‘Music is my Oxygen’: an Exploration of Bioecological Influences on Pathways to University Music Study in Australia.

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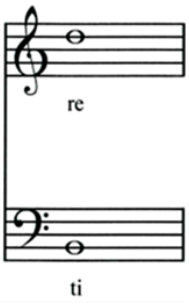
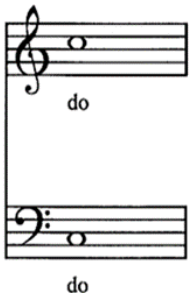
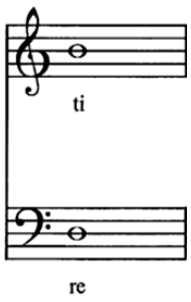
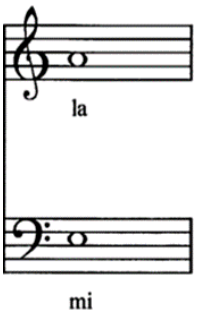
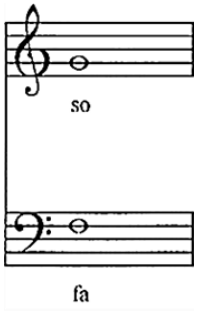
The music notation motif placed at the start of each chapter is used as a visually represented musical metaphor for the use in the study of a mixed-methods approach. On their own, each chord of two notes seem unrelated, but when considered or played across the chapters, the notes of the Ionian Mode (C Major scale) move in contrary motion towards a unison. This movement is emblematic of the study findings' eventual articulation as a conceptually integrated set of conclusions.

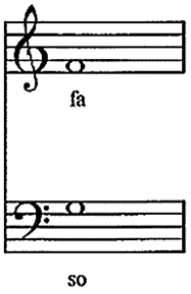


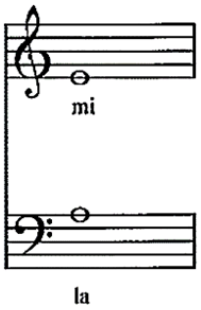


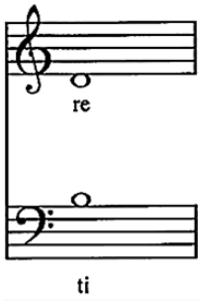


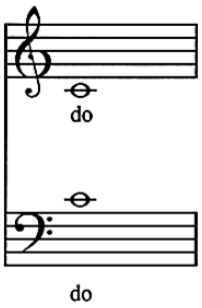












Abstract

Informed by the perspectives of the participants, this study explores the influences on students' decision to study music at university in Australia, and the music pathway learning experiences that facilitate that choice. Students' interest in music, and what that means to them in terms of types of motivation, bio/social systems or ecologies comprised of intra- and interpersonal influences, and self-efficacy are a focus. By exploring students' perspectives of these systems, sub-systems and their related social interfaces, I identify the *enabling influences* or factors that have shaped their music development journeys prior to their university music study.

Consideration of the relevant literature through a policy enactment theory lens (Ball, Maguire & Braun 2012), prompted a re-conceptualisation of the bioecological systems model (Bronfenbrenner and Ceci 1994) and later social interface model (Pettigrew, Segrott, Ray & Littlecott 2018) to produce a new research model. The model positions a hierarchy of enabling influences, as revealed by the investigation, within respondents' individual music identity, music culture and human bioecological systems conceptual framework. Exploration of participants' enabling influences on their interest in music and their music pathways experiences were investigated using quantitative, Likert-scale data, with participants' enabling influences regarding their decision to study music at university investigated using qualitative, open-ended data sourced from semi-structured survey and interview questions. The findings of the study were conclusive in that the most enabling influences identified by the respondents' perspectives regarding music pathway experiences, decision to study music at university and interest in music, were 'school music experience,' 'identity/passion

for/love of music' and 'school music learning' respectively. These were conceptually situated in the music *microculture*. The next most enabling influences revealed for pathways/decision/interest were 'private music tuition,' 'music teachers' and 'listening to music at home' respectively, and situated in the music *exoculture*. The third most enabling influences revealed for pathways/decision/interest were 'private music experiences,' 'ambition to improve as a musician' and 'private music tuition' respectively, situated in the music *macroculture*.

Based on the findings of this phenomenological, mixed-methods study, it is intended that the active bioecological agents involved in the students' pre-university systems will benefit from the identification of enabling influences with regard to music educational curriculum, pedagogy, and structural and policy decision-making to support those pathways.

The findings of the study have major implications regarding the provision of Music education in schools across Australia. Similarly, the findings reveal important implications for the implementation of STEM (Science, Technology, Engineering, and Mathematics) subjects in schools, or more cogently, the implementation of an authentically integrated Arts STEAM (Science, Technology, Engineering, Arts and Mathematics) as a more effective means of securing increased student engagement in learning, improved learning outcomes, and the realisation of broader national social and economic policy imperatives. The potential transferability of the model for use in other *micro-*, *exo-* and *macro-cultural* contexts within human bioecological systems, as discovered and defined in the study, was also explored and is recommended for consideration regarding further research.

Acknowledgements

I would sincerely thank my Principal Academic Supervisor, Dr Linda Westphalen and my Academic Co-Supervisors, Dr Igusti Darmawan and A/Prof Julie Matthews, of the School of Education in the Faculty of Arts at the University of Adelaide for their incredible expertise and support throughout my journey. My sincere appreciation is also extended to the Faculty's Prof Faye McCallum, A/Prof Natalie Edwards, A/Prof Ben McCann, Dr Julia Miller, Dr Margaret Secombe, Dr Cally Guerin, Marie Norris, Yvonne Philp and Vanessa Gicasvili for their wonderful support. I also thank Prof Tania Aspland and Dr Jennifer Rosevear, no longer on staff at the university, for their inspiration and academic supervision in the earlier stages of my candidature.

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I take this opportunity to personally thank Darienne, Rob, Sharon, Matt, Shereen, Dana, Tim, Chris, Wendy, Tom, Tenielle, Calista, Paul, Gerard, Barb, Ian, Betty, Faith and all my other long-suffering family members and friends for their wonderful encouragement and support over many years.

This work is dedicated with love to my parents Robert and Dorothy.

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Abbreviations

ACARA	Australian Curriculum, Assessment and Reporting Authority
ACT	Australian Capital Territory
AMEB	Australian Music Examinations Board
AMOS	Analysis of Moment Structures
AQF	Australian Qualifications Framework
ATAR	Australian Tertiary Admissions Rank
ATN	Australian Technology Network
BOS	Board of Studies (New South Wales)
BSSS	Australian Capital Territory Board of Senior Secondary Studies
CFA	Confirmatory Factor Analysis
CFI	Comparative Fit Index
FTE	Full-Time Equivalent
Go8	Group of Eight Australia
HEPs	Higher Education Providers
IRU	Australian Innovative Research Universities
NAPLAN	National Assessment Program – Literacy and Numeracy
NSW	New South Wales
NT	Northern Territory
OECD	Organisation for Economic Co-operation and Development
OP	Overall Position
QCAA	Queensland Curriculum and Assessment Authority
QLD	Queensland
RMSEA	Root Mean Square Error of Approximation
RUN	Regional Universities Network
SA	South Australia
SACE	South Australian Certificate of Education Board
SCSA	School Curriculum and Standards Authority (Western Australia)
SPSS	Statistical Package for the Social Science
STEAM	Science, Technology, Engineering, Arts, Mathematics
STEM	Science, Technology, Engineering, Mathematics
TAFE	Technical and Further Education
TAS	Tasmania
TASC	Office of Tasmanian Assessment, Standards and Certification
TEQSA	Tertiary Education Quality Standards Agency
TLI	Tucker-Lewis Index
VCAA	Victorian Curriculum and Assessment Authority
VET	Vocational Education and Training
VIC	Victoria
WA	Western Australia

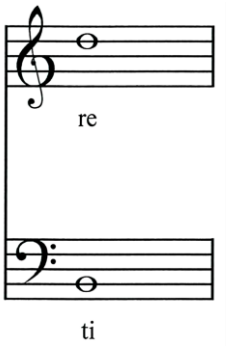
Declaration

I certify that this work contains no material which has been accepted for the award of any other degree or diploma in my name in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text. In addition, I certify that no part of this work will, in the future, be used in a submission in my name for any other degree or diploma in any university or other tertiary institution without the prior approval of the University of Adelaide and where applicable, any partner institution responsible for the joint award of this degree.

I give permission for the digital version of my thesis to be made available on the web, via the University's digital research repository, the Library Search and also through web search engines, unless permission has been granted by the University to restrict access for a period of time.

I acknowledge the support I have received for my research through the provision of an Australian Government Research Training Program Scholarship.

Name of Principal Author (Candidate)	Garry Robert Jones		
Contribution to the Paper	Author		
Overall percentage (%)	100%		
Certification	This paper reports on original research I conducted during the period of my Higher Degree by Research candidature and is not subject to any obligations or contractual agreements with a third party that would constrain its inclusion in this thesis. I am the primary author of this paper.		
Signature		Date	16 March 2020



Chapter 1: Introduction to the study

Introduction

For people with an interest in or passion for making music, the question invariably arises ‘is this something I want to end up doing professionally or is it just a hobby?’ Music-related careers in Australia are many and varied, and with the exponential growth in web-based creative industries in the twenty-first century, music content is in demand (Sisario 2017: B2). With more professional fields requiring higher qualifications for new employees than in the past (Norton and Cakitaki 2016: 22), universities take on a facilitator/gatekeeper role in determining opportunity for a growing number of university aspirants, in particular, for the largest group of applicants to Australian universities – current Year 12 students (Department of Education and Training 2017: 12, 13).

By exploring the perspectives of first year university music students’ experiences in relation to their music development journey prior to university, we have access to sources of data that facilitate the discovery of new findings from the ‘other side’ of the interface between pre- and post-university music study admission. It is

anticipated that these students' individual perspectives regarding influences on their experiences prior to studying music at university will yield rich data to provide new insight in response to questions such as:

- Why did they choose to study music at university?
- When did they decide to become a university music student?
- What was involved in the application process?
- Who inspired them to continue with their musical development?
- What did they do that prepared them for this opportunity?
- Where did they develop their music skills and with whom?

The student participants not only possess perspectives of their current university social and bioecological experiences, but each also brings with them perspectives of their *prior system* experiences. These are not experiences that have occurred in isolation, for within each prior system, a multiplicity of bio/social interactions, including *enabling influences*, shaped their music development, their music-related decision-making, and ultimately their music journey pathway to university.

This investigation will therefore be posited from an ecological perspective (Bronfenbrenner 1974: 129-133; Pettigrew et al. 2018: 1-6), and this approach will be discussed further in the following sections.

The study will contribute to the existing body of peer-reviewed knowledge by developing a substantive theoretical model based on research findings, with implications to inform the Australian community contexts of university, school and non-school music learning, and contribute to the literature regarding the broader Australian education policy environment.

Research focus

This study has a research focus on the respondents' perspectives regarding their music learning and music participation experiences prior to their enrolment in university. These perspectives are explored to discover what factors not only *influenced* them, but *enabled* or equipped them via their various pathway experiences, to study music at university – a search to identify the respondents' enabling influences. The study explores the factors that influence students' pathways to university music study in contemporary Australia, including individuals' motivational influences such as interest, self-efficacy, sub/cultural identities, and the interaction of bioecological systems.

The social 'interface' refers to that *common boundary or interconnection* between social groups or *systems*. The perspectives of 'first year university music student' study participants and their interface with the bioecological systems of their situational contexts is at the heart of the research focus of this study. For many of the participants, one 'system' prior to university was their final year of high school, while for others it may have been one or a combination of any number of contexts,

including ‘gap’ year(s); work; other career; unemployment; other study; illness or rehabilitation; and family responsibilities.

This exploration from an ecological perspective (Bronfenbrenner 1974: 129-133) maintains that within these bio/social systems, individuals experience *proximal processes* as ‘the primary mechanisms producing human development’ (Bronfenbrenner and Morris 2006: 795). This *bioecological model* and the later *social interface model* (Pettigrew et. al. 2018: 1-6) form part of the existing body of research literature that supports much of the findings of this study. This research is examined in Chapters Two and Three.

As participatory agents in these bio/social ecologies, either immediately before the study interface or in previous years, music educators in primary and secondary schools made curriculum and pedagogical decisions that have shaped their students’ music learning experiences. This is also the case for teachers who may have provided non-school music tuition, and other music instruction in professional or voluntary, familial, fraternal or community music making.

It is in consideration of all of these contexts that I ask the research question: ‘what factors influence students’ pathways to university music study?’ This research project is not just about the music development journeys for each of the student participants and the populations that they represent. It is also inextricably melded with the multiplicity of bio/social interfaces or systems that have shaped those journeys and ultimately provided the enabling influences that facilitated provision of their positions as music students at university.

For the social researcher exploring this field, this process requires the gathering of students' perspectives about their music education experiences in order to support the identification of factors of influence for exploration and analysis. Hoyle, Harris and Judd (2002: 3) derived information and understanding via perspectives of differentiation. Similarly from my lens as the researcher, the question identifying the research focus will be shaped by my perspectives over recent years, and is an amalgam of questions that have engaged my thoughts, influenced by the many interfaces of my own bio/social interaction. As a music educator in schools (Tertiary, Secondary and Primary) for many years, I have often pondered many pedagogically-related questions, and some of these have been the inspiration for this current study.

At this point I would declare that my decision to frequently write from a first person perspective, particularly in relation to the qualitative aspects where I am providing a 'personal judgement arrived at on the basis of reasonable evidence' (Webb 1992), is intentional, and that I agree with much of the literature in support of the use of 'first person' (Reinharz 1992; Webb 1992). I would argue that its use in this study is appropriate to reflect the epistemology chosen, and used 'in the pursuit of reflexivity' (Webb 1992). In relation to the qualitative aspects, first person narrative avoids the use of an anonymous third person in masking or negating the researcher's active agency in the research process (Webb, 1992; Reinharz 1992).

In my opinion, human beings have an innate love for music. Having said that, I want to understand as definitively as possible what influences students' positive or negative interest in music, and to what extent peers, family, teachers or other

influences, are involved. I want to appreciate students' perspectives on their music learning experiences for school and non-school contexts. Following this, I want to discover why students chose to study music at university, and at what point in their lives this decision was made.

Using my active agency as an experienced music educator, I also want to reveal, through interpretation of the findings, additional meaning that may be hidden in the collected data of the respondents' perspectives, including any influences that may be revealed as obstacles to students' music development pathways. The lens of the researcher is explored further in Chapter Four.

These background questions do not constitute a conclusive set of related issues in connection with the research focus, but they do serve to illustrate the complexity inherent in social research of this type, and the need to establish and articulate an appropriate methodological framework.

Aim of the study

Based on the perspectives of the participants, research from this study is intended to develop a substantive theoretical model of the factors that influence students' decision to study music at university, and the music learning / pathway factors that facilitate that choice. Additionally, specific attention will also be given to the exploration of students' interest in music, and what that means to them in terms of types of motivation, bio/social systems or ecologies comprised of intra- and interpersonal influences, culture, identity, and self-efficacy.

An inductive enquiry, the study is an exploration of students' perspectives based on

> [An]…understanding of the social world through an examination of the interpretation of that world by its participants (Bryman 2012: 380).

This epistemological position (what it means to know), referred to as 'interpretivist,' is accompanied by a 'constructionist' ontology (what is) with the implication that

> …social properties are outcomes of the interactions between individuals, rather than phenomena 'out there' and separate from those involved in its construction (Bryman 2012: 380).

To better support the development of music education components such as curricular design, pedagogical approaches and education policy, identification of influences that affect students' decision-making and pathway factors may assist participatory agents of the students' bioecological systems to more effectively realise their students' tertiary music goals. If we recognise that human beings are participatory agents (actors) in the world, interpretivist researchers are compelled to find the meaning that motivates human inter/actions instead of depending on 'universal laws external to the actors. Subjective meaning is at the core of this knowledge' (della Porta and Keating 2008: 24).

Methodology

Some fundamental issues of social science research are centred on 'what we know' and 'how we know it' (della Porta and Keating 2008: 21, 22). Similarly, Kuhn (1962) asserts that robust scientific disciplines are reliant on the relevance of social phenomenon (what to study), formulating explanatory hypotheses (why to study) and which methods to use (how to study) (Kuhn 1962). The methodology for this study is predominantly embedded within an interpretive framework, which is a methodological paradigm concerned with seeking meaning through the exploration of discourses, the relativity of meanings and contexts, and by the use of textual analysis. This qualitative approach is supported by the use of quantitative analysis of portions of the survey questionnaire (adapted from della Porta and Keating 2008: 32 - Table 2.2).

Within an interpretivist methodology, a mixed methods approach allows for phenomenological *interpretation* of, or discovering the *meaning* from, open-ended responses from participants via interview, and the analysis of both qualitative and quantitative data via survey questionnaire.

This selection of a mixed-methods approach reflects Patton's (2002) advocacy of integrating aspects of both qualitative and quantitative data:

> Because qualitative and quantitative methods involve differing strengths and weaknesses, they constitute alternative, but not mutually exclusive, strategies for research. Both

> qualitative and quantitative data can be collected in the same study (Patton 2002: 14).

Revealed by the findings of this study, and as supported by Bryman (2012), the 'distinctiveness of qualitative research does not reside solely in the absence of numbers' (Bryman 2012: 380). Rather it is the *interpretation of* and *finding meaning in* the research that is the goal of the phenomenological researcher.

First year music students enrolled at selected Australian universities comprise the target population of this study. Members of this group are the musicians who were accepted into formal music studies at a member institution of the 'Group of Eight' (Go8) universities in Australia. Any university or network of universities in Australia may have been chosen to be included in the participant population of this study, but Go8 universities were selected for a number of reasons, one being that all of the Go8 universities offered undergraduate music degrees. Second, the Go8 had member universities in six State/Territory jurisdictions: in the Australian Capital Territory and five of the six Australian States - the exception being Tasmania. And although the number of universities invited to participate in my research was never considered to be a determining factor, a population pool that had the potential to provide an optimal national perspective was considered preferable. Although a student of a Go8 university at the time of conducting this research, my decision to select the Go8 network to source the respondent population included additional considerations, and this will be discussed further in Chapter Two.

After formal human ethics approval from the University of Adelaide, the music faculties of Go8 member universities were requested to give permission for their first-year music students to be invited to participate in the study. Of the Go8 member universities who granted permission, invitations and instructions relating to their students' participation were sent to each first year music student via a mass email, forwarded to them via their faculty. All the student volunteers who accepted the invitation became participants in the population group of the study.

As the researcher of this study, I would have preferred to have access to populations that included all the pre- and post-acceptance into university music study interface contexts, especially the population of those who applied for entry into a university music program and were not accepted. This may have provided a more comprehensive identification of other bioecological systems that were *negative* influences in individuals' music development journeys.

Similarly, I would have preferred to include data from the group of musicians who decided to pursue a career in music independent of participation as a university student. A musician does not require accreditation or a qualification (such as a degree) to access employment (unlike professions such as Engineering or Teaching). These additional populations were not within the resources scope afforded to this study but would make for excellent further complimentary research in the area, and more about this will be discussed in Chapter Two.

Significance of the study

Work in the field of Australian music education research has contributed to a number of developing theories about why students engage in music education programs. Examples of these include DeVries' work on primary school music students' engagement with music learning (DeVries 2010: 12), Rosevear's research about student motivation (Rosevear 2008: 161), and Harrison's work on students' participation in music learning (Harrison 2004: 24-29). For this study, an investigation of the perspectives of first year university music students has been designed with a focus on three areas: interest in music; choice of music as a university major; and music pathway experiences.

Other studies that have investigated similar music learning influences include those of De Vries (2010) and Pascoe (1995). These two studies were of data from primary and lower secondary school populations respectively, whereas my research uses the data collected from first year university music students to investigate factors involving their perspectives on the bioecological systems that supported the decision-making about their pathways to acceptance into a university music education program. By exploring students' perspectives of these systems, sub-systems and their related social interfaces, I intended to identify the enabling influences or factors that have shaped their music development journeys prior to their university music study.

Based on the findings of the study, it is intended that the active bioecological agents involved in the students' pre-university systems will benefit from the identification

of enabling influences to students' pathways to university music study, with regard to educational curriculum, pedagogy, and structural and policy decision-making to support those pathways.

Specifically regarding the latter, the findings of the study also have major implications for the implementation of Science, Technology, Engineering, and Mathematics (STEM) subjects in schools, or more cogently in light of these implications, the implementation of Science, Technology, Engineering, Arts, and Mathematics (STEAM) as a better means of securing increased student engagement in learning, improved learning outcomes, and realisation of broader national social and economic policy imperatives.

This improved engagement facilitated by Arts literacies is not limited to a STEAM framework, but applies to other combinations of science/s, mathematics and Arts learning areas, of varying descriptors, implemented in educational contexts.

Limitations to the study

Two of the main limitations of this study involve the population of the data set. The first limitation is that, for contextual reasons (explored further in Chapter Two) including logistical and resource limitations, only students enrolled at a Group of Eight (Go8) university were invited to participate in the study.

The second limitation was that only students who chose music as a university major were deemed eligible to participate. Ideally, a much broader population, including

all non-music students from all universities would have been invited to participate, but with the limited resources available for this study, this was not feasible.

In addition to these limitations, although all the Go8 universities' music faculties were invited to provide their students with permission to engage in this study as volunteer participants, a total of four of the eight institutions accepted. As a result, student participants are from universities that represent a majority of Australian States, with data collected from New South Wales, South Australia, Victoria and Western Australia. However, because the audition and entrance requirements of all Go8 universities were extremely similar, the data from these four institutions could be considered representative of the universities in the Go8 as a whole. These entrance requirements are explored more thoroughly in Chapter Two.

The music students for whom their university's music faculty did not accept the invitation for their students to participate in the study prior to the data collection period were consequently excluded from the study.

Another limitation is the lack of scope or ability to identify the group of musicians who pursued a career in music independent of a university pathway or other form of qualification or accreditation, as described earlier in this chapter. It would have been enriching to identify and explore the contexts of those students who bypassed universities altogether.

Finally, the research conducted during my PhD candidature was accomplished via part-time enrolment and this may be perceived by some as a limitation as the

timeframe for the study is effectively doubled. To address this, I have used the extended timeframe as an opportunity to strengthen the trustworthiness of the findings of the study through the acquisition and corroboration of new data (Gay, Mills, Airasian 2012). This additional dataset was collected in the initial examination phase, during the final stage of my candidature, specifically for the purpose of triangulation to provide further corroboration of the study findings (Creswell 2014) (explored further in Chapters 6 and 7).

Thesis organisation

Comprising nine chapters, the thesis begins with an overview of the study in Chapter One. This chapter provides a brief outline of the context of the project, the research focus, the purpose and aims, and an overview of the methodology and method.

The context of the study is presented in Chapter Two. Clarification of a range of concepts related to the study are explored, with these concepts falling under the main categories of school music education, private co-curricular music schools / colleges, and non-school music education. The active lens of the researcher is also acknowledged as having participant agency in the contextual background of the research, and this is canvassed in the latter part of the chapter.

A review of the literature that relates to the study follows in Chapter Three, outlining the appropriate evidence that supports the framing of the current study.

This literature has a focus on key areas of research that inform the study and led to the shaping of the research. The review is followed by a description of the emerging thematic constructs that will form the framework of the research.

Chapter Four provides an outline of the epistemological, ontological and methodological framing of the study. Methods are presented and rationalised. Here it is argued that the study was best positioned in an interpretative research methodology to facilitate understanding of the qualitatively rich data. This analysis also takes into consideration influences and factors identified in the quantitative data.

In Chapter Five, the analysis of the quantitative data is presented. This includes the results of the psychometric Likert scale responses, via data collected from the on-line survey questionnaire.

Complementary to Chapter Five, Chapter Six explores the parallel findings from the interpretation of the qualitative data that was also collected via the on-line survey. Additional qualitative data was collected from interviews. Both forms of qualitative data collection were characterised by the use of structured, open-ended, questions. Triangulation of the findings was facilitated by the collection of an additional dataset specifically for this purpose.

Chapter Seven provides further exploration of the data, beginning with a summary of the results outlined in Chapters Five and Six, followed by an interpretation of these integrated results. This interpretation of the mixed-methods results are

discussed.

Chapter Eight builds on the discussion of the findings from the study, and articulates the development of a reconceptualised theoretical model situated within a bioecological systems framework based on Bronfenbrenner (1979).

In the final Chapter, an articulation of the research findings is followed by a presentation of a substantive theory. A discussion of implications for further research in the field leads to a set of nine recommendations for curriculum and policy consideration.

This chapter closes with the final thesis conclusions.

Chapter summary

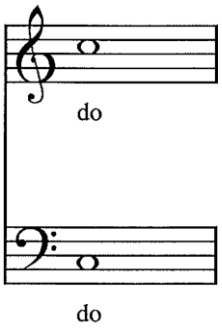
Chapter One provided an introduction to the thesis. After canvassing the study's contextual interface between pre- and post-acceptance into music university study at a Go8 member university, articulation of an intent to explore factors that influence pathways to university music study in Australia was provided.

The thesis organisation was outlined, including statement of the research problem identified for this study, and an articulation of the importance placed on the rich data to be sourced from the perspectives of the student participants, that is, the stories of their music journey experiences.

The aim of the exploration was explained in this chapter, along with specific clarification that the research would be underpinned by students' perspectives of their decision to study music at university, their interest in music, and their pathways of prior music learning.

The methodology was canvassed, emphasising the integrated mixed-methods investigative approach that allowed for both phenomenological and quasi-experimental analysis of qualitative and quantitative data respectively.

The last sections of the chapter canvassed the significance of the study in terms of its new research, and its limitations and its contribution to new knowledge in relation to music pathways.



Chapter 2: Context of the study

Introduction

The context of Australia's recent tertiary education environment underpins much of the framing of this study. The current environment evolved from a shift in Federal Government policy in the late 1980s that ushered in widespread changes with the announcement that education and training systems should play a central role in responding to Australia's major economic challenges. Just as these economic circumstances had changed dramatically, so too must our attitudes and practices in education and training (Dawkins 1987: 1-3). Since Dawkins' follow-up 'white paper' *Higher Education: a Policy Statement* (Dawkins 1988), successive Australian Governments have advanced this policy direction informed by a series of investigations, each with an emphasis on the economic and policy settings of the sector. These investigations have given rise to corresponding reports released for public consultation that led to strategic changes in government policy, including the 'West Review' *Learning for Life: review of higher education financing and policy* (West 1998); the 'Nelson Review' *Higher Education Triennium Report* (Nelson 2002); the 'Bradley Review' *Review of Australian Higher Education* (Bradley

2008); the 'Lomax-Smith Review' *Higher Education Base Funding Review* (Lomax-Smith, 2011); and the 'Kemp-Norton Review' *Review of the Demand Driven Funding System* (Kemp & Norton 2014).

This Federal policy backdrop for the tertiary education sector during the 25 year period 1989-2014 coincided with an increase in the participation rate of 15-64 year olds in the higher education sector from 3.7 per cent to 6.6 per cent, reflected in an increase of tertiary domestic students from approximately 420,000 to 1,025,000. To facilitate this increased provision of student places, the Australian Government's funding of this sector during this period increased from AU$3.1 billion to AU$10.0 billion. Students' individual Higher Education Contribution Scheme (HECS) fees - measured as a proportion of direct teaching and learning funding from the Australian Government - were significantly increased from 16.3 to 43.0 per cent over the same period (adapted from Department of Education and Training 2015: 13, 16, 18, 21, 23, 27).

These combined massive increases in funding may give the impression that resources provision for specialist discipline areas such as music education would have been assured, but a closer examination of some of the varying impacts of the implementation of these 'reviews' over that timeframe identify mixed messages. For example, as part of the context of significant structural change in Australian tertiary education, the transition from the mid-1970s of a centrally-allocated system whereby the Australian Government allocated student places in the public higher education sector, to the phasing in from 2010 of a demand-driven system for the allocation of student tertiary education places, the number of places allocated to a

range of specific subject disciplines has changed non-uniformly, and sometimes markedly (Norton & Cakitaki 2016: 60-62). This has produced several challenges for the provision of music education in the tertiary sector, and these will also be explored.

