Jamie-Lee, University Student, Interview); "Students will acquire theoretical knowledge of the development of jazz and popular music of the 20th century, and analyse selected composers' works in depth" (Box Hill, Unit Descriptor); "The technical repertoire contains one Bob Dylan song, three Bach compositions, two by Jacob Do Bandolim and the rest are all jazz compositions" (Melb Poly, Unit Descriptor); "The unit covers seminal popular music styles from blues and jazz through to rock and commercial pop" (VU, Unit Descriptor).

Hannan's (2000) use of the term 'virus' has negative connotations. However, many positive implications of jazz content were present in the data, hence the adoption of the term Jazz Symbiosis for this study. Symbiosis is defined as: "an association of different organisms that confers at least some benefit to each participant" (Lewin, 1982, p. 254). Holland (n.d.) defines cultural symbiosis as: "the merging of bits of cultural information that people exchange and share, such as a recipe, a song, or new consumer product. Memes survive, reproduce, and evolve

251

through various forms of imitation and dispersion" (para, 1). This study found the merging of genres by exchanging and sharing songs has mutual benefits within the context of AQF7 CPM courses.

The presence of jazz content in Australian guitar education, may be a natural, and perhaps intrinsic, result of Australian popular music's eclectic nature. Ian Moss, lead guitarist of Cold Chisel, is often regarded as one of Australia's best guitar players (Australian Musician, 2014; Rocker1796, 2019; Walker, 2017) and has been described as employing jazz elements in his performance style: "Mossy has a beautiful way of infusing jazz into his playing" (McUtchen, Jenkins, & Divola, 2016). Chris Cheney, frontman of the band The Living End, also displays jazz elements in his performance style (Lee, Baker & Haywood, 2018b). Also, James has observed jazz aesthetics in the performance styles of guitarists based in Sydney: "Most guitar players are drawn toward a slightly more extended palette, jazz kind of chords" (Guest Artist/Lecturer, Interview). Therefore, jazz elements in Australian CPM guitar education may not be out of place. The presence of jazz symbionts in AQF7 CPM courses may, in fact, be building on pre-existing cultural heritage.

Indicators of jazz content were found in all three data sets and from sources affiliated with all institution types. Ninety-five data extracts were coded for Jazz Influence. Improvisation, and its relationship with this theme, will be discussed in the following section. Many of the student/alumni survey respondents listed jazz guitarists as influences on their personal performance style, exemplified by the following three data extracts: "Mike Stern, Jim Kelly, Wayne Krantz, Joe Satriani, George Benson, Joe Pass" (Student/Alumni Survey Respondent 13); "Bireli Lagrene,

Joe Pass, Stevie Ray Vaughan, Arsenio Rodriguez, Chet Atkins, Compay Segundo, Robben Ford, Walter Becker, Wes Montgomery, Grant Green, John Scofield, Freddie King" (Student/Alumni Survey Respondent 31); "Stephen Magnussen, Ashley Cross, Django Reinhardt, Mick Goodrick, Ren Walters, Pat Metheny, Bill Frisell, Frank Zappa, Alan Holdsworth, Derek Bailey" (Student/Alumni Survey Respondent 50).

Forty-two percent (n=8) of participant educator interviewees were found to have primarily jazz backgrounds. Many had degrees in jazz performance and/or experience in the jazz industry: "Prior to this job I worked in a jazz role" (Bruce, University Educator, Interview). Paul, a private institution educator, stated that jazz was his emphasis; "Stylistically they're generalised, I'm not there as a jazz guitar teacher although that's my emphasis" (Interview). Furthermore, Barry stated: "We have had Jim Kelly teaching the guitar for a majority the course has been around. I'd consider him an iconic Australian jazz guitarist" (University Educator & Alumnus, Interview).

Michael H, a university educator, remembered the presence of jazz trained educators also influenced the course design as the designs were regularly updated:

> There was a semester that focused on blues and rock, and there was another semester on funk and then there was another one on fusion and one on jazz. It turned out that way because these people wanted to teach jazz even though the course wasn't intended to be like that. (Interview)

The presence of jazz content has had influence, both positive and negative, on enrolment numbers and student retention. According to Asher, one student quit the course in response to the prevalence of jazz content:

253

There was a drummer that I worked with a little bit in my first year who left, and we had a few conversations about it, and he was sick of what he saw as the jazz thing being too prevalent. (University Student, Interview)

In William's course, where students from all genres shared masterclasses, the jazz content caused students to change stream: "I think there were one or two classical guitarists who eventually ended up studying jazz actually" (University Alumnus & Student, Interview).

Guest lecturer James sees the increase in CPM courses as having a negative influence on the development of individual musicians' voices. He partly credits this to the prevalence of jazz content and believes it takes a long time for graduates to develop their own voice once the influence of the curricula wanes:

One of the negatives of the increased music courses, is it tends to be a dominance of jazz pedagogy in particular, which I find actually very negative. When musicians do come up with their individual style, or potentially a sort of Australian style, it only seems to emerge quite a few years after they get out of those study courses. (Interview)

Some course designers have avoided using jazz pedagogies: "All the theory was centred around what happens in popular music rather than just taking the classical music approach or the jazz music approach" (Michael H, University Educator, Interview). Instructing students in jazz theory was seen, by some educators, as beneficial to their ability to communicate with musicians from other genres. Jazz influences were also seen as a form of diversification to help broaden the scope of courses with a CPM focus: "The study of improvising over chord structures by

254

examining jazz repertoire will provide the students with new knowledge, and/or expand on existing knowledge" (UofS, Unit Descriptor). University educator, Brad, Stated:

> We also want them to able to communicate with other kinds of musicians. I've always been into jazz popular music and a range of musical settings and I like to draw parallels between the language used by musicians in those different genres… It became for a while there about the three-minute pop song, and while that's great and everyone loves popular music, we also want to have some more edgy things and broader things and experimental music as well as other influences from jazz and classical music as well. (Interview)

Private institution alumnus, Michael N, reported that although a few students resented the jazz content some were found to have positively embraced jazz. They were appreciative of the perspective the jazz content brought to them, the extended networks into the jazz communities and new directions their performance style has taken in response:

> I got asked to fill in just once with this Django group doing Django covers so now I'm in a proper band for it but I never would have, I don't think I ever would have come across his stuff unless I specifically asked someone about it or I looking for gypsy jazz. It's little opportunities like that. It's cool. (Interview)

Improvisation

Improvisation is an integral element in jazz. The Chambers 21st Century Dictionary defines jazz as a "type of popular music of Black American origin, with

strong catchy rhythms, performed with much improvisation" (Robinson, 2002, p. 728). Palmer (2016) stated: "Although many genres and traditions utilize improvisation as an integral component of performance, none appears more prominently featured than jazz improvisation" (p. 361). However, the presence of improvisation in CPM is less overt. Improvisation in CPM is almost exclusively the role of the lead guitarist in a rock ensemble. The presence of an improvised guitar solo in commercial popular music is becoming increasingly rare (Browne, 2019; Heartscore, 2017). Therefore, improvisation was used as an indicator of jazz content.

Elements of improvisation were present across the entire range of courses from all sample strata: "You'll study performance techniques, interpretation, improvisation, stagecraft, soloing, ensemble interaction" (AMPA, Unit Descriptor), "I have an element of my classes that I just call improvisation or creativity" (Aleta, Private Institution Educator, Interview), "Classes include improvisation, performance platform and ensemble skills" (Box Hill, Unit Descriptor), "This unit aims to provide the students with an opportunity to develop an understanding of the concepts involved in improvising across a variety of styles" (JMC, Unit Descriptor), "This unit will allow students to learn further improvisation techniques that will enhance their performance practice irrespective of their primary discipline" (UofS, Unit Descriptor).

Transcribing solos

Transcribing solos, and performing transcribed solos, are common pedagogical practices in jazz education (Bjerstedt, 2015; Selvaggio, 2014; Wilf, 2014). However, transcribing is not exclusive to jazz pedagogy and is also typical of popular music education (Bjornberg, 1993; Campbell, 1995; Lilliestam, 1996;

Schwartz, 1993; Woody, 2012). Green (2002) stated: "By far the overriding learning practice for the beginner popular musician... is to copy recordings by ear" (p. 60). Transcription, as a pedagogical tool was present in the courses combining jazz and CPM studies: "A variety of modules will explore the history of jazz and popular music, and students will put this historical knowledge into context through transcription" (UTAS, Unit Descriptor). In the educator survey, question 10 asked if the participants actively encourage students to include Australian material in their music studies. Educator Survey Respondent 76, from CQU and AIM replied: "Only to the extent to transcribe solos from Australian jazz guitarists". A student at ANU listed four jazz guitarists whose improvised solos he had transcribed during his studies: "I think I spent more time transcribing people like Wes, Pat Martino, John McLaughlin and Jim Hall" (William, Interview).

Transcription was also an assessed skill in some courses in which jazz content was present: "There is also a series of assessments during the session which are things like transcription assignments where they have to perform a transcription" (Barry, University Educator & Alumnus, Interview); "Demonstrate a basic competency in musical dictation, transcription, rhythm and melody reading" (SCU, Unit Descriptor). An important observation supporting transcribing as a jazz content indicator was reference to transcribing, and the performance of transcribed solos was not found in data affiliated with institutions that did not feature other jazz indicators.

American influence

Jazz is an American art form. Evidence of American influence, without specific reference to genre, was found in all three data sets, but predominantly among

data from universities: "Topics and areas of discussion may include an overview of the development of… the influence of African-American traditions in popular music" (RMIT, Unit Descriptor). Respondent 85 to the Educator Survey described their course as: "very American based", and respondent 81 described their course content as: "always American". William, stated the guitar students at his university; "were all listening to a lot of American, and European guitarists, definitely American guitarists" (Interview). Seven books in the recommended reading list for the course at the University of Adelaide discuss American music and jazz including; *Africa Speaks, America Answers: Modern Jazz In Revolutionary Times* (Kelley, 2012) and *Highway 61 Revisited: The Tangled Roots of American Jazz* (Santoro, 2004).

No data from TAFE colleges explicitly referenced American influence. The following extract is the only coded data extract from a private institution referencing American influence: "The infiltration of American and European culture into the Australian music environment is discussed in the context of striving towards a sense of Australian identity in music" (Avondale, Unit Descriptor).

Hannan's original 'Jazz Virus' observation has negative implications. However, as has been demonstrated by the evidence supplied in this study, such a negative perspective is not always the case. Various participants in this study expounded the symbiotic benefits of jazz influence found in CPM curriculum designs.

5.5.3 Global Spectra

This theme was developed from the following codes: International Influence, International Exchange, Transnationalism, Geographical Issues, Cultural Diversity, and World Music. The internet has had a profound influence on both music and

education, breaking down geographical boundaries. The topic of globalisation

intrinsically includes discussion around technological advances in communications.

This is also the case when discussing music and music education in the context of

globalisation (Baker, Hunter & Thomas, 2016; Campbell et al., 2005; Roy, Baker &

Hamilton, 2015). However, as was found in the literature, it is "not just about

technology. It is cultural and political" (Schultz, 2016, p. 2). Schultz asserted

"Australia must act now to preserve its culture" (p. 1), "otherwise we will become

invisible" (p. 13).

The potential existence of a mono-culture in the global, and Australian

(Newsome, 2016; Tucker, 2005), guitar communities and music education industries,

is discussed in literature on music and globalisation (Carson & Westvall, 2016;

Drummond, 2005). Olsen's (2002) description of the guitar's mono-cultural confines

combined jazz, rock, folk and classical genres together as the instrument's historical

domain, while Byars-Nichols (2014) described it as a product of Afro-centric

Americanism. One interviewee acknowledged the discourse on a global mono-culture

in the guitar industry. However, he discounted it, describing it as a trope that should

be left in the past: "The idea that there is a global guitar mono-culture has been a

pervasive trope of guitar mags for the last four years. It's about time we stopped

really" (Bruce, University Educator, Interview).

The research questions were designed to investigate current educational

practices, including the use of communications technologies, and their influence on

the visibility of Australian guitar players in the global communities they inhabit.

Topics relating to globalisation were found in the survey responses and subsequently

influenced the interview questions which investigated it further. Student/Alumni Survey Respondent 19 stated: "My experience is that the global popular music industry has created a homogenised global guitar culture". Educator Survey Respondent 76 stated: "A more internet globalized, and less regionally geo-located, set of music cultures emerging worldwide, as we are now exposed to all the world's music all the time". One respondent inferred that the Australian guitar voice is indeed invisible in the global context, "A guitar solo from any given Australian rock guitarist could easily be mistaken for being a guitarist from England, America, or anywhere else in the world" (Student/Alumni Survey Respondent 26).

Reference to globalisation was also found throughout data set two also influencing the design of the interview questions: "The trend towards incorporating music of the world's peoples into mainstream popular and art music is discussed in the context of transnationalism and globalisation" (Avondale, Unit Descriptor); "This course examines the impact of globalisation on local musical practices" (ANU, Unit Descriptor), and; "It focuses on the many ways that traditional, contemporary and fusion music from around the world is thought about, performed and transmitted locally and globally" (Macquarie, Unit Descriptor).

Mixed attitudes exist in the data from interviews with educators. Those intent on helping their students with online marketing were adamant that a global attitude was necessary: "You would be mad not to release globally. I mean you can't. If you release digitally, it's global. The second it's on the internet it's global. So you push for it to be global" (Dan, University Educator, Interview); "Most students are just as likely to follow guitar Instagrammers from Brazil as go down to the local hotel and

see the local guitar hero. I'm not sure what role a national voice has in that" (Bruce, University Educator, Interview).

Educators intent on helping their students prepare for a live performance career in local music environs, although acknowledging the global context, were more focused on helping their students develop a sustainable working career locally:

> It's all very well to be pumping out international artists… but the industry is here. Yes I know it's a global market out there and the internet is allowing all the releases to happen, but I still believe that there needs to be the support in the home country… They've got to be able to actually make a living in their home town, in their country, before they can actually do anything internationally. (Chrissie, Private Institution Educator, Interview)

Educators with global perspectives tended to be predominantly from universities and TAFE institutions. Educators with local perspectives were predominantly teaching in private institutions. An examination of data set two confirmed this trend is present at an institutional level.

The only private institution that made any reference to globalisation or global concepts was Avondale College. JMC Academy makes reference to being a "Global partner of the Berklee College of Music" (JMC, Unit Descriptor) and offers international study tours, however no further reference was made to global concepts in their unit descriptors. In contrast, 11 universities (65%) and all three (100%) TAFE institutions mention global concepts in their unit descriptors: "entertainment industries are a global phenomenon. In this unit you will learn about the trends and issues that are shaping entertainment around the globe" (QUT, Unit Descriptor);

"Music production and technology – globalization and DIY music making" (USQ, Unit Descriptor); "This course examines the impact of globalisation on local musical practices" (ANU, Unit Descriptor), and; "prepare the student with the best chance of success in a highly competitive and global marketplace" (TAFE Qld, Unit Descriptor). This indicates private institutions are more concerned with preparing CPM students for the local industry, while universities and TAFE colleges have a greater focus on global issues.

Queensland University of Technology, Victoria University and JMC academy have international study tours integrated into their curriculum. Participants from QUT mentioned the tours and their incorporation into the curriculum design: "We spend two weeks in India, in Chennai working with the KM conservatory Indian students over there and we spend two weeks producing and writing music with them" (Jamie-Lee, University Student, Interview). Brad stated:

> For the last three years a couple of staff have taken a bunch of our students over there and worked with the Indian students. And a couple of the Indian students have come out here as well and performed … they will get together and collaborate to find common musical ground together. (University Educator, Interview)

Due to advances in technology, geographical boundaries around music cultures have become increasingly blurred and fragmented (Hosokawa, 1999). However, there are still identifiable features of localised music cultures (Barjolin-Smith, 2018a, 2018b, 2019). Despite musics transcending political and geographical boundaries, music and music education have also been used as a viable tool to

promote nationalism (Lily, 2006; Sargeant, 2009). These topics will be discussed further in Chapter 6.

Participants noted that musical micro-cultures are no longer geographically located since the development of online communications technologies. William stated: "The global influence is fairly pronounced. The geography is no longer an issue" (University Alumnus & Student, Interview). Bruce stated: "The sub-cultures within the global guitar culture are no longer geographically bound" (University Educator, Interview), and Matt stated: "the online community, it's really connecting people to music forms that aren't necessarily from where they live" (University Student, Interview).

William, a university alumnus and student, was the only participant who explicitly expressed how this influences culturally specific curriculum content: "In terms of learning stuff and hearing new things the geography is no longer a limit" (William, Interview). However, global influences, in a more implicit nature, was covered by educators and in unit descriptors. University educator, Samantha stated: "We're also trying to get them to reflect on it in a historical and a social and a cultural and a geographical context" (Interview). An RMIT unit descriptor stated: "Encountering a variety of world music (from folk to popular), you will examine how music is produced and consumed in the everyday lives of people from within a number of cultural and geographical regions". In the case of Victoria University, the reference was to historical perspectives on geo-located micro-cultures, asking students to "Analyse ways in which popular music has been connected historically to individual places, looking in particular at how this connection has been tied to issues

of identity, and how that connection has been expressed in musical terms" (Unit Descriptor).

Three ways of addressing the issues of potential mono-culturalism in contemporary popular music education were observed across the data corpus: 1) the concept of embracing cultural diversity, 2) incorporating world music into the curriculum, and 3) engaging with international artists as guest lecturers and presenters. The codes Diversity and World Music overlap in many places and ways with Global Spectra. Often a single data extract was flagged for two, or all three, codes.

Cultural diversity

The code Diversity/Variety, derived via the inductive thematic approach, contained 111 data extracts, making it the fifth largest code, and was present in all subsets of the data corpus, from all three institution types. The term 'diversity' was found to be most frequently applied to genre foci. Thus, this code overlaps the themes Global Spectra and Style Agnostic. However, it was also used by some participants in reference to student diversity, and future audiences whom the graduates may encounter: "People are coming from very diverse backgrounds[…] not only diverse stylistic backgrounds but diverse backgrounds in terms of their competency or even direction" (Paul, Private Institution Educator, Interview); "Well we have a really diverse cohort so we're pretty big on them developing their own creative voice and direction" (Donna, University Educator, Interview), and; "Identify and evaluate the needs of diverse audiences" (RMIT, Unit Descriptor).

An issue addressed by this research is the cost of diversity in curricula content. In particular the study examined whether diversity comes at the expense of local cultural appropriation, development and perpetuation. Many of the courses address global concepts from local perspectives: "This course examines the impact of globalisation on local musical practices" (ANU, Unit Descriptor); "Relate global music practices to local music industry contexts" (RMIT, Unit Descriptor). Bruce stated: "it's a global thing whether that's being sort of reinterpreted and understood differently in the local context, which I assume it is in some ways" (University Educator, Interview). According to the unit descriptor for the unit *Musicology VI, Australian Contemporary Music and Composition*, Avondale College included studies of the diverse nature of Australian music in parallel to studies of global musics: "This unit identifies the diverse nature of contemporary Australian musical culture within the parameters of anthropology, sociology, music and literary criticism, linguistics and history".

World Music

World Music overlaps considerably with both the Globalisation and Diversity codes. However, the definition of world music within the data seems ambiguous. According to the data, the study of world music includes music from non-Western cultures, or any music not covered by the 'jazz', 'CPM', 'classical', or 'Western art music' identifiers. Although African music could be included as formative in the development of Western CPM, it is typically included in world music units. Some institutions included the study of Australian Indigenous music under the label 'world music'. Seven (28%) courses included core units explicitly engaging with world

music as a topic of musicology. The number of courses with elective options that included world music units is less simple to establish as some courses allow the students freedom to choose any unit available in the institution, subject to meeting pre-requisites. When examining courses offering lists of specified elective options it was found 13 (52%) include units explicitly referencing world music.

Most of the statements in data set two regarding the incorporation of world music in the curricula of AQF7 CPM courses imply general musicological concepts. There is very little evidence in data set two to suggest that the inclusion of world music content is intended to influence the performance styles of graduates. The study of world music had a primarily cognitive function: "Through the study of world music and recent trends, students will expand their appreciation of the diversity of aesthetic expression" (Box Hill, Unit Descriptor); "Encountering a variety of world music, you will examine how music is produced and consumed in the everyday lives of people from within a number of cultural and geographical regions" (RMIT, Unit Descriptor); "Students learn basic concepts in ethnomusicology, including: defining 'World Music', globalisation, hybridisation and musical diaspora" (VU, Unit Descriptor, parenthesis theirs), and; "Particular emphasis is given to music and musical thought in both traditional and contemporary settings in South Asia, South–East Asia, West Asia, and West Africa" (Macquarie, Unit Descriptor).

Only three statements in data set two were found to explicitly assert a link between the study of world music and the application of performance skills: "This subject will further advance students' performance skills and appreciation of the diversity of the world music styles" (Box Hill, Unit Descriptor); "Analyse and apply

an understanding of basic stylistic features in various Western and non-Western music genres" (UofNE, Unit Descriptor). At JMC Academy the students are expected to implement world music concepts into a composition or a recording:

> Students will be encouraged to look beyond Western music conventions and examine a range of music traditions from around the world. Students will implement this information, […] to write and/or record a "crossover" piece of music utilising one or more non-Western musical traditions. (JMC, Unit Descriptor)

This does not infer incorporation of world music concepts into the students' performance styles in any long-term sense. However, there is an implication that this is an expected outcome, if only for one composition or recording.

Participants varied in their enthusiasm in response to the inclusion of world music units. Samuel gave a very positive response: "There was a massive unit, amazing unit, unbelievable unit. It was really awesome" (Private Institution Alumnus & University Student, Interview). Donna regaled a student's very negative response to cultural studies: "I had one student who objected to being forced to do that unit, in a very forceful way. Quite surprising" (University Educator, Interview).

The inclusion of performance-based units specifically studying music from other cultures has the potential to influence the performance styles of graduates because students may engage positively with the music being studied and, knowingly and deliberately, incorporate elements of other culture's music into their performance style. Students may also unintentionally and unknowingly, infuse elements of other culture's music into their performance style simply through exposure (Lindblom,

2017). According to Barton (2018) this infusion may even occur through non-performance units. The interview data in this study confirmed that studying world music has influenced the performance styles of some of the graduates:

> One of them looked little bit at African music, I did a composition instead of doing an African drum circle, more like a horn circle…, we did a lot of stuff on Japanese music and just like stuff written for Shakuhachi and that sort of thing… That's kind of thrown me in that direction. (Adam V, University Alumnus, Interview);

> A lot of our stuff is built around ethnomusicological study and cultural study and how the way people live in a society effects how they structure their music, that sort of stuff [Interviewer: Has the study of these influenced your guitar playing in anyway?] Absolutely, absolutely. (Warren, University Student, Interview)

Some students felt studying world music did not explicitly influence their performance styles, for example Matt, who stated: "No. It influenced my awareness of different types of music but not my performance directly" (University Student, Interview). Rueben stated: "Asking us to think about things in different ways, like non-Western music, some guitar bands that play with different tunings, that sort of stuff. Apart from that, not really that much to be honest" (University Student, Interview). One student interviewee recognised the influence of world music on the musical voice of one of his co-students:

> A friend of mine... his big influences are African music from Senegal and Cameroon as well as rock. He's another product of that education… you can

hear Indian influence and that West African thing happening in there, yeah he pulls in a lot of that [*sic*] different cultural elements. (William, University Alumnus & Student, Interview)

Outside of units explicitly intended to teach world music concepts, other sources of world music influence exist in AQF7 CPM courses. One of these sources is the employment of educators from international backgrounds: "There was definitely a focus on world music during the course, it wasn't a formally prescribed thing but it, a lot of it, came out of one of the teachers, Miroslav Bukovsky, because he was from Czechoslovakia" (William, University Alumnus & Student, Interview); "We also had staff who were from elsewhere. Yeah a very strong world music component there" (Alain, University Alumnus, Interview).

Another source of world music influence found in the data was the presence of international students. In some cases, these students were encouraged to bring music from their own cultures and share it among the broader student cohort. In some cases, the educators took deliberate steps to incorporate music from the students' backgrounds into the curriculum: "I have Chinese students, so I encourage them to do Chinese songs" (Educator Survey Respondent 83). Adam S stated: "We have a Macedonian student who hadn't played any Macedonian music and I encouraged him to get into these rhythms and materials. He's composing in that style playing contemporary Macedonian standards I suppose in that style" (TAFE Educator, Interview). Warren stated: "There's also a few students from Somalia and Sudan, places like that and they've definitely played music from their traditional culture" (University Student, Interview). However, it was also found that international students

did not always successfully integrate and interact with the local students: "Maybe one or two, but they really like never interacted" (Samuel, Private Institution Alumnus & University Student, Interview). William observed one international student's experience;

> I think he had a hard time too. It wasn't overt racism, but just it was clear that there were things that he didn't understand or didn't get. This guy, just his time feel was a bit funny, so yeah. He wasn't sort of accepted, he was always on the outer. (University Alumnus & Student, Interview)

Anglo-American influence

Anglo-American was a code linked to Global Spectra on the thematic map. Students and alumni survey participants were asked to list both international and Australian artists they felt were an influence on their performance style. There was a predominance of American guitarists in the lists compiled in responses to these questions. Figure 5.6 earlier in this chapter, shows the nationalities of the artists listed in response to the survey question. The responses to similar questions in the interviews supported this trend from the survey: "The big ones that I've been heavily influenced by are overseas, like American or British actually, not too many Aussie ones" (Michael N, Private Institution Alumnus, Interview);

> I think it's pretty big in this country especially, we are very outward looking. We're very focused on what is coming out of both the U.S. and the U.K. and I think that translates to a lot of the stuff we're doing in this country (Rueben, University Student, Interview);

My biggest influences are Non-Australian guitarists I'd say like a guitarist called Greg Howe. Guthrie Govern which you may know, John Petrucci, big one for shredders and prog nerds. Tosin Abasi again for that heavy technical metal. (Samuel, Private Institution Alumnus & University Student, Interview); I was really influenced by punk music, all of that is based in the countries that proceeded us like America and the UK. Yeah, a lot of the American guitarists that played with people like Sun-Ra, A lot of that weird sort of very out modal playing like *Bitches Brew* sort of stuff, I'm very inspired by that. (Warren, University Student, Interview)

University student Matt directly linked some if his international influence to the inclusion of the specific artists' material in the course content: "We did talk about guitarists like Jimmy Hendrix and bands like Led Zeppelin and all that" (Interview). Erica found her influence prior to enrolling in her university course was primarily local and the international influence on her playing style came as a result of her university education: "My experience in having more international guitarists influencing me came when I went to university" (University Alumnus, Interview).

Educators also acknowledged the influence of international voices on Australian CPM students and the historical contexts. However, they also recognise there is an Australian accent: "I think Australians are good at being informed by a lot of what is happening around the world and I do think Australians put their own spin on it, if that makes sense" (Dan, University Educator, Interview); "It's different to America and it's different to England. It's very diverse now" (Educator Survey Respondent 82), and; "So in a sense my role in talking about that history in my

classes is key to helping establish that idea of an Australian musical identity, an Australian contribution to the world of musical culture" (Barry, University Educator & Alumnus, Interview).

Influence of information technologies

The most in-depth analysis conducted to date in Australia on the training of contemporary popular musicians was published at the turn of the century (Hannan, 2000). The influence of the internet on both the music industry and education since that time has been profound (Adams Becker et al., 2017; Adveef, 2014; Baker, 2012a; Barrows, 2013; Ruismaki, Juvonen, & Lehtonen, 2012; Wallerstedt & Pramling, 2015). The first research question addresses pedagogical approaches developed by institutions delivering AQF7 CPM courses to remain relevant to twenty-first century practices. This implies, and therefore includes, the adoption and use of online technologies. Five codes developed from the data incorporating topics of information technologies informed the theme Global Spectra. Following is a discussion of these codes.

The Internet

The influence of the internet pervaded many topics of the study. Specific comments on how the internet has influenced development of musical performance styles and sub-genres was less prolific: "I think the internet has, in terms of geographical boundaries, I think we've broken them down and strengthened them at the same time" (Dan, University Educator, Interview). A couple of participants mentioned how the internet has replaced the role of books in education and specifically in music education: "They don't use books enough. All they do is rely on

the internet, so it is paramount to their education. It would be great if they looked outside of the internet sometimes, however that's all I can say" (Samantha, University Educator, Interview);

> The internet is now really the very core of the music industry but it's also the way a lot of students are learning their music. They're all sitting in front of YouTube playing along to their favourite players as opposed to reading books or listening to CDs. (Barry, University Educator & Alumnus, Interview)

Online delivery

Currently there are two institutions offering AQF7 CPM courses entirely online. The course offered by the University of New England is available only in online delivery mode. The course offered by Central Queensland University can be taken entirely online, entirely on campus or in a blended delivery mode. A couple of institutions have focussed on less online delivery after trials in the online delivery space. Educators found face-to-face delivery more suitable for the topics: "We've scaled back the eLearning or the online learning platform… In terms of the performance and the instrumental classes they're all conducted face-to-face, supported by eLearning resources" (Barry, University Educator & Alumnus, Interview). Aleta stated:

> We did trial that a couple of years ago, completely online, and the overwhelming response from the students and the lecturer was actually that they didn't prefer it online. So, it went back to having a face-to-face delivery with a bit of online, a blended learning approach if you like. (Aleta, Private Institution Educator, Interview)

Blended-learning approaches, combining face-to-face contact time with online resources were found to be common to the courses. In some cases, entire lecture series were made available online and online tutorial sessions were commonly available: "It is standard practice at Griffith University that lectures timetabled in lecture capture-enabled venues are recorded and made available to students on the relevant course site" (Griffith, Unit Descriptor); "We have a lot of online resourcing… there's a lot of demonstration videos demonstrating particular techniques or it might be a guitar lecturer playing a piece that he wants the students to learn" (Ben, Private Institution Educator, Interview), and; "This unit adopts a blended learning approach through a range of learning experiences including online and in-class lectures, workshops and seminars" (QUT, Unit Descriptor).

Individual instrumental tuition is not a core component of the curricula in the University of New England's course. However, students may arrange to have one-on-one, face-to-face lessons with a local, approved tutor. CQU offers video exchange and Skype lessons for one-on-one tuition, highlighting the benefits of this approach:

> For those students studying by online study mode, you will access your vocal, instrumental or composition lessons through video technology, allowing you to study with some of the best teachers in the country without having to move on-campus. These one-on-one lessons are conducted in a range of modes including video technology, allowing you to study with some of the best teachers in the country no matter where you are studying. (Unit Descriptor)

One educator has seen the internet as a resource that has helped counteract the reduction in face-to-face one-on-one instrumental instruction: "Because we are so

limited with the lesson time I try and point them to as many resources as I possibly can" (Educator Survey Respondent 80). The use of online resources was seen as a positive step in CPM education by both educators and students: "It's enabled all sorts of barriers to disappear really and certainly barriers for students to find out about what guitar can do in locations other than their own town or the next one" (Bruce, University Educator, Interview). Samantha stated:

> I think it has influenced the teaching of popular music in a good way. I think that, first of all, there is more music accessible to everybody which blows the repertoire wide open and should result in a broader section of popular music from which to draw. I think it's opened up a lot of collaborative opportunities. I think it's had a great influence and effect. (University Educator, Interview)

It is possible that the adoption of online technologies could have an influence on the cultural flavour of students' performance styles. This could come as a result of the ease of access to a larger variety of cultural influences as well as a larger pool of resources, from a wider range of cultural foundations, for educators to draw upon and use with their students. This study investigated the use online technologies by AQF7 CPM courses and found an impact on students' performance styles and voice in music communities: "I think it definitely impacts tremendously. Non-Australian music impacting Australian guitar culture. And I think it's just a symptom of where we are at today with technology because things are so immediately accessible now" (William, University Alumnus & Student, Interview).

Online delivery offers potential flexible study hours which may be more important to adult learners with other time commitments. The data suggest this is the

case with the student cohort enrolled in the University of England's online course: "Our cohort is also, like on average, older. Our students are like thirty-year-old, often women who've had a baby and they want to continue studying" (Donna, University Educator, Interview). Renaldo enrolled in the TAFE Qld course as an adult student. He expressed disappointment in the lack of online delivery: "It was all face-to-face, I was a little disappointed with that because it did cost me, it cost me a job" (Interview).

One potential argument in favour of on-campus learning over on-line learning is the various advantages of peer learning. However, the University of New England have incorporated aspects of peer learning in their online spaces by using a platform allowing students to access each other's works: "Students have to document their performances in videos, they have to upload practice videos. We use peer-to-peer feedback so students have to comment on each other's lessons" (Donna, University Educator, Interview).

Technology

An intrinsic feature of contemporary music is that it is current. Maintaining currency is therefore inherently important in CPM education. Technology is developing rapidly and the discoveries of new uses for existing technologies is also expanding. This is evident in the music industry through both the creation and marketing of music.

The guitar is primarily an analogue instrument. Technological developments in the guitar industry since the invention of the electric guitar have primarily been in refinements of the existing designs and production techniques. The most common

applications of technological developments for CPM guitarist students are in signal processing and recording. Only one participant made any remarks explicitly regarding signal processing:

> I think the guitar as something akin to a synthesizer instrument is starting to happen a lot more now. So creative use of effects and use of the guitar as more than just a rock-and-roll instrument and I find some of those things really fascinating … I'm also a production lecturer so I even go into the how did they record this, how did they make this sound with a combination of their hands and their instruments and their gear. (Dan, University Educator, Interview)

Teaching CPM students how to use technology in recording is commonplace in CPM courses. Data from all three data sets includes comments on recording technology: "We talk about gear, recording, home grown recording stuff" (Educator Survey Respondent 83);

> Students will learn the fundamentals of the technology underlying all stages of music creation and distribution. They will also investigate the operations and parts of a computer; set-up and operation of small music home recording systems; operation of industry standard software programs (Pro Tools); program using Musical Instrument Digital Interface (MIDI), and understand basic principles behind sound synthesis. (JMC, Unit Descriptor);
>
> One big global change is the way technology has changed... a massive impact on the way people practice music generally and particularly popular music, and particularly the sort of popular music that people can create on their own,

and a coincidental large reduction in what it costs to record. (Don, University Educator, Interview)

The changing modes of delivery influenced by use of communication technologies has influenced course design. Participants mentioned increased use of online technologies in course delivery, often without giving any more explicit detail: "More online content and delivery" (Educator Survey Respondent 74); "I use a lot of teaching aids like iReal Pro, Groove a Day, so I try and use a mixture of resources to keep people focused for the entire sessions" (Barry, University Educator & Alumnus, Interview). One survey respondent hinted at use of a flipped approach (Grant, 2013) in AQF7 CPM courses: "Use of YouTube as a learning and listening tool. Social media has been good for sharing and collaborating" (Educator Survey Respondent 75).

The influence of technology on contemporary music marketing is one of the more prominent topics in all three data sets. In some cases, twenty-first century music marketing is the topic of whole units: "You will also be required to set up a web page, upload graphic (music notation) and audio files, and produce MIDI files" (Box Hill, Unit Descriptor); "Students will learn the fundamentals of the technology underlying all stages of music creation and distribution" (JMC, Unit Descriptor). One respondent linked technological developments to cultural developments: "Understand the impact of changing technology of musical performance and consumption on the development of musical cultures. A more internet globalised and less regionally geo-located set of music cultures" (Educator Survey Respondent 76).

James seemed to feel the need to convey a sense of caution regarding perceived dangers of perhaps overlooking music fundamentals in the wake of technological advances:

> The important thing about music is it's never to do with the technology, it's to do with human beings and social function. Technology has a huge effect especially when a new technology emerges and it has incredibly wild consequences, unintended consequences that people could never anticipate. We're in the midst of that. (Artist/Guest Educator, Interview)

James has the advantage of an historical perspective having been an active member of the music industry for forty years and on the forefront of technological developments in CPM. He recounted how technological developments of the electric guitar coincided with a developing sense of individualism in Australian music:

> In the 70s when pop music changed, and I was a part of that thing so I didn't study, I just did it myself, suddenly there was a popular music, new technology, electronics, you didn't have to play the saxophone in a big band, you could make a whole racket with an amp and guitar and also music was more about individual expression, you weren't doing a standard repertoire. (James, Artist/Guest Educator, Interview)

James' caution regarding grounding music in social function was mirrored in the observations of Educator Survey Respondent 76 who stated: "Graduates must understand the social context of music making to understand how to exploit specific creative opportunities".

Online communities

Two research questions specifically refer to guitar communities and their interaction with AQF7 CPM courses and their graduates. One feature of music communities in the twenty-first century is the presence of online communities, and there were many comments from participants regarding online communities. However, no explicit mention of online music communities was found in data set two. This may indicate a dis-juncture between the music industry, students and educators, and the design of AQF7 CPM courses.

The educational value of online music communities was noted primarily by interview participants. The definition of community in this context includes file-sharing networks where there is little co-participant interaction other than uploading and sharing information:

> The guy who runs it he puts up a pin post each week and it will be Miles Davis, or it will be transcription week. And whatever he puts up, people do transcriptions, even just playing those people's tunes each week. So every week there's some new sort of person or idea and its really cool and there's people from all over the world like different levels of playing just putting stuff up. (Michael N, Private Institution Alumnus, Interview)

Online communities are replacing or extending the traditional real-world guitar communities of practice: "There's this sort of an underground community that maybe forum based, online communities that are taking the place of, not necessarily taking the place, but extending the usual social networks" (Paul, Private Institution Educator, Interview). Kevin observed: "I think basically it's the same, it's kinda different

because of the way the world is I suppose, but then I mean you've got a community probably on the internet that they haven't even met each other" (Artist/Guest Educator, Interview).

A feature of online music communities found in the data is the dispersion of communities beyond previous geographic boundaries. This allows for larger potential audiences, or audiences previously unreachable, particularly for niche musics: "The online community, it's really connecting people to music forms that aren't necessarily from where they live" (Matt, University Student, Interview), "It's enabled all sorts of barriers to disappear really and certainly barriers for students to find out about what guitar can do in locations other than their own town or the next one" (Bruce, University Educator, Interview), and; "If you're an artist in Wagga Wagga and you do Tibetan throat singing with a Country twinge you can find your audience and I think that's a great thing" (Ben, Private Institution Educator, Interview).

Jamie-Lee, a student interviewee, observed that being an active member of strong online communities is an important factor for success as a musician in the twenty-first century: "that's sort of what it takes to be a successful musician". Barry, a university educator & alumnus, also acknowledged this is important and therefore an integral factor in the course content "The first thing is to be able to communicate online and develop effective online skills. To be able to interact with online communities is one of the first things we look at in that course" (Interview).

The University of New England's course is delivered entirely online and therefore online communities of students are important. Donna, an educator

281

delivering this course has noticed the potential for these communities and has observed students collaborating online:

> I think we're still trying to build those communities a little bit. It's harder online with a dispersed group of students … We've had a few students that have started collaborating through meeting online. It tends to be the composers actually more than the performers. (Interview)

Social media

Social media are "increasingly central to contemporary everyday life" (Postill & Pink, 2012) and are symbiotic with globalisation (Christensen, Jansson, & Christensen, 2011). Survey respondents and interviewees were asked to discuss social media sites they frequented as musicians, students or educators. Statistics from these responses were presented in Chapter 4 and illustrate a strong preference for Facebook, Instagram and YouTube as the primary social media sites. However, there were a few sites that have a specific music focus that were also mentioned in the data including: Jam of the Week, Songsterr and Ultimate Guitar. Facebook was discussed both as a marketing tool as well as a tool for community connectivity: "Facebook we're focusing on at the moment. Just because we can include video and sound and it's a social network so you can strategically place yourself in that social arena" (Erica, University Student, Interview). However, James feels Facebook is no longer the powerful tool it was: "Facebook is this really powerful thing for basic community of musicians, or music fans, or music lovers. But that's gone now. Facebook's dead" (Artist/Guest Educator, Interview).

5.5.4 Style Agnostic

Many courses deliberately defied genre boundaries in favour of diversity and inclusivity: "We make an effort to be style agnostic" (Ben, Private Institution Educator, Interview). No universally consistent definition of genre boundaries for CPM in AQF7 courses exists in the data. Matt noted a lack of genre definition in his course:

> We had some people that were like EDM [Electronic Dance Music] … We had one guy was doing almost like musical theatre compositions. … One guy was basically doing jazz. He was doing like swing sort of stuff and big-band. (University Student, Interview)

Difficulty in defining exactly what CPM is pervades the literature and the data. King (2018) noted difficulties in defining the genre in its earliest days: "When rock-and-roll grew from fringe youth interest to mainstream commercial and cultural force in the 1950s, it was essentially one straightforward, if also new and therefore vaguely defined, style of music" (p. 1). He also observed that, since the introduction of the internet, connectivity has promulgated further genre ambiguity, concluding: "Its many limbs have a habit of crisscrossing overlapping or intertwining" (p. 9). Neder (2010) advocates for a "dynamic, relational conception of popular music" when practiced, and studied, in the context of "complex, contemporary, contradictory societies" (p. 181).

Diversity was found in the performance repertoire, the student cohort, and genre definitions: "When I think about the sorts of repertoire that our performers perform in their assessments and their recitals and things, it really is quite a mixed

bag" (Samantha, University Educator, Interview). Educator Survey Respondent 85 observed: "The cohort is so diverse, you've got people that are totally focussed on death-metal, you've got people that like blues, there's a kind of ritzy thing, pop, there's a huge range involved". Barry stated: "One of the challenges we face within our music program is we don't define ourselves via a genre. We've defined the program as a contemporary music program, we loosely define that as music that's happening now" (University Alumnus & Educator, Interview).

Aleta stated a purpose for being 'style agnostic'. She has observed the majority of her students engage with music education in some manner after graduating. She, therefore, attempts to give them a broad experience to improve their scope as educators:

> I try to keep it eclectic, but that's mostly because a majority of our students are actually music education students, so for that reason it needs to be a little bit eclectic in its approach and not focusing on one genre. Just because that's what a good music teacher can do, understands a bit of a lot of things. (Private Institution Educator, Interview)

Participants in this study also found it was difficult to define Australian CPM, or any distinct Australianisms within the CPM genre: "Oh man, that is a super tough one, no wonder no-one's answered it" (Michael N, Private Institution Alumnus, Interview). Chrissie stated: "Oh, that is a tricky question. I like to ask my students that question" (Private Institution Educator, Interview).

One of the graduate outcomes found in the CPM unit descriptors from ANU expects students to be able to identify Australian musical traits and expressions:

284

"aurally recognise and theoretically analyse signature musical traits and expressions in a range of styles and genres that constitute Australian music" (ANU, Unit Descriptor). However, no data were found explaining what these traits and expressions might be.

There is an emerging notion in the literature of genre ambiguity in younger music consumers. This development has been, and continues to be, driven by technological advances. Adveef (2014) stated:

> The relationship between youth and music, as mediated through technology, has been evolving since the advent of transistor technology and the production of portable music players. With the ability to take music into personal spaces, such as the bedroom, youth's relationship with music began to alter dramatically. (p. 130)

The introduction of the internet, bringing new advances in access and portability of music, has continued to alter youth's relationship with music. It has been observed that one of the ways this is evolving is new ways to categorise music and define genre: "The ways in which these technologies are incorporated into social relationships reshape not only how youth listen to and find meaning in music, but also how they define their musical tastes" (Adveef, 2014, p. 130).

Adveef observed young people are now categorizing music with a bottom up strategy using descriptors in place of commercially imposed genres. These descriptors are extremely personal, they are self-reflectively developed and are an extension of each individual's identity. This new method of musical organisation is a folksonomy, a type of classification that is created by the users. Descriptors used by participants in

Adveef's study include "dark", "awesome", "catchy", "cute", "love it", "sexy", "brutal", "guilty pleasure", and "what the hell happened to my music taste" (p. 137). Adveef found online marketing is a factor in re-categorisation of music by today's youth. This phenomenon is challenging the ontology of music, encouraging a more subjective experience to define what music is for each individual: "While music within a genre implies a technical degree of similarity, new methods of musical organisation, such as folksonomy, look past musicality to encompass the subjective experience, such as purpose and mood" (Adveef, 2014, p. 137).

Data from this study provides evidence that some Australian tertiary institutions delivering CPM courses are aware of this phenomenon, and some are altering their pedagogical approaches and curriculum design to account for it: "There has been a sharp rise in the diversity of musical styles flowing around the world" (ANU, Unit Descriptor): "The course used to be organised along those lines but we've, I suppose collectively felt that as we get into the twenty-first century the notion of style and genre has really been compromised" (Barry, University Educator & Alumnus, Interview).

How participants define CPM

The contemporary component of CPM is clearly defined in only a few cases. At Barry's institution they define 'contemporary' as music that has been created in the last five years: "Just recently we've instituted a 50% from the last five years" (University Educator & Alumnus, Interview). However, there was generally some ambiguity surrounding the word 'contemporary': "I think it's because when it comes to contemporary music there's no strict structure like jazz and classical" (Samuel,

Private Institution Alumnus & University Student, Interview). Erica stated: "I think part of what I think they do, should be teaching where it comes from but then if you perhaps have a course that is called Contemporary Music well then it's a whole 'nother [*sic*] ball game" (University Alumnus, Interview).

Students in the TAFE Qld course are expected to identify defining characteristics of contemporary music. The unit descriptor for the unit *Song Writing* stated students will: "develop an understanding of the contextual nature of contemporary song writing and composition and identify key historical, cultural and technological reference points that define contemporary music".

Defining popular music was also found to be difficult by the participant cohort:

Because obviously, well what even is popular music? Is *Fur Elise* popular music and is *Giant Steps* popular music? You know, so, but that big theoretical question aside I think that it's much more blurry in popular music in terms of performance repertoire. (Samantha, University Educator, Interview)

Many of the courses feature curricula and assessment that relate to students' original compositions including quota requirements in recitals. Two of the courses were found to concentrate entirely on students' original compositions. In one case this included using students' compositions as reference material: "We also use that music as reference as part of our curriculum. So like the music that we make collaboratively with them in the Uni Bachelor of Music subjects" (Jamie-Lee, University Student, Interview); "Our theory classes are less about analysis of other works and more about

generating their own student work so they don't follow that traditional model of looking at someone else's compositions necessarily" (Bruce, University Educator, Interview).

Content Diversity

The code Content Diversity was also found to inform the themes Global Spectra and Vast Array. One of the purposes of diversity in the course content observed in the interview data was to prepare students for a career in education. Institutions that recognised a large percentage of their graduates go on to become educators in some form, either private tutors or classroom teachers, typically after further studies, encouraged their students to have a more diverse knowledge and skill set than is necessary for a career as an instrumental soloist: "Because music education students are the major input into the course, to be a course that would set them up really well, to be well rounded quality music education students" (Aleta, Private Institution Educator, Interview). Brad specifically mentioned developing students' respect for diverse musics:

> In the case of a student going on to do music teaching in a school, and many of our students do that, we want them to have a broad education where they have a respect for and understanding of proficiency and familiarity with a range of genres and practices. (University Educator, Interview)

Another purpose of diversity found in the data corpus was to prepare students for a portfolio career in music, combining a diverse range of income streams: "This Bachelor of Contemporary Music equips graduates for a range of careers in the music industry and reflects the diverse creative practices that are part of music-making in the

288

21st century" (SCU, Unit Descriptor); "The 21st century musician is generally required to engage in a broad range of musical contexts in order to sustain a portfolio career" (USQ, Unit Descriptor).

Content Diversity was seen by one student as a potential remedy for the Jazz Virus he had observed in other courses on offer. This influenced his decision-making process when choosing which course to enrol in. His choice involved moving interstate to study the appropriate course: "Yeah that's primarily why I did that course. Because I didn't want to be a jazz guitarist as such. I wanted to be a bit broader than that" (Alain, University Alumnus, Interview).

Research questions two and four refer to music communities and how the course content influences graduates' involvement in communities. Content Diversity was also seen as a key component in preparing students for community involvement both during the course and post-graduation: "This unit of study will explore the continuing experience and influence of a wide range of music made in Australia … as well as the emergence of the multiplicity of styles and expressions that mark the contemporary Australian music scene" (UofS, Unit Descriptor). Bruce stated:

> If we can expand student's ideas of what musicality can mean and indeed their own musicality, and they're own skillset, then that will enable them to go out and be a functioning part of any musical community that they want to. (University Educator, Interview)

An agnostic approach to genre, via Content Diversity, was also seen as a way of ensuring students were prepared for shifting fashions in the music industry: "The problem of there being very small little niche groups where the music is about a

certain thing, a certain fad or a certain interest group…, we do a bit of this, and we do a bit of that" (Donna, University Educator, Interview).

A method of including diverse content in the curricula is the employment of guest lecturers. These guest lecturers were from a diverse range of practitioners across the industry and included local persons as well as international presenters and people from other locales within Australia: "There were many. Far too many to list as we had a masterclass every week, ranging from producers to performers and all in between" (Student/Alumni Survey Respondent 18); "This requires actively engaging with a diverse group of real-world practitioners across a range of music industry careers" (QUT, Unit Descriptor), and; "We had guests each week from different areas of the music industry, that spanned the entire music industry" (Matt, University Student, Interview). At Donna's university, multiple lecturers are engaged to deliver a single unit thus ensuring a diverse range of teaching styles and expertise: "It might have four or five different lecturers in it. It's nice to get that different expertise in there as well" (Donna, University Educator, Interview).

Diversity in terms of stylistic and cultural content was a common thread in the interview data. Diversity in skill sets, including skills not directly related to musical performance, but broader industry skills, was also a topic common in the data. These skill sets include sound engineering, recording and staging: "The course was designed to feed you a whole wide range of skills that were around popular music" (Matt, University Student, Interview),

> I think that there is a necessity for diversity more and more now. Whether it's covering diverse styles or within an institution whether it's covering diverse

disciplines, where they get a knowledge not only of playing guitar but being

able to record themselves and have an understanding of basic engineering

techniques. (Paul, Private Institution Educator, Interview);

The music production side of it is, you know, the reason I chose QUT. To be

able to make your music from start to finish yourself, like write a song,

perform it and be able to produce it and put it out to the world yourself.

(Jamie-Lee, University Student, Interview)

One advantage of Content Diversity, expressed in the data, is the broader

range of options available to graduates for further study: "It gives us huge ability to

do post-grad in more areas than just music" (Jamie-Lee, University Student,

Interview); "This course engages students in a more holistic critical enquiry, and

sophisticated literature and writing therefore preparing the student for potential

postgraduate study" (Griffith, Unit Descriptor).

Maintaining a broad perspective on genre was described as a challenge by

educator interviewees. However, they expressed a feeling that the result was

worthwhile and embraced the challenge in the interests of improving graduate

outcomes:

The challenge is to bring it in to a place where I can deliver content that isn't

too stylistically narrow, so I'm looking at developing their technique and their

understanding of the fretboard and things that can be applied to absolutely

whatever they want to pursue. (Paul, Private Institution Educator, Interview);

Barry stated:

> One of the challenges we face within our music program is we don't define
> ourselves via a genre. We try and get students to identify their goals like what
> they're aiming for after the program, where they want to head after they finish
> their degree in the music world. (University Educator & Alumnus, Interview)

5.5.5 Vast Array

Griffith University described their approach to genre as a 'vast array': "The
student will be immersed in playing music from a vast array of genres and related
fields" (Unit Descriptor). However, if one zooms out and observes the entire corpus
of AQF7 CPM courses from a lower resolution this notion of a 'vast array' can be
applied holistically across the available offerings. There is a 'vast array' of differing
course structures, curriculum designs, and graduate attributes.

The differences in design between the various courses offers a prospective
student a variety of options. There are courses that are modelled on the conservatoire
design with contemporary popular content. There are also courses that have steered
away from that tradition and have been deliberately designed to encompass new
pedagogical approaches unique to CPM learning styles. Some courses include one-on-
one private instrumental tuition and others do not. Two courses focus exclusively on
original compositions and developing the students' personal portfolios. Others
concentrate on canonistic repertoire, while most combine these two approaches. Some
courses focus on industry skills or marketing yourself as a musician with little
attention to instrumental performance development. Three of the courses are

combined studies in jazz and CPM. One includes Western art music in its core curriculum content with the intent of creating well rounded graduates.

This array of options encompasses other factors that may influence prospective students including course duration and study modes. These include options for full time or part time study, on-line, off-line or blended study modes and the variety of elective possibilities and double majors. A wide range of options was seen as valuable by some student interviewees: "It gives us huge ability to do post-grad in more areas than just music" (Jamie-Lee, University Student, Interview). Following is a discussion of the codes that informed the theme Vast Array.

Pedagogical approaches used in CPM courses

The first research question considers different pedagogical approaches employed by AQF7 CPM courses. The one commonality among the practices of all AQF7 CPM courses is the predominance of student-centred pedagogical approaches. How student-centred approaches were enacted, however, varied among the different courses. Libertarian pedagogical approaches, in which the traditional teacher/student hierarchy relationship is replaced with a co-collaborator, co-creator or even co-learner relationship (Freire, 1996), was observed within the QUT course: "… staff as mentor and in some cases staff as co-collaborator as opposed to that hierarchy of teacher-student being so explicit … where students are creating original music they're doing it with staff in sort of a co-writing kind of approach" (Brad, University Educator, Interview).

Libertarian approaches were also observed in the pedagogical practices employed in the courses offered by SCU and Griffith University. Contrasting student

293

centred approaches include offering free choice of group learning environments versus directed environments after assessing student interests: "Students form ensembles of their own choice" (JMC, Unit Descriptor); "Students are placed in organisations after an assessment of their interests, skills and post-graduation employment aims" (Griffith, Unit Descriptor).

Some educators in AQF7 CPM courses focus on developing student artistry, while others are vocationally oriented: "It's very clearly articulated that I want them to be shooting for the stars from an artistic standpoint" (Adam S, TAFE Educator, Interview); "We want people to be able to be employable" (Brad, University Educator, Interview), and; "We obviously want them to be employable. I mean that's pretty important" (Samantha, University Educator, Interview). Others, however, are interested in developing the student's own entrepreneurial and employability skills: "What we try to do is we try to focus on them being entrepreneurial or innovative in not expecting that someone's just gonna [sic] give them a gig or give them an opportunity" (Donna, University Educator, Interview).

Student centred pedagogies have resulted in a wide range of graduate attributes. It is therefore difficult to know what to expect of the performance style or abilities of guitarist graduates of different AQF7 CPM courses. It would not be expected, for example, that any peers of the Macedonian student discussed earlier, who was creating new compositions in his cultural style, or students of any other AQF7 CPM course, would be creating similar music.

Assessment

Also present in the data was a wide range of assessment methods. Some assessments are by live performance in a recital type setting and some via recorded portfolios. Some courses employed a blend of these strategies: "Preparation of a technical program and a recital program consisting of repertoire demonstrating a broad variety of styles" (Avondale, Unit Descriptor); "Creation of a digital identity and presence for your work and graduation recital of your original music" (UofA, Unit Descriptor).

Some courses employed traditional assessment timing with exams and recitals at the end of learning periods, while others have engaged with continuous assessment methodologies: "It's much more to do with continual assessment and outcomes" (Paul, Private Institution Educator, Interview); "…continual assessment of their work in the class" (Denis, University Educator, Interview); "A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals and all ensemble performances" (UofS, Unit Descriptor), and; "We're assessing students at the end of each trimester" (Ben, Private Institution Educator, Interview).

Modes of self-assessment, peer-assessment and assessment by staff were found to employed at varying levels across the courses examined: "The assessment strategies used in this course include self-assessment, assessment of the work of peers, assessment by peers and assessment by staff" (Griffith, Unit Descriptor), "Assessment methods include performances, composition/songwriting portfolios, recording portfolios, technical assessments, musicianship exams and assignments,

oral presentations, reflective writing tasks, peer and self-assessments, essays, projects and written exams" (SCU, Unit Descriptor).

Weightings of final performance exams also varied across the courses investigated from 20% to 60%: "in-class repertoire and technical exam (60%), overall class participation (40%)" (UofS, Unit Descriptor); "Final exam: performance of set pieces 40%" (Box Hill, Unit Descriptor); "The recital is weighted at 40% of the subject" (Melb Poly, Unit Descriptor); "Assessment Task 3. Practical Assessment 20%" (CQU, Unit Descriptor); "culminating in a live performance [60%] at the end of the unit" (UNE, Unit Descriptor), and; "Refined demo recording and report (500 words) 35%" (UofS, Unit Descriptor).

Group Learning

Group learning was another pedagogical practice that was ubiquitous in the 25 courses examined in this study. Gardner (2008) described group creativity as the "wisdom of the crowds" (p. 92), where the sum of the productivity exceeds the cumulative capacities of the individual group members. Employment of group-learning pedagogical approaches was observed in range of applications including collaborative song-writing, collaborative arranging and recording, ensemble performance units, collaborative project-based learning, and trans-disciplinary learning: "The Songwriting Project is a group-based project" (Griffith, Unit Descriptor), "They will get together and collaborate to find common musical ground together and create something and then record it" (Brad, University Educator, Interview), "Projects may be developed individually in specialised groups or interdisciplinary groups" (VU, Unit Descriptor).

When employing pedagogical practices with student-centred foci, the 'vast array' of differing personalities and backgrounds in the student cohort influence the learning experiences of each student. It is expected this would also vary year-to-year as each cohort brings its own influence on the course design. An educator in a N.S.W. university stated his student cohort differed every semester, often including students from a variety of cultural backgrounds. He found he needed to regularly adjust his group learning approaches accordingly: "Curriculum is in constant development…, developed approaches to group work and continual assessment of their work in the class to cater for the particular group environment that we have" (Educator Survey Respondent 85).

Social constructivist approaches were another pedagogical practice evident in the data. This is central to how popular music has been learned and generated by its practitioners and is synonymous with peer-learning pedagogy (Green, 2002). Peer-learning practices were common, but not ubiquitous among courses. Data in all three data sets from 64% (n=16) of the courses examined explicitly referenced peer-learning practices. However, there was a multiplicity of modes regarding how peer-learning practices were engaged with among the courses employing them. At Ben's institute, the third-year students sometimes conduct masterclasses for the lower year level students thereby instituting a reciprocal, peer-to-peer approach: "Sometimes the masterclass will be much more peer driven learning and it might involve students at the higher levels doing some mentoring of students at a lower level" (Private Institution Educator, Interview).

Other examples of the range of peer-learning approaches across the various AQF7 CPM offerings include forums, peer tutoring, peer assessment, performance workshops, and composing classes. Brad's institution employs vertical collaboration: "we combined all three years in the main practical subjects in the course … so all three years were collaborating" (University Educator, Interview). Concepts of peer assessment, peer critique or peer feedback appear in unit descriptors collected from 14 of the (56%) institutions and were found among all three institution types.

Cultural emphasis

The third research question investigates the extent of Australian content and the impact on performance styles of graduates. There was no universal approach to integrating Australian content into AQF7 CPM courses. At the time of data collection, there was no course which included exclusively Australian content. There was such a course offered by Melbourne Polytechnic in the past, however the course designers felt this was too restrictive and the course has been redesigned to include a broader approach to musical content. Participants from 15 courses (60%) stated that there was Australian content in the form of repertoire or musical exemplars delivered in their courses. Participants from three courses (12%) claim they contain Australian content by proxy as they include student compositions. Participants from three (12%) institutions stated their courses did not contain Australian material as repertoire or exemplars. Data collected from the four (16%) remaining institutions contained no explicit reference to Australian content.

Donna stated at her institution there was no specific focus, however, Australian content was present: "I wouldn't say that there is a focus especially on Australian …

it's just part of the diversity of the content that we deliver" (Donna, University Educator, Interview). Table 5.1 shows the institutions where data demonstrated Australian compositions were present in the curriculum content in the form of required repertoire or exemplary compositions in music theory classes. Where it was explicitly stated in the data that Australian content was not present there was, however, one case where performing Australian tunes was encouraged, as these two respondents from VCA demonstrate: "There was no emphasis on preparing Australian repertoire for performance as part of the main curriculum" (Student/Alumni Survey Respondent 50); "Encouraged but not compulsory" (Student/Alumni Survey Respondent 37).

Table 5.1

Australian curriculum content

	Did contain Australian material	Student Compositions	Did not contain Australian material	No reference
Universities	ANU McQuarrie UofNC SCU UofS USQ UTAS VU WSU	Griffith UofA QUT	UNE	CQU ECU
TAFE	Melb Poly			Box Hill TAFE Qld
Private Institutions	AIM Avondale Collarts		AMPA VCA	

Where courses did include Australian content, a 'vast array' of approaches was found. UTAS have an ensemble that performs exclusively Australian composed

jazz tunes: "Our ensemble is called the Oz Jazz Small Big Band so the only thing that we play is Australian compositions" (Asher, University Student, Interview). Melbourne Polytechnic have an ensemble called 'Oz-rock': "One of our themed ensembles is called Oz-rock" (Adam S, TAFE Educator, Interview), and the course delivered at AIM focuses on Australian rock for a semester.

Other references to Australian content include acts as varied as AC/DC, The Church, Tommy Emmanuel and Paul Kelly: "We would cover thinks like AC/DC…, one of the elements of their studio units is the ensemble program. And so in that they'd be doing Paul Kelly songs" (Barry, University Alumnus & Educator, Interview); "In the Aussie rock component yes, from old to current - ACDC, Powderfinger, Silverchair, The Atlantics, etc" (Student/Alumni Survey Respondent 54), "It's a contemporary course so they'll play pop songs by The Church or, you know, Australian bands from the last sort of fifty years or so" (Bruce, University Educator, Interview), and; "fingerstyle Tommy Emmanuel sort of stuff…, playing note for note those arrangements" (Denis, University Educator, Interview).

Indigenous content

Examination of the unit descriptors revealed 12 courses (48%) contain core units featuring the study of Australian Indigenous music. How this is incorporated into the curriculum design varies from course to course. It is most often included as an elective or a topic within an ethnomusicology unit: "We've got that Australian music unit [which] has three or four weeks of specifically indigenous music. We've got one lecturer who's particularly passionate about indigenous music as well. He kind of sprinkles that in across the rest of the course" (Ben, Private Institution

Educator, Interview), "…through reference to the history and development of exemplar indigenous musics" (VU, Unit Descriptor). At UNE there is a compulsory core unit: "We do have an indigenous unit that all students have to do. It's run by Oorala which is our indigenous unit and its compulsory" (Donna, University Educator, Interview). Some courses included indigenous music as exemplars in their theory classes. Some institutions employed indigenous artists as guest presenters: "Most predominantly we'd have like ethnic and indigenous performers" (Samuel, Private Institution Alumnus & University Student, Interview).

Units containing indigenous music content were most often ethnomusicological subjects without any expectation of integration of indigenous performance styles into the student's musical presentations. One participant felt the indigenous content in his course was tokenistic rather than a genuine examination of the music: "it was more tokenistic than genuine, comprehensive study, particularly the sections studying Indigenous influence and musical culture" (Student/Alumni Survey Respondent 43).

5.6   Overlap of Themes

The five themes identified in this study do not exist in isolation. Each theme informs and overlaps with each other. Braun, Clarke & Hayfield (2019) recommend examining thematic overlaps to discover what they might mean. The thematic map, presented in Appendix K demonstrates the complexity of these links and overlaps. This section begins with a quantitative presentation of the thematic overlaps followed by a qualitative exposition of these. Finally a discussion of the overlap of the five

themes and how they inform a thematic synopsis concludes the chapter. This will unify the presentation and create an overview of findings.

Seven hundred and seventy-eight data extracts (21%) were allocated to more than one code. In most cases (n=580, 75%) these multiple codes informed the same theme. This lends integrity to the thematic development and the process during which codes were collated to generate themes. However, where multiple extracts had been applied to codes that informed more than one theme, this represents a thematic overlap. Figure 5.9 illustrates the number of coded extracts allocated to more than one theme and demonstrates the particularly strong relationship between the Be Yourself and Vast Array themes where 70 such overlaps were identified.
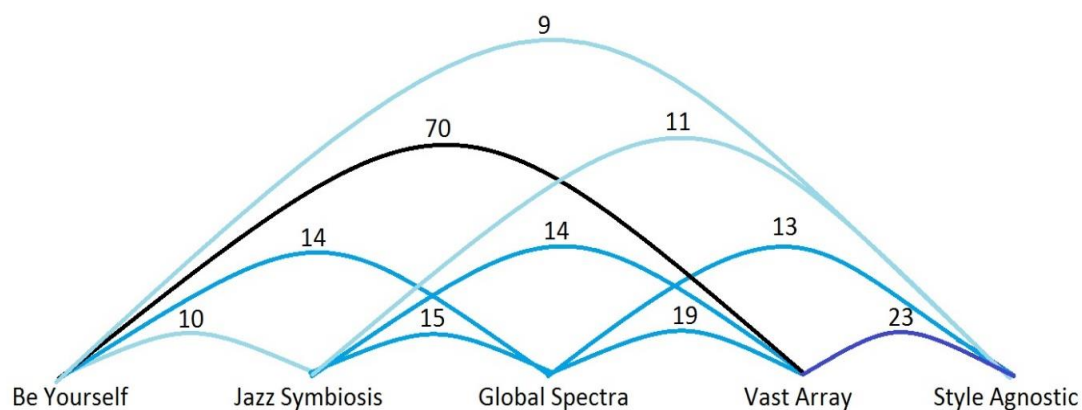
Figure 5.9 Thematic overlap

The two themes least connected by coded data extracts were the Be Yourself and Style Agnostic themes, with just nine linked extracts. The overlap of these two themes was typically exemplified by allowing students the freedom to explore music without genre boundaries: "the students get to choose what genre… they want to explore" (Aleta, Private Institution Educator, Interview), "we don't dictate the pieces

they play, or even the style or genre, or any of that. It's totally up to the student"
(Donna, University Educator, Interview).

Other overlaps ranged from 10 to 23 linked codes. The average number of
coded data extracts connecting each pair of themes is 19.8. The overlaps between
themes Be Yourself and Global Spectra, and Jazz Symbiosis and Vast Array represent
the mode with 14 coded extracts each. There is an observable anomaly with the
relationship between the themes Be Yourself and Vast Array. These two themes share
a total of 70 coded data extracts. This suggests the variety of curriculum design and
pedagogical practices employed by the courses investigated in this study either
actively encourages, or passively allows, students to develop their own musical voice.
It may also suggest the courses, as entities, are also 'being themselves' by employing
innovative educational practices of their own design and not conforming to pre-
existing course design.