To assist the framing of the study, pre-university Australian schooling in its various institutional and cultural forms will be examined. This will include investigation of the relevant sector-specific education and music subject contexts or music sub-cultures involved. Similarly, contexts in relation to extra-curricular, private music tuition, familial/fraternal and community music making, along with other music influences, also underpin the study. All of these are important in that they support and contribute to an understanding of music cultural and social discourses as they relate to the new contributions to knowledge revealed by this research.

Most importantly, the bio/social/ecological contexts, as specific to the respondents in the study, facilitate the necessary interpretation and social *translation* of the rich data for use in the analysis of both qualitative and quantitative data sets. These contexts go beyond any superficial treatment of perspectives relating to demographic backgrounds or socio-economics, and these will also be scaffolded in this chapter.

Australia's tertiary education sector

Although universities educate the majority of tertiary education students in Australia, they do not comprise the majority of Higher Education Providers (HEPs). Out of the approximately 175 HEPs operating in 2014, only 42 were universities.

The remainder of the providers were a range of schools, colleges and institutes authorised to offer qualifications in higher education (Department of Education and Training 2015: 27). These nationally recognised qualifications include Certificates, Diplomas, Bachelor Degrees, Bachelor Honours Degrees, Graduate Diplomas, Masters Degrees and Doctoral Degrees in Music (AQF 2013).

The tertiary education sector, over the past ten years, has responded to several policy adjustments reflecting the changing priorities of the Federal Government of the time. A key report that has had a strong impact on the shape of universities in Australia is the 2008 *Review of Australian Higher Education* (the 'Bradley Report'), co-authored and Chaired by Denise Bradley (Bradley, Noonan, Nugent & Scales 2008). The Bradley Report developed an extensive set of forty-six recommendations that encompassed guiding principles, specific performance targets and indicators, and proposed funding arrangements. These addressed a diverse range of issues including governance, equity and access, and transparency in domestic and international education standards through the establishment of the Australian Qualifications Framework (AQF) (Bradley et al. 2008: xviii-xxv).

Following 2008, and as a result of the impact of a combination of factors including the Global Financial Crisis and a huge decline in full-fee paying international student enrolments, the rating of Australia's higher education standards dropped. As was foreshadowed by Bradley:

> Twenty years ago Australia was one of the first countries to restructure to enable wider participation in higher education. The results of those changes made it a leader internationally

> in the movement from elite to mass systems…
>
> There are now clear signs that the quality of the educational experience is declining; the established mechanisms for assuring quality nationally need updating; and student-to-staff ratios are unacceptably high…
>
> Analysis of our current performance points to an urgent need for both structural reforms and significant additional investment. In 2020 Australia will not be where we aspire to be – in the top group of OECD countries in terms of participation and performance – unless we act, and act now (Bradley et al. 2008: vii).

In response to this challenge, the Tertiary Education Quality Standards Authority (TEQSA) was established in 2011 to 'ensure the quality of Australian higher education providers through quality assurance and nationally consistent regulation' (Nicoll 2011: 3). Explicit in its purpose is a commitment to contribute to the development of a higher education system that supports Australia's aspirations for a skilled and educated population, and to:

> …maintain Australia's international reputation for providing quality higher education and training services. Regulation and quality assurance in the sector will help protect the interests of students, no matter where, what or how they study (Nicoll 2011: 3).

The decision by the Australian Government to create a tertiary standards agency was a considered and strategic response designed to address the quality of some higher education providers and the safety concerns of international students that emerged as problems in the sector in 2009. In that year, two decades of strong

growth in international student enrolments at Australian universities was halted after a series of physical assaults of Indian students forced a government review of private tertiary vocational providers and related permanent residency pathways (Woodward 2010).

Driven by demands for improved quality in the higher education sector, an underlying economic rationalism was still being outworked, with like-minded institutions continuing to group together as formalised 'co-operatives.'

University networks

In recent years, many Australian universities have established a series of networks or collaborative groupings of universities comprising institutions of shared contexts or purposes. These include the Australian Innovative Research Universities (IRU), the Australian Technology Network (ATN) universities, the Regional Universities Network (RUN) and the Group of Eight (Go8) universities (ATN 2014).

The RUN is 'dedicated to further enhancing the role that regional universities play in contributing to the economic, social, cultural and environmental development of their regions' (RUN 2013: 2). Unlike the IRU, which has member universities in both capital and regional cities, RUN universities are all located in regional centres, and 'have a fundamental commitment to… regional Australia' (RUN 2013: 2).

> Regional Australia has relatively low levels of educational attainment. By improving

> opportunities for people to access higher education, RUN universities help unlock the full human potential of regional Australia. This contributes to Australia achieving the level of graduate skills needed to ensure its international competitiveness (RUN 2013: 2).

The IRU is 'a network of seven research intensive, progressive universities, established in Australia in the last 50 years' (IRU 2013: 2). Member universities are designed to be research intensive, and to raise levels of higher education attainment and participation in target locations of major provincial and outer urban cities (IRU 2013: 2). Collectively their purpose includes

> …advising the Australian Government on higher education, research and innovation policy; sharing our knowledge and expertise in research, teaching and operations – within and beyond the network; [and] collaborating and forming domestic and international partnerships (Marginson 2011 in Wang, Cheng & Cai Liu 2011: 3).

Based only in capital city locations, the ATN also has a strategic emphasis, with a focus on finding solutions and building partnerships by drawing together innovative and enterprising universities, and building on its existing strategic partnerships with industry, business and the community.

> The ATN is focused on solution-based research which has an impact and makes a difference in the communities within which we operate (ATN 2014: 2).

Finally, the Go8 is a coalition of Australia's leading research universities. These produce industry research income that is twice that of the rest of the sector combined, has secured over 70 per cent of the sector's patents, and over 60 per cent of the Australian university sector's start-ups (Go8 2015).

This is the group of universities that was chosen to be the source of the participant population for my study. Some of the reasons for my selection of Go8 universities include member universities that are based in many Australian States and Territories, providing increased scope for participation in the study.

Another reason than piqued my interest in this group of universities has nothing to do with international ratings, academic prestige, corporate or industry research funding, or their members' success at nurturing Nobel Prize winners – no matter how fantastic and admirable all of these attributes are for high achieving educational institutions. My interest was piqued because the student clientele the Go8 universities accept include the highest performing Australian school students of each cohort. It may follow that because this group of students were accepted into a Go8 university, they may possess the most scope for *choice*, and may have considered an alternative offer if the Go8 university music course in which they were accepted was not their first preference. From this I considered that these students were committed to their choice of university music course, and I wanted to investigate and determine their reasons as to why.

Regarding first preferences, from the recent data published in 2017, the Go8 network continued to receive the largest share of both applicants and acceptance of

offers in Australia at 19.6 per cent and 20.3 per cent respectively, followed by the Australian Technology Network at 17.3 per cent and 18.6 per cent respectively (Department of Education and Training 2017: 23, 24).

As stated in Chapter One, one of the other determining reasons the Go8 network of universities was selected as the population source for this study was because, at the time of data collection, no other Australian university network offered more representation across the States and Territories, as indicated in the following table:

Australian university network:	Group of Eight	Innovative Research Universities	Australian Technology Network of Universities	Regional Universities Network
List of member universities:	Monash University (VIC) The Australian National University (ACT) The University of Adelaide (SA) The University of Melbourne (VIC) The University of New South Wales (NSW) [UNSW Sydney] The University of Queensland (QLD) The University of Sydney (NSW) The University of Western Australia (WA)	Charles Darwin University (NT) Flinders University of South Australia (SA) Griffith University (QLD) James Cook University (QLD) La Trobe University (VIC) Murdoch University (WA) The University of Newcastle (NSW)	Curtin University of Technology (WA) Queensland University of Technology (QLD) RMIT University (VIC) University of South Australia (SA) University of Technology, Sydney (NSW)	Central Queensland University (QLD) Southern Cross University (NSW) The University of New England (NSW) University of Ballarat (VIC) [Federation University Australia] University of Southern Queensland (QLD) University of the Sunshine Coast (QLD)
Number of universities in network:	8	7	5	6
Number of States or Territories represented: (excluding any interstate or 'shared' campus of each member university)	**6**	**6**	**5**	**3**

Table 2.1: Australian university networks (as at the time of data collection) – adapted from Department of Industry, Innovation, Climate Change, Science, Research and Tertiary Education (2013: 26, 27).

Other considerations for selection of the Go8 universities included that its member

institutions offered similar undergraduate music degree courses, mainly in the form of a three-year full-time Bachelor of Music or Bachelor of Arts (Music Specialist Studies) as offered by the University of Western Australia (University of Western Australia 2018a); a four-year full-time Bachelor of Music/other discipline *double degree*, for example, as offered by Monash University (Monash University 2018a); or a five-year Bachelor of Music (Honours)/other discipline *dual degree* as offered by the University of Queensland (University of Queensland 2018a).

For these music degree courses offered by each of the Go8 member institutions, State/Territory based tertiary admission authorities determine the minimum normative ranking score such as the Australian Tertiary Admissions Rank (ATAR) across jurisdictions, except for Queensland where an alternative Overall Position (OP) ranking score is used. Employed as the primary criterion for admission to undergraduate university programs in Australia, the ATAR will also be used by Queensland from 2020 (Queensland Tertiary Admission Centre 2017).

The only Year 12 subject pre-requisite for admission to one of these music degree programs is English, and therefore applying for a place would initially appear to be straightforward. However, closer examination of the admission requirements for music undergraduate degrees for each of the Go8 universities reveals that all require prospective applicants to participate in an audition, interview, submission of work folio, or aural (listening analysis) examination. In all cases, a combination of two or more of these requisite components is mandated as part of the application process, and success in all components is required for an applicant to be considered for acceptance into a music degree course. Although the final qualification awarded

for each of the Go8 music degree programs is either the same or similar in name and course duration, the audition or extra requirements in the application stage varies considerably between member institutions. This will now be canvassed.

For application to a music degree at Monash University, an audition is required consisting of a performance of two or three (depending on the course 'Stream') contrasting pieces (style, period, composer) of duration no longer than fifteen minutes. Composition majors are required to submit a folio of two original compositions having a maximum of ten minutes duration. Shortlisted applicants are also required to attend a ten minute interview that would include discussion of the applicant's submitted portfolio, and an ear training (aural analysis) test (Monash University 2018b).

Similarly, when applying to the Australian National University, the required audition consists of a performance of three (depending on the course 'Stream') contrasting pieces, of duration no longer than fifteen minutes. Applicants are also required to complete a *sight-reading exercise*, which means to immediately perform a notated piece of music not previously seen or prepared. The audition is estimated to take no more than thirty minutes in total. For applicants to the Music Composition and Music Technology courses, the submission of a portfolio of one to three notated or recorded music works is 'strongly encouraged,' but not essential (Australian National University 2018).

For applicants to the University of Adelaide, the required audition/interview of fifteen minutes' duration involves the performance of three contrasting pieces, and

a short sight-reading exercise. For Music Composition applicants, a folio of three music scores and three recordings of original works must be brought to the interview for discussion with the interview panel. (University of Adelaide 2018a). All undergraduate applicants undertaking an audition/interview must also complete a musicianship test comprised of aural (listening analysis) questions covering rhythm, tonality, melody and harmony; music score interpretation questions; theoretical questions such as keys, major and minor scales, intervals and chords Additionally, applicants are requested to provide details of their theoretical (music) background, with copies of any recent certificates (University of Adelaide 2018b).

As with Adelaide, applicants for the UNSW Sydney are also required to complete a musicianship test. One attempt and thirty minutes duration is permitted for the applicant to complete a multiple choice test to assess their skills and knowledge in basic music theory, score reading, musical style and general knowledge of music. Recommended preparation for applicants includes music theory and general musical knowledge to the level of Grade 5 Australian Music Examinations Board (AMEB) Theory. The test includes all scale constructions, triads, cadences, basic four-part harmony and simple score reading. Only applicants who successfully pass the musicianship test are then required to submit recorded audition materials of two contrasting pieces (along with music scores for composition applicants) with a combined duration of ten minutes. Also required for submission is the applicant's performance of a short unaccompanied vocal piece; a 500-word essay about the applicant; a curriculum vitae; a copy of a scanned photo identification card; and a reference that includes the contact details of the referee (UNSW Sydney 2018).

The additional requirements for Bachelor of Music (Performance/Composition/Musicology/Ethnomusicology) applicants for the University of Melbourne include an audition performance of three contrasting pieces or movements (in terms of style, period and composer) demonstrating skill on the instrument the applicant intends to study. The performance of approximately fifteen to twenty minutes should include repertoire and technical work presented at AMEB Grade 7 for instrumentalists, and AMEB Grade 5 for vocalists, though these standards are a guide only – more on the AMEB later. Applicants intending to study Composition, Musicology, or Ethnomusicology may apply for specialisation in year two of the degree. Interestingly for this program, no composition folio of works or musicianship tests are required during the course application process (University of Melbourne 2018).

For application to music degrees at the University of Sydney, additional requirements include an audition, particulars of which are specified according to each of the 19 Areas of Study: Arts Music; Brass; Composition and Music Technology; Conducting; Contemporary Music; Creative Music; Digital Music and Media; Historical Performance; Improvised Music; Jazz; Music Education; Musicology; Organ Studies; Percussion; Collaborative Piano; Piano; Strings; Vocal and Opera Studies; Woodwind (University of Sydney 2018a). As an example, the additional requirements for the undergraduate piano audition include performance of four works consisting of a polyphonic work (made up of multiple, simultaneous, independent melodic lines); an etude (a *study* in English – usually a short, technically challenging piece designed to allow for the perfection of a specific musical skill); two movements (including one slow movement) of a classical

sonata; and one work from any of the last three centuries. Additionally, two of the four works must be performed by memory. A sight reading exercise may also be required as part of the audition process. For Music Education specialisation, only three contrasting works, including a sonata form movement of a classical sonata, are required for the audition (University of Sydney 2018b). All applicants to the Bachelor of Music (Composition/Creative Music/Digital Music and Media) programs must submit a folio of three creative works. The portfolio is to include original compositions of varied style or media. At least two of the works must be presented in a notated (score) form, and at least two of the works must provide complementary audio (or video) recordings. Shortlisted applicants will be then be invited to attend an interview (University of Sydney 2018c).

The University of Queensland requires music degree applicants to perform as part of an audition/interview, and to undertake a test of practical ability and musicianship skills. Audition is permitted for one or two of a prescribed list of instruments, namely Brass (any of horn, trombone, trumpet, tuba); Classical Guitar (not electric guitar); Percussion (must audition on snare, timpani and one mallet instrument); Piano (not electric keyboard); Strings (any of cello, double bass, violin, viola); Woodwind (any of bassoon, clarinet, flute, oboe); and Voice. Additionally, the School of Music determines which instrument may be studied by the applicant in the Bachelor of Music (Honours) program, and only if successful in obtaining an offer of a place through the audition process. During the audition, the applicant must perform three classical works of contrasting styles and periods. The audition of about fifteen minutes' duration includes an interview about the applicant's musical interests, experience, and future goals (University of Queensland 2018b).

Completing the group of Go8 member institutions that require applicants to audition, the University of Western Australia requires degree applicants in the Specialist Music Studies stream to perform two contrasting pieces of around AMEB Grade 7 standard. Applicants are expected also to have a theory background of a standard around AMEB Grade 5 theory of music. Following the performance, the applicant is to take a short aural quiz (aural training exercise). The applicant is also to bring a prepared portfolio that includes samples of their academic writing, musical compositions, music certificates and other supporting documentation. The audition process may take as little as ten minutes. Composition applicants will audition on their chosen instrument or voice, and a slightly lower standard of performance is acceptable. A composition portfolio is required in advance of the audition if possible, and an interview with the composition coordinator will be arranged (University of Western Australia 2018b).

Neither the University of Queensland nor the University of Western Australia require a minimum ATAR rank or OP score as part of the music degree application process (University of Queensland 2018b; University of Western Australia 2018b).

In summary, all Go8 member universities require prospective students to audition as part of the required application process, and while there are variations in the mix and sequence of required components, including performance of three contrasting pieces; interview; portfolio; aural test; musicianship test; sight reading test, the cumulative message is that universities are seeking applicants with a benchmark skills base of approximately AMEB Grade 7 in music performance (which includes expertise and familiarity with the music repertoire in a range of music styles,

contexts and genres; and a range of technical and aural skills), and approximately AMEB Grade 5 in theory of music. The performance benchmark equates to typically eight years of individualised instrumental music tuition, sight reading and aural training offered on a weekly basis, with associated technical and repertoire home practice of approximately an hour each day, and much longer for the upper grades. The theory of music benchmark equates to typically five years of musicianship tuition, usually in the form of weekly tuition and written homework tasks involving music notation. The AMEB administers annual, developmentally sequenced examinations for a broad range of musical instruments, genres and music theory/musicianship for which comprehensive syllabuses and supporting documentation are available (Carroll 1982).

The University of Adelaide goes further by articulating the 'assumed knowledge' or *music skills* expected of applicants (University of Adelaide 2018c):

> …Assumed knowledge varies for the different specialisations available in the Bachelor of Music.
>
> Classical Performance - Year 12 Solo Performance or AMEB Practical Grade 6-7, plus Year 12 Musicianship or AMEB Grade 5 Theory.
>
> Classical Voice - Year 12 Solo Performance or AMEB Practical Grade 6-7, plus Year 12 Musicianship or AMEB Grade 5 Theory.
>
> Jazz Performance - Year 12 Solo Performance or CPM Advancing Step 4, plus Year 12 Musicianship or AMEB Grade 5 Theory.
>
> Composition - Year 12 Musicianship or AMEB Grade 5 Theory.

> Popular Music and Creative Technologies - A familiarity with computer systems and software, music software and hardware.
>
> Sonic Arts - A familiarity with computer systems and software, music software and hardware.
>
> Musicology - The ability to read music is expected (University of Adelaide 2018c).

These areas of 'assumed knowledge' have clearly played an active role in the cultural shaping of the music pathway development of each student participant of this study.

As has been demonstrated, each local university appears to independently set their own 'standards' and compulsory application requirements, yet most *translate* the meaning of their prerequisite application standards in the nationally common discourse of shared music cultural and learning experiences. In the current absence of an Australian Curriculum subject for Music beyond Year 10, the common musical *discourse* of academic standards is provided by the comprehensively resourced and assessed AMEB graded practical and theory of music curriculum implemented by private music tutors in all States and Territories (Carroll 1982).

This *similar-yet-different* learning standards' landscape is a familiar inter- and intrastate feature of the Australian education environment, and is not limited to the tertiary education sector, as will be demonstrated in an exploration of *prior to university* schooling contexts in the following section.

Compulsory schooling

In Australia, schooling is compulsory from ages 5 to 6 up to the age of 17 years, depending on the State or Territory. In the context of the timeframe when most of the participants of the study population were still in school:

> All States and Territories provide for 13 years of formal school education. Typically, schooling commences at age five, is compulsory from age six until at least age 15 and is completed at age 17 or 18. Primary education, including a preparatory year, lasts for either seven or eight years and is followed by secondary education of six or five years respectively.
>
> The majority of schools (approximately 70 per cent) are government schools, established and administered by State and Territory governments through their education departments or authorities. The remaining 30 per cent are non-government schools, usually with some religious affiliation, which are established and operated under conditions determined by State and Territory governments through their registration authorities…
>
> In 2009, the minimum school leaving age in most jurisdictions was 15 or 16. However, in Queensland, Western Australia, South Australia and Tasmania, students were required to continue their education until 17, either at school or through some combination of training and employment. Similar arrangements will apply in New South Wales, Victoria, the Australian Capital Territory and the Northern Territory from 2010, effectively lengthening the period of compulsory education for young people' (Australian Curriculum, Assessment & Reporting Authority [ACARA] 2009: 34-35.)

For the approximately one third of Australian parents who enrol their children in non-government educational institutions, although music education is not compulsory, it is often a valued component of their chosen school's curricular traditions. The inclusion of music in their curriculum could also be considered to support their school recruitment strategy. As eluded to by English (2005: 35), the 'product' of successful learning in a marketised educational institution includes an array of not only curricular, but co-curricular or value-added commodities. These drawcard offerings include such activities as orchestral music, speech and drama, elite sports and languages, and are used to describe the participating students as 'self-disciplined personal achievers' (English 2005: 35).

While school education across the federation of Australia is a state/territory jurisdiction traditionally involving separately developed curriculum documents and modes of assessment across the junior and senior sectors of schooling, Australia is currently transitioning to a national curriculum. Previously, each state/territory would generate a unique curriculum document of syllabus with idiosyncratic expectations for primary and secondary students. The new national curriculum reflects a unified scaffold approach, as stated in the 2008 National Declaration on the Educational Goals for Young Australians:

Goal 1: Australian schooling promotes equity and excellence

Goal 2: All young Australians become:

- successful learners
- confident and creative individuals

- active and informed citizens
  (MCEETYA 2008: 6).

The new Australian Curriculum is being implementation in stages according to subject areas across the States and Territories, generally with Foundation to Year 10 subjects English, Maths, Science and History being taught according to the new curriculum by 2014 and the remaining F-10 subjects by 2016 (ACARA 2014: 1 to 10).

In the future, while all Australian students will have completed core components of a national curriculum in relation to Music, the participants of this study have collectively experienced a range of music syllabi, and varying experiences with regard to the availability and delivery of music subjects in the primary and secondary school sectors. This is reflected in the data collected (refer to Appendix H on Page 347 below).

School music education

The following terms found in this study are used to describe some of the components that underpin many of the educational environments that exist in contemporary Australian society.

Clarification of these terms as used in the contexts relating to this study is intended to address possible ambiguities and/or assumptions that may have been made by their association to other socio-educational situations.

State schools

Although much of the Australian National Curriculum up to Year 10 has been phased in over the last few years, music education in schools as delivered by State and Territory education departments varies considerably in its current provision. In the Australian Government 'National Review of School Music Education' (2005), findings indicated that there were significant differences in the level of financial and human resources provided by the States and Territories. The review found that Instrumental and Vocal Music services were delivered as follows:

ACT

Schools purchase instrumental and vocal music services through own resources

NSW

Schools purchase instrumental and vocal music services through own resources

NT

26 Full-Time Equivalent teachers provided for instrumental music services. No information regarding vocal music services.

QLD

309 Full-Time Equivalent teachers provided for instrumental music services. No information regarding vocal music services.

> SA
>
> 81.4 Full-Time Equivalent teachers provided for instrumental music services and approximately 6 FTE for vocal.
>
> TAS
>
> Schools purchase instrumental music services through own resources. No information regarding vocal music services.
>
> VIC
>
> Funding to nine regions provided for instrumental music. Schools purchase instrumental and vocal music services through own resources.
>
> WA
>
> 110 Full-Time Equivalent teachers provided for instrumental music services and approximately 5 FTE for vocal music services.
>
> (Pascoe, Leong, MacCallum, Mackinlay, Marsh, Smith, Church & Winterton 2005: 49)

The report found that Queensland was the only State or Territory in which all schools were found to be providing classroom-based music education. The remaining jurisdictions delivered music education in schools in the range of 67-80 per cent of the student population (Pascoe et al. 2005: 65).

> A small proportion of Queensland schools reported music being integrated with other arts (11 per cent) whereas in other States this figure

> was around 50 per cent. Instrumental and choral/vocal are similar (around 60 per cent) in most States, except New South Wales where choral was reported more often than instrumental (70 per cent choral to 50 per cent instrumental), and Queensland (70 per cent instrumental to 40 per cent choral).
>
> Queensland schools appeared to think they had less support in terms of budget for music than other States (28 per cent as opposed to 60 to 76 per cent), but more schools believed that their community valued music (72 per cent as opposed to 50 to 60 per cent) (Pascoe et al. 2005: 66).

Of the population of respondents who contributed data to this study (N=67), half were educated in state secondary schools.

Non-state schools

Non-state schools' provision of music education in Australia is resourced via user-pays schemes – either as a component of school fees or as a separately charged option delivered by in-house staff or sub-contracted music specialists. For schools in the independent sector, Pascoe noted

> This again highlights that those who play music are those who can pay for music.
>
> Pascoe et al. (2005: xi).

From the data revealed by this study, combining 'Private - Denominational/Religious' and 'Private – Independent' categories, 48.5 per cent of respondents indicated that they were educated in a private secondary school.

Classroom music subjects

The term ‘classroom music subjects’ refers specifically to classroom-based music learning, which could be either compulsory or elective. In primary school the subject is typically offered as a single compulsory 30-minute lesson, usually involving singing and the playing of tuned or un-tuned percussion instruments. Lesson length, frequencies and types of music learning experiences may vary from state to state, which could easily furnish material for another research project in itself.

In secondary school, types of music subjects vary according to the year level structure of the school. Music is typically offered as a component of a compulsory Arts course in the first year or two, then as an elective subject for the remaining senior years. Some schools also offer Vocational Education and Training (VET) National Competencies (TAFE subjects) either in addition to or instead of the accredited music subject in the senior school year levels.

Depending on school curriculum offerings, it is possible for some students to participate in two and in some cases three Music subjects in Year 12 – in the same way that students often enrol in multiple mathematics, humanities and science subjects within those learning areas.

Instrumental music tuition

Instrumental lessons at school are given either on an individual basis or in small tutor groups of students of similar ability level. Typically of 30 minutes' duration, they often involve the missing of another timetabled school subject, and a rotational timetable is often used to minimise the impact on the same missed subject.

Sometimes school instrumental lessons are delivered in lunch breaks or before or after school. Depending on the State and the school, lessons are either funded by the educating authority, or by direct parent financing.

Non-school music education

Private instrumental tuition

For the purposes of this study, the phrase 'private instrumental tuition' refers to music instruction away from the structured school environment, paid for by the student or their family. Lessons usually occur in the home of the student, the instrumental teacher or frequently at a music studio or similar venue.

With live web-based video conferencing now widespread, private tuition may also be delivered in remote / virtual mode either individually or for groups of students. Lesson venues may range from small, single teacher home studios to large scale

operations involving high-tech music learning laboratories supported by music instrument manufacturers.

Approximately 78 per cent of the participants in this study received private instrumental tuition prior to university.

Home schooling

The term ‘home schooling’ refers to students educated in their homes and in other non-school, community-based environments. However, for the purposes of this study, the term does not mean ‘distance education,’ which usually involves teachers from formalised schools.

One major aspect of the different forms of ‘at home’ education emerging as common to each is ‘the leading role that parents perform in the education of their children within the context of the family home’ (Harding 2011: 3).

Of the population of respondents who provided data to this study, less than two per cent were educated at home.

Community music education

The tradition of local community music making in Australia is diverse, encompassing such ensembles as orchestras, brass bands, bagpipe brigades,

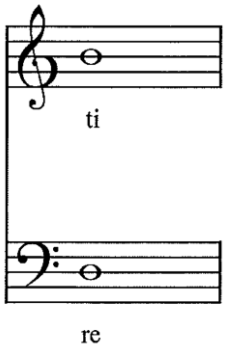
marching bands, percussion ensembles, choirs, folk groups, rock bands, traditional Indigenous and world music groups, and mixed small ensembles. Although not an exhaustive list, it does underline the existence of another background variable to the study, as access to or participation in each of these groups does not occur uniformly across each local community. 20 per cent of all respondents to this study participated in community-based music making prior to university music study.

Chapter summary

The context of this study involves not only the demographic and educational structures of contemporary Australia, but also the musical backgrounds that each individual participant will bring to the collective data pool. As the main survey instrument was distributed to most States and Territories via invitation to students in the Go8, any data received will inherently reflect the range of cultural and demographic backgrounds of the participants. It is anticipated that any trends identified from the data will be robust, not in spite of, but because of this diversity.