Figure 5.10 shows the total number of data extracts within each theme that
were also allocated to other themes, illustrating the strong overlaps. The two themes
featuring the most numerous multi-coded extracts were Vast Array and Be Yourself.
Participant institutions almost ubiquitously employed a variety of pedagogical
practices that encouraged, or actively engaged with, student agency. These include:
student-centred pedagogies, self-assessment, self-directed learning, learner-centred

teaching, reflective practice, active learning, and innovative learning environments.
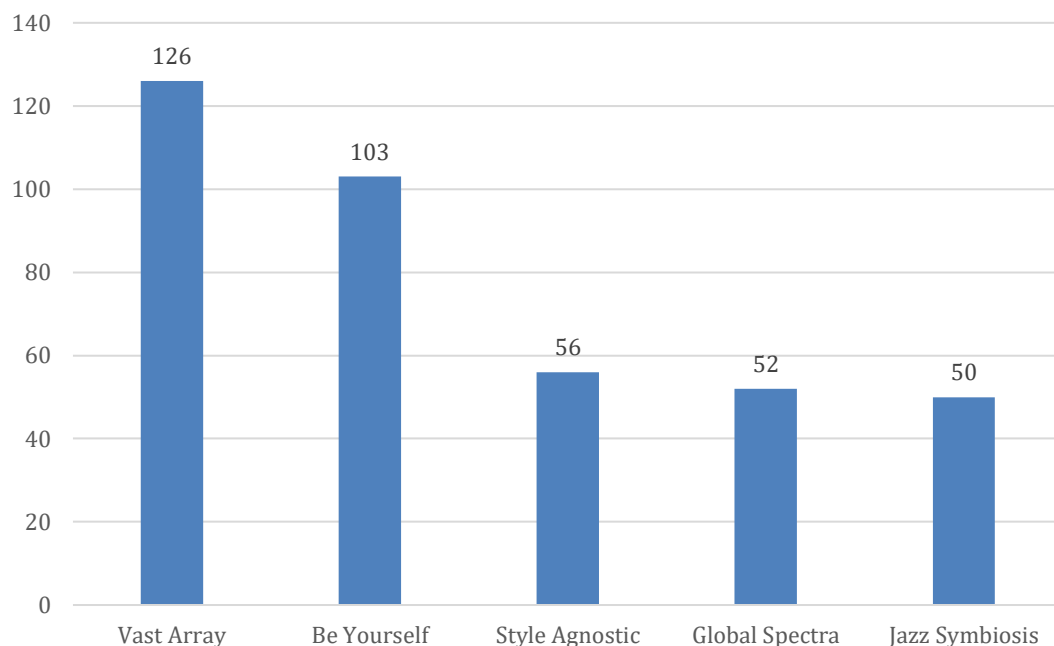
Figure 5.10 Number of overlapping codes within each theme

For example QUT state: "This course offers an innovative learning environment that will help you develop your individual artistic identity" (Unit Descriptor), and UTAS state: "Exercise self-reflection… in developing artistic practice and individual learning" (Unit Descriptor). Samantha, a university educator stated: "There are ways that you can create an environment as a facilitator of learning that will encourage students to innovate" (Interview), and Brad stated: "We no longer have weekly, or at all really, staff led, master and student kind of thing, ensembles and we have gone more in favour of students doing more self-directed learning mentored activities" (University Educator, Interview).

The 'vast array' of course designs often included practices driven by the students' agency: "encourage the students to love what they do and be really curious about what they do and then see what happens" (Dan, University Educator,

Interview), "If they're more interested in [the] more contemporary approach, then we'll say that sort of repertoire is appropriate and just apply a series of, or just get them to do technical studies and ideas that relate to that genre" (Barry, University Educator, Interview), and; "We've got some capstone projects […] that the students are very much responsible for regarding their desired outcome" (Ben, Private Institution, Interview).

There was also an acknowledgement by some participants that the traditional conservatoire model does not inherently encourage student autonomy: "to actually exhibit your own style inside those structures is difficult… the structure doesn't allow, discourages it" (James, Artist/Guest Educator, Interview), "For a student… who may have been more like taking that conservatoire approach… we're not the right sort of course for that person. Unless they're kind of going '…I want to change direction now and I want to create my own music'" (Brad, University Educator, Interview). This perception is supported by existing literature: "Overwhelmingly, the strongest critique of the existing programme was its perceived limitations in terms of… appropriate options for students to choose their own pathway" (Carey & Lebler, 2012, p. 319).

Individualism is a characteristic attitude of Australian popular culture (Berryman, 2013; Breen, 1987; Dyson, 1998; Fiske, Hodge, & Turner, 1987; Formica, 2011; French & Poole, 2011; Hawkings, 2014; Opitz, Wallis, & Jenkins, 2012; Strohmaier, 1999) and is an aspect of Australia's 'intangible cultural heritage' (UNESCO, 2003). Courses, as individual entities, embrace engagement with this attitude through two approaches. One level is their approach to course design and are

'being themselves' by developing their own innovative approaches to CPM education. The second level is through student outcomes, in which case the course designs aim to encourage the students to be themselves. In these ways Australian CPM higher education is building on Australian cultural heritage by continuing this deeply ingrained 'Australianism'.

5.6.1 Thematic compilations

While examining the relationship between overlapping themes thematic compilations were developed. The three themes Be Yourself, Style Agnostic, and Vast Array overlap to form a triadic, thematic compilation. Figure 5.11 illustrates the overlap between these three themes.
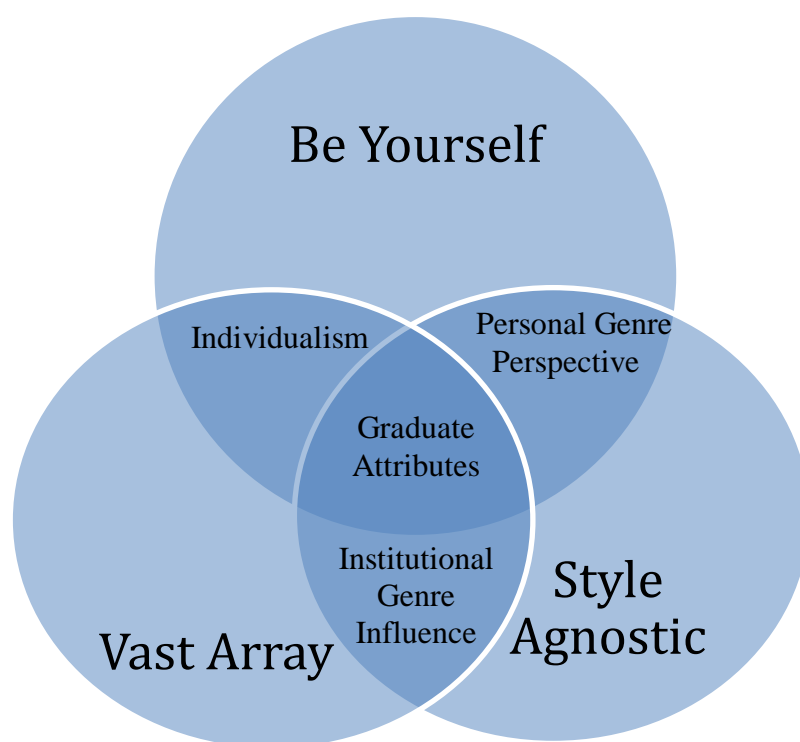
Figure 5.11 Thematic Overlap 1

The Be Yourself theme overlaps with the Vast Array theme as there are as many 'yourself's. Students and graduates are exhibiting a 'vast array' of graduate

attributes and performance styles due to the many course designs and varied curriculum content of the corpus of available AQF7 CPM courses.

The Be Yourself theme also overlaps with the Style Agnostic theme as each student's own experiences create personalised ontological perspectives of genre. Students are encouraged through course design features to explore genre boundaries, and via collaborative projects, mix and blend genre influences to create their own performance styles.

The Style Agnostic theme overlaps with the Vast Array theme as each institution, and each educator within each institution, brings their own perspective on, and definition of, what CPM is. This research suggests this has resulted in a nation-wide mutability in the defining boundaries of style, which is further challenged by developments in genre definitions due to influences of twenty-first century online marketing strategies.

The three themes Style Agnostic, Global Spectra, and Jazz Symbiosis also overlap to form a thematic compilation. Figure 5.12 demonstrates the overlap between

these three themes.
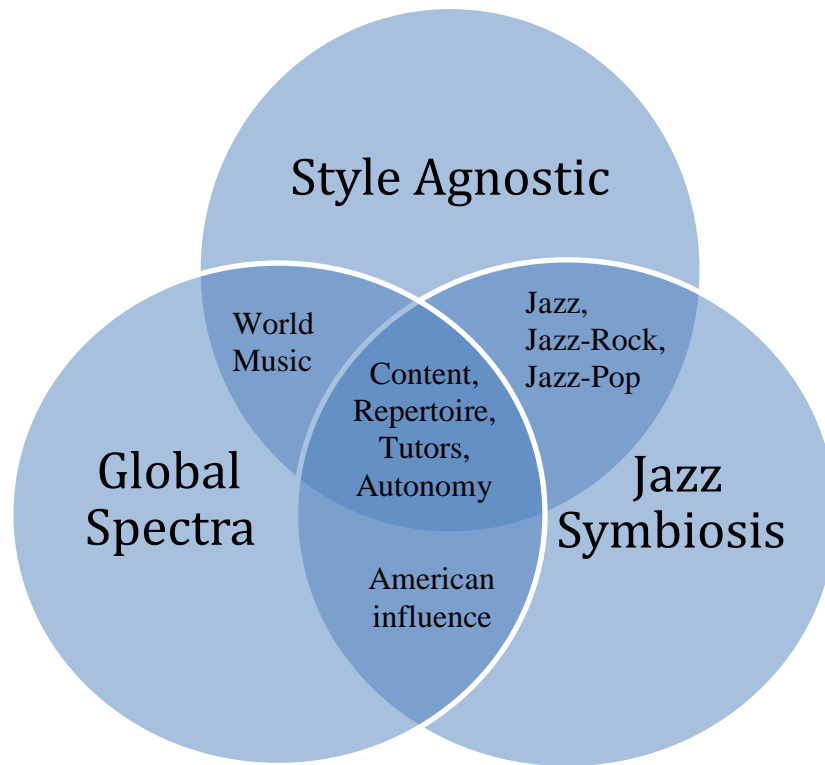
Figure 5.12 Thematic Overlap 2

Courses where the definition of CPM is more ambiguous enable the inclusion
of jazz influences and/or world musics. This may be driven by course content,
repertoire, tutors' aesthetics or agendas, and students' personal taste or skill level. No
evidence was found to suggest that jazz content influenced world music or vice-versa.
However courses displaying high levels of student autonomy, evidenced through
enabling pedagogies as discussed above, typically featured a wide range of
performance practice in student assessment proceedings: "the sorts of repertoire that
our performers perform in their assessments and their recitals and things it really is
quite a mixed bag" (Samantha, University Educator, Interview).

5.7 Thematic Synopsis: The Eclectic Nature of Modern Guitar

Concepts of eclectic musical influence were observed throughout the five themes and 'eclectic' was a common thread linking them all into a single synopsis: The Eclectic Nature of Modern Guitar. Data extracts informing the eclectic nature of CPM and CPM pedagogy were found from all data sources, all participant strata and all institutions types. Codes that explicitly inform eclectic pedagogy include Adaptability, Creativity, Diversity, Experimental, Innovation, and Variety. When asked to describe identifying features of Australian CPM performance practices Student/Alumni survey respondent 50 answered: "A love for the eclectic nature of modern guitar playing! My favorite [sic] Australian guitarists draw all sorts of sounds from all sorts of traditions. Australians have learned so much about the guitar from overseas". This eclectic sentiment was echoed in other responses by the use of the terms "A melting pot" (Respondent 41) and "hybrid" (Respondent 36). Respondent 22 stated "I believe it's a culmination of a number of different countries' styles, rather than our own".

The eclectic nature of Australian CPM guitar was also recognised by educator survey respondents: "Links to Asian and non-Western musical styles… an appreciation of all types of music rather than just bebop [sic] jazz or classical flamenco, an acknowledgement of rock metal and fusion jazz" (Educator Survey Respondent 78). Respondent 84 stated Australian guitar culture is "very diverse now".

Eclectic approaches to curriculum content were also observed in the documentary data source. These include references to the eclectic nature of Australian

CPM: "This unit identifies the diverse nature of contemporary Australian musical culture" (Avondale, Unit Descriptor). Other topics found in the documentary data relating to eclectic influence include:

1. Genre: "Works performed are selected from a wide variety of musical styles and repertoires" (UofNC, Unit Descriptor); "the broad variety of music the professional musician is likely to encounter requires an awareness and practical familiarity with a wide range of popular music genre conventions" (UofS, Unit Descriptor);

2. Culture: "develop students' deep and sophisticated understanding of one or more of the cultural, historical, theoretical, and analytical situation of music across a variety of cultures" (ANU, Unit Descriptor); "a variety of musical examples from different musical cultures" (SCU, Unit Descriptor),

3. Course material: "a variety of different material to work on and practise, all relevant and related to each other." (UofM, Unit Descriptor); "more extensive repertoire that reflects diverse traditions and imperatives of our contemporary society" (Box Hill, Unit Descriptor), and;

4. Pedagogy: "this challenging and exciting course will expose you to a variety of learning experiences… performing in various university, community and professional settings" (CQU, Unit Descriptor); "students will be introduced to ensemble music making through a variety of activities" (UTAS, Unit Descriptor).

Ambient Music and Eclecticism is a lecture topic for a unit delivered by Griffith University (Unit Descriptor). The University of Melbourne describe their large ensemble showcase event as: "A night of eclectic sounds… showcasing the talents of our emerging contemporary improvisers" (UofM, Unit Descriptor).

The convergence of the five themes of this study informing this thematic synopsis suggests an understanding of, and an appreciation for, the eclectic nature of both modern guitar and Australian CPM are incorporated in curriculum design and pedagogical approaches employed by participant Australian tertiary institutions delivering AQF7 CPM courses. The electric nature of Australian CPM is supported by literature (Agardy & Zion, 1997; Connell & Gibson, 2003; Gibson, 2002; Hayward, 1992; Lee, Baker & Haywood, 2018b; Smith & Brett, 1998) and observed in the data. The presence of eclectic sources of curriculum content demonstrates a perpetuation of this characteristic of Australian CPM is occurring in AQF7 CPM courses.

Chapter 6

Discussion

6.1   Introduction

This study investigated guitar tuition in Australian Qualifications Framework Level 7 (AQF7) Contemporary Popular Music (CPM) courses. It examined curriculum content and pedagogical practices, how these relate to twenty-first century paradigms, and their influence on the Australian voice in guitar communities. A methodology blending aspects of established distance, online, and multi-sited ethnographic and phenomenographic practices was tailored to suit the study's specific requirements. Data were collected from three sources: online surveys, industry documents and interviews. The data corpus was analysed using rigorous Inductive Thematic Analysis (ITA) techniques, generating five, non-hierarchical themes: Be Yourself, Jazz Symbiosis, Global Spectra, Vast Array, and Style Agnostic. Despite these being non-hierarchical, there are, however, places where and ways in which they overlap and interact. This chapter also discusses these connections and explains how they overlap informing a thematic synopsis entitled: The Eclectic Nature of Modern Guitar.

This chapter presents a discussion on the implications of the findings, beginning with the relationships between them and the research questions. This is followed by discussion of the implications on cultural preservation, hidden curriculum, and cultural palimpsests. The contents of this chapter have been disseminated widely through peer-reviewed publications and conference presentations (Lee, Baker & Haywood, 2018b, 2018c, 2018d, 2019a, 2019b, 2019c, 2019e, 2020a).

6.2 Be Yourself

6.2.1 Introduction

This section will discuss the Be Yourself theme under the following subheadings: Pedagogical approaches, Individualism and influence on community, Individual graduate performance styles, and Perceptions of individuality. The concept of each student developing their own individual voice, as a guitarist, particularly referring to performance styles and aesthetic choices, was prevalent throughout the data corpus. With strong historical foundations 'Be Yourself' is an important contributor to what it means to be an Australian guitarist in the CPM industry. In the late 1960s and early 1970s there were tax incentives and government funding to support the development of Australian arts (Strohmaier, 1999) culminating in what has become known as the "Australian New Wave" (Cetti, 2010, p. 4). Cox (1994), discussing this era from an Australian perspective, argued that "rock music *has* provided the terrain for vibrant alternative subcultures that articulate resistance and non-compliance… After a while mainstream society appropriates elements of the subculture to its own end" (p. 10, emphasis his). The individualism expressed in Australian new-wave music as a form of non-compliance has since been appropriated

314

by mainstream Australian CPM. Individualism is now primarily promoted in CPM higher education by the pedagogical practice of integrating various degrees and modes of student autonomy into curriculum design.

6.2.2 Pedagogical approaches to being yourself

The first research question asks: What pedagogical approaches to guitar tuition have been developed by Australian tertiary institutions to remain relevant to the music industry and twenty-first century practices? There has been an increase in cultural diversification of the student cohorts enrolling in CPM courses. Guitar tutors have often adapted their practices to incorporate students' cultural backgrounds, variety of musical tastes, and broad range of previous musical experiences and training. Educators prefer this over engaging with prescribed pedagogical practice which can result in dictating the students' aesthetic outcomes. Educators typically encouraged students to engage in exploring and developing their own musical identity and bringing their own voice to the courses, including personal interpretations of the curriculum material.

Curriculum designers of CPM courses have essentially had opportunities to choose between two pedagogical paths: One is to follow pre-existing practice, usually by adopting, and adapting, the traditional conservatoire model, and the other is to create or employ new pedagogical approaches designed to embrace popular music practices as outlined by Green (2002) and other similar researchers (Bjornberg, 1993; Carey & Lebler, 2012, Dunbar-Hall, 1993; Hannan, 2000a, 2000b; Hill, 2009; Lebler, 2007a, 2007b, 2008; Mantie, 2013). The first course in Australia to offer CPM studies at AQF level 7, at Northern Rivers College of Advanced Education, now Southern

Cross University, in 1986, was an example of the latter approach. Also, the course at Griffith University, which was first offered in 1999, was designed around popular music pedagogical practices. These courses were both designed and implemented before the publication of Green's *How Popular Musicians Learn* in 2002, and can be regarded as Australian designs. Group-learning and peer-assessment are among the pedagogical practices embraced by the early Australian course designers, and these approaches were adopted as they were seen to be natural processes in popular musicians' development outside institutional education: "that was how popular musicians learned so why not simply do that in a more formal setting. Our principal pedagogical position was to try and emulate popular music practices in a higher education setting" (Don, University Educator Interview).

Although a variety of course design features exists among the courses, one theme present in all courses was that of encouraging students to find and develop their own artistic voices. Student-centred pedagogical practices including student autonomy, self-assessment, and the inclusion of student's compositions, are abundant among the courses in this study. These practices are employed at a curriculum level by course designers, as well as the instrumental guitar tuition level by one-on-one guitar tutors. Guitar tutors in AQF7 CPM courses have taken an active interest in enabling guitar students to develop their own personal playing style and have designed and adapted pedagogical approaches to encourage this. These approaches include encouraging students to engage with their musical and cultural heritage, while at the same time exposing them to broad a range of musics they may not encounter outside of the courses. These approaches are employed to remain relevant to the

twenty-first century music industry where online global markets respond unpredictably to unique and innovative musical creations (Hughes & Lang, 2003; Tschmuck, 2006). Tutors' engagement with students' cultural backgrounds, simultaneous to an appeal to global industry markets, creates an overlap between the themes Be Yourself and Global Spectra.

6.2.3 Individualism and influence on community

The second research question regards how pedagogical approaches and curriculum content influence the Australian guitar community: In what ways do the pedagogical approaches and curriculum content of CPM courses in Australian tertiary institutions influence the Australian guitar community? A premise of the question is that students and graduates of CPM courses are active members of the broader community. One way they frequently influence the community locally, is by participating as educators themselves. Forty-five percent of alumni survey respondents are actively involved in education, thereby having a direct influence on their local music community. Other community engagement includes online communities where participants were active members, including uploading musical content and resources as well as engaging in discussion forums. These types of engagement suggest the premise that potential influence of AQF7 CPM courses on the broader communities seems to be accurate. However, no explicit mention of online music communities was found in the curricula document data set two. This may suggest a potential disconnect between the music industry and communities, the students and educators, and course design.

Peer-learning practices were common in the courses investigated. Interaction with international students will have influence on local students, as it was observed international students were encouraged to bring music from their own cultures into the courses. Inversely, Australian material, and other Western popular music in the curriculum, will influence the performance styles of the international students. They will, in turn, influence the local communities with which they interact should they return to their home countries, or elsewhere. In this way the Australian guitar community's geographical boundaries are being blurred by pedagogical practices employed in AQF7 CPM courses. The Australian guitar voice may be gaining global strength as a direct consequence of AQF7 CPM course design and content, as it is increasingly being heard in more geographically diverse locations.

6.2.4   Individual graduate performance styles

The third research question asked: How does the extent of Australian content in guitar curricula, developed for CPM courses in Australian tertiary institutions, impact the development of individual performance styles of graduates? The development of students' personal artistic voices was a primary concern for instrumental guitar tutors and a common topic for other tertiary educators. This was often enabled through autonomous approaches to repertoire and content, and by encouraging students to interpret previous musical works in their own style rather than replicate the original aesthetics.

There was not a clear consensus from the student and alumni participants regarding how Australian content has influenced their own performance style. In some cases, graduates were found to be including Australian material they had studied

in their courses in their post-graduate performance repertoire. It is clear for these participants that the inclusion of this material has influenced their voice. However, other participants did not engage with the Australian material, and in some cases could not even recall the Australian content in their courses. In these cases, the inclusion of Australian material did not specifically impact their voice. Graduates from courses with an explicit Australian focus, for example a semester of purely Australian material, or an ensemble performing exclusively Australian compositions, were found to be more engaged with Australian material than graduates from courses where Australian material was mostly incidental.

Table 6.1 includes some examples of the correlation between explicit Australian content and Australian content of student performance repertoire. The course at Avondale College includes broad content as the course designers anticipate a large percentage of their students to engage with teaching as a major source of income post-graduation. Therefore, they have designed the course to give their graduates broad understanding of a wide range of musical idioms for the purposes of generating holistic music educators. However, they still allow the students to explore musical directions of their own choice by negotiating and interpreting content

Table 6.1

Correlation of Australian content to graduates' performance practice

Course	Content	Example of Impact
AIM	The 3rd trimester repertoire focus was on Australian rock. (Respondent 51) An entire trimester is dedicated to the works of Australian musicians. (Respondent 40)	Especially, mostly from the Aussie rock component like Chisel and AC/DC and stuff like that I guess. Covers at gigs at pubs and that stuff for sure. (Michael N, Alumnus, Interview)
ANU	We've got Australian Music Studies specifically and we've also got Indigenous music studies as well, so we have two complimentary courses that exist specifically for that reason. (Samantha, Educator, Interview)	I have, absolutely yep. Performed Wanderlust tunes and I've performed Lloyd Swanton tunes […] and performed other Australian musician's tunes. (William, Student, Interview)
Collarts	We've got a unit focused on Australian music. (Ben) I teach a lot of Australian stuff because we're in the industry. (Chrissie, Educator, Interview)	INXS, Divinyls, The Easybeats, Powderfinger, and The Loved Ones. (Student/Alumni Survey Respondent 34)
UofA	Minimal inclusion of Australian material, course was focused on larger international artists. (Student/Alumni Survey Respondent 3) Always American. (Educator Survey Respondent 81)	Not a great deal. (Erica, Alumni, Interview) Probably not much. (Matt, Alumni, Interview)
WSU	Uh no sorry, I do remember there was a couple of Australian tunes. (Adam V, Educator, Interview)	No, I don't think so. (Adam V, Educator, Interview)

The first three examples show a positive link. The last two examples demonstrate less content relating to lower impact..

6.2.5 Perceptions of individuality

The fourth research question was the most ontologically and epistemologically phenomenographic of the questions as it asks about participant's perceptions: How do graduates of CPM courses in Australian tertiary institutions perceive education

influencing their voice in the guitar community? As the question asks about participants' perceptions it could be seen as the question which investigates the success of the pedagogical practices and curriculum content of the courses addressed in the previous questions. This is especially so when data collected from participants are compared to the documents collected in data set two.

Participant graduates felt they were strongly encouraged to explore and develop their own voice, to be themselves, and to not copy others. They felt their education exposed them to a wider range of musical influences than they would otherwise have encountered.

The strong tendencies toward inclusion of original material among many AQF7 CPM courses has also encouraged students to develop their own musical voice and performance style. Student and alumni participants perceived a relationship between curriculum content and their voice in the community. Jamie-Lee, a university student, recognises the jazz content in her education has definitely influenced how she perceives music. Rueben, a university student, expressed the two disparate sides of his music and perceives his job is to now fit these together into a coherent aesthetic. He also sees his foremost involvement in the community as a performer.

In reference to the fourth research question regarding how students perceive the impact of their education on their individual voices, each student has a different story to tell in this regard. However, the general perception is that their education has influenced their voice, and almost unanimously in positive ways. No student expressed regrets regarding the influence their education has had on their musical voice. Across the participant cohort, individualism was expressed as an integral part

of an Australian voice. The findings also suggest that this sense of individuality is being promoted by the courses investigated.

Data suggest that a wide range of Australian content exemplars is being employed by course designers and educators. This has had a two-fold impact. Graduates are exposed to examples of previous Australian artists expressing a 'vast array' of individual performance styles. This has encouraged students to explore their own voice without adhering too closely to pre-existing performance idioms. This may also have allowed the Australian flavour to continue to develop with influence from various local sources found in the content exemplars including: "Frank Gambale,… AC/DC,… Paul Kelly" (Barry, University Alumnus & Educator, Interview), and "Australian bands from the last sort of fifty years or so" (Bruce, University Educator, Interview).

6.3   Jazz Symbiosis

The third non-hierarchical theme is entitled Jazz Symbiosis. It encompasses the following topics: Positive perceptions of jazz content, Australian jazz content, and Spreading the jazz virus. The inclusion of jazz content and engagement with jazz related pedagogies was evident in many AQF7 CPM courses. Hannan (2000a) observed this in his report on the state of popular music education in Australia at the turn of the century. Discourse in the literature covered the adaptation of both Western art music curricula and jazz curricula to develop CPM courses (Alper, 2007; Virkkula, 2016). Conspicuous by its absence was any data suggesting the development of AQF7 CPM curricula from existing jazz courses.

6.3.1 Positive perceptions of jazz content

Hannan's employment of the virus terminology implies negative connotations of jazz content, suggesting a parasitic analogy. However the general perception, particularly of student participants implied a more positive, symbiotic relationship with jazz content: "It's also great having access to the jazz teachers and the jazz subjects" (Jack, University Student, Interview), and; "I sometimes write as a singer/songwriter… from a jazz musician's perspective. I think that's actually a very sort of exciting way to be coming at song-writing" (Jamie-Lee, University Student, Interview).

Courses where jazz pedagogies are prevalent, have engaged with pedagogical approaches typical of that genre including a focus on improvisation and transcribing solos. Courses where little or no jazz content exists were typically found to focus more heavily on the students' own compositions. These courses also concentrated less on developing the students' musicianship from a perspective of instrumental performance skills, focussing more on developing the students' sense of aesthetics, self-awareness, and musical marketing skills. This was often accomplished through the creation of a personal online presence and developing each student's artistic 'persona'. Students were often encouraged to explore genre and stylistic boundaries, merging and blending pre-existing idioms to create a marketable palette. If the music was familiar enough, their audiences could engage with it. Yet it is important to include enough unfamiliarity to pique their interest. Robyn, a university educator, described this approach as "same but different" (Interview). This idea is also inherent to the Style Agnostic theme, and Robyn felt it was an important aspect of appealing to

the developing global music industry as it responds to developments in communication technologies.

6.3.2 Australian jazz content

Naturally, much of the jazz content in the courses was of American origin. However, Australian jazz content was also found throughout the data. This was most typically through the employment of Australian jazz musicians as tertiary educators. These educators often employed their own material or material created by colleagues. Thus, in a form of Jazz Symbiosis, the presence of Australian jazz material in CPM courses may also be influencing an Australian voice in the global jazz industry. How this compares to the influence of jazz courses could be the subject of further research. Data reveal other genres including world musics, Western art music, Latin, folk, and country are also incorporated into curricula. Instead of regarding the Jazz Virus as a uni-directional, parasitic relationship, this has created, in some faculties, environments where the integration of multiple genres creates symbiotic relationships between them that could perhaps best be considered analogous to an omni-genre eco-system. In this way, the theme Jazz Symbiosis overlaps with the Style Agnostic theme.

6.3.3 Spreading the jazz virus

The inclusion of jazz content, and associated pedagogical practices, has resulted in students graduating with greater understanding of jazz theory, performance styles and musical concepts. This will inevitably influence their own performance style, with some participants stating this explicitly. As these students engage with their communities, the jazz influence on their performance practices will, in turn,

influence other musicians. This may occur through graduates' teaching practices and less directly through their own performance styles.

Data suggest a high percentage of graduates engage with teaching as an income stream as part of portfolio careers. This trend is also supported by other research (Bartleet et al., 2012; Bartleet et al., 2019; Bennett, 2019). Graduates who were enrolled in courses where jazz content and pedagogies are used will inevitably pass this content on to their own students. It is possible also that they may employ similar pedagogical practices. It is well understood, and supported in the literature, that educators, across various fields of education, will tend to teach the way they were taught, especially when they have received little or no instruction in pedagogical practice (Graetz, 2019; Oleson & Hora, 2013; Owens, 2013). Thus, graduates from AQF7 CPM courses who engage in education as an income stream may very well perpetuate the pedagogical practices and curriculum content of their courses. In the cases where this included jazz content this will influence the community by further promulgating jazz aesthetics.

When students and alumni were asked to list personally influential guitarists, American artists dominated the responses. However, educators from courses where jazz content was prominent did, in some cases, reference Australian jazz guitarists as influential on the performance styles of their graduates. These include James Muller, Jim Kelly and Stephen Magnusson. Therefore, an Australian jazz voice is evident within the graduates of AQF7 CPM courses.

The third research question asked how curricula influenced graduates' performance styles and the fourth research question ask how participants perceive the

influence of their education on their voice. Students and graduates from courses where jazz content was prominent often expressed the view that it had influenced their performance practices and the way they perceive their own music. Detrimental expressions of this influence were in a minority. Most students appreciated the perspectives that jazz education has given them. Suggesting a positive attitude to jazz content pervades the participant's perceptions. However, this was not unanimous and there was little indifference on this topic.

6.4 Global Spectra

6.4.1 Introduction

The third theme developed from data is entitled Global Spectra and refers to how the internet has influenced both music and education, breaking down geographical boundaries. This section will discuss Globalisation, Ethno-aesthetics, and Glocalisation.

6.4.2 Globalisation

Global issues in music and education in the twenty-first century encompass a complex milieu of topics, and perspectives from which to view. Global issues regarding CPM education, guitar communities, and the music industry include: globalisation, transnationalism, cultural issues, political issues, diversity, ethno-aesthetics, and, with increasing numbers of international students, commerce. The UNESCO convention for safeguarding intangible cultural heritage (UNESCO 2003) recognised the threat globalisation has to cultures and proposed methods of safeguarding these including through formal education.

Globalisation, particularly the blurring of geographical boundaries of musical communities, has resulted in a diversification of the types of music being included under the designation of CPM by course designers and educators. This is in-keeping with industry practice as online technologies have also catalysed changes in the ways in which young people categorize music. Genre boundaries are being blurred as music is being categorised by feel or aesthetics in a form of folksonomy (Adveef, 2014), by social network methods, or qualitative comparison (Sonnett, 2002). By adopting a broad approach to genre and including global musics, many courses remain relevant to the industry by allowing students to categorise their music as suits their perceptions, rather than having categorisations forced on them.

A predominance of American material in the curriculum content by way of compulsory or suggested repertoire, where these approaches are employed, and exemplars used in theory classes may be influencing the amount of Australian material being performed by graduates in their local communities. Analysis of data in this study suggests a relationship between engaging with Australian material, through repertoire and guest lecturers, and graduates being concerned about an Australian voice. However, sometimes when courses employed Australian material, students did not unanimously engage with the material or continue to perform it post-graduation.

Musical cultures are increasingly less geographically bound in the twenty-first century (Achterberg, Heilbron, Houtman, & Aupers, 2011; Baldassarre & Marković, 2018; Draganova, 2019; Draganova & Blackman, 2018; Hebert & Rykowski, 2018). This also applies to Australian guitar communities. Graduates of courses investigated

have lived, worked and contributed to local and global guitar communities, outside of Australia:

> I lived in France for a while, and visited New York a couple of times and visited Europe… There's a great guitarist living in Paris… He's another product of that education. We were in the same year. (William, University Alumnus & Student, Interview).

An alumnus of the course at the University of Tasmania, Justin Sandercoe, now living in London, runs one of the most subscribed (n=>1.18M, 29/05/2020) YouTube guitar tuition channels. His channel includes much Australian material and one playlist exclusively features Australian compositions. This is an example of one AQF7 CPM graduate that has influenced not only the Australian guitar community but the global community and geographically enhanced the Australian voice.

No students or graduates expressed any lesser involvement in guitar communities as a result of their education. Most of them expressed the view that their courses had increased their activities in online, and especially local, guitar communities and the broader industry. Some students, however, felt their voice was either too small or not valuable enough to contribute to the global communities. The 'global spectra' was often seen as too vast.

Being encouraged to engage with the local community, and in some cases being compelled to engage as a result of curriculum design, has helped students find where their voice fits locally, and glocally. Units in marketing and other online skills also seem to have helped students develop a personal voice, and a personal aesthetic

in online global communities. However, students expressed concern that the industry, with a global perspective, is now so large it is difficult to find a personal niche.

The inclusion of a wide range of curriculum content, including world musics, was seen by students and alumni to broaden their musical perspectives. Students reported that their musical voice now includes facets they would never had considered had they not been exposed to a broad range of musics during their course. Students and alumni typically state their voice now spans a wider spectrum of the guitar communities in which they participate.

No comments were made by students or alumni regarding the acceptance of their voice in global guitar communities being any greater having received music performance education at AQF7 level. However, a few students did state that they are more active in online global guitar communities as a result of their courses.

6.4.3 Ethno-Aesthetics

Arke (2017) wrote that: "Ethno-aesthetics is a description... from the point of view of the 'other'" (p. 7). The education of the next generation of Australian CPM musicians can be viewed as an ethno-aesthetic issue. Delange (1967) claimed an aesthetic is only possible inside a defined socio-cultural context and the culture local to the aesthetic must be understood in order to correctly appreciate it. Delange's work focused on pre-literate and modern African cultures viewed from 20th century European contexts. This external perspective has traditionally been considered the norm for definitions and procedures of ethno-aesthetics: "Ethno-aesthetic analysis is used when trying to understand art done by indigenous people, by looking at the art within its context" (Sierruh, 2011, para 1).

Sierruh (2011) stated the meaning of a piece of art can be lost if it is removed from its socio-cultural context. However, other recent redefinitions of ethno-aesthetics allow for culturally internal examinations of the arts (Kyle, 2011; Robino, 2011). Robino stated ethno-aesthetics can be analogous to ethnography however the study is conducted through a small lens and therefore may not encompass the whole of a society or culture. This research laid a 'small lens' over the education of guitar students in AQF7 CPM courses. Kyle defined ethno-aesthetics as: "the appreciation of art within its own culture" (para. 1). Wiseman (2007) argued aesthetics and anthropology intertwine and overlap at "the most elementary levels of elaboration" (p. 3), presenting an argument for a symbiotic relationship between the disciplines.

This study investigated how culturally identifiable markers of knowledge, customary practices and skills relating to CPM guitar performance are applied and shared in related communities of practice. Data suggest the ethno-aesthetics of communities, both real and intangible, of Australian guitarists exist, however, they are perceived by the participants to be less important than aesthetic choices of individual guitarists. For example William, a current student of one course and alumni of another, stated: "What I do think there is here is much more of an emphasis on personal exploration and obtaining your own voice" (Interview). Also, James, a guest lecturer stated: "I think that's not you as an Australian. That's much lower down. It's still in there but it's very small, but you as an individual is really important" (Interview).

Graduates of AQF7 CPM courses are disseminating Australian, and local sub-cultural, ethno-aesthetics via interpretations of pre-existing musics and via new

compositions. These include Box Hill graduate Chris Cheney who has incorporated Oz-rock aesthetics into his style, and more recent students emulating Australian music, exemplified by university alumnus Erica:

> What I actually liked about that the most is because they were Australian, and to me they were the great players… There's a connection there and you can actually see yourself perhaps moving in that direction so I think that's why I sort of hung on to that. (Interview)

Globalisation and hybridisation have had numerous and far-reaching influences on ethno-aesthetics (Kyle, 2011; Robino, 2011), and cultural groups may no longer be subject to a singular form of cultural heritage:

> The hybridization of ethno-aesthetics in art is most likely due to the hybridizations of cultures… in this current day of globalization the diversity of religions and languages and cultures are beginning to dwindle and are slowly merging into one culture with regional differences. (Kyle, 2011, para 2)

The current study examined the education of a geographically local musical idiom within a larger, global idiom. The local idiom, performance practices of Australian CPM guitarists, has its foundational roots in the Anglo-American influenced aesthetics of immigrants from England, Scotland, The Netherlands, and Indonesia (Harrison, 2005; Johnson & Gordon, 2011, Lee, Baker & Haywood, 2018b; Letts, 2003, Stratton, 2003). According to Delange's principles, to fully understand this music it must be taught concurrently with cultural understandings. Further research could be conducted to understand the cultural knowledge gap between current Australian students of CPM and the culture of Australian CPM musicians of

previous generations. If a large gap exists, perhaps Australian CPM of the 1960s and 1970s should be taught from an ethnomusicalogical perspective.

The immigrant progenitors of Australian CPM were already subject to a hybridised and globalised musical context as they brought with them musical influences from American rhythm-and-blues. This, blended with their European, and in the case of Lou Casch Indonesian, ethno-aesthetic signatures combined with local Australian popular music, mostly influenced by bush ballad folk music, created what is now referred to as Oz-rock (Cox, 1994; Hawkings, 2014; Opitz, Wallis, & Jenkins, 2012). Oz-rock can also be viewed as a sub-genre of pub-rock which is a global phenomenon. However, it is the local culturally marked musical choices and how these are shared in the community which are seen as an ethno-aesthetic question according to Barjolin-Smith's (2018a; 2018b) reformulated definition. This will also help understand how Australian CPM guitar performance practices can be viewed specifically and not assumed to be indicative of a homogenous world-wide pub-rock culture. This study suggests there are certain culturally marked behaviours in the form of Australian guitarists' performance practices, and in smaller local sub-communities.

Participants in this study acknowledged that identifiable aesthetic signatures of Australian CPM guitar performance practices exist. However, it was difficult for them to elucidate exactly what they were in traditional musicological terms. Paul's response exemplifies this difficulty: "I don't think of them as styles as such but there are certain uh, I don't even know if I can put a finger on it… It's not the style as such, it's the delivery" (Private Institution Educator, Interview). Students of the courses at ANU are expected, as part of their assessment, to be able to recognise these aesthetic

signatures. The descriptor for the unit *Australian Music Culture Studies* stated students should: "aurally recognise and theoretically analyse signature musical traits and expressions in a range of styles and genres that constitute Australian music".

Most participants in this study did not attempt to describe in words the aesthetic signatures of Australian CPM, exemplified here by private institution alumnus Michael N: "Oh man, that is a super tough one, no wonder no-one's answered it". Samantha, a university educator made an effort to articulate what she felt was the Australian sound. However, one can still sense the difficulty she had:

> It's a very gritty, very raw, very um, very masculine and a very sort of fore-grounded, ah [short pause], a fore-grounded [long pause], sort of [short pause], I would be able to put this into words if I get the interview question a week before, yeah um. Can I put Oz-rock into words? … a very raw, a very rough sort of aural version of working class masculinity that comes through in an extremely sort of accessible but gritty style. I think that that's a very very Australian sound. (Interview)

This is an example of what Seeger (1977) terms a 'linguocentric predicament'. Seeger believes the evolution of language has formed a unitary logic incapable of expressing detail with enough sophistication to explain "musicological knowledge of feeling" (p. 47). It was evident the participants in this study had 'musicological knowledge' of Australian guitar CPM performance style that exceeded the capacities of their linguistic skills to adequately express.

Globalisation, and immigration, has played a significant role in the ethno-aesthetics of Australian CPM guitar performance practices and was one of the major

codes developed from the analysis of data. This also informs the Global Spectra theme. The earliest 'guitar hero' of Australian CPM was Lou Casch, an Indonesian immigrant who performed mostly with Australian rock legend Johnny O'Keefe. The first Australian rock band to have a number one hit on an international chart was The Easybeats with their song *Friday On My Mind*. The guitarists in The Easybeats were immigrants from Scotland and The Netherlands.

The wave of Oz-rock that followed The Easybeats was fronted by AC/DC, who were the most cited artists by participants in this study when asked to identify idiomatic Australian artists. Both guitar players in AC/DC are also immigrants from Scotland. Angus Young, the lead guitarist from AC/DC cites his major musical influences as American rhythm-and-blues guitarists (Apter, 2018). Other important immigrants in Australian CPM guitar include English born Billy Thorpe (1946 – 2007), Redmond Symons (b. 1949), and Barry Gibb, (b. 1946), German born Ed Kuepper (b, 1955), American Mark Lizotte (aka Johnny Diesel, b. 1966), and New Zealand born Kevin Borich (b. 1947). Globalisation is an important contributing factor in the foundation of 20th century Australian CPM guitar performance practices. Current AQF7 CPM courses are embracing the ethno-aesthetic practices of the early progenitors of Australian CPM and continuing the tradition. Students of today's courses have built on the existing cultural heritage and by embracing the impacts of globalisation in the curricula are building on, and expanding, the same cultural platform.

6.4.4 Glocalisation

Hampton (2001) defines glocalisation as: "the growth of social capital, locally and with ties at a distance, as a result of computer-mediated communication" (p. 6). The term was adopted by Robertson (1995) as a way of incorporating micro-sociological perspectives into pre-existing macro-sociological discourse. He observed what he described as a misleading dichotomy surrounding concepts of globalisation claiming localised phenomena defy global homogenisation. He stated: "Much of the talk about globalization has tended to assume that it is a process which overrides locality" (p. 26). Robertson observed business and sports practices that were idiosyncratic to geo-located communities, asserting localised identities and culture in globalised enterprises. The introduction of internet-based telecommunications and the resulting development of online communities has had a dramatic influence on glocalisation. Castells (2004) stated: "there is a growing body of empirical evidence to suggest that the Internet supports "glocalization," the adoption of global technologies like the Internet for local use" (p. 226, parenthesis his).

Hampton (2001) found access to online music catalogues and online discussion forums were features of early high-speed internet users' activities. They found the use of the internet correlated with the growth of personal networks and increased local community involvement and concluded that: "the Internet builds social capital, both at a distance and potentially very locally" (p. 173).

Barjolin-Smith (2018a, 2019) found a sense of simultaneous global and local musical cultural identity markers in their interviewees: "As a result of the movements and hybridization of cultures highlighted by the interviewees, the construction of a

335

'glocal' musical scene in the urban space has given people the ability to belong to the local and the global at once" (2019, p. 46). Similarly, there is a sense of local and global in Australian guitar communities. The artists that were most cited by participants as idiomatic of the Australian voice, AC/DC and Tommy Emmanuel, have significant global footprints in online guitar communities and the music industry, thereby demonstrating glocality.

Dawe's (2013) research on guitar cultures around the world found the guitar had both an international appeal and localised cultural idioms, making the instrument a 'glocal' phenomena: "It gave credence to our own view that the significance of the guitar lies, simultaneously, within its locally-rooted and globally mobile existence… the guitar might indeed be considered a 'glocal' instrument" (p. 8). Robertson (1995) defines glocalisation as "the compression of the world as a whole involv[ing] the linking of localities" (p. 35). Online activities observed in the data comprise connections to local communities. This is best exemplified by the course at UNE which is only offered in an entirely online delivery mode where students may access the local rural conservatorium for one-on-one instrumental tutorial: "we have a partnership with the local conservatorium in Armidale. Students can actually do a unit where they have individual tuition with instrumental/vocal teachers" (Donna, University Educator, Interview).

The words 'glocal' and 'glocalisation' do not appear in the data corpus. However, although participants did not use this expression explicitly they discussed the concepts. Participants actively engaged with local and global communities. Many student participants are members of localised online guitar communities, in some

cases these were institution based. These same participants were also active in global guitar communities which were also accessed by participants affiliated with other institutions and guitarists from other countries. Data reveal 'glocal' activities occurring in the participant cohort. In some cases, participation in these local and global guitar communities of practice was actively encouraged: "there is a fair few guitar groups and things I'm part of too, Uni was pretty encouraging with that sort of thing" (Adam V, University Alumnus, Interview). Educator Survey Respondent 82 stated: "They are encouraged heavily to launch social media things", and Asher perceived his education helped him develop in this area: "It's not necessarily in my comfort zone to add my stuff onto Facebook pages with people that I sort of know but don't really know really well or whatever, but that was overcome" (University Student, Interview).

Encouragement from educators for students to explore a 'glocal' musical voice, in regards to repertoire and performance style, was also found in the data: "Students will be encouraged to look beyond Western music conventions and examine a range of music traditions from around the world" (JMC, Unit Descriptor), "Asking us to think about things in different ways, so like non-Western music, so that falls into some guitar bands that they play with, different tunings that sort of stuff" (Rueben, University Student, Interview), and; "Our course is quite strong in the area of inter-cultural music… intentionally applying what they learn in theory and also in the technical masterclasses to their own playing and performance" (Adam S, TAFE Educator, Interview).

William's course included a unit on cultural perspectives of music. He described the content as: "built around ethnomusicological study and cultural study and how the way people live in a society effects how they structure their music, that sort of stuff" (William, University Alumnus & Student, Interview). When asked if he found that content had influenced his performance style he responded: "Absolutely, absolutely". When Adam V was asked how the study of world music has influenced his performance style he responded: "We did a lot of stuff on Japanese music and just like stuff written for Shakuhachi and that sort of thing[…] That's kind of thrown me in that direction" (Adam V, University Alumnus, Interview).

When in-depth study of world music, and the study of global issues, were included in course designs this has, in many cases, influenced the performance styles of graduates. By incorporating studies of world musics in the curricula, Australian CPM courses may be further promulgating global influences through graduates' voices. This could be seen as a natural progression from the primarily Anglo-American cultural heritage that reflects Australia's concurrent growing cultural diversity. It could also be a natural part of globalisation and a natural consequence of twenty-first century communications technologies. This raises a couple of questions regarding future CPM curriculum design. Could it be seen as a form of cultural stagnation if AQF7 CPM course did not embrace world musics? Should CPM curricula maintain a connection with the local cultural heritage if the products of the graduates are not ethno-aesthetically connected with the pre-existing cultural capital?

The theme Global Spectra was found to overlap with other themes including Be Yourself. While students are encouraged to find their own voice, they are also

encouraged to explore musics from other cultures as part of the process: "the role would be to encourage our own voice rather than to imitate music that is outside of Australia. How they do that I'm not sure" (Asher, University Student, Interview). In this way, AQF7 CPM courses are building on the tradition which formulated the earliest Australian CPM guitar culture which was influenced by a blend of international aesthetics.

The research questions assume a homogenous Australian guitar community, Australian CPM guitar performance style and Australian guitar voice. This has been found to be not the case. There are sub-cultures within the Australian framework exemplified by the predominance of a grungier sound in the Brisbane community (Regan, 2019a: 2019b). Data also includes evidence of a more sophisticated funk-based sound in Sydney, and a 'bluesier rootsy' sound in Melbourne. Australian Indigenous popular music guitar performance practice also features a common identifiable reggae influence. Multiple examples of sub-local identity markers exist in data. There are sub-communities within the larger Australian community, which in turn exists within a global framework. Through interaction in local and online communities, skills, performance practices and ethno-aesthetics are also being disseminated through Australian CPM courses in a glocal fashion.

6.5   Vast Array

6.5.1 Introduction

The first latent theme developed from the underlying meaning in the data is titled Vast Array. Among the 25 courses examined, diverse curriculum designs and

content were observed. This discussion will cover the sub-headings: Course design, Industry Relevance, Community engagement, Delivery modes, Instrumental tuition, and Performance styles of graduates.

6.5.2   Course design

The first research question asks: What pedagogical approaches to guitar tuition have been developed by Australian tertiary institutions to deliver Contemporary Popular Music (CPM) courses to remain relevant to twenty-first century music industry practices? Among courses investigated there were many different approaches to course design and curriculum content, which reflects the diversity in the twenty-first century music industry. As Bell (2014) stated: "Given the guitar's mass popularity, it follows that the guitar-learning community is vast and diverse" (p. 2). Thus a 'vast array' of course designs may help to accommodate this eclectic learning community. Courses ranged from focusing on music marketing and production with little or no instrumental performance development, through to conservatoire-based models focusing on traditional virtuosic skillsets with contemporary aesthetics. There was a range of course lengths from two years in six trimesters, to four years in eight semesters. Some courses include historical perspectives of popular music while others concentrated on the most recent aesthetics of popular music. The inclusion of Australian material and world music topics was also inconsistent across the cohort of courses examined.

Scottish born Jimmy Barnes (b. 1956), front-man of one of Australia's most prominent CPM ensembles, Cold Chisel, is quoted as saying "music should reflect the culture of the country and the more diverse the better" (Tait in Vanda & Young, 2014,

p. 7). A variety of course designs is healthy for CPM education as it provides potential students an array of options. However, this can also cause confusion. The content of two similarly named courses can be so different a prospective student may not know what to expect from the course(s) they are considering. Similarly, prospective employers of graduates may not know what skillsets to expect from graduates of each course.

Graduates of CPM courses can further their study with post graduate study in education and can then become qualified to teach music in classroom settings. Graduates from courses that focus on developing the students' personal online profile and music marketing, such as the course offered by USQ, will have developed notably different skillsets as graduates from CPM courses designed around models focusing on virtuosic instrumental performance skills, such as the courses offered by ECU. Graduates from these two very different approaches can both become qualified to teach the same curriculum in classroom music settings in Australian schools. This has implications for the education of school students whom these graduates teach.

6.5.3 Industry relevance

Industry relevance is a common concern in Australian research in CPM pedagogy (Blom, 2006; Carey & Lebler, 2012; Cashman, 2012; Lebler & Weston, 2015; Moorhead, 1998). Ongoing course design revisions, in the interest of maintaining industry relevance, were common across the courses examined. Interview data revealed a mixture of methods employed in order to remain relevant to the industry. The four most prominent approaches were:

1. Engaging with industry personnel as guest lecturers for masterclasses, lectures and workshops,

2. Employing vocational education practices in the form of work-place learning,

3. Encouraging educators to continue their own personal engagement with the industry as artisans, and

4. Encouraging students to engage with their own local music communities and industry.

The fourth approach seems to be partly in response to the growing globalised industry online. Many students engaged naturally with the online industry but needed to be encouraged to engage with the local live music scene. Students were, in no way, discouraged to connect with the global community, however, it is seen as equally important they remain connected to their local community as this is where they will build their portfolio careers. The courses at QUT and UofA connect directly with the industry by including in the curriculum the composition of an album of original material, recording it, releasing it and then marketing it. In this manner these graduates have already experienced real-world scenarios and engaged with the industry.

Preparing students for a portfolio career is a pedagogical practice designed to maintain relevance in the modern industry. This study's findings support other research suggesting most graduates will develop a portfolio of income streams (Bartleet et al., 2012; Bennett, 2019; Lee, 2016). The need for students to be prepared for various income streams is built into the curriculum design of most AQF7 CPM courses. Some courses, for example the courses offered by QUT and Collarts, achieve

this by incorporating other industry skills including working with recording studio technologies, band management skills, and online marketing strategies. Other courses, for example the courses offered by SCU and Box Hill, address this by employing a broad approach to curriculum, repertoire and genre agnosticism. The second most common income source, after performing, for AQF7 CPM graduates is education either in schools or private studios. Many courses, including the courses offered by Avondale and JMC, include studio teaching or other pedagogical training, as well as small business management skills in order to prepare students for this potential income stream.

6.5.4 Delivery modes

Online delivery of tertiary education is a growing industry trend (Adams Becker et al., 2017; Johnson, 2017; Chen, 2012; Baker, Hunter & Thomas, 2016; Grant 2013). However, AQF7 CPM courses are, in the main, continuing with face-to-face delivery as the educators claim this mode best suits the topic, especially the practical music topics and group classes: "musicianship is about doing it in the moment and it's a hands on do it, play it, sing it type class then it's a group tuition situation really so again it doesn't really suit itself to online" (Aleta, Private Institution Educator, Interview). Some institutions have experimented with increased online delivery, however, they are scaling back and returning to face-to-face tuition. Participants stated online delivery was not readily compatible with other CPM pedagogical practices that focus on peer-to-peer learning.

6.5.5 Instrumental tuition

Campbell (1991) stated: "The making of a performing musician in the West is the result of events that transpire between student and teacher in the privacy of the studio lesson" (p. 276). Partly in response to tighter budgets, and partly by design responding to research in popular music education practices, one-on-one instrumental tuition is less prevalent in CPM tertiary education than what is typical in jazz and Western art music education. Where one-on-one delivery is employed, face-to-face is the dominant mode of delivery: "If you are studying on-campus this will include regular face-to-face lessons" (CQU, Unit Descriptor). Aleta's opinion was: "One-to-one has to be face-to-face anyway" (Private Institution Educator, Interview). On-line delivery of instrumental guitar tuition was found to be extremely rare in AQF7 CPM courses. The instrumental unit offered by UNE includes a blended mode for students who can access face-to-face one-on-one tuition. However, that unit is not offered to students who cannot access face-to-face tuition: "they have instrumental lessons with their teacher and then they do some online content… that unit that is offered is only offered really to students that can attend in Armidale" (Donna, University Lecturer, Interview).

6.5.6 Community engagement

The second research question regards how pedagogical approaches and content of the courses influence the Australian guitar community: In what ways do the pedagogical approaches and curriculum content of CPM courses in Australian tertiary institutions influence the Australian guitar community? Developing and maintaining healthy relationships with the local communities was seen as important by many

course designers. This was also reflected in the attitudes of guitar tutors who expressed the need for the students to connect to the local community. This is being addressed in a variety of ways; student ensembles perform live in local venues, educators and students collaborate in live music performances, and educators advise students to 'check out' local musicians in order to observe their performance styles. Encouraging engagement with local live music scenes can help develop a healthy relationship between institutions and industry building a healthier employment environment for graduates.

6.5.7 Performance styles of graduates

Research question three examines the impact of Australian curricula content on the development of individual performance styles of graduates: How does the extent of Australian content in guitar curricula, developed for CPM courses in Australian tertiary institutions, impact the development of individual performance styles of graduates? There was a variety of course content across a range of styles included in AQF7 CPM courses. However, there was no strong tendency across the cohort of courses, to include Australian content for the purposes of impacting graduates' performance styles with an Australian flavour. A significant finding is the performance styles of graduates are more heavily influenced by American music than Australian content. When students and alumni were asked to list personally influential guitarists, American artists dominated the responses.

6.6   Style Agnostic

The fifth theme developed from this study was titled Style Agnostic. Defining CPM is difficult. Some course designers have embraced this difficulty and

incorporated undefined genre boundaries into the course curricula. The second and third research questions inquire how the pedagogical approaches and curriculum content of courses influence the Australian guitar community and how the curricula content impacts the individual performance styles of graduates. The following section discusses how the range of course content influences the graduates' performance styles, and in turn their communities, under the following subheadings: Defining CPM, Autonomous approach to genre, Overlap of genres, Australian CPM, and Original compositions.

6.6.1 Defining CPM

Educators of AQF7 CPM courses participating in this study did not offer a consistent or precise definition of 'Contemporary Popular Music'. Some participants did not try to offer a definition as they considered each student's autonomy as more important. SCU has a policy that 50% of a student's performance exam repertoire must have been composed in the last five years, thus essentially defining this as 'contemporary'. A 'style agnostic' approach to course content may also be an effort to not alienate prospective students, who may have specific tastes, from enrolling in the course.

A difficulty in defining CPM, is that it overlaps with the similar difficulty in defining Australian music and in describing Australian CPM guitar performance style idioms. This also, thereby, overlaps with the Vast Array theme as each institution, and in some cases each educator within institutions, may have their own perspective on the definition and boundaries of the aesthetic style their courses encompass.

6.6.2 Autonomous approach to genre

Students were encouraged to find and develop their own voice. The abundance of student autonomy and the encouragement to 'be yourself' has resulted in a multifarious graduate cohort. This has made it all the more difficult to identify or define iconic Australian guitar performance styles other than add to the pre-existing concept of individualism. This was an inherent concept in the Australian CPM industry. By engaging with this concept of style agnosticism, institutions are helping to maintain this aspect of the Australian voice in guitar communities.

6.6.3 Overlap of genres

The inclusion of jazz content, and associated pedagogical practices has resulted in students, from those courses, graduating with greater understanding of jazz performance styles and musical concepts. This will inevitably agnosticise the genre identity markers in their own performance style. Graduates, exposed to a style agnostic perspective, who engage in teaching as an income stream will inevitably pass on this perspective to their students, thus further promulgating it. For example, Aleta, a private institution educator, deliberately engages with a range of styles in order to generate a broad musical perspective in her graduates. She claimed this will help her graduates influence their communities holistically rather than through a narrow musical spectrum.

The inclusion of world music units in AQF7 CPM courses further agnosticises the genre identity markers in graduates' performance styles. Furthermore, adopting world music influences into their own guitar performance styles, graduates of these courses will inherently, in turn, also influence the guitar communities with which they

347

interact. These can be local live music communities where the students may perform music with subtle world music influences or inflections. Some graduates have deliberately embraced this to enhance their voice, exemplified by William describing a fellow university student: "His big influences are African music from Senegal and Cameroon… He's another product of that education… Indian influence and that West African thing happening in there" (Interview). Some may not even be aware of this as it has influenced their playing style more subtly simply through exposure. It may also impact their interactions with online communities where they may upload recordings or interact in discussion groups regarding musical topics. Their understandings and perceptions of music, including their own musical products, will be influenced by exposure to world musics.

6.6.4 Australian CPM

Australian CPM is acknowledged as being a blended style with influence from international sources (Lee, 2015, 2018, Lee, Baker & Haywood, 2018b; Nichols & Graney, 2016; Stratton, 2007). The inclusion of curricula material from a variety of sources, both international and Australian, helps to continue this aspect of Australia's national aesthetic. In this way AQF7 CPM courses are continuing the development of Australian cultural capital rather than stagnating, or perpetuating, a pre-existing heritage by only including previous iconic Australian material. The progressive development of a multi-sourced influence on the Australian voice is also enhanced by encouraging students to compose music and to find their own voice.

6.6.5 Original Compositions

Definitions of 'Popular Music' are further challenged by courses that concentrate solely on students' own original compositions. In these cases, popular music genre idioms are expected to be employed in the compositions. Robyn stated: I just give them the tools… [the students] have x amount of songs they have to write to a brief" (University Educator, Interview). Dan described the process at his course: "the brief might be you're designing an advert for a car company or, you're specifically shooting at a very specific genre radio show. So write something for that" (University Lecturer, Interview). However, the compositions themselves are not 'popular' per se. The course designs are deliberately ambiguous to enable the incorporation of the latest developments and trends in the global popular music industry. Thus, students can incorporate the most contemporary elements of popular music into their own compositions. In this way the students' products engage with popular music aesthetics without actually being popular music.

6.7   Thematic Synopsis: The Eclectic Nature of Modern Guitar.

The five themes all overlap with a common thread demonstrating the eclectic nature of Australian CPM higher education. Brown and Newquist (1997) define 'eclectic' as: "Consisting of components from diverse sources or styles" (p. 137) and state "every guitarist who utilizes two or more different musical styles is eclectic" (p. 137). Kassner (2009) differentiated between 'eclectic' and 'comprehensive' music education philosophies stating: "*comprehensive* connotes broad inclusive views, while *eclecticism* connotes using different approaches, not necessarily including all

349

approaches at any one given time" (p. 63, italics original). This description of eclectic pedagogy describes the broad range of CPM courses in Australia which exhibit a variety of curriculum design and pedagogic practice. An eclectic approach by the Australian CPM higher education sector is appropriate as Australian CPM is itself eclectic in nature (Cockington, 2001; Lee, Baker & Haywood, 2018b; Rogers, 2010; Stratton, 2004, 2007) as is modern guitar, as it exhibits a broad appeal across a range of genres (Carfoot, 2006; Dawe, 2010; Harrison, 2010; Pelayo, Mallari & Pelayo, 2015; Waksman, 2001).

The Be Yourself theme involves each student bringing their own experience, personal expressions and unique performance practices. Each student being an individual performing artist implies that an external eclectic influence is imported into each course by the cohort. For example Paul, a guitar tutor at a private institution observed: "[students] are coming from very diverse backgrounds… not only diverse stylistic backgrounds but diverse backgrounds in terms of their competency or even direction" (Interview). The Jazz Symbiosis and Style Agnostic themes have been shown to convey an eclectic approach to the definition of CPM and genre boundaries. Globalisation has furthered the eclectic nature of CPM performance practices and the Global Spectra theme demonstrates how Australian CPM courses have embraced global music aesthetics and practices. The theme Vast Array is inherently eclectic.

The five themes overlap suggesting Australian institutions delivering AQF7 CPM courses are engaging with the eclectic nature of modern guitar within their course design and pedagogical approaches. Figure 6.1 presents this thematic convergence.

350
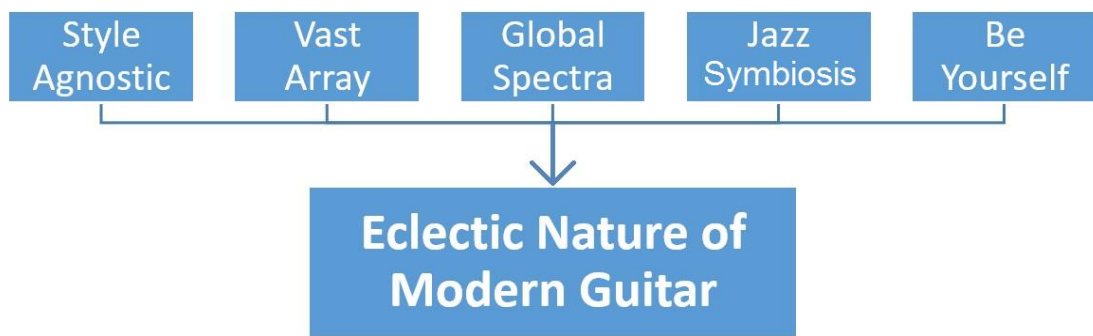
Figure 6.1 The Eclectic Nature of Modern Guitar

The eclectic nature demonstrated in the thematic synopsis is indicative of the nature of Australia's popular music industry, anticipated career paths for graduates, and the need for the education sector to respond appropriately: "it needs to be a little bit eclectic in its approach and not focusing on one genre" (Aleta, Private Institution Educator, Interview). The first research question regards pedagogical approaches that have been developed to remain relevant to the twenty-first century music industry. Paul's statement highlights an approach that embraces an eclectic nature simultaneously with a student-centred approach designed to enable student autonomy: "bring it in to a place where I can deliver content that isn't too stylistically narrow… developing their technique and their understanding of the fretboard and things that can be applied to absolutely whatever they want to pursue" (Paul, Private Institution Educator, Interview).

The first research question asks how CPM course have remained relevant to the twenty-first century music industry. Embracing an eclectic approach within curricula and pedagogical practices is also symbiotic with observed typical industry practices of graduates by preparing graduates for a portfolio career: "The 21st century musician is generally required to engage in a broad range of musical contexts in order to sustain a portfolio career" (USQ, Unit Descriptor). The second and third research

351

questions regard influence on communities and graduates' performance practices. The eclectic nature of AQF7 CPM courses revealed in this study suggests they are influencing the communities which graduates inhabit by encouraging perpetuation of the eclectic nature of Australia's CPM cultural heritage either as performers or as educators, or as data suggest is most often the case, both.

The fourth research question regards the participants' perceptions of their voice. The eclectic nature of AQF7 CPM courses allows for autonomy encouraging each student to develop an individual voice. This is perhaps best summarised by Warren's statement regarding the versatility of the guitar and the impact of eclectic sources of inspiration experienced during his education: "A lot of that weird sort of very out modal playing, I'm very inspired by that … the guitar, it's such a versatile instrument that I think it's hard not to be influenced … I'm just a student at the moment so just learning and expanding" (Warren, University Student, Interview).

The thematic synopsis creates an overarching concept covering the findings of the entire project. This can be summarised in one sentence: Australian CPM higher education has engaged with an eclectic range of pedagogies, including a broad, global perspective on genre, allowing for maximal student agency.

6.8   Significance of the Findings

Why is this study important? Data from this study suggest it is important. This section will present implications regarding cultural heritage, industry relevance, and global perspective, and discuss why they are important.

The majority of students and alumni exposed to Australian music in their studies expressed the view that they felt it is important for Australia to have an identifiable voice in the global guitar communities. Implying there is potential for Australia to become a cultural hub of contemporary music, Barry, a university alumnus and lecturer, stated: "In the best-case scenario, Australia is a modern-day Vienna" (Interview). He also expressed that:

> I sort of feel quite passionately that until we acknowledge indigenous culture here and put to rest Terra Nullius, then our culture is still going to stay in a sort of an adolescence phase similar to the way a family who haven't dealt with their domestic violence issues will never really emotionally mature.
>
> (Barry, University Educator & Alumnus, Interview)

This implication is significant, however, it is not addressed by any other data in this study and therefore is an important topic for further research.

The findings of this study suggest that courses are not yet engaging in any meaningful way with indigenous culture. Australian indigenous content was only present in the minority of courses, and in most cases, it was felt by the participants to be tokenistic at best. Therefore, it can be argued that AQF7 CPM courses are not influencing the development of an indigenous Australian performance style among their graduates. No participants identified as indigenous persons.

The data, and the literature, also suggest that educators feel it is important for AQF7 CPM courses to actively pursue and maintain industry relevance. Data from this study also give reasons regarding why the courses should retain industry relevance. Not only so the graduates have necessary skills to develop industry

relevant careers, but also, by actively engaging with the industry, the courses themselves are helping sustain a healthy industry for the graduates to inhabit. Vocational education practices and real-world assessment are helping support the local live music scenes.

This study is also important as it gives the reader a perspective on the local Australian CPM education industry allowing a comparison to international practices. It could be ascertained if Australian institutions are pro-active or re-active regarding global developments. The courses which concentrate on developing the students' voice, and/or developing the students' online marketing footprint can be seen as being pro-active in this sense. Most of the courses which are developments of the conservatoire model could be regarded as primarily re-active as they principally aim at traditional performance practice with concessions to current industry relevance.

The historical development of cultural heritage in the form of independent aesthetic signatures of Australian CPM guitar performance styles naturally occurred in an organic fashion while Australian culture was geographically more isolated to various extents. With the advent of global telecommunications, the geographic isolation has become less of a factor and the potential for extra-cultural influence has increased. A question arises: is it important for the Australian voice to continue to develop? If so, should it embrace the same processes as in the past or embrace new modes of cultural influence? For an identifiable aesthetic signature of the Australian voice in global guitar communities to continue to develop in exactly the same fashion as it has historically, deliberate effort must be made to dis-engage with cultural influence via twenty-first century telecommunications. Since this is unfeasible it

perhaps should be considered that the Australian voice must continue to develop by continuing to engage with extra-cultural influence using naturally accessible means. In the twenty-first century this implies engaging with telecommunications and influence via global communities of practice, as is demonstrated to be happening in CPM higher education.