The previous learning experiences of first-year university music students includes learning experiences and varied music participation in primary and secondary schools, and, for many, private music tuition. The extent to which these experiences and other influences affect choice of and pathways to university degree programs may have implications for school music curricula and private instrumental tuition. Respondents' perspectives of these experiences will form rich new sources of data

that will be used to discover new findings through exploration of perspectives from a range of contexts and discourses.



Chapter 3: Review of the literature

Introduction

What developmental influences and experiences shape students' decision to study music at university? The literature relating to this study is a relatively recent, but expanding, body of academic peer-reviewed knowledge. It is not surprising then to find that in many of the works of the researchers cited, there is an appeal for more work to be done regarding the many social systems relating to students' participation in, and choice for, music education.

This Chapter examines the existing body of academic literature and draws on this peer-reviewed research, particularly in connection to the three social ecological (micro-, exo-, and macro-) systems (Bronfenbrenner 1979) (or home, peer and community social spheres) that interact with each of the individual respondents of the study, along with the research about the main focus areas of *decision to study music at university*; *interest in music*; and *music pathway experiences*. These areas will be explored, underpinned by the research related to bioecological systems theory (Bronfenbrenner and Ceci 1994) and the later social interface model

(Pettigrew et al. 2018), social learning theory (Bandura 1977) and policy enactment theory (Braun, Maguire & Ball 2010).

Interest in music

Situational and individual interest

The research into the 'nature versus nurture' question regarding music development is well-documented in terms of individual and situational interest in music, and it may be no surprise to discover that many of the findings appear to emphasise the importance of one aspect of motivational interest more than another.

For example, Krapp and Preznel (2011: 28-50) found that object specificity or content were generally characteristics of individuals' interests and that, over time, *remained stable,* stressing the natural or intrinsic nature of motivational interest.

Ryan and Deci (2000: 54-66) also find that the enjoyment of learning is closely related to intrinsic motivation and similarly found strong links between enjoyment of learning and interest-based learning. Hidi and Renninger (2006: 112) described this human motivational interest as

> …the psychological state of *engaging* or the predisposition to *re-engage* with particular classes of objects, events or ideas over time (Hidi & Renninger 2006: 112) [Emphasis added.]

Hidi and Rinninger developed a model of interest development that proposes interest is not a predisposition but is emotionally activated by a stimulus. The two main types of interest are categorised as individual and situational. Situational interest occurs, as defined in their model, where learners' emotional reactions and attention are triggered by an activity, association or event. Individual interest occurs where the learner is more likely to continue being motivated to do something and to associate this psychological state with the activity for extended periods of time (Hidi & Renninger 2006: 112).

Figure 3.1 illustrates that situational interest may occur when, for example, a person attending a music performance becomes captivated by the music and how it is being produced. A person playing their musical instrument in their bedroom for relaxation over many years is another example characteristic of individual interest.

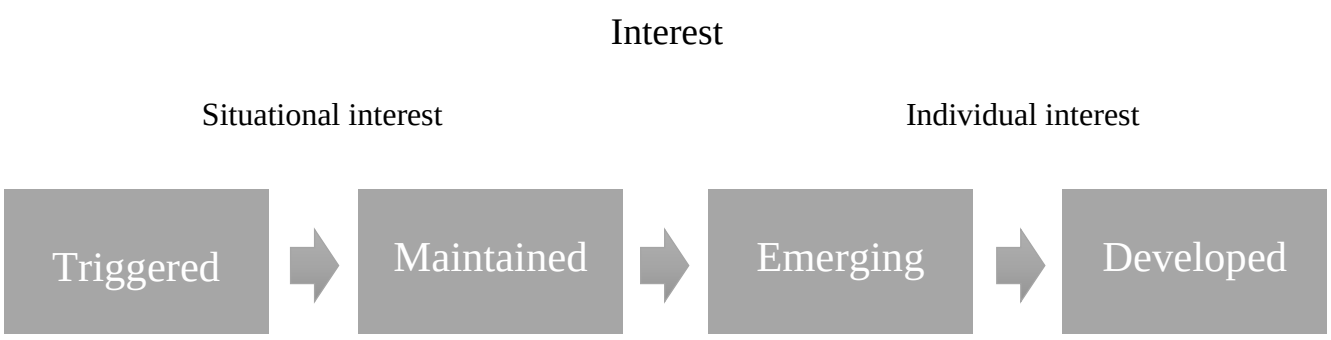


Figure 3.1 – A modified summary of Hidi and Renninger's (2006) model, in McPherson, Davidson, Faulkner (2012: 17).

In the model illustrated in Figure 3.1, 'triggered' represents short-term attention and emotional reactions that are often externally supported. 'Maintained' means focused attention and persistence over time because the activity is meaningful to

the learner. ‘Emerging’ indicates the beginnings of an enduring desire to repeat and continue engaging with an activity over time. In this stage, the learner values the experience, and becomes intellectually curious and emotionally engaged in the activity. Individual interest in this stage is often self-generated, but requires external support in the form of role models or teachers who are good at the activity. ‘Developed’ is the final stage and describes an enduring predisposition to continually engage with the activity. Learners demonstrate positive feelings while doing the activity and will choose to do it when given a choice. The individual interest in this final stage is self-generated and involves high concentration that transcends frustrations (Hidi & Renninger 2006, from McPherson et al. 2012: 17).

Sameroff’s (2010) research challenges us to be aware of the *transactional regulation* involved in the development of young learners, questioning the idea that they are somehow in control of their learning environments. An even less individual-centric perspective is forwarded by Gutman, Sameroff & Cole (2003), which resulted in the formulation of a social ecological model that included contextual sub-systems including family processes and management, peers and communities. Clearly these examples illustrate the varied orientations to understanding how human beings learn and the place of interest in this process.

In relation to these sub-systems, and of particular relevance to my study, are some common trends that were demonstrated by Kirchhubel (2003) to be associated with the developing years of young musicians. The first of these trends was that the young musicians were exposed to the listening and making of music from very early in their lives. Another was the importance of the familial environment as a system

of nurturing a young musician, with the guidance and mentoring of parents, and the modelling influence of siblings, all crucial to the growth of the developing child-musician. Repeated exposure to positive music experiences was also found to be important for the development of young musicians (Kirchhubel 2003: 324).

McPherson, Davidson and Faulkner (2012) support these findings. They advance the proposition that multiple positive determinants of successful outcomes are *syzgistic* alignments - 'consistently positive and supportive conditions which exclude the negative factors that represent risk to development' (McPherson et al. 2012: 82). They contend that the

> … smoothness of some journeys to musical expertise… is often facilitated by repeated syzgies – alignments and realignments of environment and experience, personality and temperament, present skills and challenges, teaching methods and styles, parental support, inspiring musical events, the continued recognition of achievement, and aspirations for even greater ones [sic] (McPherson et al. 2012: 82, 83).

These bio/social systems of nurturing as found by Gutman et al. (2003), Kirchhubel (2003), McPherson, Davidson and Faulkner (2012) and alluded to in Sameroff (2010) challenge the 'person as their own island' view that motivational interest is more intrinsic or innate to the individual as proposed by Ryan and Deci (2000) and Krapp and Preznel (2011). Gutman et al. (2003) and McPherson et al. (2012) instead assert that the intrinsic motivational interest of the individual is *just part of a bio/social sub-system* within a much broader system of biological and social

interaction. The conditions and processes that govern the course of human development in the environments in which people live is the focus of an evolving body of research and theory known as *ecological systems theory*, and was first comprehensively developed by Bronfenbrenner (in Kazdin 2000: 129), and then subsequently developed further by others, including Richard, Gauvin and Raine (2011) and Pettigrew et al. (2018).

Social-relational systems of influence

As was originally conceptualised by Bronfenbrenner in 1979, the development context of the social environment was considered primarily differentiated in terms of successively nested systems, and is referred to now as the *bioecological systems model*. Adapted from the field of ecology, it emphasises that all human activity occurs within social contexts (Vygotsky 1978; Richard et al. 2011, in Crooke and McFerran 2015: 3).

From the outset, Bronfenbrenner positioned the child, or individual, at the centre of four concentric circles creating three zones representing sub-systems of the social world, as illustrated in Figure 3.2 following.

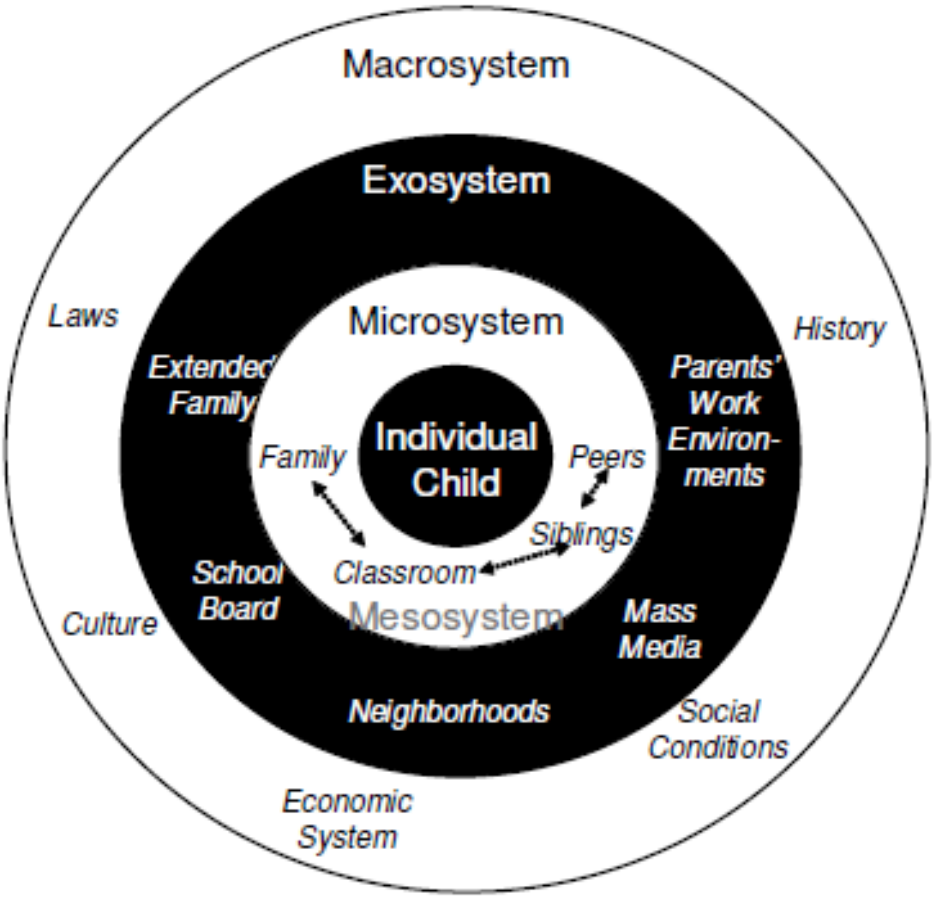


Figure 3.2. Bronfenbrenner's ecological model as applies to the individual in Eisenmann et al. (2008: 3).

The closest zone to the individual, the *microsystem*, is representative of familial, fraternal and peer group intrapersonal relationships. An individual consistently experiences interpersonal relationships and social roles as a participant in the bioecological systems that form the microsystem (Pettigrew et al. 2018: 2). Social interactions that occur in the microsystem most directly influence an individual's development (Bronfenbrenner & Morris 2006). The internalisation by individuals of the norms, values and goals of their society is due to the primary socialisation agents of each individual. In most societies, these agents are usually family members, education and peer clusters (Sloboda & Petras 2014: 255). Indicated by arrows in the model of Figure 3.2, the *mesosystem* includes the relationship

interactions between the microsystems (Bronfenbrenner & Morris 2006).

The adjoining *exosystem* includes the social dynamics of the individual's extended family, siblings, neighbourhoods, and mass and social media.

Surrounding all of these sub-systems is the *macrosystem* representing social conditions, norms and culture, history and economics, and laws (Bronfenbrenner in Crooke et al. 2015: 3), and these are comprised of social interactions or processes.

Nature versus nurture social processes

Theorists including McLaren and Hawe (2005) support Bronfenbrenner's (1979) contention that the sub-systems of the bioecological model should not be considered hierarchical, but rather interactional. The biopsychological characteristics of the individual person are now considered to be of equal importance to the bioecological role of development, with the new focus referred to by Bronfenbrenner as *proximal processes*, or 'the mechanisms that produce development' (Bronfenbrenner in Kazdin 2000: 129). Bronfenbrenner refers to examples of proximal processes, and includes

> …such ongoing behaviours as feeding or comforting an infant… reading, problem solving, caring for others… engaging in other intellectual, physical, social, or artistic activities that become increasingly complex over time. In sum, proximal processes are posited as the primary engines of development (Bronfenbrenner in Kazdin 2000: 130).

It is these music (artistic) activities as active proximal processes which have inexorably affected, nurtured and influenced each individual university music student participant of this study. These musicians have honed their music skills over time via their interactions among bioecological sub-/systems and their individual biophysical characteristics. Similar findings were identified in studies from a non-constructivist paradigm based on the *learning theory* work by Bandura (1977).

Primary socialisation theory has been described as a social learning theory that proposes that

> …behaviours are learned predominantly through three socialisation sources, the family, the school, and peer clusters… The theory states that other factors, personal and environmental, influence this socialisation process, but that these other influences are indirect and occur only because they affect the primary socialisation process either by limiting the bonding of an individual to the socialisation process or by influencing the communication of norms (Oetting, Donnermeyer & Deffenbacher 1998: 1630).

Central to this theory is the socialisation process of an individual via interactions with others in their major familial, peer and school contexts, which were similarly identified in the *microsystem* of Bronfenbrenner (1974).

Socialisation interactions are influenced by extended family; other peers; media; religious institutions; neighbourhood/community; and associated groups. Identification of these influences is similarly supportive of Bronfenbrenner's

ecological *exosystem* (Brondfenbrenner in Crooke 2015: 3). A concept diagram of the main active social agents of the primary socialisation theory appears below (modified from Leukefeld, C. G. & Leukefeld, S. 1999: 985).

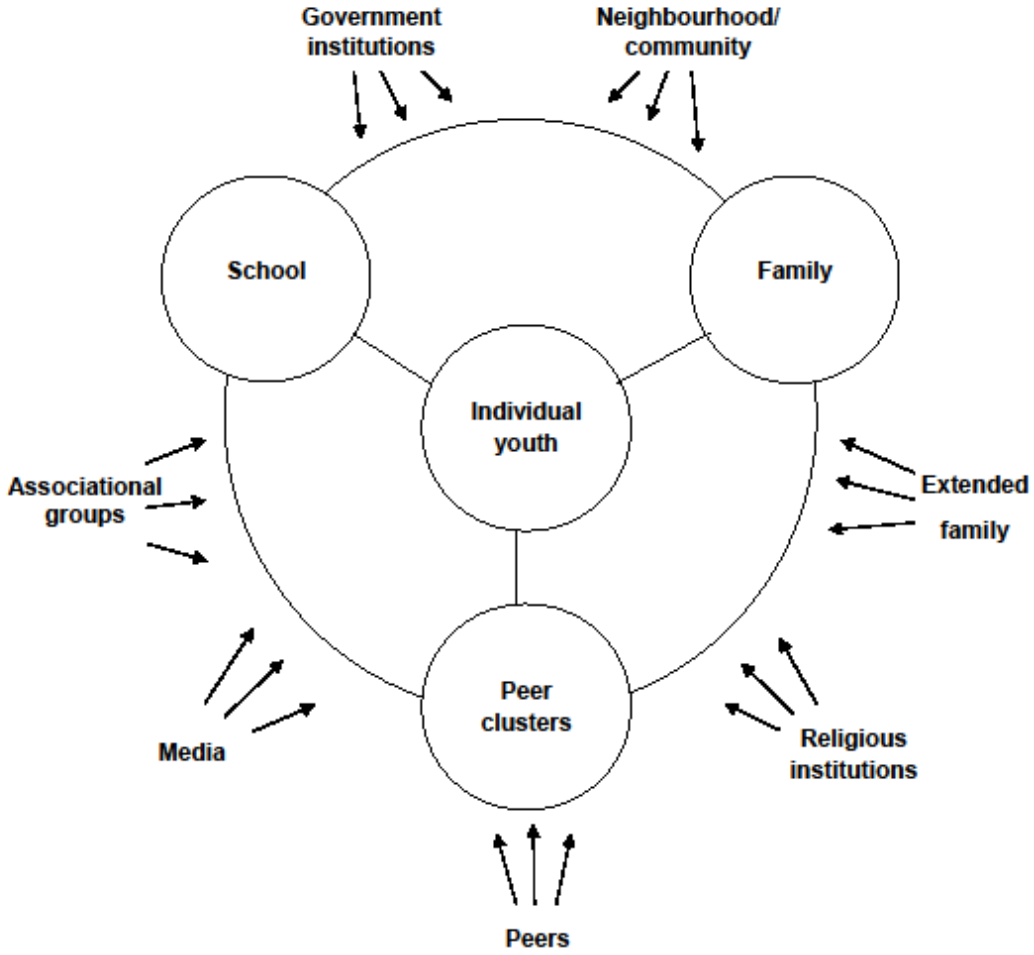


Figure 3.3: Diagram of main influences affecting primary socialisation (modified from Leukefeld, C. G. & Leukefeld, S. 1999: 985).

While differing in their approaches and theoretical paradigms, the examination in this chapter of the literature predicated on the bio/social interaction theories pioneered by researchers such as Bandura (1977) and Bronfenbrenner (1974) has provided a position of *parallel* consensus regarding the identification of the main influences involved in the social and interpersonal agency of the developing individual.

Social and interpersonal influences are active agents in the development of an individual (Oetting et al. 1998: 1630), and, as relates to this study, the developing musician and their individual identity. This study will investigate these influences via the discourse and interpretation of the data from the sample population of respondents, through an adaptation of bioecological systems theory (Leukefeld et al. 1999: 985) and the enabling influences identified and confirmed from the data, and this will be expanded upon later in the chapter.

Identity

Learning has been defined by some contemporary anthropologists as participatory dynamism occurring within communities of practice (Lave & Wenger 1991), and that achieving skilled literacy levels is more acquired via *learning apprenticeship* rather than from *formalised instruction* (Gee 1996). Gee made the distinction that

> [Discourses are] mastered through acquisition, not through learning… [They] are not mastered by overt instruction, but by enculturation (apprenticeship) into social practices through scaffolded and supported interaction with people who have already mastered the Discourse (Gee 1996: 139).

Bartlett (2005) also argued that apprentice-style learning was important in the process of individuals' mastery of new literacies and the acquisition of new social/cultural identities.

These considerations regarding music literacy and skills acquisition, in the *mastery* sense, are certainly relevant in the social context of the music learning and personal/cultural/identity development of the emerging musician.

To understand how these *collective* characteristics of each individual affects their human motivational interest in music, another related area of literature exists that strongly argues for consideration of students' own individual expectations. These expectations do not concern their self-esteem or self-confidence, but how they see themselves as skilled musicians. This is known as *self-efficacy* (Bandura 1977: 79 to 80).

Self-efficacy

Self-efficacy is associated with the importance of human motivational influences on interest. Much of the literature that will be explored in this section is about the involvement of self-efficacy with both *interest* and *vocational choice* (Bandura et al. 2001: 188).

In much of the education research involving the work of Kikas and Magi (2017: 696 to 730) in a study of first grade students; Patrick, Ryan, Kaplan, and Harris (2007: 83 to 98) research of adolescents, and as articulated in the work by Schunk and Pajares (2004: 115 to 116), Bandura is held to be a pioneering researcher in the area of self-efficacy.

Introducing the term in 1977, Bandura claimed that, while a person may estimate that a behaviour will produce a particular set of outcomes (referred to as 'outcome expectancy'), a conviction that a person holds that they can successfully perform a behaviour necessary to produce an outcome is referred to as an 'efficacy expectation' (Bandura 1977: 79 to 80).

In Bandura's later findings with Barbaranelli, Caprara and Pastorelli (2001: 188), exploration of the work by many researchers about self-efficacy with regard to its influence on vocational choice was again confirmed when it was revealed that

> Perceived self-efficacy predicted occupational choice, preparatory achievement and perseverance in the chosen occupational pursuit, whereas theories based on personality matching (Holland, 1985) and consequential thinking about the potential difficulties that given options are likely to present (Janis and Mann, 1977) were non-predictive. In comparison… efficacy beliefs contributed more heavily to occupational preferences than outcome expectations… (Bandura et al. 2001: 188).

Considering that theories based on consequential thinking and personality matching were found to be non-predictive for vocational choice (Bandura et al. 2001: 188), these findings provide a cogent argument for strong links among bioecological sub-systems involving interest, self-efficacy, vocational choice and music sub-cultural identities. These findings present significant implications for the framing of this study.

Studies linking interest and self-efficacy are already well-documented, but this later branch of Bandura's research (Bandura et al. 2001: 188) provides supportive links between self-efficacy and vocational choice. It also found associations with self-efficacy and perseverance in the chosen occupational pursuit (Bandura et al. 2001: 188).

Therefore, because so much perseverance is required over long periods of time to realise skill-sophistication in musical development, *self-efficacy with* music has been demonstrated in the literature to be an important factor linking *interest in* music with occupational *choice for* music.

Decision to study music at university

Throughout their schooling, students are involved in making choices about their musical development. These choices may be made individually or with the active or passive involvement of their parents or others.

Regardless of the influence of others, the higher the year level of schooling, the less general and more elective the subject choices become prior to tertiary levels of education. Who or what influences students' choice to participate in formal curriculum and/or co-curricular music education?

Family socio-cultural influences

Work by Tate (1998) identified the importance of the roles of parents and teachers in influencing, either consciously or subliminally, the participation of their children/students in formal music education.

> Although most students initially suggested lessons, most parents were supportive of their child's request because they believed an education in music helps develop the child's ability to express him/herself, and appreciation of art in general (Tate 1998: i).

Similarly, in a Swedish study by Brandstrom (1999), 12 to 13 year-olds were asked to identify how they used music in their daily lives and if they engaged in optional music education as offered by municipal music schools. The main issue revealed how the sociocultural and musical background of parents related to their children's musical activities. Study participants were divided into three main groups: those studying at the municipal music school; those who had previously studied but had dropped out; and those who had never studied music. Questions targeted 'parents' musical interest; music activities of siblings; pupils' career aspirations; pupils' likes and dislikes of music; pupils' choice of instruments; and other recreational activities outside of music' (Brandstrom 1999: 49).

The data from the Brandstrom (1999) study supported the findings from Tate (1998) in identifying that the way children access music and/or music education is affected by their sociocultural background. It is therefore clear that parents can be a significant influence on students' decision-making, as many believe music to be an

important form of cultural expression for their children.

Harrison (2003: 74), in an Australian study, found that gender is a significant factor in the choice of music as an area of study. Referring to studies in the United Kingdom, Mahoney (1985: 17) identifies strong similarities with these findings, particularly with reference to a study about subject choices by Fullerton and Ainley (2000).

In their longitudinal study of 7500 students, Fullerton and Ainley (2000) identified that gender was one of the characteristics of students that accounted for the 'greatest proportion of variation in student enrolments,' with males dominating in the subject areas of mathematics, physical sciences, technical studies, information technology and physical education. Female students were found to dominate 'English, humanities, social sciences, biological sciences, the arts, languages other than English, home sciences and health studies' (Fullerton & Ainley 2000: 39).

The influence of others

Studies by numerous researchers have also investigated the influence of adult role models on students' career choice in music (Cox 1994; Darling, Hamilton, Toyokawa & Matsuda 2002; Galbo 1986; Hamann & Cutietta 1996; Hendry, Roberts, Glendinning, & Coleman 1992). These researchers found that a particular person perceived as an adult role model significantly influenced students' career choice, especially during adolescence.

Gillespie and Hamann (1999: 266) state that 'family influences and the support and encouragement of a music teacher have been identified as integral to a student's career decision process.' This reflects the work of Bergee (1992), Bernstein (1986), and Burgstahler (1966), who found that the positive support of music teachers is influential in students' career choices. However, these researchers go on to make the distinction that teacher influence is 'indirect,' which I, along with Gillespie et al. (1999), would question because of teachers' participatory agency as role models in students' exosystems.

In a survey of music education majors by Bergee (1992), two-thirds of the respondents reported they had received negative remarks from their teachers about becoming professional music educators. Eleven years earlier in a study of undergraduate music education majors, Ploumis-Devick (1983) also found that students who had chosen music education as a profession received little career counselling from their music teachers while in high school.

Other studies continue to indicate that, from the perspectives of the students, teachers' influence was very significant. Clinton (1991) revealed that high school music teachers and private instrumental teachers were the most influential people in the career-decision process of university music education majors. Perspectives of the university students undertaking music education majors also indicated that their private lessons and ensemble participation during high school were considered as the most important influences for choosing a music-related profession. A closer look at the literature regarding other types of *motivational* influences is therefore appropriate.

Motivational influences

Krecic and Grmek (2005), in a study of second-year university education students, categorised their respondents' reasons as to why they chose to become educators into five main groups. These categories are 'altruistic', 'material', 'self-realisation', 'alternative', and 'reasons arising from aspiration stereotype' Krecic and Grmek (2005). Krecic and Grmek identified that the predominant influence student respondents most often asserted was 'self-realisation,' including referring to teaching as a 'useful public function for the whole society.' Many respondents described the role-modeling aspects involved with teaching children and young people as things that they could visualise themselves doing, along with being involved with opportunities for professional development throughout their career. Also cited by respondents in the study was the view that a career in teaching would enable them to use 'all their abilities' such as musical, dancing and so on (Krecic & Grmek 2005: 265-274).

Clement's (2002) study in Seattle, Washington (USA) investigated student participation in High School Music programs and stressed that:

> If secondary music educators are to promote participation in their programs effectively, they must gain insight into the thought processes and attitudes of their prospective students. If factors exist that are within educators' control, then steps can be taken to design experiences … in accordance with student needs. The study of music participation can potentially develop an understanding of students' values and their unique motivations and interests (Clement 2002: 22).

In a study conducted in Western Australia, Frisina (2002) found several factors that influenced students' music participation in high school. Musical ability levels and students' self-concepts were found to strongly influence the success or failure of a student undertaking music studies. The identified main contributors for students discontinuing their musical studies included ‘career choice, parental influence, parental support, peer pressure, time commitment, part time work, teacher influence, choice of music studied and the fear of failure’ (Frisina 2002: i). These findings were foreshadowed by an earlier Western Australian study conducted by Pascoe (1995: v) which acknowledged that parent attitudes, personality attributes and socioeconomic status were some of the many factors that influenced students’ choice of music study in secondary school. However, Pascoe further asked whether children elect to continue music study in lower secondary school, not because of the aforementioned factors, but mainly because they had received some exposure to music education and that they had been given the opportunity to demonstrate their musical aptitude (Pascoe 1995: 132).

Significantly, after analysing the research data, Pascoe (1995: 132) found that the amount of music exposure in primary school was not a significant factor in terms of influencing students’ choice to continue music study in secondary school. However, it was identified that

> …the enjoyment of lessons and students’ attitudes to teachers may be significant factors. This may mean that in classes where students are enjoying lessons, teachers are using techniques and/or materials which are more innovative and exciting and which are keeping students enthusiastic and interested (Pascoe, 1995: 132).

Pascoe identified the need for non-specialist primary teachers to have access to ongoing professional development in music, and even suggested that, because some schools do not have access to specialist music teachers, there may be a need to improve the tertiary education programs of all generalist graduate primary teachers (Pascoe 1995: 132).

As found in relation to the Western Australian context (Pascoe 1995), equity of access to specialist music teachers is an ongoing struggle for schools across many Australian State and Territory jurisdictions (Roy, Baker & Hamilton 2015).

Pathways to university music study

School music subject provision

There are different routes by which students may gain admission to university music courses. While most students gain entry via success in Year 12 Music subjects, pre-requisite tertiary entrance scores and successful auditions, some opt for TAFE music training instead. In the Australian *National Review of School Music Education,* Pascoe, Leong, MacCallum, Mackinlay, Marsh, Smith, Church, and Winterton (2005: 4) identified that although there were some examples of excellent music education occurring in Australian schools, many students were not receiving effective music education because of a noticeable lack of equity of access, a lack of quality of music education provision, and the fact that in many schools music as a subject had a poor status.

Investigating on behalf of the Australian Government, Pascoe and fellow researchers from Murdoch University, Perth, contended that

> Music education in Australian schools is at a critical point where prompt action is needed to right the inequalities in school music (Pascoe et al. 2005: 4).

The report stressed the need for improving and maintaining the quality and status of music education in schools. It concluded that urgent action was needed to improve participation and engagement, and equity of access to school music education for all students.

Action to upgrade pre-service and in-service teacher education, improvements in curriculum design, development of supportive networks with musicians and the community, and strengthening of staffing and resource provision from school management were also cited as pivotal for effective change (Pascoe et al. 2005: 4).

Similar findings were echoed in the 2013 Victorian inquiry into music education that included very little substantive improvements in either the provision or quality of school music education in that State during the last 20 years (Kronenberg 2013: xxi).

For these aspects, the literature is calling for improved access to, and resourcing of, school music education. A closer examination of the current implementation of pre-university school-based music education across the Australian States and

Territories appears warranted and will be reviewed in the next section.

Aural, composing and performing skills

Any examination of the literature that underpins the delivery of music education in Australian schools would be incomplete without a review of the curriculum documents that support its implementation.

Although the Australian Curriculum is currently implemented nationally up to Year 10, common national implementation of Arts subjects in Years 11 and 12 has yet to be realised. Delivery of these year levels occurs via each State and Territory jurisdiction, with the exception of the Northern Territory for which senior music subjects are administered via South Australian Certificate of Education (Northern Territory Government 2018: 1 to 5).

The Australian Curriculum, Assessment and Reporting Authority (ACARA) F to 10 Arts curriculum includes a framework of learning experiences which map content descriptors and associated elaborations with achievement standards. These descriptors include:

> *Improvise and arrange* music, using *aural* recognition of texture, dynamics and expression to manipulate the elements of music to explore personal style in composition and performance
>
> *Manipulate* combinations of the elements of music in a range of styles, using technology and notation

> *Practise* and rehearse to refine a variety of *performance* repertoire with increasing technical and interpretative skill
>
> *Plan* and organise *compositions* with an understanding of style and convention, including drawing upon Australian music by Aboriginal and Torres Strait Islander artists
>
> *Perform* music applying techniques and expression to interpret the composer's use of elements of music
>
> *Evaluate* a range of music and compositions to inform and refine their own compositions and performances
>
> *Analyse* a range of music from contemporary and past times to explore differing viewpoints and enrich their music making, starting with Australian music, including music of Aboriginal and Torres Strait Islander Peoples, and consider music in international contexts (ACARA 2018) [italics added].

Each of these descriptors can be categorised in terms of the music skill dimensions of aural (listening and response to music / evaluation and analysis), composing (including improvisation and arranging), and performing (rehearse and interpret music repertoire).

Implementation of the ACARA Arts F to 10 curriculum has been criticised by Heinrich (2012) for its use as a vehicle for governments to increase Arts education overall, but at the expense of resources and teaching time allocated to music education (Heinrich 2012: 45-58). The Australian Curriculum now entitles all students an education in all of the five specified Arts subjects of Dance, Drama,

Media, Music and Visual Arts, and although 100 hours is specified and the overall time allocation per year, there is no requirement apportioned to each discrete Arts subject, including music (McPherson, Osborne, Barrett, Davidson and Faulkner 2015: 143 to 144).

This view is supported by others who note that some school music programs have been reduced because of timetabling pressures, largely due to budget cuts and preparation for standardised testing (Abril & Bannerman 2015: 344 to 361; Beveridge 2009: 4 to 7; Rogerson 2013: 13 to 20; Walker 2015: 201 to 213).

Curricula documents for the Year 11 and 12 Music subjects that are accredited for inclusion in the calculation of students' Australian Tertiary Admission Rank (ATAR) are administered by each relevant State or Territory jurisdiction. While each of these syllabus documents differs in format and description, they encompass very similar planned learning experiences and stated aims. This has facilitated the classification of their learning experiences into broad aural, composing and performing music domains for investigation as part of this study. For example, in the Tasmanian *Level 3 Music* course, the Rationale begins with

> Music is an expression of human experience. As an *aural* art form it encompasses *performing*, *composing*, *listening*, analysing and communicating (Office of Tasmanian Assessment, Standards and Certification [TASC] 2018a) [italics added].

This is reflected in the assessment task Standards' grids, which include 'Criteria 1:

use *performance skills* to present a program of music'; 'Criteria 2: *create* and present original music statements'; 'Criterion 5: *listen* to music statements and identify use of music elements…' (TASC 2018b).

The New South Wales *Music 1 Stage 6 Syllabus* (2009) similarly includes in its Rationale reference to students' capacity development to allow for engagement…

> …in activity that reflects the real world practice of *performers*, *composers* and *audiences* [*aural* analysis] (Board of Studies [BOS] NSW 2009: 6) [italics added].

Although framed with the embedded ACARA *Key Competencies* (BOS 2009: 14), the Learning Experiences are listed under the four main headings of *Performance; Composition*; *Musicology; and Aural* (BOS 2009: 21-22) [italics added].

The School Curriculum and Standards Authority (SCSA) of Western Australia *Music ATAR Course Year 11 Syllabus (2018)* states in its Rationale:

> Students *listen*, *perform*, improvise, *compose* and analyse music, developing skills to confidently engage with a diverse range of musical experiences (SCSA 2018: 1) [italics added].

In terms of planned Course Outcomes, three of the four are 'Outcome 1 – *Performing*'; 'Outcome 2 – *Composing/arranging*'; 'Outcome 3 – *Listening and responding*' (SCSA 2018: 2) [italics added].

The South Australian Certificate of Education (SACE) Board's *Stage 1 Music 2018 Subject Outline* (2017) begins with a subject description that includes:

> Students develop their critical and creative thinking, and their aesthetic appreciation of music, through exploring and responding to the music of others [*aural* analysis], and refining and presenting *performances* and/or *compositions* (SACE 2017: 1) [italics added].

The three Assessment Design Criteria for the subject are 'understanding music [*composing*],' 'creating music [*performing*],' 'responding to music [*aural* analysis]' (SACE 2017: 9) [italics added].

In the Queensland Curriculum and Assessment Authority (QCAA) *Music Senior Syllabus 2013*, music is defined as…

> …sound, and any experience of music is essentially and fundamentally *aural*. Students develop their inner hearing, music skills, techniques and artistry when they have opportunities to use their imagination, *creativity*, personal and social skills in *music making* (QCAA 2013: 1) [italics added].

It lists three dimensions as the 'salient properties or characteristics of distinctive learning for this subject': *composition*; *musicology* [including *aural* analysis]; and *performance* (QCAA 2013: 2).

The *Music Study Design* from the Victorian Curriculum and Assessment Authority

(2016) includes in its introductory *scope of study*:

> Students develop and refine musicianship skills and critical awareness of their relationship with music as *listener, performer, composer,* consumer, and user of music technologies (VCAA 2016: 6) [italics added].

Course units specify three areas of study, 'Music *Performance*'; 'Music Investigation [*aural* analysis]'; and 'Music Style and *Composition*' (VCAA 2016: 7) [italics added].

Finally, the Australian Capital Territory's Board of Senior Secondary Studies (BSSS) *Music A/T/M Course (2016)* document, along with ACARA nomenclature such as 'making' and 'responding', includes a Subject Rationale description of music making where,

> In making of musical works, students learn about *composing*, arranging, improvising, music technology, and technical and *performance* skills to engage an audience. In responding to musical works, students… will interpret, analyse and evaluate [*aural* analysis] (BSSS 2017: 21) [italics added].

Couched beneath the two ACARA-based overarching organisers of 'making' and 'responding', assessment tasks are classified under the three dimensions of *Creating*; *Performing*; and Musicology [*aural* analysis]' (BSSS 2017: 31) [italics added].

This examination of the curriculum structures for Australian F to 12 Music (tertiary eligible) courses confirms that within all current ACARA F to 10 and jurisdictional-specific Authority's 11 to 12 curriculum documents, Australian students' learning pathway music subjects are embedded with, and characterised by, developmental learning experiences in music *aural* (listening analysis / responding), *composing and performing* skills. This confirms that although pre-university school music subject learning experiences can never be replicated identically among schools, they share almost identical curriculum foundations embedded across all the Australian State and Territory jurisdictions. These music subject dimensions have been included in the design of the study methods – this will be discussed further in the following chapters.

School instrumental music culture

Integral with many music students' school performing experiences is participation in either structured or informal music ensembles. Morrison (2001) revealed that school ensembles are not merely classes or performance groups, but active guardians of their own specific youth culture that informs and enriches the lives of their members (Morrison 2001: 24). Similarly, Cotterell (1997) and Moffatt (1989) found that both in their schools and in the broader community, adolescents form subcultures.

In terms of social and cultural factors for students during adolescence, much of the research literature suggests that parental influence becomes overshadowed by peer

solidarity. Subcultures are central to supporting the development of youth identity, and this is not a new phenomenon as demonstrated by Cusiak's (1973) study of high school students which identified

> …the *music-drama* clique as one of several closely knit circles in the institution [of the study]. Important characteristics of the clique were that several of the members were among the highest achievers in the school, that most had known each other since [early primary] school, and that, unlike some other groups in the school, the music/drama clique members did not seem to associate with one another outside of school (Cusiak 1973: 144).

These interpersonal relationships also form the focus of research by Kirchhubel (2003) in a study that 'focuses on the music development, cognition, achievement and aspirations of adolescent students participating in pre-tertiary specialised music training programs.' In that study, Kirchhubel (2003: 2) investigated the inter-relationships among the students and their teachers, and their 'music engagement, music experience, academic achievement, personal learning styles, and affective response to music.' The investigation involved 117 adolescent students who were involved in a 'Young Conservatorium' pre-tertiary program conducted by Griffith University. The findings identified that

> …adolescents who continue their music interests, and are able to balance the demands of school work and other commitments, are those who possess high levels of self-motivation, demonstrate well-developed learning styles, and value the intrinsic and extrinsic rewards of music sufficiently to devote the considerable amounts of time and

> effort required for the attainment of advanced music skills (Kirchhubel 2003: 324).

Private music tuition culture

The devotion of significant amount of time and effort into the development of their music skills is characteristic of individuals who are part of the sub-system of student participants in private music tuition.

Perspectives on 'talent development in music' were explored by Chadwick (2000). That study investigated the 'influence of environmental catalysts upon the provision of opportunities for learning, training and practice in the musical domain' (Chadwick 2000: xxxiii). Chadwick researched the musical involvements and interests of the children's parents and siblings, which 'appear to have strongly influenced the choice of home-based recreational pursuits for their children' (2000: xxxiii). The findings reveal that

> …the convincingly articulated, positive, field specific views espoused by Australian parents appear to have been translated into the provision of multiple, simultaneous opportunities for their children to engage with musical undertakings (Chadwick 2000: xxxiv).

Data from that sample also revealed that many Australian children had received high levels of encouragement and support relating to musical undertakings from parents who were both musically interested and had knowledge of music (Chadwick 2000: xxxiv).

Pitts (2012) also emphasises the influence of parents when examining musical development in the home context.

> Outside school, children are situated learners in their parents' musical worlds, acquiring and appraising their musical preferences, understanding the prominence given to music in their home life, and perhaps witnessing the satisfaction that their parents, siblings and wider family gain from musical activity and participation (Pitts 2012: 83).

In the same way that individuals are situated within a *home-life sub-system*, that bioecological unit is situated within many other systems and their system ecologies.

One of these ecological systems is that of the community within which the home-life sub-system is situated.

Community music-making culture

'Community' is a term that encompasses many contextual or *situational* bioecological systems. In this study, the participants were provided discretion to interpret the term freely. They may associate the term geographically, as in a local, suburban or regional community, or in terms of sub-cultural identity.

Cultural identity or National heritage may be other situational applications of the term, as in 'First-Nations Ensemble' or 'Scottish Pipers' respectively.

Other *community* system contexts may include those defined by gender; musical instrument; ethnicity; music genre; sexuality; music style; historical musical period; political or ideological position; or others that may be defined by a familial/fraternal sub-system. Musically and sociologically, these contexts are all variations of *communities of practice*, as proposed by Wenger's (1998) social learning theory. This framework illustrates that

> …learning is essentially a fundamentally social phenomenon, reflecting on our own deeply social nature as human beings capable of knowing (Wenger 1998: 3, 4).

Waldron (2009), in reference to Wenger (1998), asserts that communities of practice are formed by groups of individuals with shared interests and find more meaningful improvement to their learning through social interaction (Waldron 2009: 98). There are numerous sociological (An 2007; Williams 2006) and ethnomusicological (Lysloff 2003; Scully 2005) studies of online music communities where researchers investigated how participation in physically located music communities differed to similar ones that were virtually located (Silvers 2007; Williams 2006).

From the initial development of Wenger's (1998) community of practice theory, the location of these learning communities is always 'in time and space,' and that participation in a community via an online space is another way to 'discover new horizons and form new communities' (Wenger 1998: 132).

Clearly there is opportunity for further research to determine the differential real and virtual (web-based) influences on study participants within the range of their involvement in community music-making. Although not within the scope of this study, the collective findings about this area of respondents' musical development journey as revealed in the data will be examined and discussed in the following chapters.

Framing these micro- and exo-system contexts are the macro-system sub-cultures and associated social interactions (Oetting et al. 1998: 1630). One particular macro-system culture that will be explored is the music social policy environment in Australia.

Music education social policy environment

In Chapter Two, the policy backdrop for Australian education over recent decades was revealed to be dynamic, at least in the sense that the pace of policy change appears to be accelerating. This is defined by Townsin (2010) and characterised by Moss (2007) as

> …a form of 'initiativitis' inscribed in a series of 'fast policies' which have been designed to raise standards and reform schools (Moss 2007).

Educational institutions in all sectors have been tasked with improving social and cultural cohesion while solving the challenges of Australia's declining global

economic competitiveness. These demands, 'encoded in a litany of policy statements, documents and legislation' (Ball 2008), have resulted in increasingly prescriptive control over the work and roles of teachers and lecturers from both Federal and State/Territory tiers of government (Maguire & Dillon 2007). One example includes the creation of the Tertiary Education Quality Standards Agency (TEQSA) – this will be further discussed later.

Policies aim to provide an environment for greater accountability where the range of decision-making options are altered or narrowed, to set specific goals or outcomes (Ball 1994: 19). Consequently, the implementation of any policy is a complex process, and is always situated in terms of place and context (Braun et al. 2010: 549). Recent examples of policies include *Australian Curriculum and Reporting Authority* (ACARA) and *National Assessment Program – Literacy and Numeracy* (NAPLAN) – these also will be explored later.

Current Australian higher education policy

There has been a contemporary shift in change of focus among most developed countries for what some researchers have found is a type of *recalibration* of accountability in education (Lingard, Martino and Rezai-Rashti 2013) that is considered by some to be an unavoidable consequence of the rise of the technological *global village* (Ditchburn 2012).

As outlined in Chapter Two, since the Bradley Review of 2008, the Australian Government has been attempting to optimise educational, economic and social imperatives in response to a rapidly changing international landscape. This socio-economic backdrop has been impacted by the exponential evolution of technological innovation, and the related social and economic disruptions as a consequence of globalisation.

The driving component of this policy backdrop is the funding provided by the Australian Government. In Chapter Two, the significant increase in university student fees was noted as one characteristic of the higher education environment over the last few decades. These increases were not made while government investment in the sector was maintained, but rather to compensate for a reduction in federal government funding. This funding position has not gone unnoticed by the Organisation for Economic Co-operation and Development (OECD), as reported in the findings from the Bradley Review (2008), including that

> Australia is the only OECD country where the public contribution to higher education remained at the same level in 2005 as it had been in 1995 (Bradley et al. 2008: xv).

The review is critical of the education policies of the then Howard Government of 1996-2007 and reiterates that, during this period, 'the private contribution increased significantly' (Bradley et al. 2008: xv). Beazley (2006) contends that, in the decade to 2006, the Australian Government was alone in the advanced economies to reduce its funding of universities and Technical and Further Education (TAFE) by seven per cent, at a time when competing nations were increasing their investment in the

higher education sector by 48 per cent (Beazley 2006: 65 to 66).

Crittenden (2009) is more scathing in his assessment.

> When the Rudd Government came to power, Australia's public expenditure on higher education had fallen to… amongst the lowest of any OECD nation… during the Howard years, the level of public funding per student declined by an astounding 30 per cent (Crittenden 2009).

Questions accompanying the discussion about financial resourcing, the role of the university in our democratic society, and the global competitive challenge for our nation have been voiced by Montague (2013) when he asks

> Australian universities remain among the least well-funded in the developed world, and behind the decline in federal funding there can be detected a confusion of purpose – what exactly is the university for in today's world (Montague 2013: 673)?

This tertiary education backdrop of reduced financial and teaching resources has been accompanied by an unprecedented ramping up of accountability-focussed standardised testing and the massive raising of university fees – with vulnerable students squarely positioned in the middle.

What are the cumulative impacts of all these structural reforms for students, particularly in terms of gaining acceptance into university in Australia?

In terms of student-level predictors that have been considered in Australian studies about university acceptance, they include gender, ethnicity, prior academic achievement, socio-economic background and aspirations. Of these, one of the strongest predictors of academic performance was prior academic achievement, however, most studies found that socio-economic background remains one of the most important (Miller and Voon 2011: 369).

Marks, McMillan and Hillman (2001) maintain

> …it is clear that Year 9 achievement in literacy and numeracy has the strongest effect on tertiary entrance performance. Its effect is considerably stronger than socio-economic background (Marks et al. 2001: 57).

Hanushek (1986: 1159) found the level of school resourcing has a negligible influence on students' achievement in the United States, yet Dewey, Husted and Kenny (2000: 27 to 45) found otherwise, and the latter contend that the level of school resourcing influences students' performance. Research by Miller et al. (2011: 368) found the 'apparently counter intuitive findings' contained in the earlier literature may be attributable to the use of inappropriate analysis methods.

In the United States, the implementation of the *No Child Left Behind Act of 2001* (2002) required the ongoing standardised assessment of the numeracy and literacy standards of students for all schools that receive government funding. Music was

not one of the assessed areas of this testing regime and, consequently, schools' resourcing for music education was significantly reduced (Beveridge 2009; Thompson & Harbaugh 2013).

National standardised testing of literacy and numeracy in for Australian primary and secondary schools commenced in 2008. Its design and implementation had a profound effect on music education in all school sectors in Australia, as will now be explored.

National Assessment Program – Literacy and Numeracy (NAPLAN)

The introduction of the *National Assessment Program – Literacy and Numeracy* (NAPLAN) in 2008 provided assessment of students' skill levels in the domains of grammar and punctuation, numeracy, reading, spelling and writing. Testing was conducted for all Australian students, whether enrolled in a government or non-government school, in each of the Years 3, 5, 7 and 9 (Miller et al. 2011: 366).

Since the introduction of NAPLAN in 2008, the initial enthusiasm for the promise of improved learning outcomes has been tempered with mixed reactions as to the overall value of the initiative. Concerns relate to a range of issues including the narrowing of the curriculum to accommodate NAPLAN preparation and implementation, and to the associated time-resource pressures on what is commonly viewed as an already crowded curriculum environment.

In a study about teachers' beliefs regarding NAPLAN from two states (Thompson

et al. 2013), respondents had been told, or had chosen, to reduce teaching time allocated to non-NAPLAN related curriculum areas to enable them to devote more teaching time to NAPLAN test preparation in the belief it would improve students' test results.

Two out of three school educators (n=8500) who participated in another study about NAPLAN responded that it was their belief its implementation and the associated emphasis on numeracy and literacy resulted in a reduction in allocated teaching time for other subjects (Polesel, Dulfer & Turnbull 2012).

This reduction in teaching allocation not only has implications for the teaching of music subjects and other Arts, but also for other Australian Curriculum learning areas as the new Australian Curriculum implementation continues. That will be discussed further in the next section.

Warnings of these implications have been well-documented in the literature, but do not appear to have been heeded. Many examples are situated in the primary context of ages 5 to 12, where teachers' curriculum responsibilities may include up to seven learning areas. Here, numeracy and literacy have priority over other curriculum areas, and the Arts are considered a much lower priority, which is

> …in contrast to Australian and international research that points to how the Arts are recognised and valued by teachers, parents, and the wider community as having a positive influence and learning outcomes for students (Bamford 2009 and Costantoura 2000, in Chapman, Wright & Pascoe 2018: 12).

It is clear the prime importance that governments, schools and educators have assigned to the national standardised testing regime of NAPLAN has resulted in some non-intended impacts to learning areas of the school curriculum. This provides segue to an examination of the macro-environment of Australia's first national curriculum as I review the impacts of its introduction and implementation over the last decade.

The emergence and gradual implementation of the Australian National Curriculum

As canvassed in Chapter Two, the active participation of multiple jurisdictional tiers of in relation to the Federal Government and those of the States and Territories, poses current and historical political, economic and administrative challenges for the Australian educational context. Mooted since the 1980s, several attempts to implement an Australian national curriculum were unsuccessful, as 'control' over education was wrestled among the governments of the States, Territories, and the Federation, against a backdrop of constantly changing permutations of political persuasions (Brennan 2011: 16). It was not until 2008 that the Federal government of Prime Minister Kevin Rudd announced that an Australian curriculum would be developed (Gerrard, Albright, Clarke, J., Clarke, D. M., Farrell, Freebody & Sullivan 2013: 60-73).

This development of the new national curriculum was tasked to a new administrative body, ACARA, which was formed in 2009. It would produce all curriculum-related documents for use by all State and Territory jurisdictions,

including assessment instruments and reporting processes. Due to the sheer scope of sweeping changes, ACARA would determine that the implementation of the new curriculum would be rolled-out in planned stages or *phases* of delivery (ACARA 2013).

The implementation of the Australian Curriculum *Phase One* learning areas (English, Maths, Science, and History) began full implementation by the end of 2014. In a further structural admission that numeracy and literacy do not constitute the sum of all education (Robinson 2015; Gardner 1999), *Phase Two* learning areas included The Arts (Dance, Drama, Music, and Visual Arts) and began staged implementation by the end of 2016 (Chapman et al. 2016: 13).

At the time that the Australian Curriculum was starting to be implemented nationally, on a global scale the world continued to wrestle with the opportunities and threats posed by the accelerating advance of technological innovation. With a population that is not only ageing, but also has a decreasing proportion of young people, the challenge for Australia is to

> …develop many more innovative and skilled people to sustain and rejuvenate its industry and society (Montague 2013: 671).

While Australia needs a national curriculum with a global focus, the 'back to the basics' priority given to subjects English, Mathematics, Science, and History – though of vital importance – does not provide students of this new millennium with enough coverage of contemporary issues that challenge their world, and therefore

interest students in engaging with education (Tudball 2010: 11).

In response to the *Australian Innovation System Report 2017*, a National Innovation and Science Agenda was released by the Australian Government in January 2018, outlining 24 priority initiatives to be funded from an investment of 1.1 billion dollars (AU$1.1B) over four years. The investment includes funding for several priority STEM initiatives (Australian Government 2018). This policy direction will not be able to address the contemporary student engagement issues discussed in this chapter, and the reasons for this claim will be argued in the context of authentically rich Arts discourses, versus de-resourcing and diminution of Arts literacies.

Science, Technology, Engineering, Arts, Mathematics (STEAM and STEM) initiatives

During the last decade, the emergence of Science, Technology, Engineering and Mathematics (STEM) education has grown rapidly across industrialised economies in response to the even faster growth of new technological industries – many of which have chronologies measured in single digit years. As found by Land (2013), STEM was intended to equip an already tech-savvy younger generation with skills compatible to meet the growing demand from STEM related industries (Land 2013: 552).

These findings invite us to question the function – the very nature – of what constitutes an appropriate education for our youth (and others) in the contemporary community of the real and virtually connected *global village*. As stated by

Immerman (2011)

> … Our thinking about education needs to shift from preparing students for specific careers, to preparing students for careers we have not yet even imagined.
>
> So how does all of the above specifically apply to arts education? What does education in the arts … actually provide for students (Immerman 2011: 1)?

Findings from Land (2013) provide a response that asserts that the Arts provides opportunities for individuals to become literate, facilitating the implementation of innovative ideas through the language of spoken, gestural or written communication (Land 2013: 549). The addition of Arts to STEM results in a STEAM curriculum based on *learning by doing* problem-based learning (Hackathorn, Solomon, Blankmeyer, Tennial, & Garczynski 2011) that is enhanced by the engaging and meaningful literacies the Arts bring to the process (Harper 2017: 72). Supporters of STEAM assert that Arts bring 'both a fundamental literacy and resource to the STEM disciplines,' and supports learning from the perspective of *creative abrasion* (Colegrove 2017: 6, 7).

A shift towards STEAM rather than just STEM education in the United States originates from, according to Land (2013), a recent lack of innovation and creativity exhibited by college graduates, and that

> …our education system teaches students how to execute given tasks fluidly, but rarely fosters curiosity and self-motivation (Land 2013: 548).

This creative innovation is nurtured within Arts literacies, which are *cultural system languages* developed over the entirety of human history. In my opinion, these creative literacies should not be considered discipline-free 'smorgasbord' add-ons to be included in the STEM mix because they contribute a positive 'bump' to the productivity and corresponding share-price of global corporations. Contributors to the literature, including Harper 2017; Colegrove 2017; and Land 2013, have already urged caution.

Although potentially an opportunity to improve students' learning outcomes through the integration of Arts literacies into STEM curriculum programs, the diminution of authentic Arts education in the curriculum is an antipodal potential risk. Katz-Buonincontro (2018) raises similar concerns, and urges Arts policy-makers, educators, and advocates to

> … remain concerned about [Arts] education becoming diluted if positioned as a facet of a larger STEAM curriculum… it's important [that Arts educators] are not treated as technical advisors, instead of providing a cognitively rich framework for learning that involves deep creative thinking… the need for Arts education advocacy remains important despite the growing interest in STEAM (Katz-Buonincontro 2018: 75).

For all the intended benefits of STEM, Australia is on a policy trajectory that may replicate the shortcomings of the *No Child Left Behind Act of 2001* (2002) of the United States which, by not integrating Arts literacies, resulted in reduced provision of music education and was accompanied by an unintended reduction in creative innovation (Beveridge 2009; Thompson et al. 2013).

Net outcomes stagnation via policy omission of the Arts

If integrating Arts literacies, discourses, and processes with STEM has been identified as a significant part of the solution then, by logical inference, a de-emphasis or dilution (by omission) of the 'cognitively rich framework that involves deep creative thinking' (Katz-Buonincontro 2018: 75) as provided by the Arts, may be considered counter-productive in relation to the Australian Government's policy shift toward implementation of NAPLAN and STEM initiatives.

Based on an examination of this literature, I argue that Arts systems' literacies have been marginalised or negated in the NAPLAN standardised assessment processes, and were then completely omitted from inclusion in the implementation of STEM. This is despite the cautionary warnings from Arts educators and policy-makers who have witnessed the diminution of Arts literacies and processes in some STEAM (Katz-Buonincontro 2018: 74), NAPLAN and ACARA contexts (De Vries 2018: 201; Heinrich 2012).

Arts integration with STEM, I contend, should reflect an authentically rich and balanced Arts and Sciences creative curriculum framework that not only values human artistic expression, but *enables* innovative scientific breakthroughs facilitated by authentically deep Arts literacies (Root-Bernstein et al. 2010: 115 to 137; Connelly 2012: 48).

Further research in this area is warranted.

Administration of music education in the school context

At the 'coalface' of new educational policy implementation, the contribution of both educators and administrators is inextricably involved in the level of effectiveness of any policy or curriculum delivery at their local school. In Australia, one of the reasons for this in a music education context was revealed by the *National Review of School Music Education: Augmenting the Diminished* in 2005. A comprehensive study, the review recommended that, to provide for an adequate standard of music education in schools, only qualified, specialist music teachers should be permitted to teach music in primary schools (Pascoe et al. 2005). Contrary to the review's findings, the government decided against implementing that recommendation of the review.