Findings of this research will also assist with designers of CPM curricula, and educators, wishing to understand previously employed practices. Recommendations for further research listed in Chapter Seven also suggests implications of the findings can also be applied to music education beyond the scope of this study including non-tertiary and other genres. Data and findings of this study may also be of interest to other researchers examining current and previous modes of music education delivery including face-to-face and online delivery modes.

6.9   Role of CPM Higher Education

Participants implied CPM traditional curriculum designs, albeit with concessions to CPM aesthetics, may be in danger of ossification, exemplified by James' statement: "it takes three years to get over that education, to actually open their ears up to music" (Guest Artist/Lecturer, Interview). However, courses that do not engage with the cultural heritage are equally in danger of absorption into a form of global homogeneity with no connection to historical foundations or geographical contexts. To correctly address this issue we must consider what the role of music education in tertiary institutions is. Should higher education be concerned exclusively, or primarily, with preserving the past, or should it be active in developmental

progress? Scruton (2015) stated the social and moral purpose of universities has been: "handing on both a store of knowledge and the culture that makes sense of it" (p. 1).

Has the role of universities, and indeed all tertiary institutions, changed in recent years? Is the role of other tertiary institutions different to that of universities? A topic for further research and discussion may be examination and re-definition of tertiary institutions and their purposes. This may differ between subjects. The perceived role of tertiary institutions, by various parties, in the Arts may be very different to their role in other fields. Perhaps it is becoming increasingly necessary for institutions to examine their purpose and ensure it is clearly articulated it in their course design. Data from this study, in the form of observations by educators and students, reveal developments in the CPM industry are not necessarily occurring within the confines of institutionalised music education:

> Tom Morello plays electric guitar in a very innovative way … to make these amazing sounds and the caption he wrote underneath that post was: "This is what they don't teach you at Julliard". When we think about the guitar players that are looked to as being indicative of a certain, whether that's virtuosity or a certain stylistic aesthetic, if not technical ability, we're often looking at people who defied that kind of blanket competency based approach to playing. (Samantha, University Educator, Interview).

Samuel noted the progressive music in his communities was not being created by guitarists who were students of alumni of CPM higher education:

> The best music I was hearing, specifically contemporary music and pop music was NOT from the students. Which is unfortunate, which is why some of

those non-students, they were so good because they were just hungry and

curious and they were learning. (Private Institution Alumnus & University

Student, Interview, emphasis his)

These data suggest tertiary institutions may not be actively connected with, or

engaged with, developments in local community CPM performance practice or the

industry more broadly. However, one of Dan's observations regarding the future role

of universities in the industry suggest they will have an important role: "Universities

are the only places where large format record labels, recording studios will be in the

next ten years" (Dan, University Educator, Interview). He offered a perspective that

seems to balance the issues of safeguarding cultural heritage while simultaneously

encouraging cultural development, a reflective pedagogy:

I think they should teach the students to, encourage the students to, love what

they do and be really curious about what they do and then see what happens.

Then re-act to that. So it's much more reflective than pro-active and re-active.

(Dan, University Educator, Interview)

Not all courses examined in this study intentionally employed Australian

material for purposes of cultural engagement, as described by UNESCO (2003), or for

purposes implied by the analogy employed here with Murray's 'caretakers'. Data

revealed a relationship between employment of Australian material, in the form of

repertoire and guest lecturers, and students and alumni being concerned about an

Australian voice. However, data strongly suggested that when institutions had

employed Australian material, their students did not universally engage with the

material and perform it beyond the confines of the institution. This is significant

357

because it can inform course designers who want their courses to actively take part in future development of Australia's CPM cultural heritage. This study has revealed ways which this has been perceived to have happened, to certain degrees, but also exposes where it could be improved.

6.9.1 Gender imbalance

There is a high ratio of male to female guitar students in AQF7 CPM courses. The participant sample in this study exemplified this imbalance with 93% (n=42) of Student/Alumni Survey respondents and 87.5% (n=14) of the student interviewees identifying as male. Further research could be conducted into the source of this imbalance. Data suggest the imbalance is not a direct result of any pedagogical practice of AQF7 CPM courses. It is a result of pre-tertiary or societal influences. A parallel study found a lack of female guitar role models in the global guitar community (Lee, Baker & Haywood, 2019g, 2019h). Even though this was clearly evident in this study, it is unclear how this imbalance could, or should, be addressed by tertiary institutions.

If, as Scruton (2015) suggests, the role of universities is cultural perpetuation and there has been historically in Australia a similar imbalance, perhaps it should be embraced. This is at odds with current Western cultural perceptions of gender equality. An alternative view can be derived. If the role of tertiary institutions is to drive culture and embrace cultural developments, it would seem the gender imbalance should be embattled. There are no suggestions in data from this study as to how that could be approached by tertiary education institutions. Further research could be conducted into this topic.

6.10 Cultural Capital and the Role of 'Covers' in Cultural Preservation

The term 'Cultural Capital' was coined in 1977 by French anthropologist and sociologist Bourdieu (1930-2002) (Fowler, 1997). Bourdieu's concept of cultural capital was closely linked to education, both formal and informal, and addressed concepts of arts integration in society (Bourdieu, 1985). Bourdieu theorised as one becomes more familiar with a culture's, usually one's own, knowledge and traditions, one becomes more receptive to it. He also claims to properly understand an artistic product one must be familiar with its conceptual and historical foundations: 'Cultural Capital'.

For AQF7 CPM courses to continue to develop an Australian voice in their graduates' performance styles they must also deliver a foundational historic perspective on the development of the Australian voice. If this approach is not undertaken the courses are at risk of creating dis-jointed voices that are disengaged with the Australian past. If all courses, regardless of their design and content, engage with the same historical perspective the products of their graduates will be culturally connected to the same past, and therefore to each other, creating a communal voice. This cultural capital is, in the cases of AQF7 CPM courses iconic Australian compositions. Engaging with this capital, perhaps for the purpose of safeguarding or caretaking, is enacted by incorporating 'cover-songs' into the curriculum. Other research (Bailey, 2003; Barjolin-Smith, 2018a, 2019, Blom, 2006) suggest that this may create a glocalised voice with non-homogenous sub-cultures and trends existing within the Australian, and larger paradigms.

The terms 'authentic music' and 'historically informed performance practice' are familiar to students of Western art music. These concepts are visited frequently when attempting to replicate the aesthetics of compositions from long past eras. In art forms concerned with accurate replications of aesthetics of historic musics, musicians perform on antique instruments, or modern replicas, in order to maximise the authenticity of the reproduced sound. They use their scholarly knowledge to reproduce the finest auditory details as close to as possible the original expectations of the composers. In this idiom the "pursuit of authenticity is a requirement, not merely an interpretative option" (Davies, 2012, p. 84). Students in conservatoriums all over the world are taught the necessary skills in order to be able to reproduce music in this manner for the purpose of preservation of an art form. This is a form of cultural preservation and is deemed significant by its artificers who imply "authentic music truly recaptures the spirit of a time, a place, an air" (Schwartz, 2014, p. 309). In this idiom, accuracy and detail are paramount and an understanding of cultural capital of the time and place where the music was founded is an important part of the scholarly process in approaching the performance. The continuation of this pedagogical practice in conservatoriums has enabled a type of cultural preservation, if only in academia.

Parallel practices exist in performance and education of CPM. Research into pedagogical practices in CPM reveals both informal and formal practices are utilised (Green, 2002; Lebler, 2008) which deliberately, or unintentionally, deliver a form of cultural preservation through accurate replication of musical idioms. It is perhaps most prominent in the informal and unintentional senses: "Those who have learned the work perpetuate it by teaching others in a similar way. This… procedure is

common among non-literate performers of popular Western music" (Davies, 2012, p. 82).

Regarding pedagogical approaches employing cover songs and industry relevance, an examination of the cover band phenomenon is necessary. The term '*cover*' in this context refers to an artist re-interpreting a previous composition of another artist. Cover bands exist for two possible reasons, to fill a commercial niche fuelled by the "professional viability and broader relevance of covers" (Trainer, 2018, p. 45), or in a similar vain to the historically informed practices, to faithfully replicate significant cultural icons within the popular music idiom. Many cover bands exist for a combination of both these reasons, the artists feel a connection to the music being performed and wish for its preservation and have found a potentially commercially viable way to do so. What the artists in cover bands may, or may not, be aware of is their role in cultural preservation. They are performing songs from a previous era and cultural setting. Bailey made the following statement after examining an album of Brian Ferry's cover songs: "Most often, Ferry's ironic critique involves performing a particular song in a manner that draws out musical and cultural implications of the text, and thus acts as a sort of musical meta-commentary" (Bailey, 2003, p. 146). Requiring CPM students to replicate aesthetics is also a form of cultural and musical meta-commentary.

These cultural implications are being brought from the previous cultural context to the current and regurgitated for the new audience. Bailey (2003) notes that rock music "tends to be predicated upon a strong sense of authenticity, one that involves a particular fidelity of the performer and the performance", and any

endeavours to manipulate the performance style are reflective of "a broad reshaping of the rock-and-roll taste culture" (p. 142). The cost a student engaging with cover songs may be paying is the foregoing of personal artistic expression for the purpose of authentic reproduction. Barker and Taylor (2007) describe a phenomenon they call the 'authenticity trap' - the harder you try to keep it real the more artificial you become. There is a potential for cover bands, and students or graduates of courses incorporating a focus on cover songs, to offer a form of cultural preservation at the expense of cultural, or personal, development.

6.11 Hidden curriculum

A paper discussing the following topic has been double-blind peer-reviewed and disseminated at an international conference (Lee, Baker & Haywood, 2019e). An early definition of hidden curriculum described it as the "unstated values, attitudes, and norms which stem tacitly from the social relations of the school and classroom as well as the content of the course" (Dutton, 1987, p. 16). The manifest role of music education is to teach music, however, latent roles for music education can be found in various 'hidden curriculum'. These 'values, attitudes and norms' have been found to include social justice issues (Wasiak, 2017), developing tolerance and motivation (Pitts, 2003), religious issues and improved spatial/temporal reasoning (Reimer, 1999), societal and emotional skills (McClung, 2000) as well as political and cultural issues (Hanley & Montgomery, 2005). One latent role for music education evident in the literature is structural functionalism by maintaining cultural norms in the face of potentially threatening cultural developments. In many Non-Western countries, music education, featuring local content, is being used to preserve local culture in the face of

362

Westernisation (Alonso, 2017; Barton, 2018; Musaeva, Ching, & Augustine, 2017; Otchere, 2015; Putipumnak, 2018; Shah & Saidon, 2017). Other latent roles of music education include: enhancing verbal intelligence and executive function (Moreno et al., 2011), developing plasticity in the human brain (Herholz & Zatorre, 2012; Pascual-Leone, 2001; Schlaug, 2001), development of speech (François, Chobert, Besson, & Schön, 2012; Tierney, Krizman, Skoe, Johnston, & Kraus, 2013) and enhancing the auditory cortex (Boso, Politi, Barale, & Emanuele, 2006; Schneider et al., 2002).

The presence of jazz content in AQF7 CPM curriculum design implies a hidden curriculum of jazz enculturation. Eight educator interviewees (42%) participating in this study had either formal jazz training and/or extensive field experience in jazz performance. Literature suggests educators across many fields often teach the way they were taught (Bedgood, 2008; Halpern & Hakel, 2003; Hess, 2010; Marshall & Smith, 1997; Mazur, 2009; Oleson & Hora, 2013; Owens, 2013). Educators in AQF7 CPM courses who have come from formal jazz training may be implementing jazz pedagogies in their tuition, possibly without deliberate intention or even being aware they are doing so. In some cases, educators may be deliberately steering their students toward jazz as a form of jazz evangelism in an attempt to indoctrinate the students with jazz. No participants claimed to be doing so explicitly however, this notion can be inferred from the data implicitly: "I'm not there as a, for instance as a jazz guitar teacher although that's my emphasis" (Paul, Private institution Educator, Interview), "I certainly point them in that direction, James Muller, Steve Magnusson" (Educator Survey Respondent 80). Student participants

363

also noted they had been steered in a jazz direction: "Encouraged to check out the works of James Sherlock, Stephen Magnusson and Frank Gambale" (Student/Alumni Survey Respondent 46)

The Be Yourself theme is evidence of a hidden curriculum in AQF7 CPM courses. The pushback from rock-and-roll artists in the 1970s to the governmental impetus for an Australian voice in the arts was not so much 'be Australian' as 'be yourself'. This concern has survived, perhaps in a similar fashion to the "Jazz Virus" (Hannan, 2000a), as it is how the educators were taught, and this has been handed down. As a result, hidden in the delivery of AQF7 CPM courses is the notion of 'Be Yourself' as it is deeply ingrained into the psyche of the educators. It may be sub-conscious to the educators as they as simply unaware of it in the same way fish are unaware of water. It is an inherent part of Australian music education and the safeguarding, or caretaking, of this cultural heritage is deeply hidden in the curriculum.

6.12 Cultural Palimpsests in CPM education

A palimpsest is a "parchment or other ancient writing surface re-used after the original content has been erased" (Robinson, 2002, p. 992). The use of palimpsests as a metaphor for cultural development was implemented in social sciences during the 1970s (Mitin, 2018). Mitin stated:

> What was peculiar about palimpsests was the fact that any layer didn't fully erase their predecessors, so one could always recognize the previous layers of the text written earlier… These specific features have made a palimpsest an

important metaphor used in social sciences and the humanities to stress

multiplicity of a text or phenomenon. (p. 1)

The metaphor of the palimpsest has also been applied to research on musical

development and music sub-cultures (Barjolin-Smith, 2018b; Braae, 2019; Burns &

Lacasse, 2018; De Ferranti, 2002; Hadlock, 2014; Lacasse, 2003; Pooley, 2008).

Barjolin-Smith (2018b) claimed to "understand a cultural palimpsest, one must

possess the linguistic and cultural tools to decode and perform the substitutions and to

appreciate their sonic, cultural, practical, and historical foundations" (p. 43). It has

been shown the performance practices of Australian CPM guitar players are

chronologically developed upon those of previous generations (Lee, 2015, 2018; Lee,

Baker & Haywood, 2018b). These practices can be viewed as cultural palimpsests.

Musical influence in the form of adopting a previous artists' performance

styles into one's own music voice, or composing new original music in the style of a

previous aesthetics can be seen as a musical palimpsest. Data contained explicit

examples of both of these two modes, suggesting they are occurring in Australian

CPM higher education.

The education of performance practices of Australian CPM guitar players can

be taught in such a way as to deliberately create new cultural palimpsests, or continue

to develop existing ones. Engaging with contemporary influence, in conjunction with

imparting the linguistic and cultural tools to appreciate the sonic, cultural and

practical foundations, will create layered musical cultural practices. If pedagogical

practices are employed that do not acknowledge this there is a risk of creating

culturally disengaged music.

Education paradigms which engage with cultural heritage and also explore original compositions can be seen as furthering the development of existing palimpsests. Eighty-eight percent (n=22) of AQF7 CPM courses engaged explicitly in this practice. One course did not include compulsory original compositions, however, it did allow original compositions. Two courses focused on original compositions, however they also included pre-existing music as exemplars. Therefore, these courses also engage in palimpsest development implicitly. It can be reliably stated that AQF7 CPM courses, through their curriculum design and pedagogical practices are participating in development of cultural palimpsests within Australian CPM guitar.

6.13 Australian Guitar: The Selfish Meme

Evolutionary biologist Richard Dawkins (1976), coined the term 'meme', in the publication *The Selfish Gene,* as a concept for discussing cultural evolution. It is an abbreviation of the Greek word *mimeme*, meaning a unit of imitation. Dawkins defines a meme as an entity capable of being transmitted from one mind to another. Other commentators on meme theory have refined the definition: "a meme is a unit of information in a mind whose existence influences events such that more copies of itself get created in other minds" (Brodie, 2009, p. 11). The inclusion of the words '*whose*' and '*itself*' in Brodie's definition promote a sense of personification of the meme, which in turn, allows for development of concepts of the selfish meme. There are two memes, in the case of this study, which I consider as 'selfs':

1. The performance practices of Australian CPM guitarists, and;

2. The pedagogical practices and curriculum content of Australian CPM courses.

These two memes can be considered individual personifications existent in a community of memes which is the larger entity of Australian culture in general.

In his commentary on Dawkins' meme concept, Blackmore (2000) argued that, through the use of selfish memes wishing to self-replicate, culture evolves, much like biological entities, through processes of variation, selection and replication. This process of cultural development simulates biological evolution. He later stated: "Memes are copied by imitation and other kinds of interactions between human beings… and that's what gives rise to culture" (Blackmore in Brierly, 2018, 14:02 - 14:11). This is largely driven by the memes' selfish desire to survive: "The physical, memetic self is of course selfish, selfish to survive and replicate" (Menon, 2002, p. 84).

The two memes, performance practices and pedagogical practices, use education as a tool for selection and self-replication, and humans as its tool-bearers. Dennett (1996) described the evolutionary process as a mindless algorithm which must run its course. However, Dawkins and Blackmore describe an intelligence behind this process of cultural transmission as a meta-physical reality. This reality is, in the case of this study, Murray's 'caretakers', introduced in Chapter One. However, these 'caretakers', as a collective entity, can be seen as a community of individual people – educators, course designers, students and other practitioners in CPM education. These are not meta-physical realities but real-world people. As a collective, however, they are 'the caretakers'. Dawkins and Blackmore each claim that memes have evolved their own unique modes of replication with their own unique histories. Our memes fit Dawkins' description as they use human behaviour to

replicate. This study has revealed five themes through which these selfish memes operate. Be Yourself offers insight into how these memes replicate themselves across individuals' chronological musical evolution. The jazz symbiont explains one mode of replication of a selfish meme within CPM education. The Globalisation, Vast Array and Style Agnostic themes offer explanations of how the memes use evolutionary adaptive processes to survive and self-replicate. Eclectic approaches to aesthetics, content and pedagogy allow for this selfish meme to maximally explore opportunities, and resources, for replication, adaptation and development. Don, a university educator stated the course design should be: "constantly moving, constantly adapting, constantly meeting the needs of people that are freshly coming to music" (Interview).

Pointing out that cultural transmission is analogous to genetic transmission, Dawkins (1976) stated meme transmission is subject to two factors: 1) continuous mutation, and 2) blending of attributes. Education is a necessary component of the Australian CPM guitar meme's replication process. Therefore, examination of the pedagogical practice meme is also necessary in order to enlighten the processes, informing mutations and blending. Dawkins discusses qualities of successful replicators, one of which he stated is copy-fidelity. He notes memes are not necessarily always high-fidelity replicators. This allows for adaptation to industry trends allowing survival in changing climates in both the music and the education contexts. The Globalisation, Vast Array and Style Agnostic themes all illustrate these adaptive processes which are exemplified by this data extract from Melbourne

Polytechnic: "great musicians require a solid musical foundation, skills to adapt to current trends and awareness of a global spectrum of music" (Unit Descriptor).

Menon (2002) presents a reciprocal problem with selfish memes by asking: "Why is the meme selfish?" (p. 85). It is selfish to survive, however, its purpose of survival is then to further replicate itself. In the case of our memes, one could be seen to feed the other in a binary reciprocal symbiosis. The future 'self' of each meme can be seen as being market driven by the other, with some external influences providing needs for adaptation. The artists, and the listeners, educators and students, provide a causality and are 'the caretakers'. However, this symbiosis may not necessarily be an equal partnership. It could potentially be described, in some cases, as parasitic. Some artificers of the education meme could be depicted as riding on the back of the CPM meme, feeding off it and contributing little.

While the music industry, another selfish entity, inevitably evolves as technological development forces adaptation, our memes must also adapt to survive via replication. Here opportunities are presented for the meme to split into two, one concerned with future survival, and one concerned with preserving cultural heritage. Both of these new memes are present in Australian CPM courses. In reference to the role of tertiary institutions delivering CPM, Adam S stated: "one of their responsibilities should be identifying, and refining, and developing Australian music" (TAFE Educator, Interview). Barry stated the drive behind the 50% quota was to train students to "actually understand and be able to perform and celebrate the musical contributions that Australian composers, songwriters and musicians have made" (University Educator, Interview). Preservation of cultural heritage will rely on the

presence of cover songs and pre-existing cultural material in CPM curricula. Survival

of the former meme will depend on development and processes of an evolutionary

'survival of the fittest', or perhaps 'survival of the most industry relevant'. In the

music and education markets: "Existence is not ensured by competition alone but by

interaction which involves exploration and innovativeness" (Menon, 2002, p. 86).

This could include exigencies of original composition in curricula design. It would

well serve course designers and deliverers to keep these concepts in mind if their

courses, and their graduates, are to survive in the long term.

However, a larger, trans-self, perspective may be to participate in the eclectic

collective community of memes that is Australian culture more broadly. This creates a

selfish/selfless paradox. The individual guitarist who explores concepts of 'be

yourself' must also fit into the market or risk not surviving. Menon (2002) described

selflessness as: "a continuous exploration and renewal of your-self along with the

wisdom for co-existence" and claimed it is an epistemological necessity. We thus

have a balancing act of selfishness and selflessness which is largely present among

the majority of AQF7 CPM courses. This study, and the findings herein, can be used

as an epistemological tool for the caretakers wishing to employ AQF7 CPM courses

to assist in the survival of the Australian CPM guitar meme.

6.14 Chapter Summary

Consider a metaphoric orchard which embodies the previous findings. This

orchard grows in sedimentary soil constructed of many layers, palimpsests of cultural

development: 'Sedimentary Rock-and-Roll'. The bottom-most layer is the bedrock of

today's contemporary music: blues, folk musics and traditional Western art musics.

The next layer includes the earliest progenitors of today's Australian popular music including Johnny O'Keefe, The Seekers, The Easybeats, and Billy Thorpe and the Aztecs. Upon this layer we find the first generation of Oz-rockers including AC/DC, The Angels, and Rose Tattoo. Built upon this foundation, the next layer contains the first of the new-wave artists including INXS, Midnight Oil, and the earliest indigenous rock-and-roll bands including No Fixed Address and Warumpi Band. The boundaries of each of these layers is blurry as the styles and artists found predominantly in one layer also blend into the surrounding environs. A few layers up we find the first bands to have developed from the early CPM courses in Australia including The Living End, and Grinspoon. Nearing the top layers, we find more recent iconic Australian CPM guitar bands including Thirsty Merc and Jet. The top layer includes the most recently formed acts. Alumni of AQF7 CPM courses have both fed off this soil and fed into it.

Growing in this soil, with roots exploring the many layers below, are trees representing current participants of Australian CPM guitar education, both formal and informal. These include current students of AQF7 CPM courses and other members of Australian CPM guitar Communities of Practice and education systems. The sedimentary layers are uneven, and each tree's roots explore an eclectic array of different mixes of soil. Towards the edge of this orchard the soil becomes more and more 'style agnostic' as influences from outside CPM seep into the mix, including world musics, Western art music and jazz. Each tree is itself a selfish entity wanting to survive, to be themselves. Each tree blossoming its own colours and producing its own variety of fruit. Each tree having its own root system, exploring the layered soils

beneath them, and growing toward the fresh new sky, strives to be the tallest tree in the orchard and producing the best fruit it can.

The gardeners tending this orchard are the 'caretakers'. These represent educators and other interested parties including curriculum designers, guest lecturers and even forms of institutional governance. These gardeners employ a 'vast array' of gardening techniques, including digging deep into the soil to see what the layers include, introducing fertilisers from outside the garden in the form of world music influences, watering the plants, and providing shade or exposure to the plants as they see necessary. Some gardeners have their favourite tools, the pitchfork of jazz perhaps, or their own cultural tools; shovels of influence. Some gardeners are selfish, wishing to self-replicate and refusing to adapt, while others are more selfless, wanting to see the fruit trees flourish at their best. Some of these gardeners may be seen sitting in the shade of the oldest trees paying little attention to the newest growth. Others are tending the youngest seedlings encouraging them and feeding them, excited to see how they will grow.

As each generation of trees in the orchard have grown and developed, chronologically overlapping, they have dropped their leaves and seeds into the soil beneath them, fertilizing and inseminating it. Winds of change have spread their own leaves about and brought leaves from other trees, or even other orchards, into their local soil. Viewing this orchard from outside, one can imagine the eclectic nature of the 'vast array' of blossoms and fruits as one's eyes drift across the field propagated with trees of various types.

372

Chapter 7

Conclusion

7.1   Introduction

This study examined guitar curricula and pedagogies used by Australian tertiary institutions delivering bachelor level degree (AQF7) courses in Contemporary Popular Music (CPM) performance. The problem identified and investigated, was: Little is known of any connections between the curriculum and pedagogy of AQF7 CPM courses and guitar communities of practice, therefore the impact these may or may not have on the caretaking of Australian CPM guitar practices is not well understood. The research questions regarded topics of currency and relevance, as well as influence and impact on communities of practice and the Australian voice.

Perceptions of practitioners, educators, current students and alumni, as well as documents presenting course design and content, were collected to form a data corpus. Participant data were collected via surveys and interviews. Employing a qualitative methodology blending aspects of online, distance, and multi-sited ethnographies with phenomenography, the data was analysed following the

procedures of Inductive Thematic Analysis (ITA). The analysis of the data resulted in five themes:

1. Be Yourself

2. Jazz Symbiosis

3. Global Spectra

4. Style Agnostic

5. Vast Array

These five themes overlap, generating a thematic synopsis:

The Eclectic Nature of Modern Guitar.

The study posed four research questions. Following is an explanation of how the study, and the themes generated from the data, has answered the four research questions.

1. What pedagogical approaches to guitar tuition have been developed by Australian tertiary institutions to deliver Contemporary Popular Music (CPM) courses to remain relevant to twenty-first century music industry practices? Australian tertiary institutions delivering CPM courses have developed a broad range of pedagogical approaches incorporating peer learning, collaborative learning, and reflective learning, along with associated assessment methods, and have developed a vast array of curricula designs with a focus on industry engagement and autonomy. They use a deliberately agnostic perspective on genre in order to prepare students for individualised portfolio careers in a future music industry that has become unpredictable, primarily due to developments in global communication technologies.

2. In what ways do the pedagogical approaches and curriculum content of CPM courses in Australian tertiary institutions influence the Australian guitar community? The pedagogical approaches and curricula content of Australian tertiary CPM courses have influenced the repertoire, approach to genre, and performance practices of the graduates primarily by encouraging them to develop their own individual voice. The majority of graduates from these courses engage with local communities through both teaching and performing, thereby promulgating the voice they developed during their education.

3. How does the extent of Australian content in guitar curricula, developed for CPM courses in Australian tertiary institutions, impact the development of individual performance styles of graduates? Australian curriculum content alone did not necessarily have a large influence on graduates' voices. However, when Australian content was combined with studies on Australian culture, semesters or ensembles exclusively containing Australian music, and engaging with Australian guest artists in workshops and masterclasses, these pedagogical practices noticeably enhanced the local and glocal ethno-aesthetic development of graduates' performance styles.

4. How do graduates of CPM courses in Australian tertiary institutions perceive education influencing their voice in the guitar community? Graduates of Australian tertiary CPM education typically perceived value in the broad approach to pedagogic practice and to genre including the incorporation of jazz and world musics into the curricula and how this developed their musical voice beyond their pre-conceived scope. They also appreciated developing their interaction with both on-line and off-line local, glocal and global communities of practice though their education.

However, some graduates were overwhelmed with the global scale, perceiving their voice was too small to be heard.

7.2   Summary of the Thesis

The first chapter introduced the foundation and justification for this study, framed by UNESCO's *Roadmap for Arts Education* (2006) and the *Convention for the Safeguarding of the Intangible Cultural Heritage* (2003), regarding the role of 'caretakers' in these processes. The 'caretakers' of the cultural heritage covered by the scope of this study, are not only educators who are responsible for transmission from generation to generation, but also students and practitioners who actively and constantly progress culture via interaction with their environment and their history.

The second chapter presented existing discourse on topics surrounding the research undertaken in this project. The review found little research published on the influence of Australian tertiary CPM curricula and pedagogies on performance practices of Australian guitar players, or influence on graduates' voices in guitar communities. The review also included an examination of current methodological practices and provided the framework from which the study's methodology was designed.

Chapter three presented the methodology developed for the study. Aspects of online, distance and multi-stied ethnographies and phenomenography, were adopted for this project to accommodate the dispersed geographical nature of the subject and the consequent technological modes of data collection and participant engagement. To ensure the methodology remained robust, comparison to established ethnographic

processes was included and verified through double-blind peer review (Lee, Baker & Haywood, 2019d, 2019f; 2020b).

The fourth chapter presented the data, including descriptive statistics and how they were used to inform the interview design. This chapter included descriptions of the participant strata and information regarding the institutions delivering courses investigated in this study.

Chapter Five included detail of the process of thematic development, including an extract of the thematic map generated using Inductive Thematic Analysis (ITA) procedures. The chapter then presented the Reporting Themes stage of the analysis process. Each theme was discussed with supporting data extracts and reference to relevant literature. This was followed by a presentation of the thematic synopsis.

Chapter Six presented a discussion of each theme from the perspective of the research questions. This was followed by discussion of the overlap of themes, the significance of the findings, the role of CPM higher education, cultural capital, hidden curriculum and cultural palimpsests. The chapter was concluded with a discussion of the Australian CPM guitar as an evolving entity using Richard Dawkins' philosophy of the selfish meme.

This concluding chapter highlights significant findings and discusses why they are significant. Limitations of this study are discussed including how these should be understood by the reader to frame the study and how the limitations could be addressed by further research. I address Murray's (2009) question "Australia, where

are your caretaker's gone?" (p. 128) in light of the findings. The chapter concludes with recommendations for further research.

7.3   Significant Findings

Each of the five themes, Be Yourself, Jazz Symbiosis, Global Spectra, Style Agnostic, and Vast Array are significant findings in their own right. The thematic synopsis can be also be deemed as a significant finding as it demonstrates coherency among the Australian CPM higher education sector from a broader resolution perspective. This section begins by discussing how each theme's significance relates to the framework for the thesis outlined in the introduction. These include the UNESCO (2003, 2006, 2010) guidelines and concerns for 'caretaking' of Australia's heritage. Further discussion will elaborate on other significant findings including thematic overlap and the perceived role of CPM higher education.

7.3.1 Be Yourself

Data extracts coded for the Be Yourself theme originated from every data set, every participant type, and every institution type. This theme permeated the data corpus. The codes directly informing this theme on the thematic map featured 454 data extracts and 26 other codes were deemed to further inform this theme. The concept of Be Yourself applies to CPM students, in the choices informing their personal performance styles, as well as the educators choosing their pedagogy and courses designers writing curriculum. It also characterizes the courses, as entities, exhibiting individual attributes.

It is culturally appropriate that the CPM higher education sector is, as a whole, encouraging students to engage with the notion of being one's self. Illustrative of this finding is James' statement: "I think be yourself was more important than be Australian" (Artist/Guest Educator, Interview). This is particularly significant because the data demonstrates an alignment with the second aim of arts education foregrounded in UNESCO's (2006) *Roadmap for Arts Education*: to "Develop Individual Capabilities" (p. 4). For example William stated: "Copy it for a while, you're a student you should copy of course, but it's that thing of bringing people back and saying 'well that's not you, don't do that, be yourself'" (University Alumnus & Student, Interview). There are examples within the sector of CPM education demonstratively enacting UNESCO's (2006) statement that arts education is a means of developing human resources necessary to tap their valuable cultural capital. These 'human resources' are literally the 'caretakers' Murray (2009) is searching for. The alignment with UNESCO conventions revealed in the data is significant as it demonstrates some practices employed within the Australian CPM higher education sector are performing in accordance with international standards of arts education simultaneous with local concerns of cultural heritage.

7.3.2 Jazz Symbiosis

Codes directly informing the Jazz Symbiosis theme on the Thematic Map include Jazz Content, Improvisation, Transcribing Solos, Cross-Genre, and American Influence. Extracts informing these codes originated in all three data sets, from all participant types and all institution types. One hundred and seventy one data extracts informed this theme directly with a further ten codes deemed to indirectly inform this

theme. One code found to include jazz content was Teacher Autonomy exemplified by Paul's comment: "I'm not there as a, for instance as a jazz guitar teacher although that's my emphasis" (Private Institution Educator, Interview). This theme is supported by the literature: "They [CPM students] may be expressing the influence of their teachers, many of whom have professional backgrounds in jazz" (Hannan, 2006, p. 154).

The typical perception of participants in this study was inclusion of jazz content is not perceived as a 'virus', as suggested by Hannan (2000), but is now generative of a more symbiotic relationship between genres whose ambiguous boundaries overlap. This is illustrated by university student interviewees Jamie-Lee who stated: "I think I sometimes write as a singer/songwriter… from a jazz musician's perspective, I think that's actually a very sort of exciting way to be coming at a songwriting perspective", and Jack who stated: "It's also great having access to the jazz teachers and the jazz subjects". This is significant because data demonstrate pedagogical practices are encouraging the Australian CPM voice to engage across blurred genre boundaries, thus continuing an established cultural heritage, as demonstrated by ANU who recognise Australian music constitutes a: "range of styles and genres" (Unit Descriptor).