If school-level decision-making becomes increasingly based on financial imperatives rather than educational evidence and needs-based resourcing, there will continue to be *diminishing* resource and staffing provision of school music programs and, while excluded from any meaningful involvement in the implementation of STEM, negatively impacts on students' learning and results (Abril et al. 2015: 344-361; Spohn 2008: 3-12).

Conceptualisation of research model

As foreshadowed earlier in this chapter, the conceptualisation of a research model, one that allows for the effective interpretation of data from this study, needs to

encompass all the micro-, exo-, and macro-systems, sub-cultures and enabling influences that have participatory agency in relation to the individual university music student participants of the study. It is the participants' perspectives about their motivational interest, decision-making, and pathway experiences prior to university that are the focus of the study.

Like other social researchers of the field (Leukefeld et al. 1999), my investigation will not replicate, but rather build on Bronfenbrenner's (1979) *bioecological model* that considers the developmental context of the social environment as comprised of successively differentiated, nested systems, with the individual at the centre of sub-systems within the social world. All human activity occurs within these social contexts (Richard et al. 2011, in Crooke 2015: 3).

In the research model presented in Figure 3.4, the term 'microculture' is used in the context of the model to describe the *most* enabling group of influences - one for each of the thematic constructs - as revealed in the findings, and as populating the model presented in Figure 8.4 and then further developed. This group comprises the three cultural influences that have the most musically enabling agency as discovered though interpretation of the integrated perspectives of the respondents.

The use of the term 'microculture' within the music culture is similar in bioecological function as the 'microsystem' is to the bioecological systems model of Bronfenbrenner (1979).

Similarly, the term 'exoculture' is used in the context of the model to describe the

second most enabling group of influences within the music culture. It evokes parallels with the function of the 'exosystem' in the bioecological systems model (Bonfenbrenner 1979).

'Macroculture' is being used in the context of this model to refer to the third most enabling group of influences within the music culture, again, in a similar way the 'macrosystem' is identified in the work of Bronfenbrenner (1979) regarding bioecological systems theory.

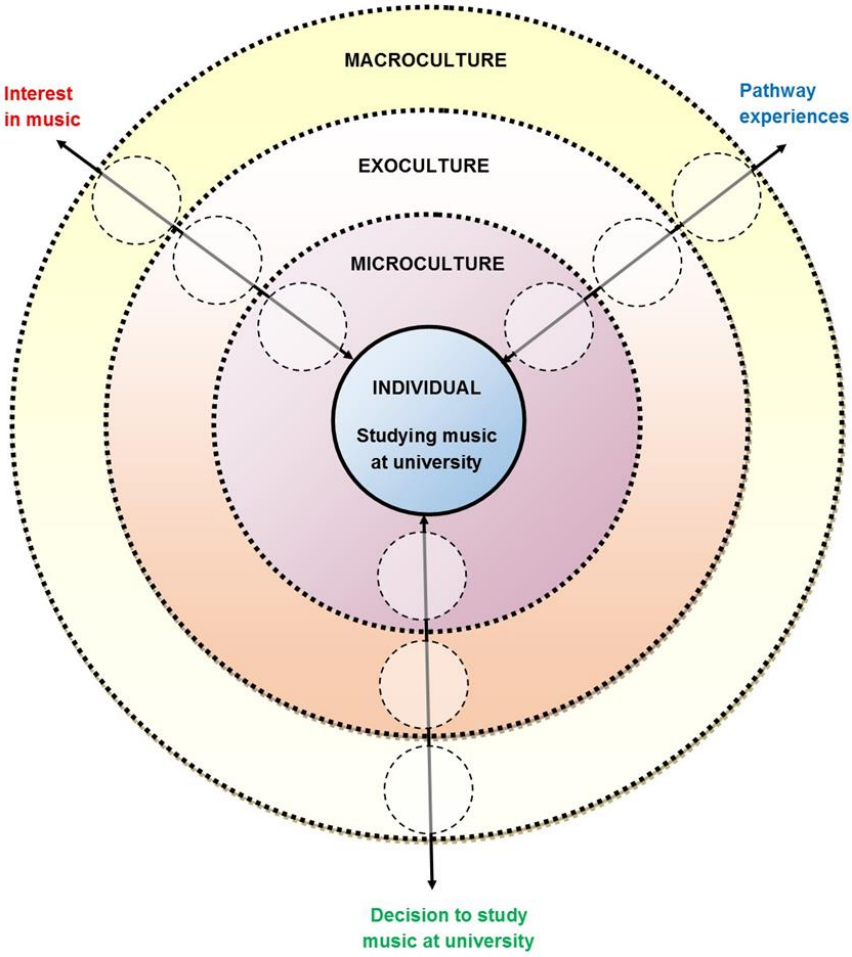


Figure 3.4: New research model modified from Bronfenbrenner (1979) – also refer to Figure 8.4 and the further developed models. Note the smaller, dotted circles that represent *enabling influences* to be revealed by the investigation.

Chapter summary

This examination of the literature relating to the study confirmed that much of the relatively recent body of academic peer-reviewed knowledge draws on firmly established social theory. These foundations are based on the constructionist bioecological systems theory of Bronfenbrenner (1979) and the later social interface model of Pettigrew, Segrott, Ray and Littlecott (2018).

It is not surprising to find that in much of this more recent literature cited in the review is an appeal from researchers for more work to be done, particularly in relation to many of the social sub-cultures about students' participation in music education. The study is also shaped by the relevant literature of policy enactment theory (Braun, Maguire, and Ball 2010), and the social learning theory pioneered by Bandura (1977).

What is clear from the literature is the integral importance of micro- and exo-system cultures of *enabling* influences such as peers; family members; music teachers; and the music cultures in a variety of situational and system contexts. Data from the study will provide new insight to these aspects, and will inform families, schools, community bioecological sub-/ systems, music education curriculum and policy-makers alike.

Particularly in relation to the literature on the socio-policy contexts of contemporary Australian education through a policy enactment theory lens (Ball, Maguire, and Braun 2012), it is also clear that the three main areas of the study, namely *interest*

in music; *pathways to music university study*; and *decision to study music at university*, are inextricably braided within situational learning contexts including student engagement; participation; self-efficacy; and motivation.

The study will also provide findings in relation to the macro-systems of social policy for the primary and high school sectors, and will contribute to the emerging STEAM, bioecological systems and social interface literature.

Three main themes that will form the theoretical basis for this study are factors that influence students':

- decision to study music at university,
- interest in music, and
- pathways to university music courses.

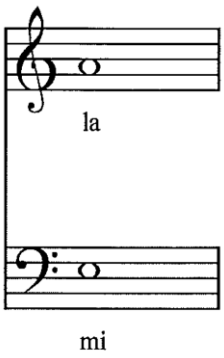
After reviewing the related peer-reviewed literature as explored in this Chapter, and with a focus on the three themes articulated, the emerging factors that will form the theoretical basis for this study are to be based on students' perspectives about their micro- and exo-system music education experiences, including within classroom music subjects and instrumental music program sub-cultural contexts; aural, composing and performing music subject learning experiences; private music tuition experiences; and community music sub-culture experiences.

In light of the research literature canvassed, aspects that will be explored in the study include students' perceptions of the level of support from *microsystem* family

and/or key individuals; enabling influences and levels of achievement in music attained in *exosystem* High School Senior Music subjects; *self-efficacy* perspectives of their individual specific musical abilities including aural, performing and composing skills; and personal or 'other' *macrosystem* experiences that have influenced respondents' decision to study music at university. These include the age at which the decision was made by respondents to study music at university and the effects of the social and policy environment that impact that group of bioecological *macrosystems*.

Consideration of the relevant literature through a policy enactment theory lens (Ball, Maguire, and Braun 2012), prompted a reconceptualisation of Bronfenbrenner's (1979) bioecological systems model and later social interface model of Pettigrew, Segrott, Ray and Littlecott (2018) to produce a new research model for this study. This new model was presented in the chapter, and has positioned the three main areas of research for the study in an appropriate bioecological systems theoretical framework. This reconceptualisation is expanded further in Chapter Seven.

These identified *enabling influences* as areas for research have informed and shaped the research design, and this will be outlined further in the following chapter.



Chapter 4: Research design, methodology & methods

Introduction

This chapter makes more explicit the theory of knowledge that shapes this mixed-methods research. In the interest of clarity and for justification of the methodology for this study, the following structure is adopted for this chapter: an articulation of the theoretical underpinnings of an integrated mixed-methods approach is embedded within phenomenological methodological framework and accompanied by a presentation of a supporting rationale.

The chapter is a theorising of the qualitative and quantitative datasets, their interaction and their application as the most apt approach to the study. It includes descriptions of the study population, the sampling procedures and data collection methods, all of which reflect the basic principles of interpretive, inductive, integrated research (Bryman 2012: 381; Creswell 2003: 212). The methods utilised in the data analysis and interpretation that lead to the formulation of the findings are also explained.

In Chapter Three the relevant literature backdrop of this study was canvassed. The research project reported in this thesis formulates a set of theoretical propositions regarding the perspectives of music students on why they pursued the study of music in undergraduate programs from several universities within one university network in Australia. Supported by both qualitative and quantitative data from the study, these propositions will be used to develop a conceptual framework to explain the integral and dynamic cognitive processes underpinning their perspectives. Positioning this study in terms of the perspectives of the student participants is particularly congruous with phenomenological interpretive social theory.

The justification for conducting this study is three-fold. First, it explores the student perspectives in response to the research questions in order to understand the research focus that has emerged. Second, it contributes theoretical propositions concerning student perspectives of their reasons for pursuing music in the context of the study. Once the data has been interpreted and the student perspectives revealed within a substantive theoretical model, the implications for school education, higher education, and Australian education policy directions can be generated.

Methodological paradigm

The concept of ‘paradigm’ was introduced to the scientific community by the philosopher Thomas Kuhn (1962). Kuhn asserted that a paradigm or series of

paradigms that is pervasive in any scientific field acts as a filter for all knowledge of and within that discipline. A paradigm may be considered a theoretically constructed worldview, providing concepts and categories by which science and/or social science practitioners construct and comprehend the world. It classifies what is and what is not 'truth,' and therefore, what *is* and *is not* data - even what is to be taken seriously or not. Arguing that no facts are theory-independent or paradigm-free, Kuhn (1962) holds that 'facts' may differ depending on the paradigm or worldview within which we live and work. He asserts that one paradigm dominates another primarily because of political reasons, and that subjective phenomena often affect 'scientific' development. The emergent dominant paradigm is the one with the most supporters, not necessarily the most logical. In many ways social/political influences determine epistemology (Mertens and Hesse-Biber 2013).

A theory is generally considered an attempt to explain the workings of a social sphere, or part thereof, which extends beyond our current understanding (Mertens et al. 2013). Methodology can be conceptualised as both the theoretical and procedural link that unifies the epistemological framework and method. It can determine the type of evaluation to be used and the methods selected to tackle an evaluation problem. Revision of the methodology may occur during an evaluation or a research project, and methods may be developed as a direct consequence of such methodological revisions (Hesse-Biber 2010).

The continuum of theoretical perspectives is a reflection of the supporting continuum of epistemological foundations. Research processes are influenced by the assumptions and views that underpin them (Bryman 2012: 6), and these

considerations about the epistemological continuum range from positivism (objectivism) through different forms of constructionism (subjectivism). Positivism is a belief that things exist independently of experience and consciousness as meaningful entities. This view holds that things have inherent truth and meaning, and that by researching these objects, their meaning and truth can be determined (Crotty 1998: 5 to 6). Constructionism, on the other hand, contends that human beings construct meanings through collaborative interaction via interpreting the world with which they are engaged (Crotty 1998: 43). Similarly, Lankshear (1994: 6) found that discourses can be considered socially constructed ways that human beings create identity and meaning.

When exploring the theoretical perspective continuum, a range of paradigms extend from postmodernism (relativities / subjectivism; research *with* people) at one end, through interpretivism (symbolic interactionism, phenomenology, hermeneutics), critical inquiry, to positivism (absolutes / objectivism; research *on* people) (Crotty 1998: 5, 7). Although this may imply that there is objectivity beyond the subjective, it can be argued otherwise and consider any ontological divide separating quantitative and qualitative methods as 'unnecessary, counter-productive and illusory' (Fisher & Stenner 2011: 89). While acknowledging the genuine differences that may exist between quantitative and qualitative, King, Keohane and Verba (in Caporaso 1995) also discredit the polarising view that pits the stereotypically systematic quantitative scholar against the qualitative researcher's provision of 'non-reproducible insight' (King et al. in Caporaso 1995: 457), and instead, advance a connection between qualitative and quantitative research via a 'methodological bridge' (King et al. in Caporaso 1995: 457).

From this range, a philosophical stance will be chosen to underpin the methodological context in which this study is embedded. Crotty (1998) holds that a theoretical perspective is

> an approach to understanding and explaining society and the human world, and grounds a set of assumptions that… researchers typically bring to their methodology of choice (Crotty 1998: 3).

The focus of this study is based on the perspectives of the individual participants with regard to their previous music education and other influences. Their understanding of this knowledge, inclusive of their intentions, values and dispositions that frame their perspectives, is 'not discovered but constructed' (Crotty 1998: 42). As such, a qualitative, phenomenological epistemology underpins the theoretical perspective.

Qualitative and quantitative research methodologies

A research methodology is a theoretical perspective that underpins research design and planned research outcomes. Douglas Ezzy (in Walter 2006) describes it as a social science 'frame of reference.' He contends that this frame is very much influenced by ontology, and that it is the paradigm upon which the theoretical perspective sits. Although referring to the broader spectrum of theoretical perspectives and paradigms, the vast majority of research methodologies can be

categorised as either quantitative (statistical) or qualitative (interpretive) (Ezzy in Walter 2006). Questions focussing on 'How many' dominate quantitative statistical research with a focus on numerical measurement. In contrast, 'what meaning' questions dominate qualitative research. The latter orientation is concerned primarily with knowing about the meanings given to lived experiences by people (Ezzy in Walter 2006: 35).

When used to find answers from evaluations, any method is closely linked to the underpinning epistemologies and methodologies, and is tightly connected with the perspectives and ontologies of the stakeholders involved (Greene 2006; Hesse-Biber 2010).

Qualitative research methodology

The interpretivist approach upon which the methodological conceptualisation of this study depends has been identified as both a method of research and an epistemology by Schwandt (2000), who sees interpretivism as being embodied by three definitions, or characteristics. Schwandt's first characteristic, referred to as the 'empathetic approach,' is that 'To understand the meaning of human action requires grasping the subjective consciousness… from the inside' (Schwandt 2000). The second characteristic, 'To grasp how we come to interpret our own and others' actions as meaningful' (Schwandt 2000: 192), is based on the phenomenological tradition (Schwandt 2000). Schwandt's third characteristic describes the meaningfulness of human action as being a function of its language context, or

system of meaning (Schwandt 2000). These three distinct forms of interpretivism were also advanced by Crotty (1998) and many theorists, including Crotty and Schwandt, promote the idea that the interpretivist approach critiques 'culturally derived and historically situated interpretations of the social life-world' (Crotty 1998: 67; Schwandt 1994).

Burns (2000) similarly found that qualitative research provides for personal meanings to be made within the context of each individuals' experience of human interactions. Further, Wiersma (1998) argues that any interpretations or meanings apportioned to qualitative research are predicated on a holistic consideration of the research context involved and are context specific.

Interpretations of the bioecological life-world (Crotty 1998; Schwandt 1994; Bronfenbrenner 1974, 1979, 1992; Bronfenbrenner & Ceci 1994) of the students participating in the study and their perspectives on what influences them to choose to study music at university, will be applied, via my lens as a social researcher, to construct meaning (Schwandt 2000). The nature of these perspectives will be further explored later in the chapter.

Phenomenological enquiry

Sociology has been described by Weber (1947) as a 'science which attempts the interpretive understanding of social action in order to arrive at a causal explanation of its course and effects' (Weber 1947: 88). Influenced by Weber's (1947) *verstehen*, or (translated) *to understand* concept of human behaviour, Schutz (1962)

has been considered one of the early innovators for the application of phenomenological ideas in the social sciences. These concepts are posited in an interpretivist epistemology with a focus on an empathetic understanding of the actions of people instead of with the forces that are determined to affect those actions (Bryman 2012: 28, 30). Bogdan and Taylor (1975) also contend that 'empathetic understanding' is central to a phenomenological approach

> The phenomenologist views human behaviour …as a product of how people interpret the world … [and that] to grasp the meanings of a person's behaviour, the phenomenologist attempts to see things from that person's point of view (Bogdan et al. 1975: 13, 14).

In the application of qualitative methodology, it was argued by Shaw (2010) that responsibility for the collected data rests upon the researcher who should 'make sense of these stories and experiences in a meaningful way' (Shaw 2010: 233), a view that I also share. One impression sometimes held about phenomenology is that it is an approach for studying the subjective experience of an individual or a group of people (van Manen 2016), however,

> Phenomenology should not be confused with psychology or with trying to understand what goes on in the inner life or the consciousness of a particular subject or a specific group of people... it [phenomenology] is interested in investigating how… our languages, assumptions, temporal and bodily existence, and habituations shape our experiences, beliefs and affects (van Manen 2016: 61).

The phenomenological approach is distinct from the 'now' of subjective lived experience and is instead concerned with the recollection and reflection of lived experience. An example is the sentence, 'I was running to catch the bus' (Sartre in van Manen 2016: 60). These reflections constitute the perspectives of our lived experiences, and 'I' am 'the "now" of my individual and social existence' (van Manen 2016: 60). Brentano (1874) foreshadowed this process, stating that, upon recall of a previous act,

> …we turn toward it as a primary object, and thus we sometimes turn toward it *in a way that is similar* to someone who makes an observation (Brentano in Textor 2013: 286).

It is these perspectives of their individual/social existence that the respondents of this study will reveal, through their personal recollections of their lived experiences.

Intentionality, experience and meaning

The concept of Brentano's (1874) *intentionality* was adopted by his student Husserl (1931) as an attempt to understand how consciousness exists in the structure of the world. It provides a way to describe

> The ways we are "attached" to the world and how consciousness is always being *conscious* of something. All our thinking, feeling, and acting are "oriented to" or "with" the things of the world. This also means that we can never step out of the world and view it from some detached vista. We are au monde, meaning

> simultaneously "in" and "of" the (sic, Husserl 1931 in van Manen 2016: 62).

What follows from this 'always being in the midst of things' intentionality is that we only ever experience things partially, from an aspect or perspective. Consequently, it is necessary to 'make a distinction between the object and our lived experience of the object' (Husserl 1931 in van Manen 2016: 62). We construct meaning from these aspects or perspectives.

Forwarding a less rigid notion of intentionality, Tassone (in Textor 2013) argues that

> …the properly and intrinsically intentional properties that inhere in phenomenal consciousness need not present themselves intuitively and immediately in all our experience with the strict distinctness and clarity demanded by Brentano (in Textor 2013: 287).

This view of intentionality negates the need to fain detachment from lived experience in order to make analytical observations about what occurs in those experiences. This position has implications for what methodological support would be required for such analysis to be interpreted, as flagged by Sartre (1969):

> Lived experience is always simultaneously present to itself and absent from itself…[I]f it is transferred into the domain of knowledge, by analytic treatment, it can no longer be reproduced in the same manner (Sartre 1969: 50).

Other interpretations of intentionality include Marion's (2002) phenomenological method where the occurrence of a phenomenon is ascribed to the *self of the phenomenon* rather than the *self of the intentional subject* (Marion 2002).

In an illuminating description about the intentionality of lived experience, van Manen (2016) uses the example of seeing a book on a table. I may take the book into my hand, turn it over, and look at its cover. My experience of this or any other 'thing' is never the same – they are unique experiences. I see the book in each act of perception. Some aspects or sides of the book may be hidden from my view, or the book may be a fake or mock-up of a book. However, *my experience of having seen a book* is undoubtable, regardless if the authenticity of having seen a book is later found to be false - in the sense that it turned out to not be a book, but something else (van Manen 2016: 63).

I subscribe to this view advanced by van Manen (2016) that a 'thing-in-itself-as-it-shows-itself in consciousness is a phenomenon' (van Manen 2016: 63). This position is underpinned by Romano (2009), who asserted that some phenomena, including meaningful conversations, are of such impact that they possess 'eventual latency,' whereby the meaning of the lived experience is only understood in part, with more understanding of the experience gradually occurring at a later time (Romano 2009). This is particularly salient for my study as the 'eventual latency' possessed by the respondents may contribute to greater understanding of their lived experiences, and consequently, more meaningful perspectives of those experiences. Consideration of the possible advantages eventual latency may contribute to the data has also impacted on the timing of the interviews, which were conducted

several months after the online surveys. Transcripts of these interviews then become the basis for phenomenological analysis of the text. This interpretative phenomenological analysis, known in recent years as 'IPA', embraces a move beyond descriptive analysis in phenomenological research to interpretative analysis (Joseph 2014). When describing the qualitative research of Houston and Mullan-Jensen (2012), Joseph (2014) asserts that

> …the authors pointed out how their thematic analysis moved from a descriptive to an interpretative analysis. They theorized about the phenomena that moved beyond what the participant had said by interpreting the phenomena within the terms of the text, linking verbatim extracts with identified themes (Joseph 2014: 154).

This interpretive analysis of qualitative data that associates verbatim text from the data with identified themes has been employed in this study. Examples of the use of this analysis technique appear in the sections titled 'The interviews' in Chapter Six and 'Results synopsis' in chapter Seven.

Again citing Houston and Mullan-Jensen (2012), Joseph (2014) argues that they

> …further sought to understand each participant's experience, meaning and perception through the "interplay between 'depth' and 'width'; that is, the interchange between psychological experience on the one hand and the sociological context surrounding it, on the other" (Houston & Mullan-Jensen 2012: 279 in Joseph 2014: 154).

This phenomenological quest to understand and make meanings of participants' personal experience within the context of their social environment, as relates to this study, is further explored in the sections titled 'Regrouping of the qualitative findings' in Chapter Seven and 'Exploring the integrated findings' in Chapter Eight.

Quantitative research methodology

The objectivist or positivist approach to research has been distinguished as a strategy with an emphasis on the use of quantification with respect to data gathering and analysis, and involves

> …a deductive approach to the relationship between theory and research, in which the accent …on the testing of theories; has incorporated the practices and norms of the natural scientific model and of positivism in particular; and embodies a view of social reality as an external, objective reality (Bryman 2012: 35, 36).

Over the last century, positivist quantitative research has included methodologies that have supported single-subject experiments (Neuman & McCormick 1995), experiments and correlational studies and later more complex experiments involving multiple variables accompanied by similarly more complex equation models and analysis strategies (Creswell 2003: 13, 14).

The main methodological features of quantitative research are characterised by measurement, causality, generalisation and replication (Bryman 2012: 175). These are also accompanied by testing for reliability and validity (Bryman 2012: 180).

Measurement

Although not limited to numbers by definition, measurement as usually applies to qualitative research is predicated on statistical classification, largely as a function of the other methodological features of generalisation and replication.

Indicators

An indicator is a defined term used to represent a measure of a concept. They may be defined in terms of a range of different methods and sources. A researcher may determine that, for example, in a questionnaire or structured interview, multiple questions are needed to indicate a concept rather than just one question (Bryman 2012: 164-165), and this was certainly the case for both data collection instruments used in my investigation, and the reason behind the use of Likert scaling in sections of the survey questionnaire.

Validity

The issue of whether the measurement of a concept by the use of an indicator is authentic is known as validity. Several different types of validity are used in social research to authenticate the use of indicators as concept gauges, and the main types

are face -; concurrent -; predictive -; construct -; and convergent validity (Bryman 2012: 171).

I have employed three types of validity to authenticate the interpretation of data. For the qualitative data, face validity is used to authenticate representation of the open-ended responses. Validation of the ordinal Likert-scale responses has been determined via construct validity and the use of Confirmatory Factor Analysis (CFA) using SPSS® and AMOS® software applications designed for, and commonly used in, social science research. In the final validation stage, I have used convergent validity to compare the qualitative and quantitative data collected that is about the same concepts (Wood, Garb, Nezworski & Koren 2007).

Reliability

The issue of reliability of the quantitative data in terms of the consistent measurement of a concept over time has differential relevance to this mixed-methods study. As with validity, aspects of reliability, notably internal reliability, stability, and inter-observer consistency, particularly to the statistical treatment of ordinal data for the Likert-scale responses, varies according to the type of data and data collection instrument used.

Internal reliability of ordinal responses has been addressed by CFA processes. Stability has been addressed for the quantitative data in that the survey administered data was collected online from each of the four universities within a period of two months.

Causality

Explanation, as in ‘why things are the way they are’ and not merely a description of ‘how things are,’ is a preoccupation of most quantitative research (Bryman 2012). Yet as far back as the nineteenth Century, Yule (1896) wrote about illusory correlations that were distinct from causation, and pioneered the concept of *partial correlation* to establish a control for a common factor influence (Yule 1896). This approach asserting a distinction between causal and non-causal associations re-emerged in the 1950s and was embraced by theorists from a range of disciplines including psychologists such as Simon (1954) and social scientists, including Suppes (1970). This train of thought supports the use of structural equation models to make causal inferences, as well as path analysis and graphical models (Millsap and Maydeu-Olivares 2009).

Fisher (1925) along with Neyman (1923) are associated with the emergence of another approach concerning inferred causal relationships known as *experimental design theory*, a strategy with an emphasis on randomisation as synonymous with ‘good design’ intended to eliminate invalid relationships. This approach has received renewed support since Neyman’s (1923) work on experimental design was rediscovered by Rubin (in Basu 1980) and was then extended and applied to observational studies (Millsap et al. 2009).

In designing my study, I have chosen the former *partial correlation* path for my non-randomised investigation, employing Structural Equation Modelling within a

unified method that integrates qualitative and quantitative approaches, and is phenomenologically supported and inspired by the framing design of researchers such as Fisher et al. (2011). This approach acknowledges the long tradition of recognition and acceptance of 'qualitative understandings of substantive phenomenon' by social science measurement theorists as a foundation for 'meaningful quantification' (Michell 1990; Rasch 1977; Wright 1999).

Generalisation

In this integrated study, generalisation does not apply in the sense that the findings from this study are not intended to be generalised or applied to other populations. This does not negate the value of implications arising from the findings. Rather it is an expression of the unique nature of the perspectives of lived experiences of the respondents. The study design employed could be used in other contexts, but the data from that research will be unique to the perspectives of lived experiences of those respondents involved.

Replication

In terms of the 'contaminating influence of the scientist's biases and values' (Bryman 2012: 177), this study cannot be replicated by others, as it has been undertaken through my lens of declared active agency. From an exclusively positivist paradigm, this would be considered a serious design flaw, but from an integrated approaches perspective, it is a design imperative, as it frees the

researcher, the participants and the research audience from the doubt of the influence of hidden researcher bias.

Multimethod integrated research

A multimethod (mixed methods) research design is a plan used for collecting, analysing and combining qualitative and quantitative research methods in a study in order to understand a research problem (Creswell & Plano Clark 2011). Mixed (multi) methods approaches have often been considered synergistic since the combination of qualitative and quantitative methods or as converging methods that confirm or triangulate the other and, as a consequence, they both facilitate a richer understanding of a research problem (Greene & Caracelli 1997).

This type of research is not just a matter of collecting two different research strands. Rather it involves the embedding, integrating or linking of these two threads, 'mixing' the data (Creswell 2014).

Exploring again the questions, constructs, methods and methodology chosen to conduct this study, the main supportive theoretical perspective is interpretivist. I argue that such an integrated approach is theoretically best-supported from an interpretivist stance, ostensibly because data is sought regarding the study participants' perspectives about their prior music learning experiences. These include perspectives about their classroom music experiences, instrumental music program experiences, influences that impacted on their choice of music as a career

and their age of decision (if known), personal music experiences, participation in student school music ensembles and participation in private music tuition.

Triangulation

Broadly accepted in the qualitative research field is the notion that researchers should avoid depending on any exclusive source of data regardless if it be observation, survey instrument or interview (Gay, Mills & Airasian 2012). Therefore

> …the strength of qualitative research lies in its multi-instrument approach, or triangulation (Gay, Mills & Airasian 2012: 427).

Providing important confirmatory triangulation for the data of this exploration are the sections in the survey questionnaire containing Likert-scale questions to be interpreted via statistical analysis. The use and analysis of these scaled questions does not preclude the adoption of a social cognitive theory perspective. DePoy and Gitlin (2016: 31) suggest that the integration of research traditions has a long history in both naturalistic (subjectivist) and experimental-type (objectivist) research perspectives. Fisher et al. (2011) support this view, and further advance that

> …the ontological divide between qualitative and quantitative methods is unnecessary, counter-productive and illusory… measurement theoreticians have offered thorough integrations of qualitative and quantitative concerns continuously since Thurstone's innovations of the 1920s (Luce 1978; Mundy 1986; Narens 2002; Thurstone

> 1959; Wright 1977, 1997, 1999), in Fisher et al. (2011: 90).

The results from the two phases will be integrated throughout the interpretation phase. The findings of the study will be triangulated using a small, additional dataset to provide further corroboration to deliver

> …overall findings that are statistically rigorous and rich in the contextualised meanings the respondents ascribe to the research topic (Walter 2006: 11).

Integration of the methods in the study

The use of the selected methods was impacted by a range of considerations that emerged as the study design evolved. Students' 'decisions to study music at university' was always a foundational aspect of the investigation, and this is reflected in the title. Quantitative research methods are used to provide the *breadth* regarding the identification of students' various reasons for deciding to study music at university, and their *number*. An understanding of those students' different reasons for choosing music at university provides *depth* and demands the use of a qualitative research design, as this is about what *affects* the students' decision-making processes with regard to the interpersonal and emotional forces at play in individuals.

During the further development of the study, particularly in consideration of the existing body of research into the area, the previous musical experiences of the

study respondents also emerged as an area requiring investigation. This aspect would demand exploration of multiple pathway experiences, including school music learning, private music tuition, community music making, musical instrument(s) and/or voice studied, length of music learning and demographic considerations, as a starting point. The context of the respondents is explored further in the next section. Of commensurate importance to these pathway experiences, aspects relating to students' interest in music would also emerge as crucial to the investigation. Motivational interest, self-efficacy, music curriculum design and proximal processes all became components that were incorporated in the study design.

These two areas of 'music pathway experiences' and 'interest in music' were considered no more or less important than 'decision to study music at university' in framing the investigation, and this continues to be reflected in later chapters in relation to the development of the theoretical model. However, because of the extensive number of pathway and interest aspects that require exploration to inform the study, I determined that quantitative, Likert-scale responses would be employed. I was also curious to explore the degree to which the quantitative data regarding pathways and interest would support the findings of the qualitative data on decision-making. To achieve this integration, the qualitative and quantitative data would be separately interpreted and analysed respectively, with the overall findings interpreted via qualitative interpretation of the three main study constructs of 'decision to study music at university', 'music pathway experiences' and 'interest in music' within a bio-ecological systems theory framework

(Bronfenbrenner 1979). This is implicated further in the 'study design' section of the chapter.

Context of the respondents

The context of the backgrounds of the respondents are an integral component of this investigation. It follows that the design of the data collection instruments reflect this. Some specific examples of respondents' individual bioecological contexts include whether they attended a government or independent school, or were home-schooled, and whether they participated in private instrumental tuition and community-based music. It is these types of identified fragments of contextualised data that, after being positioned within the methodological framework, will inform the mosaic of the study findings.

Although not overtly identified, the context of my own life as the researcher is inextricably embedded in the design of the study. I agree with Reinharz (1992) that social research

> …should be guided by a constructivist framework in which researchers acknowledge that they interpret and define reality (Reinharz 1992: 46).

It is from my own music learning experiences that the development of the idea for the study was facilitated, and with the enabling influence of my academic colleagues, progressed the investigation. As my involvement as researcher involves

qualitative processes, ethical, strategic and personal issues arise (Lock, Spirduso & Silverman 2000).

To address these issues, researchers are explicit in the identification of their values, biases, and any personal interests in relation to their investigations (Creswell 2003). Although the philosophical position of some phenomenologists (Giorgi 2009; Moustakas 1994) remains aligned with Husserl's (1970) focus on reduction and 'bracketing' to minimise the influence of the researcher on the immediacy and essence of the phenomenon in space and time (Husserl 1970), my study will be more closely aligned with hermeneutic phenomenology, in that, 'phenomenological inquiries are interpretive (Heidegger, Gadamer) acts' (Vagle & Hofsess 2016: 334 to 344).

A brief description of the relevant bioecological context of my life as the researcher is provided in the following section.

Context of the researcher

In my second year of a four-year Education degree, I was one of about thirty Music majors participating in a regularly scheduled afternoon Music Curriculum subject that included second- and third-year students of our Australian university.

The discussion among those of us in the class I recall as being characterised by friendly, but critical, animation. Most of us had come to either know or know of

one another from university, as ours was a tightly knit school within the faculty, and we regularly heard each other play our music either in the daily practice and rehearsal rooms, or in one of the weekly lunchtime recitals.

Although curriculum subjects' lectures were often delivered in a large, lecture-theatre environment, we very much enjoyed our smaller group tutorial dynamic, specific to us 'Music-majors.' I consider that I appreciated this greater than the more 'purist' Arts/Humanities majors, as I was an ex-Physics major, having changed my academic major to music/science in my second year of university following a successful pianoforte audition – but more on that later.

Back to the description of the discussion, I recall a conversation in the group about the wide range of musical abilities of students in the upper years of secondary school, and I found myself asking the others, 'Is there anyone here who didn't have many years of private music tuition before auditioning for university?' As we scanned the room, a lone hand went up, and I followed with, 'So how did you pass the audition?' The classmate replied, 'I learnt trumpet in my school instrumental music program from Year 5.' And with that, the kernel of my research study appeared.

It was then after more than fifteen years as a school music teacher in Australia at many different government and private schools, and in London, United Kingdom at a government high school, that my awareness of school curriculum decisions, in terms of the types of music subjects offered (academic; VET) and the synergy between students' parallel involvement with school-based instrumental programs

and private music tuition, began to sharpen. Around that time I was also aware of the long-awaited emergence of a national curriculum for Australia. While I welcomed this development, as with any new initiative, I wondered about resource implications – would it be accompanied by budget cuts to music education? I refer here to music and not the Arts, as Australian jurisdictions have implemented education cuts via devolutionary decision-making. This has resulted in lump-sum funding of Arts subjects to schools, where there is no requirement for a minimum funding allocation specific to music education.

At the time of the emerging national curriculum, there were not (and still are not) any guarantees regarding minimum funding for music education. It was in this context that I decided that I wanted to lift my 'academic voice' and make a contribution to the conversation.

There were a lot of competing questions to consider, and it took a long time to determine the scope of my investigation. Looming large from early on were questions about equity of access to music education. I thought back to my experience in starting university as a physicist. There were pre-requisite secondary school subjects required, sure, but there was no interview, no skills testing, and no live performance for a continuous twenty minute period that included three contrasting pieces from different musical periods by memory, performed solo to an audience of three (seemingly) very intimidating lecturers in a huge room. For the music audition, all this was required, and the piano performance had to be at a standard of at least AMEB Grade 8, otherwise you had little hope of securing acceptance.

So what was happening with music university aspirants now? Did they face the same challenges of admission as I did? And given that musicians may be drawn to continue their music education at university, what is the policy stance of current State and Federal governments with respect to the provision of school and university music education?

The floodgates of questions were opened, and my research journey was well underway. I wanted to know directly from first year university music students what music meant to them personally, vocationally, and about their personal journey that brought them to where they were now. Was studying music at university a back-up plan or the realisation of a passionate goal? My exploration included investigation of influences including motivation, pathways, music skills efficacy, choice and the demographics of the study participants.

Researcher as a unique lens

We often think of data as a *neutral* 'thing.' What has been very satisfying to me personally has been some of the most inspiring statements that have been discovered from the qualitative data.

One such statement was so profound that I now use it as part of my Thesis title. In response to the open-ended question, 'what does music mean to you personally in your life,' the response from one study participant was, '*music is my oxygen*.'

That is such an intensely intimate disclosure that both belies and reveals great personal significance from the respondent.

When I consider from the responses that these students pursued the path to music university study, it almost defies logic, as we live in such an economically dominated society that does not embrace music or the arts as vocationally mainstream, nor are they considered vitally important as commercial enterprise. And yet so many of us in our respective communities wear headsets as we walk, commute, or just sit and listen, each and every day. In this simple act of listening to music through our earpieces, we are each making a sincere, personal, and very public declaration about our identity – we are declaring that music is an important part of 'me,' of who 'I am.'

In the face of parental and school pressure for students to prepare for a stable and financially rewarding career trajectory, usually expressed colloquially as '*get a real job*,' the students of this study population reveal an innate compulsion, so overwhelming, that they are driven not only to defy the weight of societal expectations, but so many of them describe in their responses that music means 'everything' to them in their life, and that it is akin to their *lifeline*. Their responses are so passionate, so intimately beautiful in their description of the importance of music to them, that their expressed vocational 'calling' seems nothing less than *poetic*.

Although I did not pursue musical success in terms of seeking fame and popular

celebrity, it is probably against the generally held public perception that I changed university majors not exclusively for reasons of personal identity, but also for practical, economic reasons.

To explain, while studying my first year of physics, I held a part-time job as a shop assistant at the local shopping centre. At the time I had recently completed my AMEB Grade 8 in Pianoforte and began to tutor a few students in piano at the request of some family friends. Even though the shop assistant wages were paid according to (what seemed to me as a teenager) a generous industrial Award wage, over time I found that I earned a much better income tutoring piano (at a discount, student rate) than I was working in retail. The difference became so marked, that I eventually resigned from the shop assistant position and expanded my piano tutoring.

This personal economic success started to be challenged regularly by what became an overwhelmingly unified public perception that was the polar opposite of my then current reality, and this public perception was not withheld by my acquaintances, who articulated that view via many of their 'well-meaning' comments.

For example, when asked by others what field I was studying during my first year at university, upon hearing the response, invariably the reply would be very much along the lines of 'Physics – wow, that must be challenging,' or, 'That's great – I'm so proud of you,' usually provided with an attitude of optimism or congratulation. A year later, and after a rigorous preparation and audition process that resulted in a successful transition to majoring in music, the general reaction from others would

now be along the lines of ‘Music – will you ever get a job after you graduate?’ or, ‘Oh, do you not want any financial security?’ usually provided with an attitude of disappointment on my behalf.

Interestingly, it was about twenty years later that I would discover that Einstein once stated in his 1929 interview with George Viereck,

> If I were not a physicist, I would probably be a musician. I often think in music. I live my daydreams in music. I see my life in terms of music… (Einstein in Viereck 1929: 17).

Although destined to never possess anywhere near his intellectual capacity, I did find it reassuring that I was not alone in holding that view. My transition from studying physics to music at university, although expressed by most as a massive change in direction to be questioned, was to me a natural, complimentary progression.

While wrestling with the direction of my life, I imagine a familiar situation for most teenage tertiary students, I was also confronted with the Federal government policy changes which resulted in massive cuts to the research and development sectors of the Commonwealth Scientific and Industrial Research Organisation (CSIRO) and accompanying workforce redundancies. While still a physics student at university, I recall thinking, ‘What is to become of me when I graduate? Will I end up working in a nuclear power plant overseas, or worse, become a science teacher?’

Now years later, the current Federal government rhetoric acknowledges that

Australia needs to become a nation of technological innovation (Australian Broadcasting Corporation 2017). You might think that this would cause a reversal of the financial cuts to the CSIRO, however, since 2013 it has been reported that scores of CSIRO scientists have been made redundant, including a significant number from the Sydney laboratory acknowledged as a co-developer of the globally adopted WI-FI technology, and that in that period, 20 per cent of all CSIRO jobs have been lost (McIlroy 2017).

The new 'emphasis' on innovation and technology has also been accompanied by the complete dismantling of the Australian car manufacturing industry in the lead up to the end of 2017. And while a well-publicised Federal government decision to invest 52 billion Australian dollars for the purchase of twelve submarines was hailed as a victory for Australian industry, only 1100 construction jobs are reported to be involved locally, with the remaining 4000 jobs located in the successful tenderer's country of origin (Henderson 2016).

For over more than a decade, Federal and State government policy makers have stated an intention to come to terms with how to improve students' learning outcomes, and have prioritised the addressing of some complex educational challenges, such as numeracy and literacy, in an attempt to secure improvements in students' results. Controversially, the introduction of NAPLAN standardised testing across Australian school sectors was introduced from 2008 – the year data from the Organisation for Economic Co-operation and Development (OECD) indicated that among its thirty-five member countries, Australia's relative ranking for educational attainment (regarding the proportion of population attaining a

bachelor degree or higher) slipped from seventh to ninth over the period 1996-2006 (Bradley et al. 2008:18).

These socio-educational issues are complex and involve implementation timeframes measured in decades rather than years, unlike the duration of electoral terms apportioned to Australian governments.

Is it plausible that our policy makers develop strategies based on the assumption that the electorate would only support changes to education funding that default to a perception of a more 'rigorous education' predicated on a 'getting back to basics' approach that, to my mind, harks back to an Australian society that no longer exists in this exponentially more socially complex, technological millennium. In our new world of globalisation, individuals and nation-states are presented with an accelerating increase in the number of opportunities and challenges posed by technological evolution.

Australian governments at all levels have made attempts to come to terms with our new global 'techvironment,' hence the recent Federal resourcing to deliver an emphasis on Science, Technology, Engineering and Mathematics (STEM) in all schools. But are governments impeding the success of their priority STEM program by not including Arts in the mix?

The concept of STEAM initiatives (STEM with Arts) is not new, but has not been adopted as a focus, with STEM remaining the vehicle for the delivery of extra resources provision to the education sectors. Now with an emerging research basis,

the recognition of Arts subjects' positive influence on divergent thinking, self-motivation, and the effectiveness of students' learning and literacy in STEM subjects and beyond is gaining critical support (Land 2013: 550).

Researchers including Harper (2017) have made the claim that by teaching integrated school subjects in a STEAM context, the possibilities for problem-based learning are '… limited only by our fixed mindsets and restrained imaginations' (Harper 2017: 74).

It is in this current context of continued technological disruption and associated social transition that policy makers, educators and students find themselves.

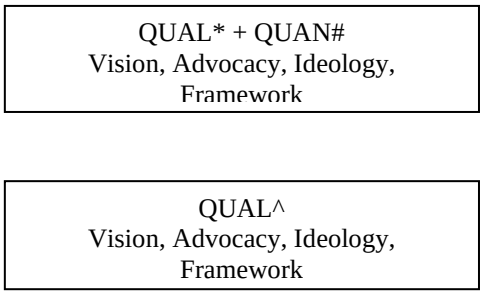
Social-experiential ecology of the researcher

As with the respondents and their respective bio-social environments, my own research lens is also *situated* in a dynamic amalgam of social and cultural interactions (Bronfenbrenner in Crooke 2015: 3).

These social contexts set the tone for everything that will be explored in this study, as policy settings, social norms, and the respective lenses or perspectives of both respondents and researcher act as social mechanisms in learning and pathway experiences (Bronfenbrenner in Kazdin 2000: 129). As discussed in Chapter Three, the theoretical framing or architecture of these contexts is integral to the effectiveness of the investigation.

Study design

I have developed a *sequential nested transformative strategy* to scaffold the data collection methods selected for the study. This strategy is an adaptation of the *sequential transformative* and *concurrent nested* strategies as described in Creswell (2003), in that there are two distinct, sequential data collection phases, with one phase nested with both quantitative and qualitative data collected simultaneously, as illustrated in Figure 4.1:



Legend: *Qualitative data collection via open-ended responses
#Quantitative data collection via Likert-scale responses
^Follow-up structured interviews

Figure 4.1: 'Sequential nested transformative strategy': an adaptation of the *sequential transformative* and *concurrent nested* strategies that are described in Creswell (2003: 216, 218).

As stated earlier in the chapter, the findings of the study will be triangulated using a small, additional dataset to provide further corroboration to deliver statistically robust overall findings that are contextually rich with respondents' meanings (Walter 2006: 11).

Emerging thematic constructs

The survey and the structured interviews are based on the main research areas of 'interest in music,' 'decision to study music at university' and 'pathway experiences,' as discussed in Chapter Three. These research areas are linked to the theoretical model as the three embedded dimensions that radiate through all the bioecological systems as illustrated in Figure 3.4.

Three main types of questions have been selected in the design of this study:

- Open-ended questions (to encourage freedom in responses)
- Ordinal questions (using a response scale)
- Nominal questions (for mainly demographic data).

Therefore, the question types and their responses confirm the choice of a mixed-methods orientation that incorporates the use of qualitative and quantitative data.

The links between the types of responses used for each of the thematic constructs are identified in the sections 'On-line survey questionnaire' and 'Interviews' later in the chapter.

Methods of data collection

Greene (2002) clarifies the distinction between method and methodology:

> Most . . . methodologies have preferences for particular methods, but methods gain meaning only from the methodologies that shape and guide their use. . . . An interview does not inherently respect the agency of individual human life; it only does so if guided by and implemented within a methodological framework that advances this stance. So, any discussions of mixing methods . . . must be discussions of mixing methodologies, and thus of the complex epistemological and value-based issues that such an idea invokes (Greene 2002: 260).

Survey research design can have disadvantages that can include structural design limitations, low-response rates for mailed questionnaires, and time and reliability issues that can arise with face-to-face interviews. However, the advantages of survey research are such that investigators are able to reach large numbers of respondents using minimal financial resources. In addition, data analysis can include statistical interpretation, with data from multiple variables obtained via single instrument measurement (DePoy & Gitlin 2016: 120).

In light of this discussion, an online survey questionnaire and structured interviews were selected as the integrated methods for this study. This design has scope for phenomenological exploration of complementary qualitative and quantitative data. I wanted to be able to analyse respondents' perspectives from a population group, while embracing the shared experiences of the participants via their open-ended responses. This latter data pool was deemed more likely to yield unexpected and therefore valuable information that would not be accessible without an integrated

approach. In explaining the basis for this approach, Brewer and Hunter (1989) employ the term ‘multimethod’ research.

> Our individual methods may be flawed, but fortunately the flaws in each are not identical. A diversity of imperfection allows us to combine methods not only to gain their individual strengths, but also to compensate for their particular faults and limitations…Its [multimethod research] fundamental strategy is to attack a research problem with an arsenal of methods that have non-overlapping weaknesses in addition to their complementary strengths (Brewer & Hunter 1989).

Participants in this study were asked to provide perspectives about a range of prior music learning experiences. These included responding to both open-ended (qualitative) and Likert-scale (quantitative) questions about their perspectives on primary and high school music classroom, and instrumental music program experiences.

The participants were also asked to share their perspectives on influences that affected their decision to study music at university. Questions about respondents’ level of participation in school, community and private music tuition, and ensembles were also included in the design of the study, along with questions about interest in music and other influences.

Online survey questionnaire

Hoyle et al. (2002) state that:

> Constructs of interest to social scientists might concern what research participants know (facts); what they think, expect, feel or prefer (beliefs and attitudes); or what they have done (behaviours) (Hoyle et al. 2002: 124).

Hoyle et al. (2002) proceed to argue that, with regard to research methods, most questionnaires include questions that refer to multiple categories, even mentioning that single questions may deal with aspects of multiple categories (Hoyle et al. 2002: 125). No research method is without its limitations, and Bowler (in Miller and Dingwall (1997: 68) flags possible pitfalls concerning the use of postal questionnaires. These relate to the potential lack of participation of ethnic minorities. Taking this on board, I decided that the most equitable way of inviting as many of the potential population sample as possible was to deliver both the invitation for the study and the online hyperlink to the survey via their universities' official written communication method – their personal university email account.

After securing permission from as many of the Go8 universities as possible, it was then a case of sending the invitation letter for them to volunteer their participation in the study to each Music faculty for forwarding onto their first year Music students.

Students invited to volunteer would indicate their permission to participate by ticking the box at the bottom of the enclosed invitation letter (refer to Appendix A). From the embedded hyperlink in the invitation email, the volunteer respondents would then proceed to the Survey Monkey® webpage of the survey. The password to the survey was provided in the body of the invitation email so that the student could immediately begin to provide responses to the survey questionnaire. Data security features included that the respondents could not attempt the survey more than once, as determined by their IP address. In addition, separate 'collectors' for the students of each university were allocated a different password, with the collectors for each institution 'opened' only for the specified timeframe.

A summary of the questions contained in the survey are as follows:

Part A – demographic information; questions relating to the influence of prior music education experiences on participants' decision to study music at university;

Part B – questions in relation to participants' perspectives on the degree of influence various school, home, extra-curricular and private music experiences had on their interest in music; questions in relation to participants' perspectives of various music experiences on their aural/listening, composing/arranging and performing skills' development;

Part C – questions regarding participants' perspectives of their vocal and instrumental abilities; questions about participants' prior vocal/instrumental tuition experience; and a final question seeking participants' perspectives about 'how important music is to you personally in your life.'

The complete survey is presented as Appendix G, and a comprehensive table of themes, constructs, variables and types of measurement (including open-ended responses) used in the survey is provided below in Table 4.1.

Table 4.1: Themes, constructs, variables, and types of measurement (including open-ended responses) used in the survey.

Theme	Construct (conceptual level)	Variable (operational level)	Level of measurement	Comments
Influences on students' decision to study music at university	Perspective of classroom music experiences		Open-ended comments B1 [v17]	
	Participation in student school music ensembles		Open-ended comments B2 [v18]	
	Perspective of instrumental music program		Open-ended comments B3 [v19]	
	Perspectives of major influence		Open-ended comments B4 [v20]	
	Perspectives of age of decision		Nominal B5[v21]	
	Level of achievement in high school Senior Music subject		Ordinal (5-point Likert) B6 [v22]	Response scale ranging from 5 to 1 in addition to N/A where they did not participate
		Music as first university study preference	Nominal	2 responses: yes or no
Influences on students' interest in music	Perspective of classroom music experiences	Degree of positive influence of secondary classroom music lessons	Ordinal (6-point Likert) C1.8 [v33], C1.9 [v34], C1.10 [v35], C1.11 [v36]	Response scale ranging from -3 to +3 in addition to N/A where they did not participate (strong, moderate and slight)
		Degree of positive influence of primary classroom music lessons	Ordinal (6-point Likert) C1.2 [v27], C1.3 [v28], C1.4 [v29]	Response scale ranging from -3 to +3 in addition to N/A where they did not participate (strong, moderate and slight)
	Perspective of instrumental music program	Degree of positive influence of secondary instrumental program	Ordinal (6-point Likert) C1.12 [v37]	Response scale ranging from -3 to +3 in addition to N/A where they did not participate (strong, moderate and slight)
		Degree of positive influence of primary	Ordinal (6-point Likert) C1.5 [v30]	Response scale ranging from -3 to +3 in addition

		instrumental program		to N/A where they did not participate (strong, moderate and slight)
	Participation in student school music ensembles	Degree of positive influence of secondary school music ensembles	Ordinal (6-point Likert) C1.13 [v38]	Response scale ranging from -3 to +3 in addition to N/A where they did not participate (strong, moderate and slight)
		Degree of positive influence of primary school music ensembles	Ordinal (6-point Likert) C1.6 [v31]	Response scale ranging from -3 to +3 in addition to N/A where they did not participate (strong, moderate and slight)
	Participation in private music tuition	Degree of positive influence of private music tuition	Ordinal (6-point Likert) C1.7 [v32]	Response scale ranging from -3 to +3 in addition to N/A where they did not participate (strong, moderate and slight)
	Level of support from key individuals	Level of support from music teachers	Ordinal (6-point Likert) C1.16 [v41]	Response scale ranging from -3 to +3 in addition to N/A where they did not participate (strong, moderate and slight)
		Level of support from family or friends	Ordinal (6-point Likert) C1.15 [v40]	Response scale ranging from -3 to +3 in addition to N/A where they did not participate (strong, moderate and slight)
		Level of support from other musicians	Ordinal (6-point Likert) C1.17 [v42]	Response scale ranging from -3 to +3 in addition to N/A where they did not participate (strong, moderate and slight)
Influences on students' music pathway experiences	Demographics	Gender	Nominal A1 [v11]	2 responses: male or female
		Type of high school attended	Nominal A3 [v14,15]	3 responses: state, denominational private, non-denominational private
	Perspective of listening/analysis skills' development	Level of influence from classroom music subject(s)	Ordinal (6-point Likert) C2.1 [v43]	Response scale ranging from -3 to +3 in addition to N/A where they did not participate (strong, moderate and slight)
		Level of influence from instrumental programme(s)	Ordinal (6-point Likert) C2.2 [v44]	Response scale ranging from -3 to +3 in addition to N/A where they did not participate (strong, moderate and slight)
		Level of influence from participation in ensemble(s)	Ordinal (6-point Likert) C2.3 [v45]	Response scale ranging from -3 to +3 in addition to N/A where they did not participate (strong, moderate and slight)
		Level of influence from private music tuition	Ordinal (6-point Likert) C2.4 [v46]	Response scale ranging from -3 to +3 in addition to N/A where they did not

				participate (strong, moderate and slight)
		Level of influence from family and/or friends	Ordinal (6-point Likert) C2.5 [v47]	Response scale ranging from -3 to +3 in addition to N/A where they did not participate (strong, moderate and slight)
		Level of influence from music teachers	Ordinal (6-point Likert) C2.6 [v48]	Response scale ranging from -3 to +3 in addition to N/A where they did not participate (strong, moderate and slight)
		Level of influence from other musicians	Ordinal (6-point Likert) C2.7 [v49]	Response scale ranging from -3 to +3 in addition to N/A where they did not participate (strong, moderate and slight)
	Perspective of composing/arranging skills' development	Level of influence from classroom music subject(s)	Ordinal (6-point Likert) C3.1 [v50]	Response scale ranging from -3 to +3 in addition to N/A where they did not participate (strong, moderate and slight)
		Level of influence from instrumental programme(s)	Ordinal (6-point Likert) C3.2 [v51]	Response scale ranging from -3 to +3 in addition to N/A where they did not participate (strong, moderate and slight)
		Level of influence from participation in ensemble(s)	Ordinal (6-point Likert) C3.3 [v52]	Response scale ranging from -3 to +3 in addition to N/A where they did not participate (strong, moderate and slight)
		Level of influence from private music tuition	Ordinal (6-point Likert) C3.4 [v53]	Response scale ranging from -3 to +3 in addition to N/A where they did not participate (strong, moderate and slight)
		Level of influence from family and/or friends	Ordinal (6-point Likert) C3.5 [v54]	Response scale ranging from -3 to +3 in addition to N/A where they did not participate (strong, moderate and slight)
		Level of influence from music teachers	Ordinal (6-point Likert) C3.6 [v55]	Response scale ranging from -3 to +3 in addition to N/A where they did not participate (strong, moderate and slight)
		Level of influence from other musicians	Ordinal (6-point Likert) C3.7 [v56]	Response scale ranging from -3 to +3 in addition to N/A where they did not participate (strong, moderate and slight)
	Perspective of performing skills' development	Level of influence from classroom music subject(s)	Ordinal (6-point Likert) C4.1 [v57]	Response scale ranging from -3 to +3 in addition to N/A where they did not participate (strong, moderate and slight)
		Level of influence from instrumental programme(s)	Ordinal (6-point Likert) C4.2 [v58]	Response scale ranging from -3 to +3 in addition to N/A where they did not

				participate (strong, moderate and slight)
		Level of influence from participation in ensemble(s)	Ordinal (6-point Likert) C4.3 [v59]	Response scale ranging from -3 to +3 in addition to N/A where they did not participate (strong, moderate and slight)
		Level of influence from private music tuition	Ordinal (6-point Likert) C4.4 [v60]	Response scale ranging from -3 to +3 in addition to N/A where they did not participate (strong, moderate and slight)
		Level of influence from family and/or friends	Ordinal (6-point Likert) C4.5 [v61]	Response scale ranging from -3 to +3 in addition to N/A where they did not participate (strong, moderate and slight)
		Level of influence from music teachers	Ordinal (6-point Likert) C4.6 [v62]	Response scale ranging from -3 to +3 in addition to N/A where they did not participate (strong, moderate and slight)
		Level of influence from other musicians	Ordinal (6-point Likert) C4.7 [v63]	Response scale ranging from -3 to +3 in addition to N/A where they did not participate (strong, moderate and slight)
	Perspective of musical abilities	Level of perspectives of singing ability	Ordinal (4-point Likert) D1.1 [v64]	Response scale ranging from -2 to +2
		Level of perspectives of instrumental ability	Ordinal (4-point Likert) D1.2 [v65]	Response scale ranging from -2 to +2
	Specific musical experiences in school classroom music subjects	Specific instrumental and/or vocal experiences: • Guitar • Keyboard • Percussion • Voice • Other • Specify	Ordinal (4-point Likert) D2.1 [v66] D2.2 [v67] D2.3 [v68] D2.4 [v69] D2.5 [v70] D2.6 [v71]	Response scale ranging from -2 to +2
	Specific musical experiences in school instrumental music programs	Participation	Nominal D3 [v72]	2 responses: yes or no
		Length of participation	Ordinal (4-point Likert) D4 [v73]	Response scale ranging from >6yrs to <1yr
		Size of tuition group	Ordinal (3-point Likert) D5 [v74]	Response scale ranging from individual to large group >4people
		Main instrument studied • Brass • Woodwind • Strings • Other	Nominal D6.1 [v75] D6.2 [v76] D6.3 [v77] D6.4 [v78]	1 response from 16 instruments listed [includes 4 ‘other’ responses]

	Specific musical experiences in private tuition	Participation	Nominal D7 [v79]	2 responses: yes or no
		Length of participation	Ordinal (4-point Likert) D8 [v80]	Response scale ranging from >6yrs to <1yr
		Size of tuition group	Ordinal (3-point Likert) D9 [v81]	Response scale ranging from individual to large group >4people
		Main instrument studied • Brass • Woodwind • Strings • Other	Nominal D10.1 [v82] D10.2 [v83] D10.3 [v84] D10.4 [v85]	1 response from 16 instruments listed [includes 4 'other' responses]
	Specific musical experiences in community music	Participation	Nominal D11 [v86]	2 responses: yes or no
		Length of participation	Ordinal (4-point Likert) D12 [v87]	Response scale ranging from >6yrs to <1yr
		Size of tuition group	Ordinal (3-point Likert) D13 [v88]	Response scale ranging from individual to large group >4people
		Main instrument studied • Brass • Woodwind • Strings • Other	Nominal D10.1 [v89] D10.2 [v90] D10.3 [v91] D10.4 [v92]	1 response from 16 instruments listed [includes 4 'other' responses]
	Personal perspectives on the importance of music to respondent		Open-ended comments D15 [v93]	

Interviews

A major data collection tool in qualitative research is the interview. The research interview, in the form of a two-person interviewer-initiated conversation held ostensibly to yield information relevant to the research, was defined by Cohen, Manion and Morrison (2011) as a 'constructed and usually a specific planned event rather than a naturally occurring situation,' with a focus on specified content as determined by the research questions of the study (Cohen et al. 2011: 409). They also argue that:

> …Interviews enable participants – be they interviewers or interviewees – to discuss their interpretations of the world in which they live, and to express how they regard situations from their own point of view... the interview is not simply concerned with collecting data about life: it is part of life itself, its human embeddedness is inescapable (Cohen et al. (2011: 409).