In addition to jazz, the analysis highlighted a range of genres in these courses including world musics, Western art music, Latin, folk, country, are also incorporated into curricula, creating an environment that could perhaps best be expressed as an 'omni-genre eco-system'. This omni-genre eco-system may actually enable a wider acceptance and appreciation of Australia's glocal voices during an era that the music

industry continues to employ more online technologies, and as globalisation continues to evolve. This could have positive repercussions for the Australian CPM industry and education sector with this eco-system having potential to attract more international students into these courses. This may also become a continuous symbiotic feedback loop in which these students, in turn, will potentially further feed the industry economically and culturally.

7.3.3 Global Spectra

The theme Global Spectra was informed directly by the codes International Exchange, Transnationalism, Geographical Issues, Cultural Diversity, World Music and International Influence. These codes contained a total of 233 data extracts. The Thematic Map illustrates how this theme was also informed, less directly, by seven other codes including The Internet, Online Communities, Technology, Social Media and Musical Diaspora. All institution types, all participant strata and all data sets provided data extracts informing this theme.

Globalisation impacts both the international and Australian CPM industry and CPM education (Campbell, 2003; Schippers & Grant, 2016; Schultz 2016; Scott-Maxwell, 2004). Findings strongly suggest that Australian providers are aware of this and are ubiquitously exploring and engaging with twenty-first century practices in various ways, and for various purposes. For example: "This course examines the impact of globalisation on local musical practices" (ANU, Unit Descriptor). When asked if she perceives CPM higher education should be training students for a global online industry market, Chrissie, a private institution educator stated: "Oh definitely. That's definitely the way it's going" (Interview).

This is significant because it offers the potential to maximise course currency by keeping Australian students creatively prepared for cultural and socio-aesthetic developments in local, glocal, and global CPM communities and industries. This could have similar impacts for the Australian music industry and music education sectors economically and culturally. It is difficult to predict the future of the music industry and that of music communities. Therefore, preparing students through global perspectives and contemporary pedagogies may be a productive way to ensure students are maximally prepared for the unforeseeable. Findings suggest that Australian course designs which include a balance of local, glocal, and global perspectives may be better able to cater for the international student market. This has the potential to make Australian CPM courses more competitive, and more attractive globally.

7.3.4 Vast Array

The Vast Array theme was developed following the observation of remarkable disparity in curriculum content and pedagogy across the 25 courses examined. Codes informing this theme include Teaching and Learning Styles, Assessment Methods, Conservatoire Model, Curriculum Content, Online Delivery/ Learning, Group Learning, Collaborative Learning, Workplace Learning, and Peer Learning and Assessing. These codes contained a total of 376 data extracts.

The wide range of course designs developed by the Australian tertiary CPM sector provides prospective students with a 'vast array' of options, particularly if they do not wish to undertake music education in a conservatoire setting. Brad highlights the significance of this for the sector: "We've got two other rival institutions if you

like, competitors, or other options for students… all within a 15-minute drive of each other" (University Educator, Interview). This competition is significant culturally, sociologically, and economically, and particularly significant when considering the potential for international student markets in Australia. This also provides greater equity of access to tertiary music education by offering students from diverse backgrounds access to educational designs that may better suit them as individuals (Butler, Lind & McKoy, 2007). Also, with many options, and a large number of institutions offering CPM education at this level, there are implications for the future prospects of music education more broadly. This includes fresh vibrancy among CPM education across primary and secondary sectors as graduates of AQF7 CPM courses frequently engage with education as part of their portfolio careers (Bartleet et al, 2012).

Having a 'vast array' of course designs also gives course designers a broad range of example approaches to examine and draw upon as they further explore and develop CPM pedagogy. This process may assist in providing examples of what CPM higher education sector participants may deem to be successful, or unsuccessful, pedagogical approaches to achieve their intended outcomes. This study's findings provide a significant data source for the process of informing future course design in CPM performance.

7.3.5 Style Agnostic

The *in vito* title for the Style Agnostic theme was derived from data extracted from Ben's interview where he stated: "We make an effort to be style agnostic" (Private Institution Educator, Interview). This data extract exemplifies the sector's

approach to defining CPM and is supported by the following extract from a VCA Unit Descriptor: "creation of music from a non-style based perspective". Codes directly informing this theme included: Genres, Jazz, Western Art Music, World Music, Student Autonomy, Teacher Autonomy, Musical Diaspora, Experimental Music, Canon, Conventions of CPM, and Variety. These codes contained a total of 452 data extracts. Other codes that also informed this theme less directly included Indigenous Music, Church Music, Cultural Diversity, Original Compositions, and Cross-Genre.

Analysis of the data suggests that, typically, Australian tertiary institutions have not attempted to set genre boundaries for CPM, as exemplified by these participants: "When you say genre, I try to keep it eclectic" (Aleta, Private Institution Educator, Interview); "We don't define ourselves via a genre" (Barry, University Educator & Alumnus, Interview). This implies the Australian music scene, at least through AQF7 CPM course graduates, has the potential to explore new musics and develop unique local, glocal and global aesthetics. The analysis of institutional documents particularly highlights this finding exemplified by these extracts: "you will be encouraged to explore new connections with different styles and genres" (QUT, Unit Descriptor); "you'll discover an inspiring variety of musical styles" (VU Unit Descriptor). This attitude is in-keeping with Australian CPM cultural heritage and could have significant consequences in the future for the global perspective of the Australian voice in CPM by challenging current perceptions of an Australian voice. Current perceptions focus on the 'Ocker' image infiltrating Oz-rock (Hawkings, 2014; Kirkby, 2003; Trainer 2018).

A more holistic approach to genre in CPM higher education may, in the future, develop to incorporate a wider range of styles that are more inclusive of the broader understanding of an Australian voice. This connects with UNESCO's fourth aim of arts education: to "Promote the Expression of Cultural Diversity" (2006, p. 6) and continues an observed practice within Australian CPM. This also may have implications for the future international student market.

7.3.6 Thematic Overlap

The substantial thematic overlap in the data between the themes Vast Array and Be Yourself has revealed a significant over-arching concept informing the Australian CPM tertiary sector. By exploring and designing their own curricula, often in an effort to distance CPM education from the conservatoire model, institutions in this sample are 'being themselves', thus engaging with Australia's cultural heritage at an institutional level. For example the course at SCU being "not genre driven or canonised" (Bruce, University Educator, Interview) enables students to bring an eclectic influence to their repertoire. Likewise, students are also 'being themselves', but additionally each educator, course designer, and institution as unique entities, are also 'being themselves'. This is significant because it is one mode by which Australia's cultural heritage is defined and valued (Cetti, 2010; Cox, 1994; Wright, 2012). This finding has the potential to encourage Australian guitar students to maximally explore their own voice and in so doing engage with an existing cultural heritage, and simultaneously develop new cultural capital. This demonstrates UNESCO's (2006) second aim for arts education: to "Develop Individual Capabilities" (p. 4). Also, as being one's self is a culturally significant component of

Australian CPM, the study's findings reveal the AQF7 CPM sector is also demonstrating UNESCO's first aim of arts education: to "Uphold the human right to education and cultural participation" (p. 3). This finding is enhanced when regarded in conjunction with the equity of access discussed earlier.

7.3.7   Thematic synopsis: The Eclectic Nature of Modern Guitar

The five themes of the study overlap informing a thematic synopsis: The Eclectic Nature of Modern Guitar. Data from across the three data sets informed this synopsis from every participant category, and from data sources collected from every type of institution.

The synopsis aligns with observations from the literature and data regarding the eclectic nature of Australia's CPM industry and performance practices. The significant presence of the theme throughout the data strongly suggests that many AQF7 CPM courses represent the eclectic nature of modern guitar through their course designs and pedagogical practices. This is a significant finding as it suggests that these institutions are actively engaging with safeguarding, or 'caretaking', particular relevant aspects of Australia's cultural heritage.

Industry relevance was a common concern in the literature. This study signifies the courses are industry relevant as their eclectic nature reflects that of the Australian CPM industry. An eclectic approach to pedagogy is also significant from a marketing perspective as data suggests the courses are culturally relevant to the Australian student cohort while also offering a unique perspective to the potential international student market. The eclectic variety of course designs is a healthy sign for the future of the Australian CPM education sector as it offers potential students a

multiplicity of options with each course also possessing its own unique point of difference. Training a cohort of future Australian guitarists with a holistic, creative, eclectic approach offers the best preparation for an uncertain future. In this way it seems AQF7 CPM courses are not only 'caretaking' the existing cultural heritage but are also 'caretaking' the future potentialities of the industry and eclectic communities the student cohorts and graduates inhabit.

7.3.8   Role of CPM Higher Education

Literature suggests music curricula that focus on re-creation of historical aesthetics may lead to institutionalised cultural stagnation (Blom, 2006; Davies, 2012). Both data and literature further suggest music education that does not engage with local cultural heritage also has potential to lead to global homogeneity (Boyce-Tillman, 2012; Campbell et al., 2005; Rinker, 2011). Participants expressed a range of views about the role of local cultural relevance in higher music education. Data suggest there is a lack of consensus in the sector in this regard: "I don't know that it's the courses' responsibility to be churning out a supply of culturally significant musicians" (Ben, Private Institution Educator, Interview); "This course focuses on the significance of an ongoing creation and articulation of Australian culture through our music" (ANU, Course Descriptor). No suggestion is made as to whether this lack of consensus has either positive or negative implications, except it is perhaps a natural result of the eclectic array of course designs and underpinning philosophies.

Participants observed various new aesthetics in Australian CPM have not necessarily been developed as a result of AQF7 education. However, where the institutions were perceived to have had culturally significant influence on the local,

and/or glocal, music communities, it was observed reflective practices, rather than prescriptive pedagogies, were noticeably more effective: "…encourage the students to love what they do, and be really curious about what they do, and re-act to that" (Dan, University Educator, Interview). Reflective practices were found in documentary data from all three institution types suggesting it as common practice across the sector. The following coded extract from a VU unit descriptor indicates reflective practice as a pedagogical approach may have influence on the students' understanding of cultural issues: "Students recognise and reflect on key concepts of musicological theory including social, cultural, and ethical issues".

Data revealed a relationship between students engaging with cultural heritage through their course curricula, and their development of a personal concern about Australian cultural heritage, exemplified by William's statement: "Everyone was very much aware and thinking about Australian music, there was definitely that feeling that at the time people wanted to go forth and listen to and be part of that scene" (University Student, Interview). However, data also strongly suggested that this concern did universally influence alumni to engage with cultural artefacts, in the form of compositions, and perform them post-graduation. This significant finding has the potential to inform course designers who want their courses to actively take part in preservation, restoration or development of Australia's CPM cultural heritage. This study has revealed ways which this has happened, to various degrees of success, as perceived by the participants, and also exposes where it could be improved.

7.4 Australia's Caretakers

This section responds to Murray's (2009) question posed at the start of the thesis: "Australia, where are your caretakers gone?" (p. 128). From the perspective of the findings and discussion, I argue they are not 'gone' at all. Data suggest that 'caretakers' inhabit the AQF7 CPM sector as educators, course designers and the students themselves. Two important aspects of Australian music culture, and therefore, Australian guitar culture were found to be prominent in courses examined. These are:

1. Blending of influences from an eclectic range of international sources, and

2. Expressing your own voice.

These are supported by the themes generated in this study. AQF7 CPM courses are, to varying degrees, helping 'care-take' these aspects of Australian CPM guitarists' voices.

The concept of being ones' self, although not uniquely Australian, has been an integral part of the Australian CPM aesthetic ever since the earliest progenitors of the genre took to stages and studios (Cetti, 2010, Cox, 1994). Perhaps seemingly unaware of their role as 'caretakers' of cultural heritage, AC/DC blended pub-rock with an Australian 'Ocker' macho image, creating their blend of Oz-rock which was then adopted by many following ensembles including Rose Tattoo and The Angels. Cold Chisel and Redgum blended Oz-rock with Australian country and folk inflections to create uniquely Australian aesthetics. Midnight Oil blended Oz-rock with punk and infused their music with politically charged lyrics to create a highly successful and uniquely Australian sound. Daddy Cool's aesthetic was an unashamed blend of Oz-

rock irreverence and southern blues. INXS never forgot their roots in the Australian pub scene, however when they incorporated aesthetics of British new-wave they created an internationally successful musical palette. Demonstrating an ongoing 'caretaking' and "perpetual evolution of culture" (UNESCO, 2006, p. 7), Melbourne trio, The Living End, fronted by Box-Hill alumnus Chris Cheney, blended Oz-rock with American rockabilly to create their own unique aesthetic which has seen them win multiple awards and several platinum albums.

The analysis of data revealed the footprints of all of these 'caretakers' of Australia's CPM cultural heritage, implying they are integrated into participant AQF7 CPM courses. Thus another important finding is that, by engaging with these progenitors of cultural heritage, and their artefacts, the course designers, course deliverers, and, in turn, the students and graduates of AQF7 CPM courses, are actively taking part in 'caretaking' of Australia's cultural heritage within the scope of CPM guitar performance practices.

Australia, where are your caretakers gone? They are actively engaged in framing new cultural developments with existing cultural heritage. Students and educators from courses which also deliberately and actively engage with material composed by these 'caretakers' are themselves acting as the next generation of 'caretakers'. They are "establish[ing] confidence in a profound appreciation of one's own culture" as the "best possible point of departure for exploring… the perpetual evolution of culture" (UNESCO, 2006. p. 7).

Schultz (2016) claimed "in the Age of Fang [Facebook, Apple, Amazon, Netflix and Google] there are a handful of global companies shaping tastes,

390

distributing and exploiting information we didn't even know we generated" (p. 3). However, this study's data suggest AQF7 CPM participants do know that Australian guitarists have generated cultural capital and higher education institutions are also playing a significant role in 'shaping tastes, distributing and exploiting information'. Schultz's (2016) claim that support for "sustaining, growing and exploring cultural identity… [is] fragile" (p. 3) is not supported by the data. The AQF7 CPM sector is evidently actively engaging with those activities. However this sector is small compared to the industry through which "Australians are increasingly going to the world for their news, information and entertainment" (Schultz, 2016, p. 9) and therefore there is room for more work to be done.

Analysis of data suggests a strong symbiotic relationship exists between the CPM education sector and the industry. For Example, Don stated his university has a: "continuous interaction with the industry" (Interview). Unit descriptors from other universities also exemplify this finding: "collaboration with QUT research labs and industry partners" (QUT), and: "industry mentorship and business coaching" (UofA). However, Chrissie, a private institution educator felt it could afford to improve. She stated: "if the Australian music industry is not a healthy industry then all of these students… are not going to have a viable industry to go into" (Interview). Schultz (2016) claimed we need to "leverage 50 years of cultural investment to ensure our stories are told not only to ourselves, but the world" (p. 13). This needs to be "institutionalised so that it is civically accountable" (p. 13) otherwise "we will become invisible at best and tribal at worst. If that happens we will be reduced as citizens… to passive consumers in a digital marketplace that values us only for our

ability to pay" (p.13). The analysis of data suggests that the institutions examined in this study are helping ensure Australian CPM guitarists are not simply 'passive consumers', but active creators capitalising on '50 years of cultural investment'.

Blending eclectic styles to create a new voice has always been an inherent aspect of Australian CPM. The deliberate adoption of 'style agnostic' attitudes by AQF7 CPM 'caretakers' examined in this study helps preserve this Australian aesthetic by encouraging the next generation of students to explore the 'vast array' of musics now available to them via twenty-first century technologies. This is significant because it demonstrates pedagogical approaches are being developed by the AQF7 CPM sector that intentionally remain relevant to twenty-first century industry practices, while also remaining relevant to cultural heritage.

7.5   Limitations

This study does not address political debates surrounding CPM education in Australia. It does not address funding issues or the relevance, or significance, of higher education in CPM in comparison to jazz or Western art music. Some data were incidentally collected regarding gender issues and equity of access to higher education, however, this study did not address these topics in great detail. It did not intentionally target Aboriginal and Torres Strait Islander musics because other researchers were already investigating this area. However, incidental references to Australian indigenous music were found in the data and, where relevant have been included in the discussion with equal regard. Also, this study did not specifically target the musics of recent immigrants nor the inclusion of recent immigrants in CPM education and their influence. However, incidental references to recent immigrants

were also found in the data and, where relevant, these have been included in the discussion.

One limitation of this study was the size of the participant sample. It included 86 survey respondents and 32 interviewees. Although affiliates with every course under examination were present in the participant sample, greater numbers may ensure a more comprehensive perspective. This limitation was, however, countered by the inclusion of an exhaustive documentary data sample including unit descriptors of every core unit of every course under examination, plus every other unit deemed relevant to the research questions. This data source was used for triangulation purposes. Where anomalies were observed this has been discussed as part of the qualitative analysis.

Another limitation was the difficulty encountered in locating potential participants active in the sector more than a few years prior to data collection, particularly in the form of alumni. This created a participant sample that is biased toward the recent state of the sector. However, this limitation actually frames the scope of the study. It is best understood as a snapshot of the sector at the time of data collection, rather than an historical account of the development of the sector. It can be seen as an update to Hannan's 2000 report on the Australian CPM higher education sector.

The nature of some of the course designs, particularly those with no instrumental foci, dictated that no guitar specialist educators were available to participate in the study from these faculties. In these cases this limitation was addressed by engaging, wherever possible, with participants who were guitar players

393

but were employed in delivering broader CPM education. This ensured each institution was represented by affiliated participants with guitar centric perspectives.

7.6   Recommendations for Further Research

Section 7.3.8 included a call to action for further research into the perceived role of arts education in tertiary institutions in twenty-first century Australia. There have been global CPM industry developments, partly fueled by unprecedented evolution of communication technologies and unpredicted engagement with technology by artist communities. Timely research may inform music education practitioners and course designers of pedagogical approaches that incorporate public and industry perceptions of their role in society into curriculum design and choices regarding pedagogical practices.

This study focused exclusively on guitar education in CPM courses in Australia. Broader scope, lower resolution, studies could examine similar topics across a broader range of genres, instruments or geographical locations. Alternatively, similar studies could be conducted on more finite geographical locations, for example one city, one institution, or a case study of one participant. Also, further research could be conducted to better understand the cultural gap between current Australian students of CPM and the culture of Australian CPM musicians in its more formative years.

Unit descriptors available on the institutions' websites often contained marketing aimed at prospective students. Is it possible that this content may be designed to fulfil a marketing objective and may not accurately reflect the course

content and graduate outcomes? Data suggest this may be occurring to some degree. For example Asher stated: "no-one ever told me, because it's not in the title" (University Student, Interview), and Samuel stated: "I was like 'oh my goodness, what, are you serious. It's university, like, come on, teach me something" (Private Institution Alumnus & University Student, Interview). The research questions that framed this study did not address this issue, however, the opportunity exists for further research on this area.

The extent of Australian jazz material in CPM courses may be helping to propagate an Australian voice in local, glocal and global jazz communities. Data revealed graduates of CPM courses are active in local jazz communities. For example, Michael N stated: "now I'm in a proper band for it [gypsy jazz]" (Private Institution Alumnus, Interview). Two potentially valuable areas for further research are therefore:

1. Comparing the influence of jazz content in CPM courses on CPM communities and jazz communities, and

2. Comparing the differing influences of jazz courses and CPM courses on various individual music communities.

Popular music is a powerful tool for voicing political or religious agendas (Farthing, 2010; Inthorn, Street & Scott, 2012; Nyairo & Ogude, 2005; Stapleton, 1998; Van Zoonen, 2005). Universities and schools delivering education in popular music have the potential to politically or religiously enculturate the cohorts of students enrolled in their courses. Data suggest this may already be occurring in the AQF7 CPM sector to some degree: "I'm Jewish myself and have occasionally used

Jewish music" (Adam S, TAFE Educator, Interview). This may be happening deliberately, covertly or subconsciously in various cases. CPM course designers' personal musical tastes may be influenced by their political or religious views and these musical tastes may, in turn, influence the curriculum content and exemplars written into the course design. By way of this form of hidden curriculum course designers may be deliberately, or unconsciously, subjecting the cohorts of students studying their courses to their personal standpoints. Individual educators, hourly paid instructors and instrumental tutors may also be having a similar influence. There are a number of questions that arise about this:

1. Is this positive or negative? How can this be measured, and who gets to decide?

2. Is it unavoidable or to be expected?

3. Are politically neutral music and politically oriented music equally valued?

4. Are religiously neutral music and religiously oriented music equally valued?

5. Is it the role of higher education in the arts to engage students with political or religious agendas? If so, which agendas and who gets to decide?

Data revealed that three institutions delivering AQF7 CPM courses have units which study politics in popular music. However, no research has been found investigating this topic in the context of tertiary CPM education in Australia. One private institution delivering AQF7 CPM education is affiliated with a religious organisation. However data suggest there are no religious implications integrated into the curricula: "they've

never interfered with what I would be teaching" (Aleta, Private Institution, Interview).
An objective, third-party, examination of this course may provide un-biased insight.

Data indicate that there is the perception of a uniquely identifiable Australian voice in CPM guitar performance practices. Participants, and the literature, suggest this should be preserved. However, participants found it difficult to describe definitively the indicative features of this voice. Research could investigate how these features could be more clearly identified. This may allow for quantifiably measurable steps to be taken in accordance with UNESCO's (2003) safeguarding of intangible cultural heritage protocols.

With the continued immigration of people from diverse cultural backgrounds into Australia, various local, and glocal, sub-communities are developing. This phenomenon is being further enhanced by twenty-first century communication technologies. Valuable research could examine how CPM higher education might be helping preserve, develop and proliferate multi-cultural Australian music culture, and ways this could happen, or be improved, in the future.

No data were collected about the involvement of indigenous Australians in AQF7 CPM education. Valuable research could be conducted examining how CPM higher education might be helping preserve, develop and proliferate contemporary and/or traditional Australian indigenous cultures, and ways this could happen, or be improved, in the future. Barry's implication that "until we acknowledge indigenous culture here…, then our culture is still going to stay in a sort of an adolescence phase" (University Educator & Alumnus, Interview) could become an area of significant

research in areas beyond music and education including many broader socio-cultural topics.

Section 6.9.1 addressed the observed gender imbalance in guitar students enrolled in Australian CPM courses. Research could be undertaken to investigate the source of this imbalance, and perceptions on how, and even if, this could be addressed.

7.7 Closing

Data indicate an over-arching concept informing the findings of this research. This can be summarised as: Australian tertiary institutions delivering CPM have engaged with an eclectic array of pedagogical practices in order to maximise student agency and included a broad, globally informed classification of genre.

The problem this study addressed was: Little is known of any connections between the curriculum and pedagogy of AQF7 CPM courses and guitar communities of practice, therefore the impact these have on the caretaking of Australian CPM guitar practices is not well understood. This study has highlighted tangible connections and made them visible. Australia where are your caretakers gone? This study suggests there are students, graduates and educators of Australian CPM higher education who perceive, acknowledge and understand their roles as cultural 'caretakers' and actively engage with safeguarding practices regarding the Australian guitar voice in local, glocal and global CPM industries and communities.

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Appendix A - Ethics Approval Letter

18 September 2017

Dr Bill Baker
Education
Private Bag 1307

Dear Dr Baker

Re: MINIMAL RISK ETHICS APPLICATION APPROVAL
Ethics Ref: H0016826 - Guitar Tuition in Australian Universities: Impact of Contemporary Music Pedagogies

We are pleased to advise that acting on a mandate from the Tasmania Social Sciences HREC, the Chair of the committee considered and approved the above project on 18 September 2017.

This approval constitutes ethical clearance by the Tasmania Social Sciences Human Research Ethics Committee. The decision and authority to commence the associated research may be dependent on factors beyond the remit of the ethics review process. For example, your research may need ethics clearance from other organisations or review by your research governance coordinator or Head of Department. It is your responsibility to find out if the approval of other bodies or authorities is required. It is recommended that the proposed research should not commence until you have satisfied these requirements.

Please note that this approval is for four years and is conditional upon receipt of an annual Progress Report. Ethics approval for this project will lapse if a Progress Report is not submitted.

The following conditions apply to this approval. Failure to abide by these conditions may result in suspension or discontinuation of approval.

1. It is the responsibility of the Chief Investigator to ensure that all investigators are aware of the terms of approval, to ensure the project is conducted as approved by the Ethics Committee, and to notify the Committee if any investigators are added to, or cease involvement with, the project.

A PARTNERSHIP PROGRAM IN CONJUNCTION WITH THE DEPARTMENT OF HEALTH AND HUMAN SERVICES

2. Complaints: If any complaints are received or ethical issues arise during the course of the project, investigators should advise the Executive Officer of the Ethics Committee on 03 6226 7479 or human.ethics@utas.edu.au.

3. Incidents or adverse effects: Investigators should notify the Ethics Committee immediately of any serious or unexpected adverse effects on participants or unforeseen events affecting the ethical acceptability of the project.

4. Amendments to Project: Modifications to the project must not proceed until approval is obtained from the Ethics Committee. Please submit an Amendment Form (available on our website) to notify the Ethics Committee of the proposed modifications.

5. Annual Report: Continued approval for this project is dependent on the submission of a Progress Report by the anniversary date of your approval. You will be sent a courtesy reminder closer to this date. **Failure to submit a Progress Report will mean that ethics approval for this project will lapse.**

6. Final Report: A Final Report and a copy of any published material arising from the project, either in full or abstract, must be provided at the end of the project.

Yours sincerely

Jude Vienna-Hallam
Ethics Administration Officer
Tasmania Social Sciences HREC

Appendix B - Participant Information Sheet

UNIVERSITY *of* **TASMANIA**

<div align="right">
Private Bag 84, HOBART TAS 7001
Tel: 1300 361 928 Fax: 03 6226 2170
</div>

Guitar Tuition in Australian Universities: Impact of Contemporary Music Pedagogies

This information sheet is for participants in the study named above. Participants include responders to surveys and interviewees.

Invitation:

This study is being conducted by Daniel Lee (student number 455492) in partial fulfilment of a Doctor of Philosophy under the supervision of Dr William Baker and Dr Nick Haywood, through the University of Tasmania's faculty of Education.

The purpose of this study is to examine the development of guitar programs and curricula within popular music courses offered by universities within Australia to ascertain the influence of the pedagogical approaches employed on local performance styles. It is anticipated that the findings of this study will highlight the impact of the content within guitar programs in Australian universities regarding how they relate directly to the local popular music genre and the local guitar community. It is expected that this will offer useful insight into the development of future curricula to maximise the cultural value of Australian contemporary popular music courses within the local and global music industry.

Why have I been invited to participate?

You have been invited to participate because you have been identified as a current student, a past student or an educator within a contemporary popular music program at an Australian university. You were identified by responding to a request sent to potential participants via University alumni newsletter or by relevant social media groups. The researcher does not have any contact details for potential participants without prior consent.

Your involvement is voluntary and there are no consequences if you decide not to participate and this will not affect, for example, your relationship with the University.

What will I be asked to do?

You will be asked to fill in an online survey. The survey will contain questions regarding your experiences within a contemporary popular music program at an Australian university and your involvement within the music industry. Surveys will be conducted online and will take approximately 20 minutes to complete.

At the end of the survey you will be given the opportunity to also express your interest in taking part in an interview. Interviews will be conducted by the primary researcher and will take place either by telephone or Skype and will take approximately 45 minutes. The interview will be recorded and transcribed. Before any data is collected you will be emailed a copy of the transcription to verify its content.

You will be given the opportunity to remain anonymous or if you wish to do so. Specific content will only be attributed to participants after prior consent is offered by the participant.

Are there any possible benefits from participation in this study?

There may be no direct benefits to participants, except knowing you have contributed to helping improve the education of the next generation of Australian musicians.

Are there any possible risks from participation in this study?

There are no foreseeable risks to participants within this study

What if I change my mind during or after the study?

Participants are free to withdraw at any time prior to publication or submission, and that they can do so without providing an explanation.

Any data provided by a participant who wishes to withdraw prior to publication or submission of the thesis will be destroyed. However, it may not be possible to destroy Data provided anonymously. It will not be possible to destroy data after publication or submission of the thesis.

What will happen to the information when this study is over?

The data will be stored in MP3 and Microsoft Word files. The data will be retained by the researcher on the hard drive of a password protected computer and also in a password protected cloud storage within the University of Tasmania's domain. The data will be kept for five years after publication or submission of the thesis. After this time the data will be destroyed by deleting the files. If data is to be re-used for any other research the participants will be contacted for prior permission. However this will not be possible for data collected anonymously.

The data will be treated with utmost confidentiality and at no point will participants' details or data be given to a third party without prior consent.

How will the results of the study be published?

The findings of the study will be submitted to the University of Tasmania as a thesis in partial fulfilment of a Doctor of Philosophy. Findings of the study may also be published in relevant peer reviewed journals or presented at relevant conferences. Participants will be able to access the findings through the University of Tasmania Library's electronic repository.

What if I have questions about this study?

If you have any concerns or questions regarding the study please contact the researcher, Daniel Lee via email; daniel.lee@utas.edu.au or the primary supervisor Dr Bill Baker; bill.baker@utas.edu.au.

This study has been approved by the Tasmanian Social Sciences Human Research Ethics Committee. If you have concerns or complaints about the conduct of this study, please contact the Executive Officer of the HREC (Tasmania) Network on +61 3 6226 6254 or email

human.ethics@utas.edu.au. The Executive Officer is the person nominated to receive complaints from research participants. Please quote ethics reference number H0016826.

This information sheet is for you to keep. You can be involved either by completing the online survey and/or by participating in an interview. If you wish to participate in an interview you will be asked to fill in and sign the consent form for this study. If you wish to participate in the online survey consent will be implied by completion and submission of the survey.

Appendix C - Survey Questionnaires

Questions for online survey – CPM guitar alumni and current students

Introduction

Thank you for taking the time to participate in this survey your feedback will provide valuable information.

This survey forms a part of the data collection for a Doctoral thesis in music education through the University of Tasmania. If you have any concerns or questions regarding the study please contact the researcher Daniel Lee via email; daniel.lee@utas.edu.au. Alternatively you may contact the supervisors Dr Bill Baker; bill.baker@utas.edu.au, or Dr Nick Haywood; nick.haywood@utas.edu.au.

This study has been approved by the Tasmanian Social Sciences Human Research Ethics Committee. If you have concerns or complaints about the conduct of this study, please contact the Executive Officer of the HREC (Tasmania) Network on +61 3 6226 6254 or email human.ethics@utas.edu.au. The Executive Officer is the person nominated to receive complaints from research participants. Please quote ethics reference number H0016826.

The survey will take approximately 15 to 20 minutes to complete and you can choose to remain anonymous if you wish to do so. If you wish to participate in this survey consent will be implied by completion and submission of the survey.

By clicking 'I agree' I acknowledge the following; I agree to participate in this research study. I have read and understood the information for this project provided in the email sent to me. I have been made aware of the nature and possible effects of the study. I understand that the study involves completion of a short survey (approximately 20 minutes), and my potential participation in an interview (approximately 45 minutes) if I elect to do so.

I understand that participation involves the risk that data may be re-identified. To mitigate this risk all data collected shall be stored on secure computers and in locked cabinets in the offices of the researchers and that all published data shall de-identify participants by means of pseudonyms.

I understand that all research data will be securely stored on the University of Tasmania's password protected computers in the offices of the researchers and on university secure servers for five years from the publication of the study results, and will then be removed. I agree that research data gathered from me for the study may be published provided that I cannot be identified as a participant. I understand that the researchers will keep my identity confidential and that any information I supply to the researchers will be used only for the purposes of the research.

I agree that my participation is voluntary and understand that I may withdraw at any time without any effect, and if I so wish may request that any data I have supplied to date be withdrawn from the research where possible.

Do you consent to your name being included when citing direct quotes from your answers in publications of the data? (If you would prefer to remain anonymous you will be allocated a pseudonym eg participant 1.)

Student/Alumni Survey Questions

#	Question	RQs
1	1) Have you formally studied, or are you currently studying a AQF level 7 (Bachelor Degree) music course at an Australian tertiary institution with a major in contemporary popular music performance with the guitar as your primary instrument? For the purposes of this study contemporary popular music courses do not include courses with a major in Jazz or Classical music, ethnomusicology, music education, musicology or composition. Yes; Go to Question 2. No; Please exit survey, thank you for your interest.	n/a
2	Personal details (This question is entirely optional, if you wish to remain anonymous please go to question 3.) Name Age Gender	n/a
3	The following questions relate to the most recent undergraduate course in contemporary popular music (CPM) you undertook at an Australian tertiary institution. Which institution did you attend?	n/a
4	Which course did you undertake?	n/a
5	When did you do this study?	n/a
6	In what capacity/capacities are you, or have you been involved in the music industry since completing your course?	n/a
7	Did your course contain compulsory or suggested repertoire by Australian artists? If so please list them.	1,4
8	Were you encouraged or required to learn techniques or styles of any Australian guitarists?	3
9	Were you encouraged or required to study Australian material in your course? If so please describe.	1,4
10	Were you encouraged or required to include Australian music in your performance assessments?	1,3,4
11	Were you encouraged or required to include original compositions in performance assessments?	1,4
12	Did the institution employ any non-Australian lecturers and/or tutors to deliver your course?	2
13	Please list any guest artists that were invited to deliver workshops and/or masterclass type sessions during your course.	2
14	Please list artists that have influenced the development of your personal guitar playing style.	3
15	Do you think it is important for Australia to have a uniquely identifiable guitar culture?	2,4

16	What do you see as identifying features of an Australian guitar culture?	2,4
17	Please list any songs/tunes that you think deserve iconic status in the Australian Guitar community.	3
18	Please list any guitar communities you are, or have been involved in. These guitar communities may be local and/or global, and they me be real world and/or online.	2,4
19	Please list any guitar related websites you frequently access.	4
20	Do you maintain an online presence for a musical venture, or are you involved in a group that maintains an online presence. (ie a ReverbNation page, YouTube channel or a band's Facebook page, but please do not include your own personal Facebook page etc). If yes please give details, including links to relevant pages. (Please be aware that if you do include links you may be breaching anonymity if you chose that option.)	3,4
21	Do you consent to being contacted for an interview to answer more in-depth questions?*	n/a
	Thank you for your participation in this research. If you have any further questions you are welcome to contact any of the researchers, or to contact the Social Science HREC as below: If you have concerns or complaints about the conduct of this study should contact the Executive Officer of the HREC (Tasmania) Network on (03) 6226 7479 or email human.ethics@utas.edu.au. The Executive Officer is the person nominated to receive complaints from research participants. You will need to quote HREC project number H0016826	

*A "Yes" response to this question will link to another Qualtrics survey which will ask the participant to provide contact details, thereby separating their identity from the survey data.