When commenting on the use of structured interviews, McIver (1994) also warns that 'access to potential respondents' should be planned very carefully. With this in mind and taking into account the diverse constructs already identified that relate to the research question of the study, I decided to employ a mixed-methods approach (Creswell 2003: 210 to 213) to investigate the research focus by using an online survey questionnaire and optional email, phone or on-campus interviews.

I used a semi-structured approach (Bryman 2012: 472) to interviewing as it provided flexibility for participants to volunteer information that candidly reflected their understanding, while keeping the questions consistent. As the interviews were conducted individually, participants' unique perspectives about their experiences would be gathered despite being asked the same questions.

Following participation with the online survey questionnaire, respondents were requested to volunteer for a short follow-up email or phone interview based on a common set of questions, which appear on the following page. Respondents were encouraged to volunteer again and were provided a token incentive: that one student per university would be chosen at random to receive a gift voucher from a major national music retailer (refer to invitation letter in Appendix A).

The questions used in the structured interviews are as follows:

1. In the online survey… there was a question that asked, ‘describe briefly what influenced you most in your decision to study music at university.’ Could you please elaborate further?

2. Was there any particular inspiration or ‘trigger’ for you that helped you to arrive at that decision?

3. In the survey… was another question, ‘indicate your perspective of the degree of influence that different factors had on your interest in music.’ What do you consider influenced your interest in music prior to applying for university music study?

4. Describe from your perspective what things were important in the development of your music skills prior to university.

5. What do you consider helped you to pass your university music audition?

6. Describe anything else from your experience that helped to shape your pathway to university music study.

These interview questions, along with transcripts of responses, are contained in Appendix K, and a comprehensive table of themes and constructs used in the structured interviews is provided in Table 4.2.

Table 4.2: Themes and constructs used in the structured interviews.

Theme	Construct (conceptual level)	Level of measurement	Comments
Influences on students' decision to study music at university	Perspectives of major influence	Open-ended comments Q1	Reference to online survey question 'Describe briefly what influenced you most in your decision to study music at university.' Could you please elaborate further?
		Open-ended comments Q2	Was there any particular inspiration of 'trigger' for you that helped you to arrive at that decision?
Influences on students' interest in music	Perspective of classroom music Experiences	Open-ended comments Q3	Reference to online survey question 'Indicate your perspective of the degree of influence that different factors had on your interest in music.' What do you consider influenced your interest in music prior to applying for university music study?
	Perspective of instrumental music program		
	Participation in student school music ensembles		
	Participation in private music tuition		
	Level of support from key individuals		
Influences on students' music pathway experiences	Demographics	Open-ended comments Q4	Describe from your perspective what things were important in the development of your music skills prior to university.
	Perspective of listening/analysis skills' development		
	Perspective of composing/arranging skills' development		
	Perspective of performing skills' development		
	Perspective of musical abilities	Open-ended comments Q5	What do you consider helped you to pass your university music audition?
	Specific musical experiences in school classroom music subjects		
	Specific musical experiences in school instrumental music programs		
	Specific musical experiences in private tuition	Open-ended comments Q6	Describe anything else from your experience that helped to shape your pathway to university music study.
	Specific musical experiences in community music		
	Personal perspectives on the importance of music to respondent		

Methods of data analysis

As the data collection involved ordinal and nominal data (quantitative) as well as open-ended data (qualitative), two different analysis approaches were taken according to data type. Quantitative data were analysed using SPSS and AMOS software applications, and these programs were chosen for their suitability in working with this kind of social science research. Using the statistical functions of frequency and factor analysis, data were tested for validity and this has greatly influenced the confirmation of theoretical modelling later in the study.

Qualitative data in the form of open-ended responses from the survey were compiled, and like-phrases were grouped together to support the interpretation of the data, as recorded Appendix I. Follow-up, post-survey interviews were offered to study participants, again on a voluntary basis. Very few respondents participated in this additional interview process – eight in total, even though several had initially indicated an intention to be available. The data provided via the open-ended responses from the survey and the interviews formed the pool of data from which the qualitative analysis was conducted.

An overview of the inter-relating elements of research chosen for this study is articulated in Table 4.3:

Table 4.3: Elements of the study.

Epistemology:	Interpretivism
Theoretical perspective:	Phenomenology
Methodology:	Integrated mixed methods approach
Methods:	Questionnaire / Interview

These elements have been summarised as a v-heuristic diagram on the next page in Table 4.4.

Table 4.4: V- heuristic diagram of study elements.

Methodological Issues | Conceptual Issues

Epistemology: The focus of this study is based on the perceptions of the individual participants with regard to the impact of aspects of their previous music education and other influences. Their understanding of this knowledge is 'not discovered, but constructed' (Crotty 1998: 9). As such an interpretivist epistemology underpins the theoretical perspective.	Title: 'Music is my oxygen': an exploration of bioecological influences on pathways to university music study in Australia.	Study outcomes: TBA
Theoretical Perspective: Phenomenology	Auto-ethnographical context: Researcher Garry R Jones	Knowledge Claims: TBA
Theory: Social cognitive theory. The question of choice in music education was investigated in an earlier Western Australian study by Pascoe (1995) which explored the influence of primary school music education on students' selection of music study in Secondary School. Music non-participation and the influence of gender stereotyping was investigated by Harrison (2003). Questions about access to 'meaningful music education' have been explored by researchers such as Dillon (2001).	Context: The previous learning experiences of first-year university music students includes music education and participation of varying types in primary and secondary schools, and for many, private music tuition. The degree to which these and other influences affect choice of and pathways to music major courses at university may have implications for school and private tuition curricula.	Interpretation of data: Qualitative. Analysis of data: SPSS analysis of the quantitative Likert-scale data.
Concepts: Music – forms of music involvement and education Choice – decision to study music at university Pathways – to university music study Motivation – self-concept / self-efficacy	Research Focus: What influences the choice of and pathways to university music study in Australia?	Data Recording: Narrative description and/or coding of qualitative responses. Transcription of interviews. SPSS analysis of quantitative data.
Methodology: Integrated mixed methods approach		Data Collection Methods: Survey-questionnaire; Interview.
	Data Collection Stages: From the 'Group of Eight' Universities, the University of Adelaide, the University of Sydney, Monash University and the University of Western Australia gave formal permission for their first year music students to volunteer as research participants. Students individually completed the questionnaire provided, under the supervision of their university lecturer and the principal researcher.	References: Dillon, S.C. (2001), '*The student as maker: an examination of the meaning of music to students in a school and the ways in which we give access to meaningful music education,'* La Trobe University. Harrison, S.D. (2003)*, 'Musical participation by boys the role of gender in the choice of musical activities by males in Australian schools,'* Griffith University. Pascoe, B.(1995), *'The influence of primary school music programmes on student choice of music studies in lower secondary schools,'* Edith Cowan University

Ethical implications

In any program of academic research, ethical implications are of paramount concern (Merriam 1998; Neuman 2004). An ethical research framework provides the scaffolding for the conducting of morally defensible research with human beings (Neuman 2004). All ethical research that is based on principles of Western democracy is predicated on the free will of the individual. One fundamental aspect of such research includes the concept of *informed consent* (Marshall and Rossman 2006). Participation in this study was built, both in a philosophical sense and by implementation, on a foundation of informed consent. After being informed of their rights as a volunteer via a letter of invitation (as per Appendix A), potential study participants were made aware of the purpose of the research to assist in their informed decision-making (Neuman 2004). Awareness of the research protocols included assurances of data security. Data would be only accessible to myself as researcher and to my academic supervisors when required for verification purposes.

Similarly, potential participants were informed that all data would be coded to remove individuals' identities to ensure their continued anonymity. At the end of the online survey, participants were again offered the opportunity to participate in follow-up e-mail, phone or in-person interviews, under the same strict privacy and security conditions as the online survey. By again requiring any potential participant to give their written consent of contact via email or telephone, the voluntary status of the participants was confirmed and communication could proceed (as per Appendix B).

The research in this study was therefore conducted in strict accordance with the requirements as mandated by the Office of Research Ethics, Compliance and Integrity Research Branch at the University of Adelaide. Copies of official Human Research Ethics Committee (HREC) approval documentation may be referred to in Appendices D to F. As is evident in the documentation, collection of data planned to occur outside of the timeframe initially approved by the university was facilitated by my written request for time extensions. After due consideration, my requests were approved by the university's HREC, and data collection continued. At each stage of the data collection process, ethics requests were submitted to and approved by the HREC prior to the implementation of each new round of data collection.

Authenticity of research

To ensure research authenticity, the following aspects were used in the design and implementation of this study: measurement, causality, generalisation, replication, validity and reliability (Bryman 2012) with regard to the quantitative data as discussed earlier in the chapter; and credibility, confirmability, dependability and transferability (Miles and Huberman 1994) with regard to the qualitative data, discussed in the following sections.

Credibility

The confidence of the researcher and any users of the research may place with the

findings, as well as the authenticity of the data, is referred to as its credibility (Macnee & McCabe 2008). This means that the credibility of the research must hold from the standpoints of the researcher, the participants and the reader (Bloomberg & Volpe 2008). Patton (2002) argues the three aspects in relation to research credibility are the researcher's philosophical conviction in the importance of qualitative enquiry; diligent methods that support the collection of quality raw data; and the credibility of the researcher with regard to their experience and expertise in the field of research.

The use of multiple data collection methods in this study only serves to enhance the credibility of the research findings and data collection from participants enrolled at several universities across four different Australian States further supports the quality of the study because of the multiple sources of data employed. This may be considered as 'data triangulation' (Miles et al. 1994) or 'completeness' in that the use of both qualitative and quantitative methods may achieve more complete responses to research questions (Bryman 2012).

Although enthnographic, qualitative research embraces the idea that the nature of truth *holds true* for the interviewee at the point of collection, that same *truth holding* from the same group of respondents is also the source of all of the scaled, quantitative data collected for my study. It is clear from multiple perspectives that

> Multiple methods work to enhance understanding both by adding layers of information and by using one type of data to validate or refine another (Reinharz 1992: 201).

Confirmability

Confirmability is in reference to the replication and consistency of decision-making involving data collection and data analysis processes (Guba & Lincoln 1985). The specific methods and detailed procedures of the study were summarised in a detailed account to the university at the proposal stage of course enrolment. Additionally, careful consideration has been invested in the planned sequence of how data was intended to be collected, stored, processed and accessed in order to sustain data confirmability (Miles et al. 1994).

Dependability

Dependability refers to the vigilance of consistency that is related to the findings of the study (Guba 1981). Aspects affecting data quality such as participant bias and informant knowledgeability were kept at the forefront of my considerations as the researcher and my collegial mentors during the process of planning for the data collection. Conscious of the guidelines for dependability advanced by Miles and Huberman (1994), triangulation of data was used throughout the sampling process to ensure that the participant population reflected the diversity of institutions that comprise the Go8 universities. Transcripts of raw open-ended responses data and interview data were recorded and are tabulated as Appendices.

Transferability

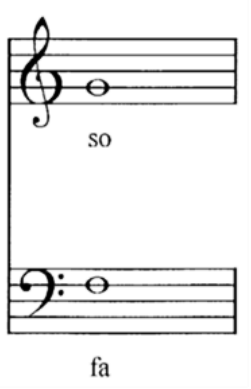
The extent to which the study findings apply to or are confirmed by a different context, setting or group of people compared to the context of this study and its population is the concept of transferability (Guba & Lincoln 1985). As stated earlier, this study examines the critical implications of student perspectives in addressing the research questions and understanding the research problem that has emerged. Following data analysis, the student perspectives are revealed as a set of theoretical propositions or a substantive theoretical model. This model has been explored and developed in Chapter Seven and may facilitate new discoveries that implications of the findings may have for other policy, schooling and higher education contexts.

Chapter summary

The research design of this study is intended to facilitate the development of a conceptual framework for the purpose of explaining the integral and dynamic cognitive processes linking student pathways (including self-concept beliefs), interest in music (and outcome expectations), and choice (the goal of deciding to study music at university). The framework is based on a set of theoretical propositions regarding the perspectives of music students in undergraduate programs in one type of university in Australia, particularly in relation to their interest in music, music education pathway experiences, and reasons for pursuing music study at university.

This chapter outlined the theoretical propositions concerning student perspectives of their reasons for pursuing music in the context of the study. It also articulated how this study examines the critical implications of student perspectives in addressing the research focus and understand the research design that has emerged.

After analysis of the data, the student perspectives are expected to reveal the identification of relevant bioecological influences within a substantive theoretical model. These findings have potential implications for music education cultures, schooling, and higher education in Australia.



Chapter 5: Quantitative results

Introduction

The design of the on-line survey instrument developed for this study provided for the collection of quantitative responses retrieved via the use of mostly Likert scales. Analysis of these scaled responses has the potential to identify statistically verified associations to support the development of a substantial theoretical model. These quantitative aspects of the study will be explored in this chapter.

The on-line survey scaled questions

The sample of the study was determined via an online invitation, as passed on to students in an email forwarded from their respective Heads of School at their university – see Appendix C. This followed the receiving of the required university ethics approval, as recorded in Appendices D-F. The results for each quantitative survey section are revealed in the following sections.

Demographic profile of study participants

Question 1 of the survey sought confirmation that all respondents had understood all of the research terms and conditions, to which all responded in the affirmative. In terms of the gender response of the participants in Question 2, 51.5 per cent identified as Female compared with 48.5 per cent Male. As identified by researchers such as Harrison (2003: 74), gender stereotyping can be an obstacle for males with regard to music participation, and although the data from this study does not contradict this, the recorded ratios were very similar.

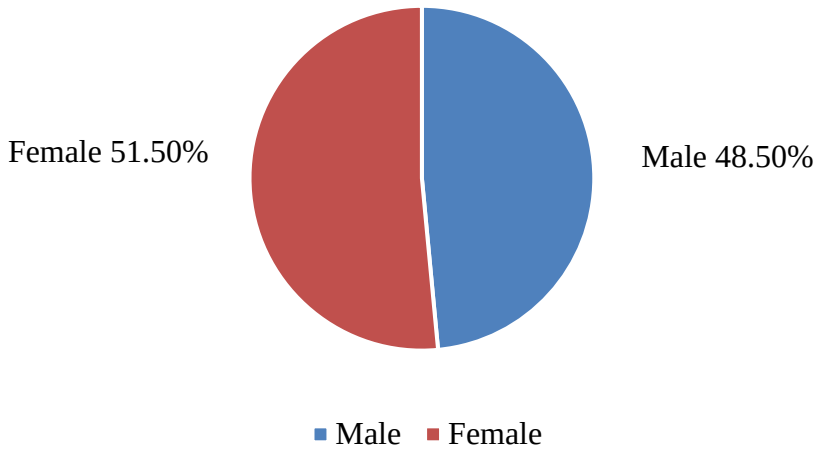


Figure 5.1: Gender of study participants. (N=66)

Of the eight Australian Universities invited to participate in the study, Monash University and the Universities of Sydney, Adelaide and Western Australia gave approval for their students to volunteer their involvement. Intentionally coded responses for Question 3 indicate that the sample of this study comprises students from these universities at ratios of 37 per cent, 30 per cent, 27 per cent and six per cent.

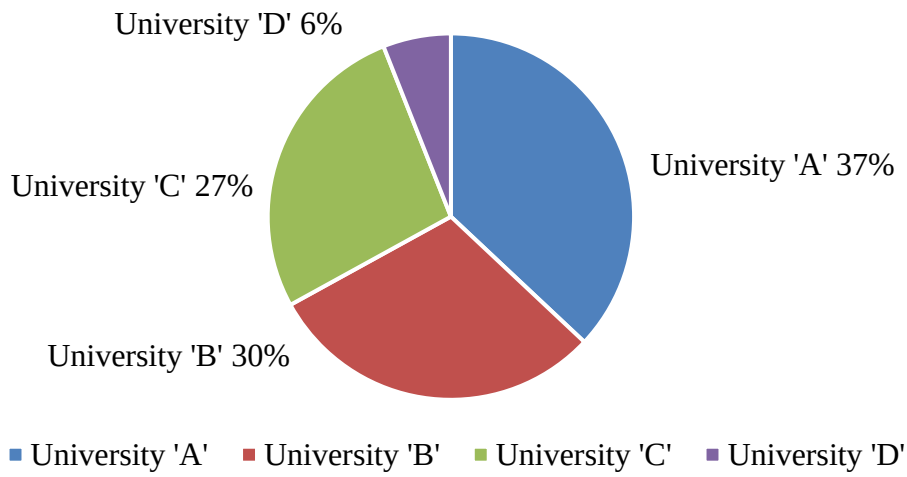


Figure 5.2: Participants' university of enrolment. (N=66)

Responses to Question 4 regarding which type of High School the participants attended resulted in an even (50 per cent) split between State/Public schools attended, and non-state (50 per cent) comprising 'private-denominational/religious' (30 per cent), 'private-independent' (18 per cent) and 'home schooled' (less than two per cent).

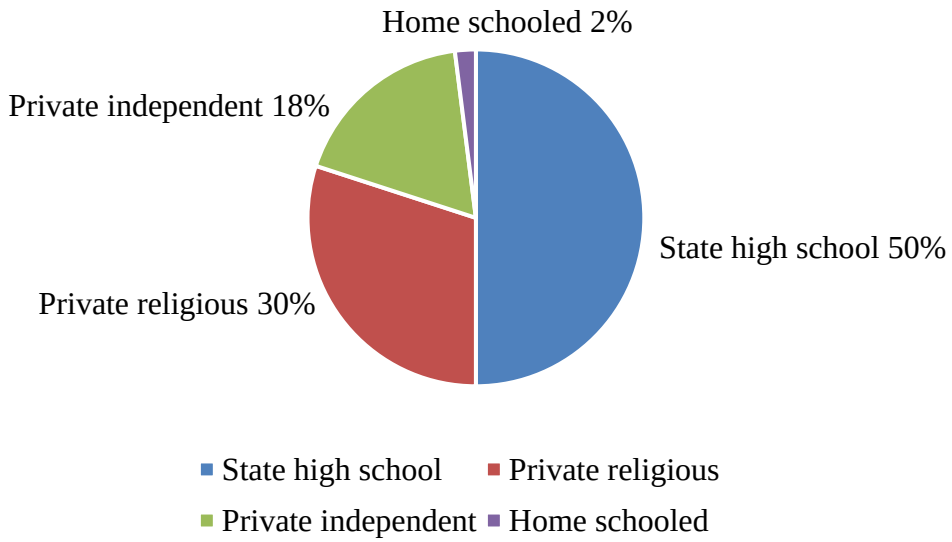


Figure 5.3: Participants' type of high school attended. (N=66)

The most frequent phrases the participants used to describe their own 'ethnic background' in Question 5 included 'Australian, Anglo-Australian, Italian-Australian, Australian-Irish' (36 per cent), 'European/Caucasian' (29 per cent), 'United Kingdom' and derivatives (20 per cent), and 'Asian' (12 per cent) as the main ethnic groups, followed by less than one per cent each for 'South African' or 'Other.'

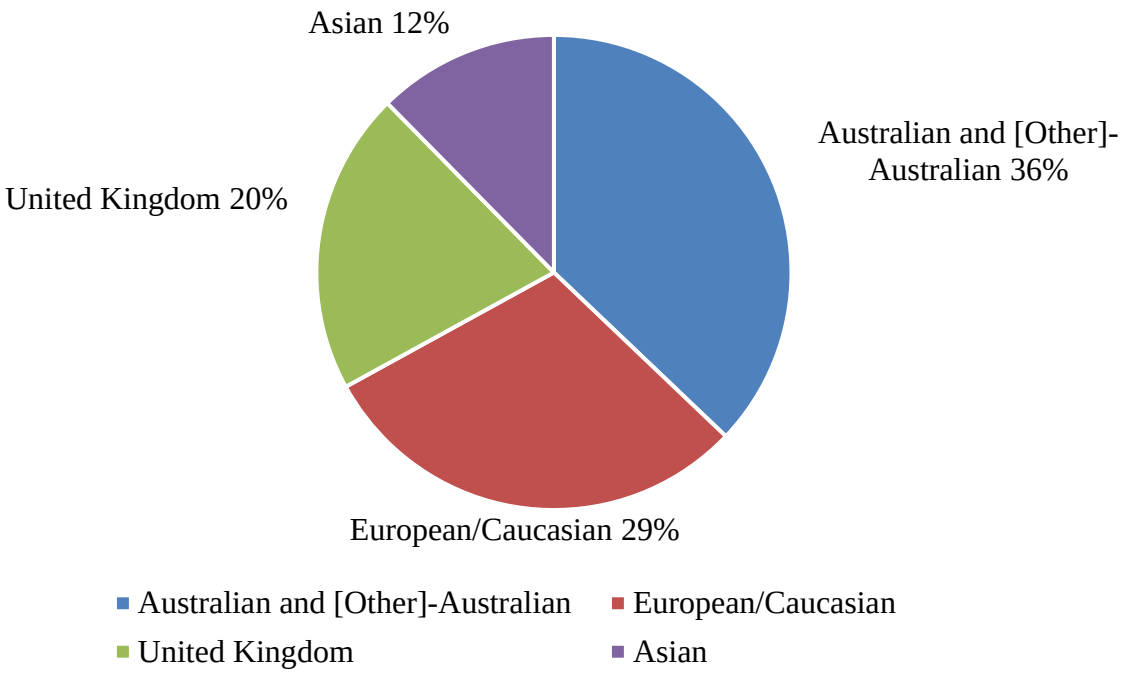


Figure 5.4: Participants' description of ethnic background. (N=66)

University music aspirations

Question 10 asked participants to identify the 'School level at which you began to think about music as a course of university study.' The most frequent response was

for Year 10 (23 per cent), Year 11 (20 per cent) and Year 12 (18 per cent). These were followed by 'After leaving school' (eight per cent), Year 9 (six per cent), Year 5 (six per cent), and Years 6 and 8 (each five per cent). Other responses were for Year 7 (three per cent), Year 4 (one per cent), and Year 1 (one per cent). No responses were recorded for Years 2 and 3 or for 'Unsure.' These responses are represented graphically in Figure 5.5.

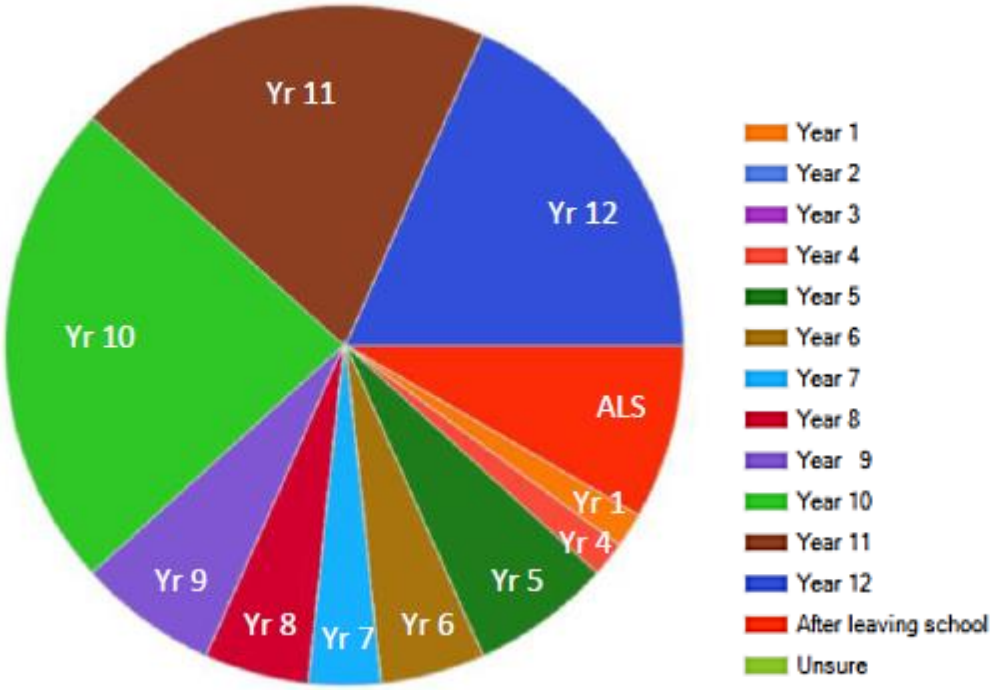


Figure 5.5: School year level of decision. (N=60)

School music subject level of achievement

In Question 11, participants were asked to indicate the 'Level of achievement [they received in the music subject in their] final year of pre-university schooling.' The

overwhelming response from participants was ‘A/very high’ (56 per cent), with almost half of that response rate for ‘B/high’ (30 per cent), with ‘C/sound’ trailing by a similar multiple (six per cent). Other responses were ‘D/low’ (one per cent) and ‘Did not do music in final year of schooling’ (five per cent). These responses are represented in Figure 5.6.