Educator survey questions

#	Question	RQs
1	Have you been, or are you currently, involved in any form of teaching capacity (ie lecturing, tutoring or assessing) within a contemporary popular music course at an Australian university? 　　　Yes; go to Question2. 　　　No; please exit survey, thank you for your interest.	n/a
2	Personal details (This question is entirely optional, if you wish to remain anonymous please go to question 3.) Name　　　　　　　　　　　　　　Age 　　　Gender	n/a
3	Do you consent to your name being included when citing direct quotes from your answers in publications of the data? (If you would prefer to remain anonymous you will be allocated a pseudonym eg participant 1.) The following questions relate to contemporary popular music (CPM) courses with which you are involved in any capacity as lecturer, teacher, tutor or assessor within an Australian university.	n/a
4	Which institution(s) are you or have you been involved with?	n/a
5	Please list the courses you are/were involved with.	n/a
6	When did you begin your involvement, and if no longer involved, when did you cease?	n/a
7	Please describe your musical training and professional experience.	n/a
8	Do/did you employ any unique pedagogical approaches that have been developed by you or the university?	1
9	Does/did the curriculum content contain any Australian material by way of compulsory or suggested repertoire?	1,2,3,4
10	Do you actively encourage students to include Australian material in their music studies? If so please describe.	2,3,4
11	Do/did you encourage students to study the techniques or playing styles of any Australian musicians?	2,3,4
12	Do you think it is important for Australia to have a uniquely identifiable guitar culture?	2,3,4
13	What changes have you noticed within the music industry, both Australian and global, since you *began* your involvement in delivering CPM courses?	1
14	How do you see the course(s) adapting in correlation to these changes.	1
15	Did/do you encourage students to actively engage with online resources? If so please list resources you recommend.	1
16	Did/do you encourage students to compose their own material?	3,4
17	How do/did you encourage students to develop their own unique playing style?	1,3,4
18	Are/were you encouraged by your university to take part in performances as a professional musician? If so are/were you encouraged to perform music by Australian composers?	1,2

19	What do you see as identifying features of an Australian guitar culture?	4
20	Please list any songs/tunes that you think deserve iconic status in the Australian Guitar community	2,4
21	Please list any Australian compositions you feel have pedagogical value in a tertiary CPM guitar program.	1,2,4
22	Do you consent to being contacted for an interview to answer more in-depth questions?*	n/a
	Thank you for your participation in this research. If you have any further questions you are welcome to contact any of the researchers, or to contact the Social Science HREC as below: If you have concerns or complaints about the conduct of this study should contact the Executive Officer of the HREC (Tasmania) Network on (03) 6226 7479 or email human.ethics@utas.edu.au. The Executive Officer is the person nominated to receive complaints from research participants. You will need to quote HREC project number H0016826	

* A "Yes" response to this question will link to another Qualtrics survey which will ask the participant to provide contact details, thereby separating their identity from the survey data.

Appendix D - Interview Questions

Appendix D.1 Student and Alumni Interview Questions

Interview Question	RQs addressed
Did your course include one-on-one instrumental tuition? If so what format were these lessons (Length & # per semester). If not what methods of instrumental tuition were employed?	1
Did your course include Guitar masterclasses. If so what format were these conducted? Did they include guitar students from Jazz and Classical (other?) fields?	1
Did visiting guest artists come and give one-off lectures or workshops?	1
Did the course include online delivery, online resources, and/or online assessment methods? If so how were these employed? (Particular focus on performance units)	1
Was there a formal system in place where you could provide student feedback on the course content, delivery and design?	1
Prior to commencing the course what were your expectations of the course regarding working towards employment outcomes as a professional musician? How did the course meet (or not meet) these expectations or work towards improving your employability?	1,2,4
Research suggests that a large proportion of graduates from BMus courses will go on to develop portfolio careers including becoming teachers, either in classrooms or instrumental settings. How did the course prepare you for this? (Optional question depending on answer to previous question)	1,2,4
Was there a strict repertoire you were required to learn, if so did this include any Australian compositions?	1,2
Were you given autonomy in your performance style direction or expected to re-produce pre-existing stylistic idioms? If the latter were any of these iconically Australian?	1,2,3
In what ways do you feel your course influenced your awareness and understanding of Australian guitar music?	2,3,4
In what ways do you feel the course influenced your awareness and understanding of International guitar music?	2,3,4
From your perspective describe how Australian guitarists have contributed to the global (guitar) musical dialect?	3,4,
Have you deliberately imitated the playing style of any Australian guitarists in your learning journey?	2,3,4
Have you deliberately imitated the playing style of any Non-Australian guitarists in your learning journey?	2,3,4
In what ways are you involved in the activities of the Australian guitar community? How has the course influenced this involvement?	2,4

In what ways are you involved in the activities of the online Global guitar community? How has the course influenced this involvement?	2,4
How do you perceive the influence of non-Australian music impacting the development of a local guitar culture?	3
Were there international students in your cohort? Were there instances of collaboration between Australian and International students? If so did the International students bring material from their own culture for other students to learn and perform?	1,2,3,4
Was there a sense of mentorship between yourself and a single educator? If so who was this educator? (You are not obliged to answer this)	1,2,4
In what ways did the course help you develop your own personal artistic/performance style? (Can you describe your personal style?)	1,2,3,4
Were there any units involving the study of World Musics in your course? If so has the study of these influenced your performance style?	1,3,4
Since graduating have you performed covers of Australian compositions that you studied during your course?	2,3,4,
What do you think your course did/does that was/is different or unique?	1,2,3,4
What do you think is the role of Tertiary education in the development or maintenance of Australian music culture?	1,2,3,4
What do you think is the role of Tertiary education institutions in music communities?	1,2,3,4
Were you encouraged during the course to attend local live music performances?	
Do you have anything else you would like to add?	
Best email for further correspondence	

Appendix D.2 Educator Interview questions

Interview Question	RQs addressed
Do you deliver one-on-one instrumental tuition? If so what format are these lessons. If not what methods of instrumental tuition do you employ?	1
Does your course include Guitar masterclasses. If so what format are these conducted? Do they include guitar students from Jazz and Classical (other?) fields?	1
Do you employ online delivery, online resources, and/or online assessment methods? If so how were these employed? (Particular focus on performance units)	1
Is there a formal system in place where you could provide feedback to the student on their artistic/musical progress other than formal assessment methods?	1

HPI Instrumental teachers only: Are you given unit outcomes and assessment rubrics?	1
Are criterion referenced assessment methods employed for instrumental studies? Do you think this is a relevant method for assessing guitarists?	1
If a student is observed to be performing poorly what systems are in place to improve the student's progress?	1
How much autonomy vs directed guidance do you give your students in their musical/artistic development?	1
Are you given a strict teaching plan to follow or is there some autonomy in what you are expected to deliver?	1
Is the course content designed by the University or borrowed from another source?	1
Does the course have a set repertoire of required pieces to learn? If so does it include Australian compositions?	1,3
Are Australian compositions used as exemplars in practical or theory classes?	1,3
What aspects do you think gives any one particular composition pedagogical value over another? Can you give an example?	3
Do you ever choose an exemplar for Cultural or historical significance?	
What are your expectations of the students regarding working towards employment outcomes?	2
What are your expectations of the students regarding developing personal artistic outcomes?	2, 3
How do you see the course(s) meeting or not meeting those expectations?	1, 2, 3
Research suggests that a large proportion of graduates from BMus courses will go on to develop portfolio careers including becoming teachers, either in classrooms or instrumental settings. How does the course prepare them for this?	2
(1 on 1 tutors) Do you make any attempt to encourage your students to emulate yourself in performance style, repertoire or any other way?	2,3
Please relate any student(s) (please honor confidentiality) that have been involved in the music industry in a significant capacity since graduating from the course(s) you are/were involved in.	2
Please list any guitar performance styles, techniques or skills you feel your specific course(s) (In contrast to other AQF7 CPM courses) uniquely helps develop within students that you believe are useful or important in their future involvement as a performing artist.	1,2,3
Please list any guitar performance styles, techniques or skills you feel the course(s) help developed within students that you believe are indicative of Australian styles.	3
Do you keep in touch with any past students via their online presence for a musical venture (ie a ReverbNation page, YouTube channel or a band's Facebook page, but not a personal Facebook page etc)? If so, why do keep connected?	2,4

Do you maintain an online presence in the form of a social media page or website?	4
Have you been involved with online delivery, or assessment methods within a CPM course at an Australian tertiary institution? If yes please describe the scenarios and if you saw any benefits or drawbacks from online delivery.	1
Do you encourage your students to emulate the performance styles of any Australian artists, or any international artists?	3
Did the industry skills units include content regarding communities of practice or artist networks?	2,4
What do you see is the role of tertiary education institutions in musical communities of practice or artist networks?	
What do you see is the role of tertiary education in developing and/or maintaining an Australian cultural voice in the global music dialect?	
Do you have anything else you would like to add?	
25 % quota, role of internet	

Appendix D.3 Institution specific interview questions

The following questions were composed for participants from specific institutions to

explore issues highlighted in data sets one and three.

Appendix D.3.1. Institution specific interview questions: Students

and Alumni

Institution	Interview Question	RQs addressed
ANU	Among the skills expected of graduates from ANU's BMus is 'Cultural Entrepreneur'. How do you see the course helping you achieve this skill?	1,2,3,4
Box Hill	Were any of the MOOCs you utilised created by international sources?	1,3
CQU	The learning outcomes for the contemporary course at CQU include 'develop cultural ideas' and 'apply local and international perspectives to practice in contemporary music.' How do you see the course helping you achieve these outcomes?	1,2,3,4
JMC	JMC academy is partnered with Berklee college of Music in Boston. Did you notice any cultural influence from Berklee on the curriculum content? Did the partnership with Berklee influence your decision to study at JMC?	1
SCU	The first learning outcome of the Music Industry Landscapes unit is to 'demonstrate an understanding of online music cultures'. What do you think this means and	1,2,4

	how do you see the course helped you achieve this outcome?	
TAFE Qld	One of the learning outcomes of this course is to identify cultural reference points that define contemporary popular music. Did this include any Australian cultural reference points for Australian CPM?	1,3
U of N.E.	One of the learning outcomes of the course at the University of New England is to be able to document how your performance practice fits into tradition. Were Australian traditions explicitly included?	1,2,3,4
U of Newcastle	One of the learning outcomes of the course at the University of Newcastle is to develop the ability to act as an advocate for music communities. How do you see the course helping you achieve this outcome?	1,4
U of Newcastle	The unit descriptor for Sound, Music and Texture states; This course particularly focuses on texture and timbre, and their various roles in cultures. What do you now see as the role of texture and Timbre in your musical community?	1,3,4
Victoria University	The unit Musics of the World discusses Musical Diaspora. Did this include the music of displaced immigrants relocated to Australia?	1,3
WAAPA	The unit descriptor for Contemporary Music Techniques states; Commonalities and specialities of a variety of different musical conventions will also be examined. Does this include Australian CPM and if so what commonalities and specialities were examined?	1,3
JMC, Collarts, AMPA	Did you feel doing a BMus in a two year, (three trimester) format was advantageous or detrimental to your learning or musical/artistic development?	1,2,3

Appendix D.3.2 – Institution specific interview questions: Educators

Institution	Interview Question	RQs addressed
ANU	Among the skills expected of graduates from ANU's BMus is 'Cultural Entrepreneur'. How do you see the course helping students achieve this skill?	1,2,3
CQU	The learning outcomes for the contemporary course at CQU include 'develop cultural ideas' and 'apply local and international perspectives to practice in contemporary music.' How do you see the course helping students achieve these outcomes?	1,2,3,4
RMIT	The learning outcomes of the course at RMIT include 'identify cultural practices' and 'demonstrate cultural awareness'. Does this include either indigenous or non-indigenous Australian culture?	2,3,4

SCU	The first learning outcome of the Music Industry Landscapes unit is to 'demonstrate an understanding of online music cultures'. What do you think this means and how do you see the course helps students achieve this outcome?	1,2,4
TAFE Qld	One of the learning outcomes of this course is to identify cultural reference points that define contemporary popular music. Did this include any Australian cultural reference points for Australian CPM?	1,3
U of N.E.	One of the learning outcomes of the course at the University of New England is to be able to document how a student's performance practice fits into tradition. Were Australian traditions explicitly included?	1,2,3,4
U of Newcastle	One of the learning outcomes of the course at the University of Newcastle is to develop the ability to act as an advocate for music communities. How does the course help students achieve this outcome?	1,4
U of Newcastle	The unit descriptor for Sound, Music and Texture states; This course particularly focuses on texture and timbre, and their various roles in cultures. What does the course teach regarding the role of texture and timbre in the Australian CPM culture?	1,3,4
Victoria University	The unit Musics of the World discusses Musical Diaspora. Did this include the music of displaced immigrants in Australia?	1,3
WAAPA	The unit descriptor for Contemporary Music Techniques states; Commonalities and specialities of a variety of different musical conventions will also be examined. Does this include Australian CPM and if so what commonalities and specialities are examined?	1,3
Elder Con, SCU & Griffith	Guided repertoire is one way a course designer can ensure increasing complexity relevant to the progressing academic years. How is this progressive complexity achieved in your course without a set repertoire?	1
JMC, Collarts, AMPA	Do you feel delivering a BMus in a two year, (three trimester) format is advantageous or detrimental to students' learning or musical/artistic development?	1,2,3

Appendix E - Email to Institutions

Dear…,

As part of my PhD through the University of Tasmania I am currently conducting research into the influence of pedagogical practices and curriculum content of guitar programs in Contemporary Popular Music (CPM) courses delivered by Australian Universities. (Please see attached information sheet) I am seeking participants in the form of educators, current students, and alumni to take part in a short online survey. This is an Australia wide project that is hoping to offer educators and course developers an original body of research containing insight into how to enhance the Australian cultural influence on the local and global guitar communities.
I would appreciate it very much if you could take the time to participate in the survey.
I would also appreciate it if you could forward this email, with its attachments, to any educators at your institution involved in teaching guitar students in any capacity, and to any current guitar students, and if possible to any relevant alumni.
I would be most grateful for any support you could provide me in this research project.

Regards,
Daniel Lee
daniel.lee@utas.edu.au
S455492
University of Tasmania

Appendix F - Invitation to Participate

Private Bag 84, HOBART TAS 7001
Tel: 1300 361 928 Fax: 03 6226 2170

UNIVERSITY *of* TASMANIA

Guitar Tuition in Australian Tertiary Institutions:
Impact of Contemporary Music Pedagogies

Calling all guitar students, players and teachers.

Have you studied, or are you currently studying, or teaching, a contemporary and/or popular music (CPM) course at an Australian tertiary institution with the guitar as your primary instrument? A PhD research study currently being conducted by the University of Tasmania is investigating the influence of teaching practices in CPM courses on the Australian guitar community in order to better understand how to further develop the courses.

To read the information sheet regarding this study please follow this link;
http://utaseducation.co1.qualtrics.com/jfe/form/SV_aWBumbeZuBJbKkJ

If you are a past or current student of a CPM course at an Australian tertiary institution and would like to take part in an online survey to help this research please follow this link;
http://utaseducation.co1.qualtrics.com/jfe/form/SV_8CdR9ajA3Yrq5ut

If you are an educator in a CPM course at an Australian tertiary institution and teach guitar students in any capacity please follow this link to the survey;
http://utaseducation.co1.qualtrics.com/jfe/form/SV_3OZauN1xsPGYJ01

Appendix G - Information Sheets and Consent Forms

Private Bag 84, HOBART TAS 7001
Tel: 1300 361 928 Fax: 03 6226 2170

Guitar Tuition in Australian Universities: Impact of Contemporary Music Pedagogies

This information sheet is for participants in the study named above. Participants include responders to surveys and interviewees.

Invitation

This study is being conducted by Daniel Lee (student number 455492) in partial fulfilment of a Doctor of Philosophy under the supervision of Dr William Baker and Dr Nick Haywood, through the University of Tasmania's faculty of Education.

The purpose of this study is to examine the development of guitar programs and curricula within popular music courses offered by universities within Australia to ascertain the influence of the pedagogical approaches employed on local performance styles. It is anticipated that the findings of this study will highlight the impact of the content within guitar programs in Australian universities regarding how they relate directly to the local popular music genre and the local guitar community. It is expected that this will offer useful insight into the development of future curricula to maximise the cultural value of Australian contemporary popular music courses within the local and global music industry.

Why have I been invited to participate?

You have been invited to participate because you have been identified as a current student, a past student or an educator within a contemporary popular music program at an Australian university. You were identified by responding to a request sent to potential participants via University alumni newsletter or by relevant social media groups. The researcher does not have any contact details for potential participants without prior consent.
Your involvement is voluntary and there are no consequences if you decide not to participate and this will not affect, for example, your relationship with the University.

What will I be asked to do?

You will be asked to fill in an online survey. The survey will contain questions regarding your experiences within a contemporary popular music program at an

Australian university and your involvement within the music industry. Surveys will be conducted online and will take approximately 20 minutes to complete.

At the end of the survey you will be given the opportunity to also express your interest in taking part in an interview. Interviews will be conducted by the primary researcher and will take place either by telephone or Skype and will take approximately 45 minutes. The interview will be recorded and transcribed. Before any data is collected you will be emailed a copy of the transcription to verify its content. You will be given the opportunity to remain anonymous or if you wish to do so. Specific content will only be attributed to participants after prior consent is offered by the participant.

Are there any possible benefits from participation in this study?

There may be no direct benefits to participants, except knowing you have contributed to helping improve the education of the next generation of Australian musicians.

Are there any possible risks from participation in this study?

There are no foreseeable risks to participants within this study

What if I change my mind during or after the study?

Participants are free to withdraw at any time prior to publication or submission, and that they can do so without providing an explanation.

Any data provided by a participant who wishes to withdraw prior to publication or submission of the thesis will be destroyed. However, it may not be possible to destroy Data provided anonymously. It will not be possible to destroy data after publication or submission of the thesis.

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The data will be treated with utmost confidentiality and at no point will participants' details or data be given to a third party without prior consent.

How will the results of the study be published?

The findings of the study will be submitted to the University of Tasmania as a thesis in partial fulfilment of a Doctor of Philosophy. Findings of the study may also be published in relevant peer reviewed journals or presented at relevant conferences. Participants will be able to access the findings through the University of Tasmania Library's electronic repository.

What if I have questions about this study?

If you have any concerns or questions regarding the study please contact the researcher, Daniel Lee via email; daniel.lee@utas.edu.au or the primary supervisor Dr Bill Baker; bill.baker@utas.edu.au.

This study has been approved by the Tasmanian Social Sciences Human Research Ethics Committee. If you have concerns or complaints about the conduct of this study, please contact the Executive Officer of the HREC (Tasmania) Network on +61 3 6226 6254 or email human.ethics@utas.edu.au. The Executive Officer is the person nominated to receive complaints from research participants. Please quote ethics reference number H0016826.

This information sheet is for you to keep. You can be involved either by completing the online survey and/or by participating in an interview. If you wish to participate in an interview you will be asked to fill in and sign the consent form for this study. If you wish to participate in the online survey consent will be implied by completion and submission of the survey.

UNIVERSITY *of* TASMANIA

Guitar Tuition in Australian Tertiary Institutions:
Impact of Contemporary Music Pedagogies

This consent form is for participants of the study named above. Participants include responders to surveys and interviewees.

I agree to take part in the research study named above.
I have read and understood the Information Sheet for this study.
The nature and possible effects of the study have been explained to me.
I understand that the study involves participating in an online survey, and an optional interview that will be recorded and transcribed. The interview may take up to an hour and I will have the opportunity to view and amend the transcription as you see fit.
I understand that participation involves no foreseeable the risks.
I understand that all research data will be securely stored on the University of Tasmania's password protected computers in the offices of the researchers and o university secure servers for five years from the publication of the study results, and will then be removed. All data will be treated in a confidential manner.
Any questions that I have asked have been answered to my satisfaction.
I understand that the researcher(s) will maintain confidentiality and that any information I supply to the researcher(s) will be used only for the purposes of the research.
I understand that the results of the study will be published so that I cannot be identified as a participant.   **or**

I agree to be identified as a participant in the publication of the study results for the purpose of attribution of quotations.
Yes ☐ No ☐

I understand that my participation is voluntary and that I may withdraw at any time during the survey or interview process without any effect.
If I so wish, I may request that any data I have supplied be withdrawn from the research at any time prior to publication of results or submission of the Thesis.
I understand that if I wish to remain anonymous any data I supply may not be withdrawn.

Participant's name:
_____

Participant's signature:
_____

Date: _____

Statement by Investigator

☐   I have explained the project and the implications of participation in it to this volunteer and I believe that the consent is informed and that he/she understands the implications of participation.

If the Investigator has not had an opportunity to talk to participants prior to them participating, the following must be ticked.

☐   The participant has received the Information Sheet where my details have been provided so participants have had the opportunity to contact me prior to consenting to participate in this project.

Investigator's name:

_____

Investigator's signature:

_____

Date: _____

Appendix H - Sample Coding Spreadsheet

Participant	Institution	Type	Data Extract	Comment
Jamie-Lee	QUT	SI	I can't think of too many other ways it focuses on international music itself, it's more so focused on building up ourselves	
Asher	UTAS	SI	the role would be to encourage our own voice rather than to be too, not influenced, but too…, rather than to imitate music that is outside of Australia . How they do that I'm not sure.	
ARTS11100	Avondale	UO	be able to demonstrate a capacity for autonomous, life- long learning	Life-long Learning
BMus Cont	AIM	UO	Hone in on music theory and your favourite sounds: contemporary, jazz, baroque, classical, romantic, avant-garde, music theatre, film, roots music, world music or Latin music – the choice is yours	
Michael N	AIM	SI	Wasn't anything real strict. I mean you had to pick tunes for certain things. Some of the classes like you would study a genre like Aussie Rock or Jazz and then you would go through different time periods. Except for that it was strict to stick to that time period. But a lot of other things it was sort of open you could choose, you could sort of choose what you wanted and wanted to work on. I mean within a certain guideline sort of thing.	Jazz virus?
Michael N	AIM	SI	There was a bit of both We were allowed to do a bit of our own work on our own when we did performances, but I think sometimes in certain classes the criteria was reproducing it stylistically for that genre that you were studying at the time period . It just depended on what class yeah.	
Paul	AMPA	EI	I would say ideally I give them quite a lot of autonomy. For me the ideal student would be someone who would be, I might be giving some technical work, or I might be giving them some kind of piece of language if you like, a vocabulary and they run away and take it and work on something themselves, either write something themselves, incorporate it into what they do. So I would hope that whatever we're offering, or whatever I'm offering technically or even perhaps as a stylistic kind of slant to it they might go and develop in their own manner.	
Paul	AMPA	EI	That's where they're going. In other cases, it would be, I mean I don't make that call in terms of, where they're going. I really just try to facilitate as much as possible where they might best put their efforts.	
Paul	AMPA	EI	some of those students, already have that knowledge of pretty much where they want to go others don't. There's one or two that I've had who	

			are a little greener in terms of what their own ambitions are their own directions.	
MUSI2220	ANU	UO	or negotiate a contract involving the participation in non-ANU ensembles .	
William	ANU	SI	I think with students it's fine but people with their name on the billboard out the front I think there's more of an expectation to try and have their own thing	Progressive Autonomy
William	ANU	SI	Copy it for a while, you're a student you should copy of course, but it's that thing of bringing people back and saying 'well that's not you, don't do that, be yourself'	Progressive Autonomy

Appendix I - AC/DC Tribute bands around the world

Participants were asked to list examples of Australian CPM artists that they feel were idiomatic examples of Australian guitar playing performance styles. AC/DC were the most mentioned artists in the responses. The following Table includes coded data extracts pertaining to AC/DC

Table Appendix I.1

AC/DC Code data extracts

Participant	Comment
Michael N	Yeah, especially, mostly from the Aussie rock component like Chisel and AC/DC and stuff like that I guess. Covers at gigs at pubs and that stuff for sure . That's probably the main time I've done it I'd say.
Michael N	Like AC/DC and stuff like that it doesn't matter where you are in the world they're big and they're known for being Aussie but I don't know if they had like an Aussie sound you know it was just Rock.
R54	In the aussie rock component yes, from old to current - ACDC, powderfinger, silverchair, the atlantis, etc
Samantha	Oz-Rock, Pub-Rock, I think that those, I mean it's interesting because I've had Mark Opitz here as Coombs Fellow for the last year and he pioneered the Oz-Rock sound with the Divinyls and AC/DC and all those kind of bands that really is a very very distinctive Australian sound and a very distinctive Australian style. And it's bundled up ion a whole bunch of other kind of cultural and social implications as well and I think that that's a very important one too. I also think that there's a…, that's an interesting question it probably needs a little bit more thought to answer it but yes I do think that there are distinctly Australian popular music styles yes
R21	Back in Black (ACDC)
R22	ACDC's catalogue is quite iconic
R62	Back in Black
James	It sort of, you know, it's that AC/DC kind of guitar playing. I don't, I can't identify it, it sort of grew up in Australia, the Pub rock genre and it spread around the world, and there were successful bands took it to the world but I don't feel it's Australian. I feel it's a narrower kind of thing than that. It was uniquely Australian but it wasn't Australian.
James	I can hear that like AC/DC guitar playing when those guys came from England there's a particular style there that's quite distinctive and that was the basis of pub rock in a lot of ways a lot of guitar playing with Australian lyrics and the fact that they worked to drunken audiences of young people five nights a week guided the shape of the music, the dynamics of it. And then it went to the world with INXS, AC/DC. It became a genre and very successful.

Kevin	Mind you AC/DC I don't know who originated that powerful rhythm thing but those two bands the Angels and them came out of there and that, they stuck to it and look what it did.
Kevin	Well, you can probably say AC/DC and the Angels because the Angels and AC/DC came out of Alberts
Adam	We are doing an AC/DC song but it's a cover by Hailstorm, it's a slightly different version sung by a female
Daniel	Angus Young definitely
Daniel	So it's one the early things I teach kids just to get their heads around pentatonic scales and interesting major and minor tonalities is AC/DC Back in Black it's absolutely killer and kids love it.
Daniel	I mean the only really obvious guitar sound to me would still be AC/DC. To me The Go-betweens the way that they approach acoustic guitar, for example, is very different to what AC/DC would have approached it because it's sort of major/minor tonality. I'd probably say that the tonality thing that happens from AC/DC that it is ambiguous towards major and minor, that I think is fairly unique to AC/DC, but I'm not sure whether I'd call it uniquely Australian rather than uniquely AC/DC. Then the AC/DC like songs that Jet do I would say that's uniquely AC/DC, not uniquely Jet
Ruben	I'd say there are other people doing it, but I mean you look at the playing of some of the, what's the guy in AC/DC? Angus Young I mean that's had a massive influence world wide. Like there's no denying that, but it's quite hard to have as reach from this country as well so that has to be taken into consideration. I mean AC/DC are a total exception to the rule because they were so big
Barry	We would cover thinks like AC/DC, we have done, not specifically in the guitar studio but in the ensemble where the guitarists have to be part of as well so that is part of the studio because one of the elements of their studio units is the ensemble program. And so in that they'd be doing Paul Kelly songs
R23	Angus Young
Renaldo	Still to this day people rave on about Angus Young or Tommy Emmanuel and all these guys who are older than me
Renaldo	So yeah I get young kids wanting to learn AC/DC
Renaldo	if you look at an act like AC/DC I think a lot people assume that Australian guitar is raw and loud and less skilful, and that Australian guitarists are great in a live situation
Renaldo	me and another guitarist went through all the great rock solos and included people like Angus Young and Slash all that the kids were asking for at the time we went back to Hendrix solos, went back to most of the rock era solos and found twelve cliché licks that were in just about everything .
Renaldo	That whole style that came out of Albert records in the sixties, you know that line through the Young brothers, The Easybeats through to AC/DC, Rose Tattoo and the Angels. I think that's a really Australian style. That
Renaldo	You've probably come across teaching students a Malcolm Young rhythm part of an AC/DC song that has a couple of really easy chords but they have a lot of trouble trying to get the same groove going.
Erica	Wow, the first name that comes to mind would be Angus Young.
Erica	As far as real international level yeah. I mean he's, yeah, what he's done for Rock, rock guitar playing it would have to be Angus Young. On an

	International level…, I can't think of anyone else. Oh well Tommy Emmanuel of course yeah. Tommy Emmanuel, Angus Young
Matt	AC/DC has done pretty good things for Australian music going into the international scope.
Matt	In my learning journey I've definitely gone through the repertoire of Angus and Malcolm Young. I've been the young little metal head that dyed his hair black. Of course I was going to go through that phase.
Matt	we'd play a lot of Angels and Collectors, AC/DC
Matt	Yes I have. Cold Chisel, AC/DC. That sort of era of Australian bands yeah.
R3	The only Australian artists that come to my mind are AC/DC (Back in Black, Thunderstruck), Tommy Emmanuel (Mombasa, and all the rest of his repertoire!), and Twelve Foot Ninja (Coming for You)
R80	Old style Rock, Malcolm Young, Keith Urban, LRB, Hard Rock Element, Rose Tattoo, AC/DC
R80	AC/DC, Ian Moss, Carl Orr, James Muller, Bow River
R81	AC/DC, Tommy Emmanuel, Carl Orr
Asher	Oh I suppose a band like AC/DC just because they've had such big commercial success. And I think they've sold more records in America than any other country and they're one of the biggest selling artists in America in history I believe, I might be wrong but they certainly had an influence on countless bands who are around today I suppose or recently the last ten or fifteen years .
R7	Influential artists Angus Young
R7	Any AC/DC song

For the purposes of this study it was of interest to attempt to gauge AC/DC's global footprint to indicate how they have influenced the Australian voice in the global guitar community. There are a number of methods to gauge AC/DC's global footprint, and thereby analyse their influence on the Australian voice in the global guitar community. One is by record sales in other countries. Just one example of their global foot print is the 2008 album *Black Ice* which reached #1 on the sales charts in 31 countries simultaneously (Masino, 2015).

Another method, perhaps of more interest to this study as is directly reflects the influence on performance styles of members of the global guitar community of practice, is by examining the presence of AC/DC tribute bands in other countries. A search was conducted via the internet to ascertain the global presence of AC/DC tribute bands. Sites used to locate AC/DC tribute bands include Google, YouTube,

Facebook and Reverb. 151 AC/DC tribute bands based in countries outside Australia were found with active online presence at the time of data collection (July, 2019). The number of AC/DC tribute bands without active online presence around the world is not estimate-able. This list does not include bands that do cover versions of AC/DC songs among other repertoire, it includes bands whose sole activity is performing exclusively AC/DC tribute shows. The names of the tribute bands also pay homage to AC/DC culture. In many cases there are multiple bands with the same name, and in a couple of cases these were found in the same country. Some all-female tribute bands have names that both pay homage to AC/DC and indicate the gender structure of the band including AC/DShe, Hells Belles, and Thundherstruck. Table Appendix I.2 shows the list of tribute bands located by the search and their country of origin.

Table Appendix I.2

AC/DC tribute bands and their country of origin

|		
21 gun salute (Canada)	Black Angus (Germany)	Live Wire (UK)
AB/CD (Sweden)	Black Ice (Norway)	Loud (Italy)
AB/CD (Hungary)	Bon's Balls (Scotland)	Motorocker (Brazil)
AB/CD (Italy)	Crazy Crowd (Germany)	OC/DC (USA)
AC/BC (U.K.)	DC/79 (Hungary)	On Off Band (Italy)
AC/DC Rocks (Canada)	DC/79 (UK)	Overdose (Germany)
AC/Dixie (USA)	DC/AC (Switzerland)	Overdose (Spain)
AC/DShe (USA)	Dirty DC (UK)	Overdose (USA)
AC-DX (Germany)	Dirty Deeds (Canada)	Overdose 74 (Italy)
AC/DC Slovenia (Slovenia)	Dirty Deeds (MA, USA)	Powerage (USA)
AC/DC Jam (Sweden)	Dirty Deeds (MI, USA)	Powerage (Nurnberg, Germany)
AC/DC Revival Band (Germany)	Dirty Deeds (Norway)	Powerage (Ruhrpott, Germany)
AC/DC Tribute (Norway)	Dirty Deeds Indeed (Finland)	Powerage (UK)
AC/DC UK (U.K.)	Dirty Deeds '79 (Germany)	Power Load (USA)
AC/DCU (France)	Dirty Shoes (UK)	Problem Child (Italy)
AC/DI (Italy)	Dog Bone (Italy)	Problem Child (Canada)
AC/DO (UK)	Easy Daisy (Germany)	Problem Child (USA)
AC/ID (Germany)	Easy Dizzy (Russia)	Pulse Pundit (India)
AC City (USA)	Ecromad (Italy)	Riff Raff (Germany)
Ace Of DC (Sweden)	Fat Angus (USA)	Riff Raff (Italy)
Action In DC (Holland)	FA/KE (Germany)	Ruff Edge (Quebec, Canada)

AD/HD (U.K.)	Fireball (Switzerland)	Scottland (France)
AM/FM (Germany)	Five Volts (Germany)	Seedy/DC (Wales)
Angus (Hiroshima, Japan)	For Those About to Rock (Canada)	Sin City (Spain)
Angus Rocks (Germany)	Fuse Box (Germany)	Sin City (Italy)
AttracthA (Brazil)	Girls Got Rhythm (USA)	Sin City (Germany)
AZ/DZ (USA)	Great Scott (Canada)	Squeeler (Canada)
Back In Black (Canada)	Jailbreak (Italy)	Stiff Upper Lip (UK)
Back In Black (UK)	Jailbreak (France)	The AC/DC Experience (U.K.)
Back In Black (MA/USA)	Hard as Rock (Italy)	The AC/DC show (Canada)
Back In Black (TX/ USA)	Hayseed Dixie (USA)	The Bon Scott Band (Spain)
Back:N:Black (Switzerland)	Health Bells (Japan)	The Jailbreakers (Germany)
Badlands (Finland)	Hell Ain't A Bad Place To Be (Switzerland)	The Wires (Spain)
Ballbreaker (USA)	Hell N Back (Canada)	Thunderstruck (MA, USA)
Ballbreaker (France)	Hells Belles (Seattle, USA)	Thunderstruck (OH, USA)
Ballshaker (Germany)	Hells Belles (Germany)	Thunderstruck (Canada)
Band in Black (USA)	Hells Bells (Florida, USA)	Thundherstruck (USA)
Band X (Serbia)	Hells Bells (UK)	Touch2Much (Derby, UK)
Bare Rump (Canada)	High Voltage (USA)	TNT (France)
Barrock (Germany)	High Voltage (Belgium)	T.N.T. (USA)
BC/DC (Canada)	High Voltage (Italy)	UK/DC (U.K.)
Beefy DC (USA)	High/Voltage (Norway)	Voltage (Germany)
Big/Gun (USA)	Highway To Hell (USA)	Volts (Scotland)
Big Balls TX (Texas, USA)	Hole Full Of Love (Germany)	Volts (Brazil)
Black Jack Groupe (France)	Ice Breakker (Italy)	Volts (Italy)
Bon The AC/DC Show (Germany)	LA/DC (USA)	VV/TV (Finland)
Bonfire (Chicago, IL/USA)	LA Bonfire (USA)	We Salute You (Germany)
Bonfire (Cleveland, OH/USA)	Live Wire (USA)	Who Made Who (Canada)
Bonfire (Los Angeles, CA/USA)	Live Wire (Germany)	Whole Lotta DC (UK)
Big Balls (Germany)	Live Wire (Switzerland)	Whole Lotta Rosies (USA) Whole Lotta Voltage (Ireland)

Only three AC/DC tribute bands were found in Asia. However, indications from other AC/DC tribute bands' webpages imply there is a healthy AC/DC tribute tour scene throughout Asia with many bands, often from the USA. or the UK, regularly performing in Asia.

Table Appendix I.3 shows the numbers of AC/DC tribute bands located in each country.

493

Table Appendix I.3

AC/DC tribute bands by country
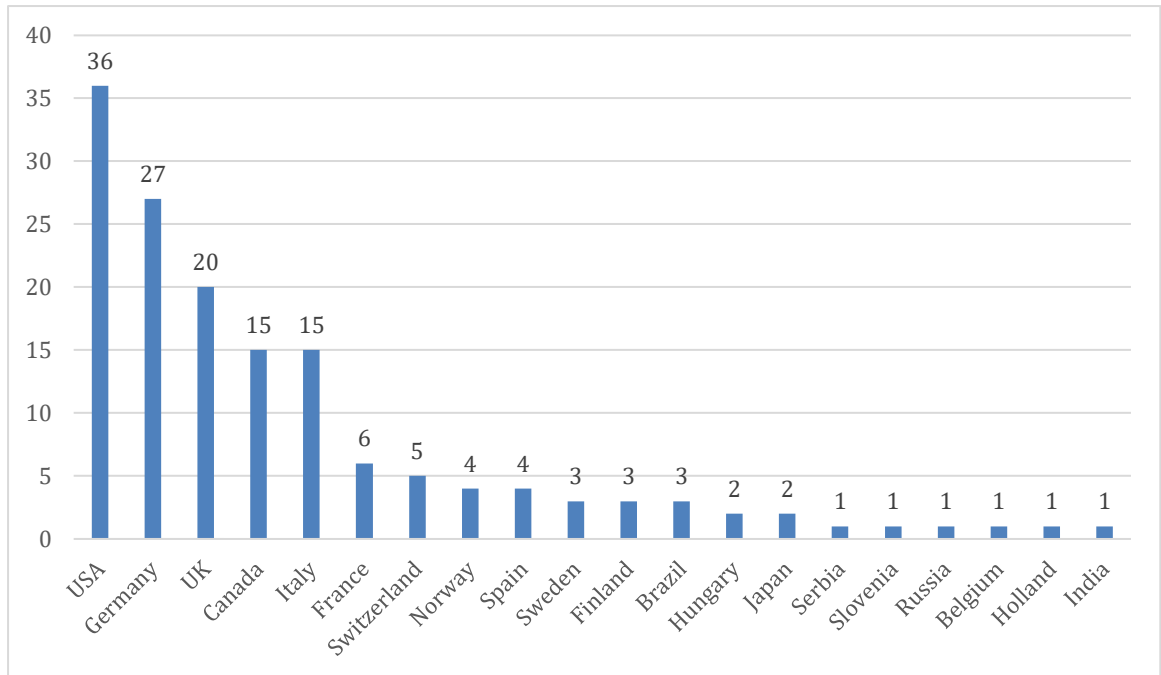
It has been shown that AC/DC's music is heavily influenced by American Rhythm and Blues and the music of immigrants from the UK (Lee, Baker & Haywood, 2018) Therefore, it could be expected to find their music is well received by those nationalities. It was also found there are many AC/DC tribute bands active in non-English speaking countries. Eighty-six of the 151 AC/DC tribute bands located in this search were from non-english speaking countries. This indicates AC/DC's musical appeal is not bound by language.

Discussing an interview with members of the all-female AC/DC tribute band AC/DShe, Klosterman (2010) states: "It is not that these women merely love AC/DC – They actually feel a responsibility to make AC/DC more popular. This is their religion" (p. n.p.)

Appendix I References

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Klosterman, C. (2010). *Chuck Klosterman on Rock: A Collection of Previously Published Essays*. New York, NY: Scribner.

Masino, S. (2015). *AC/DC FAQ: All That's Left to Know About the World's True Rock 'n' Roll Band*. Milwaukee, WI: Backbeat Books.

Appendix J - Hierarchy of Codes

	RQ's most closely associated
Course Design	1
Autonomy	3,4
Student Autonomy	3,4
Individualism / Be Yourself	3,4
Pre-Tertiary Knowledge & Experience	4
Educator Autonomy	1
Learning & Teaching Styles	1
Accelerated Learning	1
Active Learning	1,3
Collaborative Learning	1,2,4
Competency Based Learning	1,3
Conservatoire Model	1
Critical Listening / Critical Thinking	1,4
Cross-Disciplinary / Cross-Genre	1,3,4
Exposure	1,3,4
Group Learning	1,2,4
Guided Learning	1
Holistic Approach	1,2,3,4
Informal Teaching	1,2
Integrated Learning	1
Inter-Disciplinary	1
International Exchange	1,2,3,4
Life-Long Learning	1
Masterclasses	1
Memorisation	1
One-on-One	1,3
Online Delivery	1,2
Participatory Learning	1,3,4
Peer Learning	1,2,3,4
Portfolio Learning	1,3
Practice Based Learning	1,3
Project Based Learning	1,3
Reflective Practice	1,3,4
Repertoire Based Learning	1,3
Repetition	1
Self-Directed / Independent Learning	1,3,4
Student Centred Learning	1
Teaching by Example	1,2,3,4
Team Teaching	1,3,4
Vertical Teaching / Streaming	1,2,3
Vocational Training	1,2,3,4
Workplace Learning	1,2,3,4
Currency/Adaptability	1,2
Changes in Industry	1,2
Curriculum	1
Assessment Methods	1
Group Assessment	1,2,4
Online Assessment	1
Peer Assessment	1,2,4
Portfolio Assessment	1,3
Practice Based Assessment	1,3
Project Based Assessment	1,3

497

Appendix K - Thematic Map

Teacher Autonomy

Pre-Tertiary training and experience

Artistry
Authenticity
Creativity
Meaning
Thinking in sound
Cultural Art
Non-guitar influence
Non-music influence

Jazz Virus
Jazz content
American Influence
Improvisation
Cross-Genre
Transcribing Solos

Be Yourself
Student Autonomy
Active Learning
Critical Listening & Thinking
Guided Learning
Reflective Practice
Self-Directed Learning
Self-Assessment
Electives
Original Compositions
Diversity
Identity

Transcribing
Group
Learning

International
Guest
lecturers

Personal Issues
Attitude/Work Ethic
Disenfranchisement
Empowerment
Entrepreneurship
Obligation/Responsibility

Internet
Online Delivery
Technology
Online Communities
Social Media
Musical Influence of Internet

Anglo-American
Influence

**Musical
Diaspora**

Global Spectra
International Exchange
Transnationalism
Geographical issues
Cultural Diversity
World Music
International Influence

National Identity
Australian Music Culture
Australian Influence
Indigenous Music &
Culture

Portfolio
Learning
& Assessing

Genres
Jazz
Western Art
Music

Simplicity & Sophistication in
CPM
Experimental Music
Conventions of CPM
Canon
Artefacts

Politics

Community
Group Learning
Collaborative Learning
Peer Learning &
Assessment
Network
Workplace Learning
Guitar Communities

Industry
Industry Personnel
Industry Relevance
Lack of Work
Local Live Music Scene
Marketing
Partnership

Course Design
Conservatoire Model
Learning & Teaching Styles
Curriculum Content
Assessment Methods
Repertoire
Theory/Practice Connection

Funding
Class Sizes
Quality of
Facilities

Roles
Roles of Instrumentalists
Role of Guitar in CPM
Role of Music in Culture
Cover Bands
Role of Music Education

Appendix L - Sample Note-taking

Code: Portfolio Learning

In the AQF7 CPM industry the term Portfolio Learning refers to using the

development of a student's personal artistic portfolio as a learning tool. It is practice

based and outcome focused. It does not explicitly refer to preparing students for

portfolio careers. Portfolio learning was most commonly referred to in data set two. It

was not mentioned at all by students in either the surveys or the interviews. Portfolio

learning was almost unanimously mentioned in conjunction with portfolio assessment

and most often referred to the student's repertoire or body of original compositions.

> Students develop a creative and/or research portfolio to showcase their
> abilities. – UofNE
> Create a cogent and quality portfolio of songs in a recorded and notated
> format. – UofA
> Design, create and evaluate a portfolio presentation relevant to the students'
> own career trajectory. – SCU
> Students are assessed through the submission of a portfolio of recorded work.
> – Griffith
> Students will also be required to submit an integrative portfolio of their key
> achievements. – MacQuarie
> We have a series of portfolio units where students basically devise their own
> project which is approved by the lecturer. Then each year the projects get a
> little bit bigger in scope and size…, the idea is that they then have a portfolio
> of work that is in their field of interest, their own practice. – Donna
> … there is a specific interest in developing a portfolio of compositions, or
> recordings or developing an industry profile. – Bruce
> There are certain things in like a portfolio they might be doing, a portfolio
> component of a subject. – Brad

Code: Practice-Based Learning

Practice-based learning is self-evidently appropriate in a performance-based music

education program with practical graduate outcomes.

> Performing in an ensemble can only be learned through actually participating
> in an ensemble. – ANU

Evidence for practice-based learning was found throughout the entire Data corpus and from every institution type. The term Practice-Based Learning in the context of AQF7 CPM courses refers to two learning environments. One is practical hands-on learning where students are playing their music instruments in a, typically, on-campus learning environment. These can include ensembles and individual tuition, as well as theory, composition, and improvisation lectures with practical components. The other refers to industry placement practicums.

> Through solo and group practice students will learn selected Brazilian pieces and perform them in class. – Box Hill
> This major has a strong practical focus and enables you to develop knowledge and practical experience through performance. – CQU
> This course is a practical introduction to the craft of music production and performance. – RMIT
> All students participate in collaborative, practical music-making activities throughout the degree. – SCU
> Students attend a weekly rehearsal/seminar involving sight-reading, new repertoire and preparation towards one or more guitar ensemble performances in the semester. – UofS
> The emphasis will be primarily on practice…, in order to develop discipline expertise in the Creative Arts student. – USQ

The combination of practice-based learning with non-practical learning styles was found to be present in individual units in AQF7 CPM courses.

> This unit explores a range of guitar techniques in order to build instrumental skills in rock/blues styles. The unit combines study tutorials and practical workshops. – Macquarie
> They have instrumental lessons with their teacher and then they do some online content. Like they keep a practice diary and then they have some online tasks they have to do in relation to the practical work. – Donna

There is not a thorough corpus of quantitative data collected for this study regarding the numbers of weekly contact hours of practice-based learning in each individual course. However, the qualitative evidence suggests the private institutions offer a greater amount of practice-based learning that the universities.

> I think what made our's unique is that it was very performance and prac based.
> – Michael
> …the highly practical and individual training offered at AMPA. – AMPA

Aleta, who recognizes that the majority of her graduates become music educators in

some form, realizes the importance of practical performance skills in developing a

well-rounded music educator.

Appendix M - Comparison of AQF7 CPM courses

At the time of data collection there was found to be 25 AQF7 CPM courses on offer where students had the option to major in performance with the guitar as their primary instrument. This criterion defined the scope of this study. The scope of this study excludes Bachelor of Arts degrees with majors or minors in music studies that do not include performance. Data collected for this comparison, including unit descriptors was collected during January 2018. Some details contained herein are subject to change.

Southern Cross University's CPM course (SCU) was introduced in 1986 as a response to an identified potential niche market for tertiary studies in contemporary music performance (Hannan, 2000a). A notable inclusion in the curriculum of the course was industry skills and music technology. The Australian National University (ANU) claim that their performance major offers "more one-to-one teaching than any other comparable tertiary undergraduate course in the country" (ANU, 2018, para 3). Central Queensland University (CQU) offer the option of a performance major by distance mode in which lessons are delivered "via video technology" (CQU, 2018, para2). The Bachelor of Music offered by the University of New England (UNE) is unique in Australia as it is the only course of its kind that is only offered in a fully online delivery mode. The Bachelor of Music at the University of Tasmania and the course offered by CQU at Mackay combine popular music with jazz studies. The structure of the first year of Victoria University's courses is unique with each unit being delivered one at a time, in four-week blocks with three face-to-face sessions per week.

In Semester One, 2018, there were three TAFE colleges in Australia delivering AQF7 courses in CPM. TAFE Queensland offer a Bachelor of Contemporary Music Practice at both their South Bank and Coomera Campuses. This course is delivered in partnership with the University of Canberra. TAFE Queensland lecturer, Ross McLennan states: "What we've tried to do is combine that practicality from TAFE melded with that theoretical side that universities give you so that you get a real best of both worlds degree" (TAFE Brisbane, 2016, 1:03-1:10). Box Hill Institute (formerly Box Hill TAFE) have run music programs since 1981 (Boxhill TAFE, 2018) and currently offer a Bachelor of Applied Music with a major performance. A notable alumnus of Box Hill Institute is Chris Cheney, front-man of the multi-award winning, multi-platinum selling, band The Living End. Cheney is most often listed among the top three greatest Australian rock guitarists (Lee, 2019, Lee, Baker & Haywood, 2018b). In 2005 North Melbourne Institute of TAFE, now known as Melbourne Polytechnic, introduced a Bachelor of Music with a major in Contemporary Australian Music. The curriculum was designed around exclusively Australian CPM compositions. The Australian content is no longer a focus of the current course at Melbourne Polytechnic making a tangible link between course design and a concern for 'caretaking' of Australian CPM cultural heritage less clear.

Five private institutions offered an AQF7 CPM course in 2018. The Australian Institute of Music (AIM) is an independent not-for-profit education provider with campuses in both Sydney and Melbourne. Their Bachelor of Music (Contemporary) is their most popular course and is available at both their Melbourne and Sydney campuses. The JMC academy was founded by John Martin Cass in Sydney in 1982 as

a private provider of accredited courses in entertainment industry technology. They now have campuses in Sydney, Melbourne and Brisbane and offer a Bachelor of Music (Contemporary Performance) in partnership with Berklee College of Music in Boston, Massachusetts. The Australian College of the Arts (Collarts) is a private tertiary education provider with four campuses in the inner Melbourne metropolitan area. They offer a Bachelor of Music which includes the option of a 60-hour work placement. The Academy of Music and Performing Arts (AMPA) offer a Bachelor of Music at their Surry Hills campus in the inner southern suburbs of Sydney. Students can select to major in contemporary/jazz performance. Avondale College of Higher Education is a private institution offering higher education from vocational courses at AQF their Lake Macquarie Campus, in Cooranbong, approximately 30km south-west of Newcastle They are a not-for-profit institution established by the Seventh Day Adventist Church.

Other institutions offering AQF7 music courses were identified. However, they fit outside the scope of the study as they either did not have an explicit focus on CPM, or they did not contain a compulsory performance major. These include The Australian Catholic University, University of Queensland, Charles Darwin University, The University of Wollongong, The University of New South Wales, James Cook University, and the University of Technology Sydney. These courses often focussed on musicology or song-writing, production and cultural content.

During the development of this project, Tabor College in Adelaide introduced a new course that fits the criteria of this study. However, the course was introduced in 2020, after data collection for this study was complete. On August 28, 2019 Avondale

College became the first institution in Australia to change category to 'Australian University College' and plans to meet the requirements to become a university by 2024 (Stacey, 2019).

All of the courses relevant to the scope of this study are subject to admission via audition except the Bachelor of Arts (Music) at Macquarie University. The Bachelor of Contemporary Music offered by Southern Cross University has an audition stream and a non-audition stream. All but three of the courses require three years full time, or part time equivalent to complete. Five of the courses are only offered in full time study mode with no part time options available. The Bachelor of Music offered by Edith Cowan University requires four years full-time study and no part-time option is offered. The Bachelor of Music at the JMC academy and the Australian College of the Arts can be completed in six 14-week trimesters within two calendar years. All but two of the courses include elective options. Two of the courses are offered in full in an online study mode, one course is only offered online. Two other courses include some core units that can be studied online. All but one of the courses include elective subjects, which in all but two cases can be selected from topics other than music. Table Appendix M.1 shows an overview of the courses within the scope of this study.

Figure Appendix M.1 shows a comparison of total costs of all courses under examination. The total course fees are calculated from the annual/semester fees advertised in Semester One, 2018 and are the fees for full fee-paying students.

Table Appendix M.1

Overview of AQF7 CPM courses

Institute	Course Title	Years FTE	Part time option	Online delivery*	ATAR	Electives	Annual Fees***
ANU	Bachelor of Music (Popular and Contemporary Music)	3	No	No	80	1	$34,560
CQU	Bachelor of Music (Jazz and Popular Music) or (Contemporary Music)	3	6 years max	Yes	N/A **	2 (JPM) 4 (CM)	$18,984
ECU	Bachelor of Music (Contemporary Music)	4	No	No	70	0	$24,250
Griffith	Bachelor of Popular Music (Performance)	3	No	No	N/A	Limited choices	$28,500
QUT	Bachelor of Fine Arts (Music)	3	No	No	N/A	5	$24,768
SCU	Bachelor of Contemporary Music	3	6 years max	No	68	2	$21,000
UofA (Elder Con)	Bachelor of Music (Popular Music and Creative Technologies)	3	Yes	No	65	Music Electives only	$23,138
UNE	Bachelor of Music	3	10 years max	Yes	N/A	36 Credit points	$16,584
Sydney Con (Uni of Sydney)	Bachelor of Music (Contemporary Music Practice)	4	No	No	64.3	700 options	$37,000
UTAS	Bachelor of Music (Jazz and Popular Music Performance)	3	7 years max	No	N/A	2 Breadth 2 Electives	$18,272
VU	Bachelor of Music	3	Yes	No		Minor Units	$20,400
RMIT	Bachelor of Arts (Music Industry)	3	No	No	72.15	5	$24,960
UoN	Bachelor of Music	3	Up to 8 years	Combination	59.35	4 Directed 2 Elective	$24,120
USQ	Bachelor of Creative Arts (Music)	3	Yes	Limited units	N/A	Various program structures	$19,600
Macquarie	Bachelor of Arts (Music)	3	Yes	Some units	75	1	$24,000
WSU	Bachelor of Music	3	6	No	N/A	3 or 4	$25,480
University of Melbourne (VCA)	Bachelor of Music (Jazz and Improvisation)	3	6	No	36.25*** *	6	$31,040
Box Hill Institute	Bachelor of Applied Music – Performance	3	6 years	Some units	N/A	4	$16,200
AIM	Bachelor of Music (Contemporary)	3	Yes	No	N/A	8 + 4	$18,400
Melbourne Polytechnic	Bachelor of Music	3	Yes	No	N/A	0	$16,650
JMC Academy	Bachelor of Music (Contemporary Performance)	2 (6 trimesters)	No	No	N/A	0	$8,600/ trimester
Collarts	Bachelor of Music	2 (6 trimesters)	4 years	No	N/A	3	$8,720/ trimester
TAFE Qld	Bachelor of Contemporary Music Practice	3	No	No	N/A	4	$19,698
Avondale	Bachelor of Arts (Music)	3	8 years	Some units	60	1	$16,968
AMPA	Bachelor of Music (Performance)	2 (6 trimesters)	Yes	No	N/A	6	$8,400/ trimester

*does not include electives
** For entry into the Bachelor of Music on-campus in Noosa, students are required to have completed CUA50815 Diploma of Music Industry (Performance)
*** Tuition fees only, does not include student amenities and other services. Figure is for full fee-paying students. Fees are based on individual unit selections and may vary due to electives.
**** Lowest rank to receive an offer.
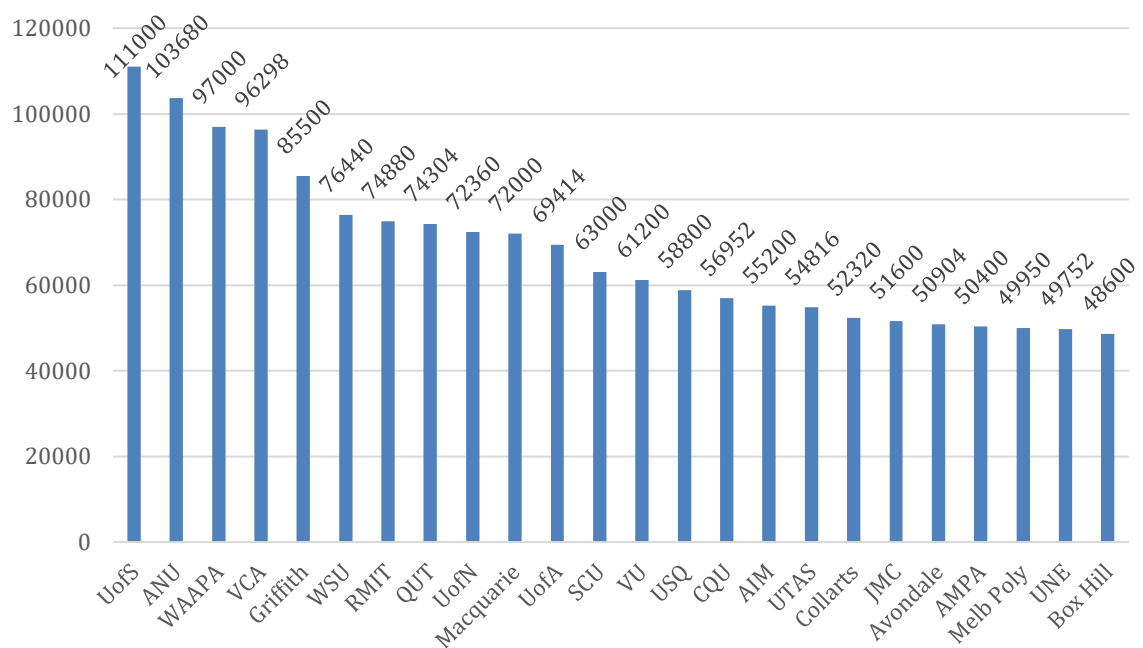
Figure Appendix M.1 Total costs of AQF level 7 CPM courses

Figure Appendix M.2 shows a comparison of the ratio of annual cost to contact hours giving a representation of the hourly cost of tuition of each course. Data for this graph represents units in the first year of study for each course and is taken from the unit descriptors for a performance major. The figures in this graph are representative of sample study programs. Elective and sub-major choices may influence precise figures of contact hours and course fees. The online course offered by the University of New England is not included in this graph as the face-to-face contact hours are not listed on the unit descriptors.
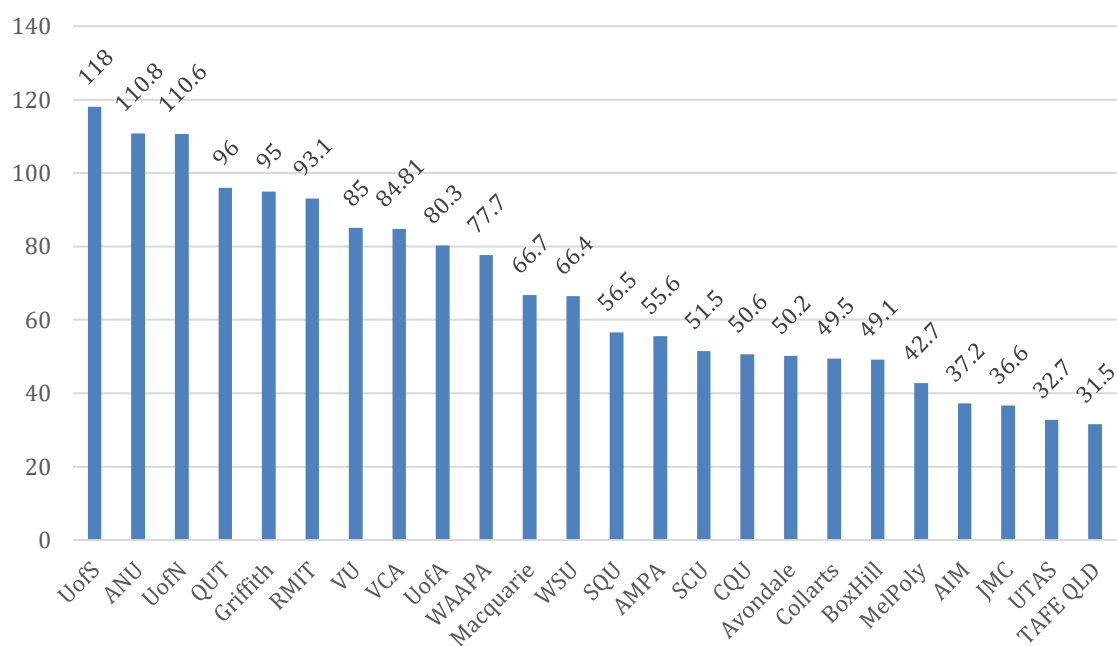
Figure Appendix M.2 Hourly cost of tuition

Appendix N - Creative Project

This study discusses cultural perpetuation through music education. However, it is felt for this to occur student guitarists must first be exposed to the appropriate cultural heritage. This creative project was designed to provide exposure to the genre of Oz-Rock though the composition of eight guitar duets. The duets are designed for guitar students in the early levels of tertiary music education in Contemporary Popular Music (CPM) and are suitable for use in instrumental guitar tuition and performance exams. To achieve cultural representation each song features idiosyncratic performance styles found in the guitar playing of Australia's leading Oz-Rock guitarists.

In 2012 Australian Guitar Magazine assembled a panel of experts to discuss the best guitar players in Australia (Australian Guitar Magazine, 2012). The TopTen website hosts a live public opinion poll where voters can help decide who are the ten best guitar players in Australia (Rocker1796, 2019). The panel of experts and the public seem to agree on the top four guitarists, even if there is a little disparity with the order. The Newscorp article (McCabe, 2014) *Who is Australia's best guitarist?* offers no explicit explanation as to how the list was generated other than the statement 'the nation's musicians nominate their picks" (p. 1). The text includes numerous citations from Australian guitarists giving the impression that it was generated by a panel of industry personalities. Table Appendix N.1 shows the top four guitarists from each list.

Table Appendix N.1.

Top four Australian guitar players

	Australian Guitar Magazine	TopTen	NewsCorp
1	Angus Young	Angus Young	Ian Moss
2	Tommy Emmanuel	Tommy Emmanuel	Malcolm Young
3	Ian Moss	Chris Cheney	Chris Cheney
4	Chris Cheney	Ian Moss	Tommy Emmanuel

Three out of the four guitarists are exponents of a genre of music that is purely Australian – Oz-Rock. The other guitarist in these lists, Tommy Emmanuel (b.1955), is best known for his fingerstyle acoustic guitar playing. Angus Young (b.1955) is the lead guitarist of AC/DC, Ian Moss (b.1955) is a guitarist and singer/songwriter best known for his work with Cold Chisel, and Chris Cheney (b.1975) is the front-man of the band The Living End. Oz-Rock is a genre of music dominated by electric guitars, power-chords, riffs and improvised guitar solos. It grew out of the pub scene in the 1960s and was founded by bands like The Easybeats, and Billy Thorpe & The Aztecs. Oz-Rock was the foundation for many of Australia's most successful Rock and Roll bands including AC/DC, The Angels, Rose Tattoo, Midnight Oil and INXS. An analysis of the playing styles of Oz- Rock guitarists was conducted to identify typical traits of the genre and common performance practices (Lee, Baker & Haywood, 2018b). The findings of the analysis informed this creative project.

The following compositions are designed to introduce guitar students to the performance styles of Angus and Malcolm Young, Ian Moss and Chris Cheney by including elements of their styles. Each tune is designed to be an instrumental guitar

duet with the possibility of further enhancement with the addition of Bass and Drums for small ensemble performance. Guitar 1 typically plays the role of lead guitar and Guitar 2 plays the role of rhythm guitar. However, the tunes are designed in such a way that the performers may choose to interchange roles.

The tunes are composed with the intention of developing culturally appropriate performance skills in guitar students and exposing them to the playing styles of Australia's best, and most loved Oz-Rock guitar players. These instrumental tunes offer the chance for guitar students to explore concepts of melody within a familiar aesthetic framework. Furthermore, each tune features an improvised solo section to allow guitarists to express their artistic creativity.

Exposition

Cold Voltage has been composed to capture the aesthetics of Australian bands Cold Chisel, AC/DC and The Living End. The A sections have been designed to intentionally capture the major/minor ambiguity found in Cold Chisel's *Bow River* and *Star Hotel*. The harmonic sequence in the B sections is inspired by AC/DC's *You Shook Me All Night Long* and the melody in the B sections features fragments inspired by the improvised solos of The Living End's front-man Chris Cheney.

Week's End features a riff-driven A section inspired by The Easybeats *Friday on My Mind*, with a searing lyrical melody over the top. The melody in the B sections features a riff similar to melodic fragments which can be found in the lead guitar solos of both Angus Young and Chris Cheney. The harmonic sequence in the B sections features Blues-Scale derived power-chords.

513

Good Morning Shuffle features examples of typical shuffle rhythms throughout, and the use of quaver triplets in the melody. These were found to be typical features of urban blues predecessors to Melbourne Pub-Rock. The melody in the A sections also features string bends, raising the pitch of the note by a whole tone. The lower note in each double stop in measures 6, 7 and 8 is to be bent to the same pitch as the top note.

Two Finger Tribute utilizes double stops throughout the A section melodies in both diatonic 3rds and 4ths. Double stops were found to be common in the improvised guitar solos of Angus Young and Chris Cheney. The tune is best performed with enough pre-amp gain to make the double stops growl and the final string-bending note of the B section to really soar.

Third Time Lucky is a high energy Punk instrumental inspired by the Living End with elements of AC/DC's compositions. It should not be performed too slowly. To most closely replicate the Oz-Rock aesthetics use enough pre-amp gain to induce a touch of controlled harmonic feedback on the long notes.

Power Struggle is an aggressive conversation between two guitars with the harmony and melody parts in a constant two-way battle. In-keeping with the overall theme of the composition, this tune incorporates the concept of 'Trading fours' in the improvised solo sections.

Separation Anxiety explores the relationship between the Im and the bVImaj chords which was found to be a common feature of compositions by Chris Cheney and can also be found in earlier examples of Oz-Rock. In this example the bVI chord is extended and altered to include the #11.

514

Summer's Over is a slow sultry instrumental inspired by the work of Ian Moss in Cold Chisel's bluesier numbers. It should be performed with as much expression as possible, and freedom of interpretation to make the melody sing.

Cold Voltage

approx 144 bpm

Daniel Lee

516

Week's End

Daniel Lee

(8va on repeat)

518

Good Morning Shuffle

112 bpm

Daniel Lee

520

Two Finger Tribute

136 bpm

Daniel Lee

522

Third Time Lucky

At least 160 bpm

Daniel Lee

(p.m. 1st 2x)

Play 4 times
Cresecendo each repeat

(3rd & 4th time only)

Power Struggle

132 bpm

Daniel Lee

526

Separation Anxiety

112 bpm

Daniel Lee

Summer's Over

Slow

Daniel Lee

Solo over AB form (repeat as neccessary), then D.S. al Fine

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