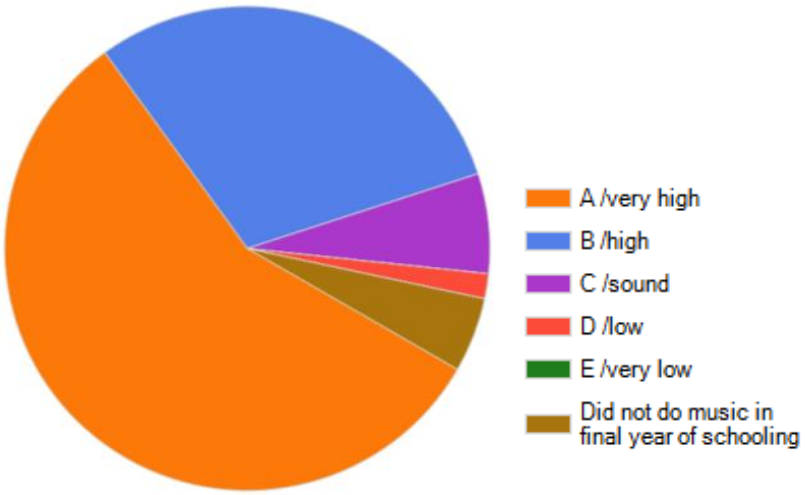


Figure 5.6: Pre-university level of achievement in music subject. (N=60)

Music as a university preference

An overwhelming 93 per cent of survey participants indicated that Music was their first preference as a major study at university – and for 95 per cent of these, the university where the participants were currently enrolled was their first institutional preference (N=60).

Respondents' musical efficacy

In the final data collection section of the survey, respondents were asked questions that related to perspectives of their 'musical abilities and practical experiences.' Question 19 requests participants to 'indicate how you would rate your musical abilities in the following areas: 1.1 vocal performance, 1.2 instrumental performance.'

Of the sixty participants who responded to this question, over 51 per cent (31) rated their 'Instrumental performance' abilities as 'Excellent,' compared with only 20 per cent (12) for 'Vocal performance.' A rating of 'Good' for 'Vocal' and 'Instrumental' performance abilities was recorded for 40 per cent and 43 per cent respectively, with 'Average' indicated for around 31.5 per cent and 1.5 per cent. Only eight per cent of respondents indicated that their 'Vocal performance' abilities as being 'Poor,' with only three3 per cent attributed to 'Instrumental performance' abilities as illustrated in Figure 5.7.

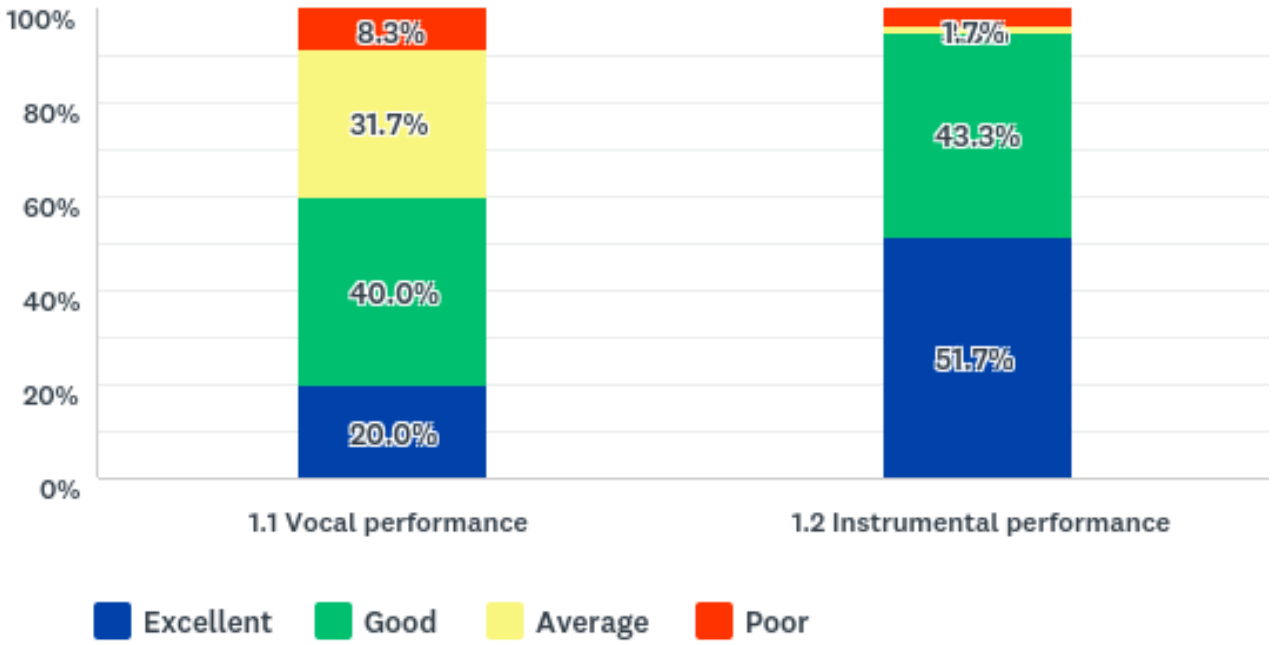


Figure 5.7: Perspectives of participants' vocal and instrumental performance ability. (N=60)

The graph indicates that 95 per cent of survey participants rated their own 'Instrumental performance' abilities as being 'Excellent,' followed by 'Good' – with only the remaining five per cent registering 'Average' or 'Poor.' For 'Vocal performance' however, the distribution is skewed around 'Good' for the majority of respondents (N=60).

School music learning experiences

Participants were asked in Question 20 to 'indicate for which instruments you have experienced any high school music subject in-class lessons [not instrumental program(s) lessons].' In this context, respondents indicated that voice and keyboard

lessons were a component of their music subject learning experiences each week or more frequently, as illustrated in Figure 5.8:

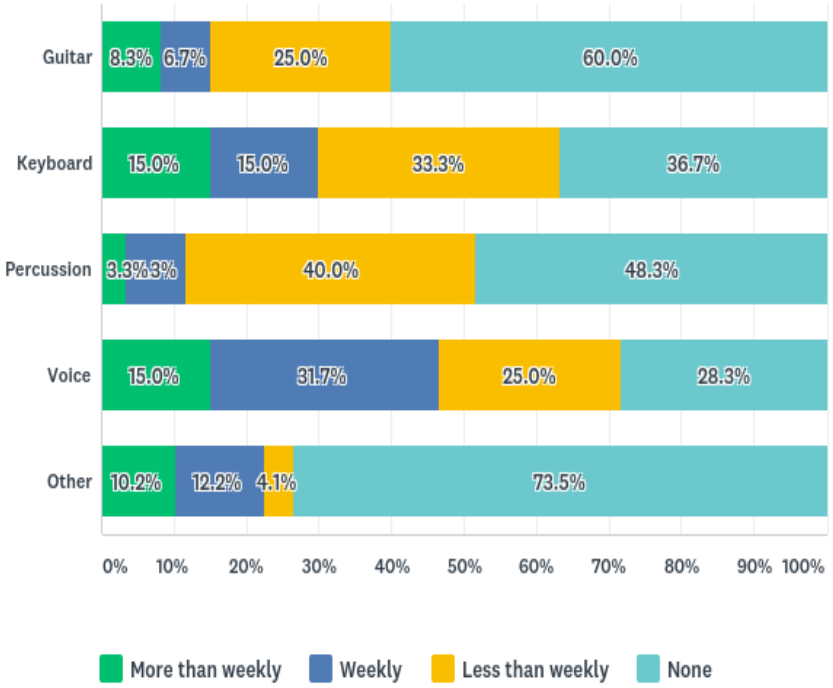


Figure 5.8: Respondents' experiences of in-class music subject high school instrumental lessons. (N=60)

The next four questions sought data relating to school instrumental music program participation. 'Did you have instrumental tuition at primary or high school?' was put to survey participants in Question 21. Most answered in the affirmative (just over 66 per cent) as indicated in Figure 5.9.

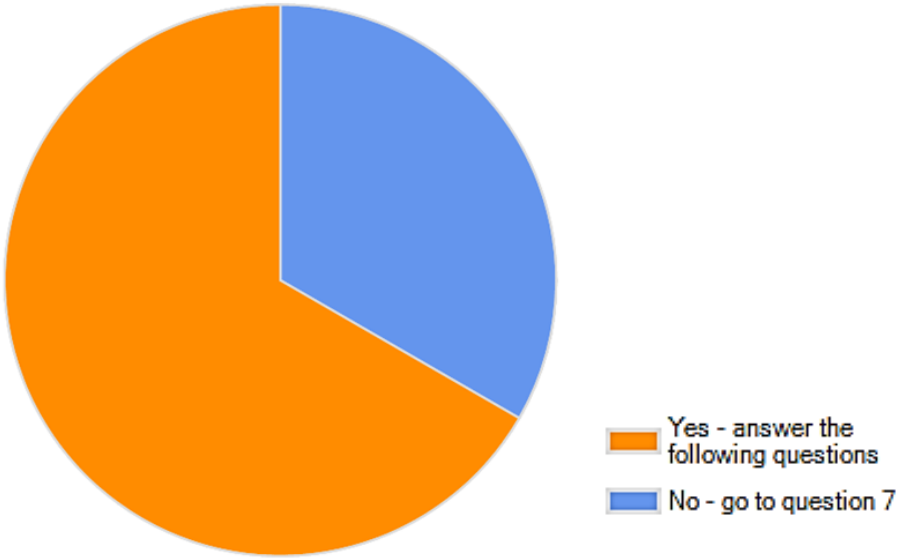


Figure 5.9: Participation in school instrumental music program. (N=60)

This was followed by three clarifying questions, with the first one being ‘for how long did you have this tuition?’ in Question 22. Here over 63 per cent of participants indicating that they received this tuition for a minimum of four years, illustrated in Figure 5.10.

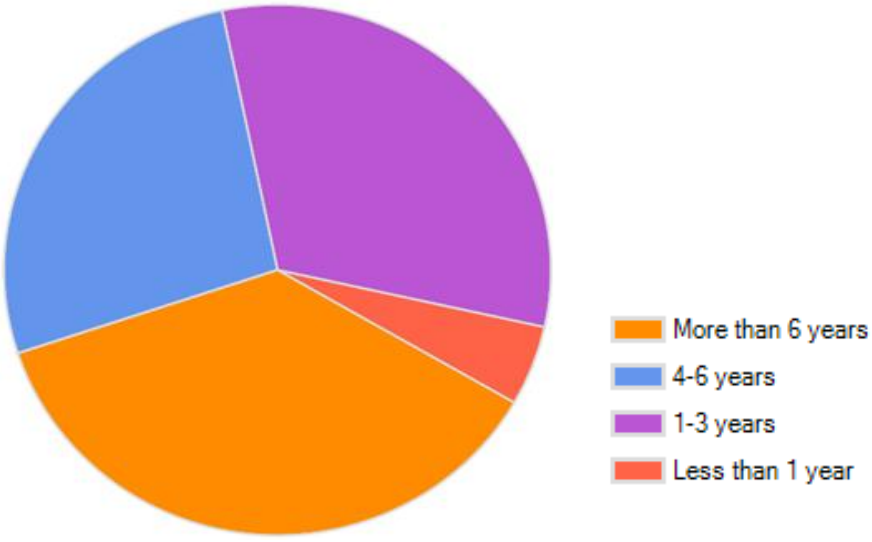


Figure 5.10: School instrumental music program participation. (N=41)

Question 23 asked participants to 'indicate how the tuition was mainly provided' in terms of either 'individually,' 'small groups (2 to 4 people)' or 'large groups (more than 4 people).' The vast majority or participants indicated that they received individual music tuition in their school instrumental music program, as shown in Figure 5.11.

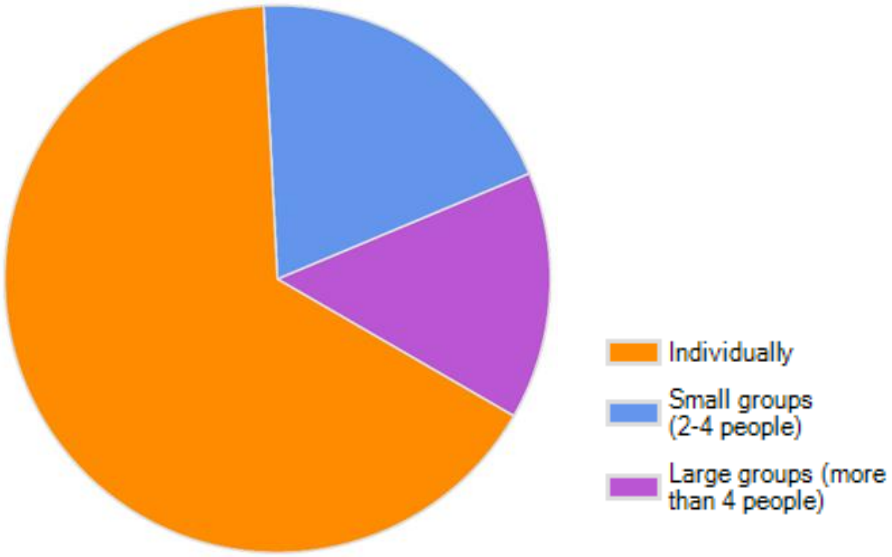


Figure 5.11: Size of tuition group for school instrumental program. (N=41)

In Question 24, participants were asked to 'indicate the main instrument you studied in this program.' The instruments participants studied the most were piano (28 per cent), violin/viola (10 per cent), flute (10 per cent) and percussion (10 per cent).

The data indicates that 'piano' was by far the most prevalent main instrument studied, as seen in Figure 5.12.

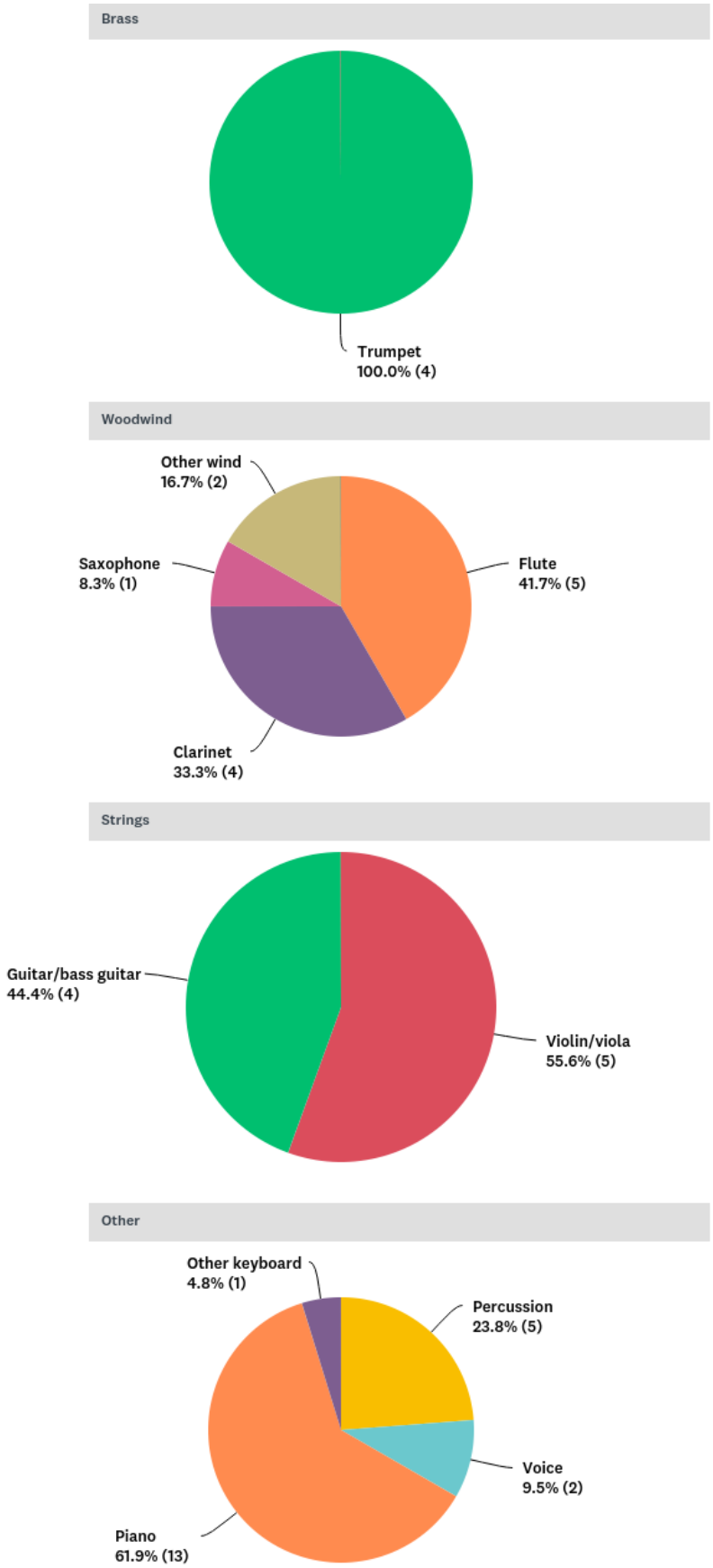


Figure 5.12: Main instrument studied in school instrumental music program. (N=41)

Private music tuition

The next four questions related to any private music tuition that the respondents may have received. Question 25 asked 'did you have private (fee-paying) music tuition outside of school before entering university?' Even higher than the participation rate for school instrumental program music tuition, over 78 per cent of respondents answered 'yes' to having received private music tuition prior to university – illustrated in Figure 5.13 below.

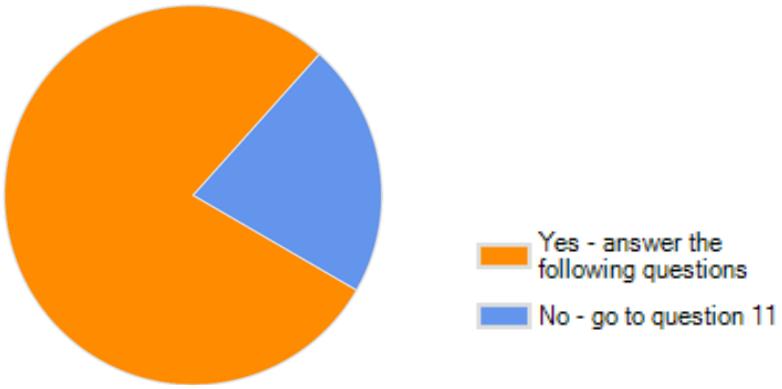


Figure 5.13: Private music tuition participation. (N=60)

Clarification questions again included 'for how long did you have this tuition?' in Question 26, and this time over 78 per cent of respondents indicated participation in private music tuition for a minimum of four years – see Figure 5.14.

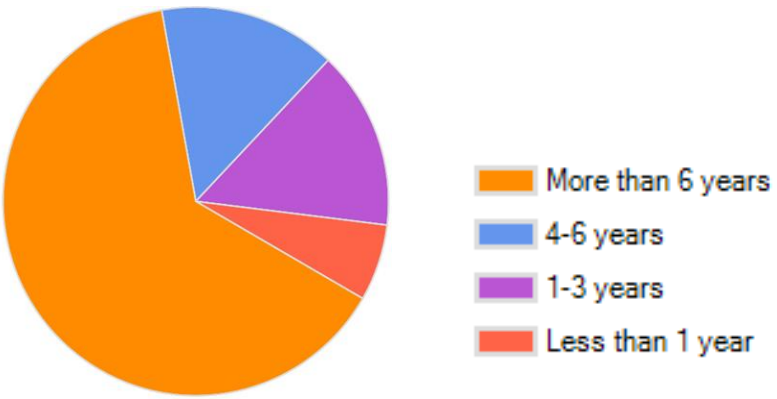


Figure 5.14: Length of private music tuition. (N=47)

‘Indicate how the tuition was mainly provided’ in Question 27 revealed an overwhelming 97 per cent of survey participants received this private music tuition on an individual basis, with less than three per cent being taught in groups – see Figure 5.15.

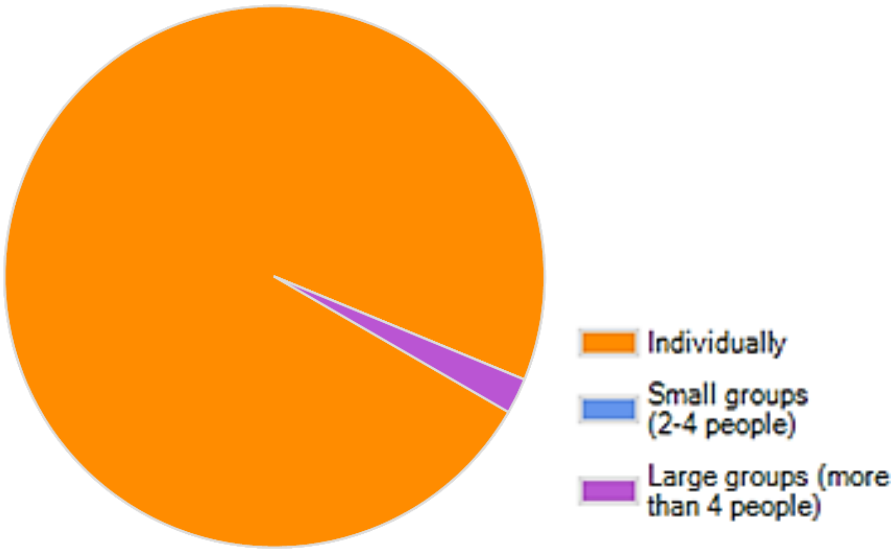


Figure 5.15: Group size of private music tuition. (N=47)

In Question 28 respondents were asked to ‘indicate the main instrument you studied in this program?’

This time over 30 per cent reported that piano was their main instrument studied through private music tuition, followed by guitar/bass guitar (13 per cent) and violin/viola (11 per cent) as illustrated in Figure 5.16.

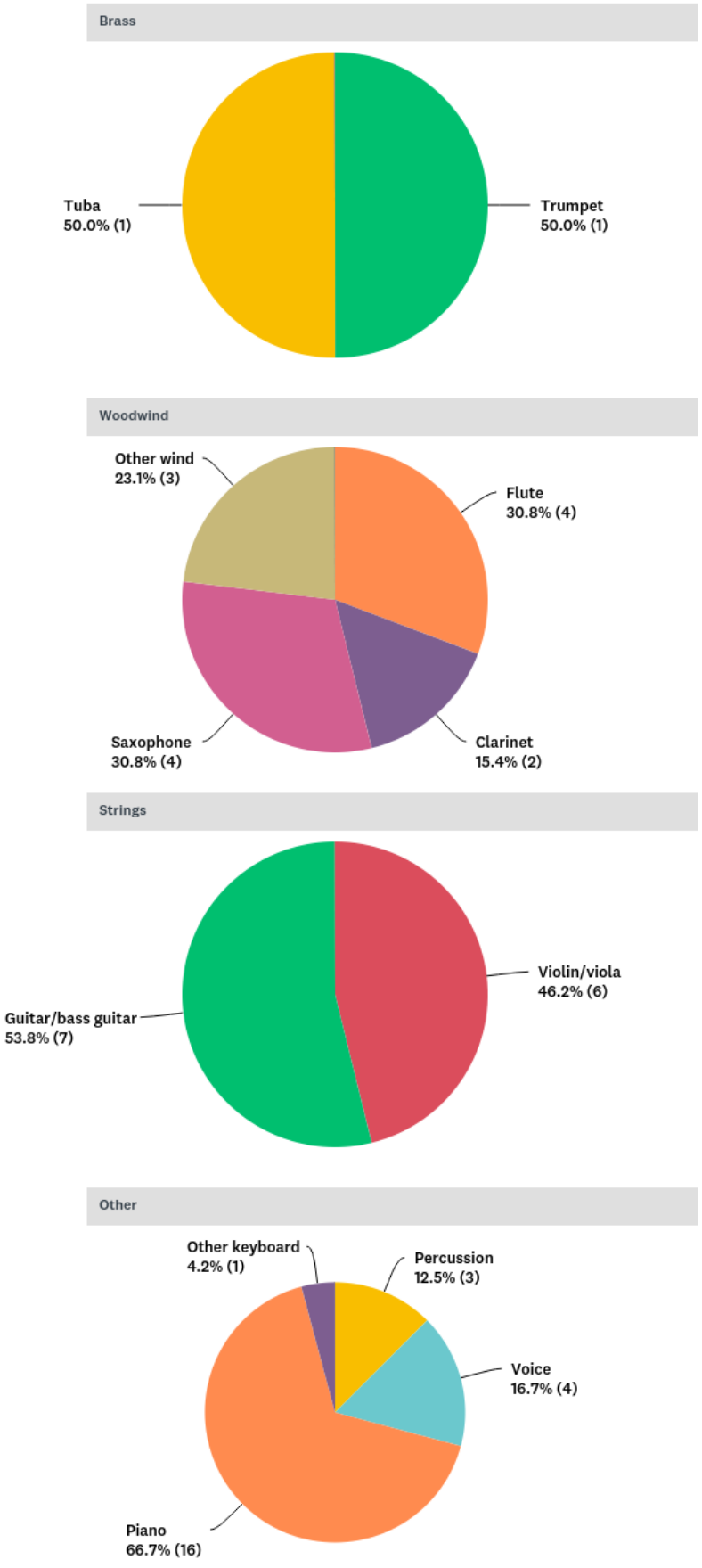


Figure 5.16: Main instrument studied for private music tuition. (N=47)

Community music participation

In the next group of four questions relating to instrumental tuition, questions relating to participation in (free/volunteer) community music were canvassed. Question 29 asked 'did you have volunteer / community based (free) music tuition before entering university, for example, either individually or as part of a community choir or band?'

In stark contrast to school or private instrumental music participation, 80 per cent of respondents indicated 'no' to being involved with community music making prior to university – see Figure 5.17.

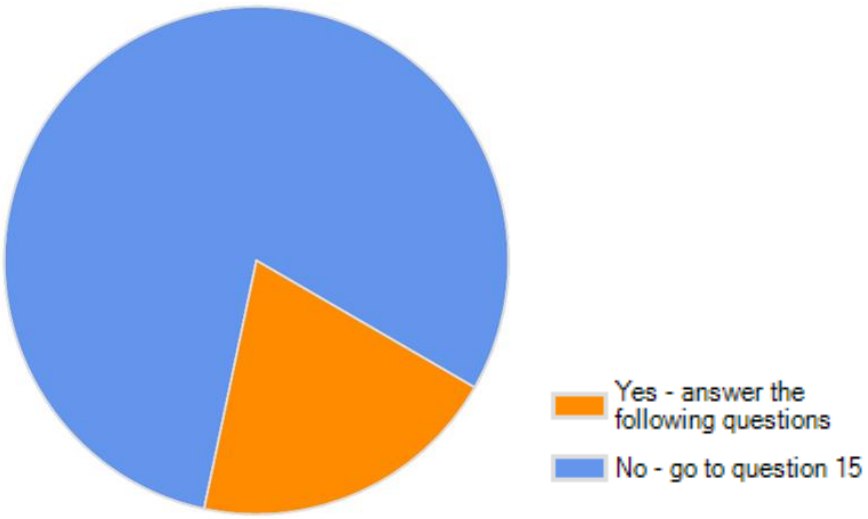


Figure 5.17: Participation in community music prior to university. (N=60)

For those who did participate, again in contrast to school and private instrumental data, only 41 per cent were involved in community music for four or more years. The majority indicated involvement for between one to three years – see Figure 5.18.

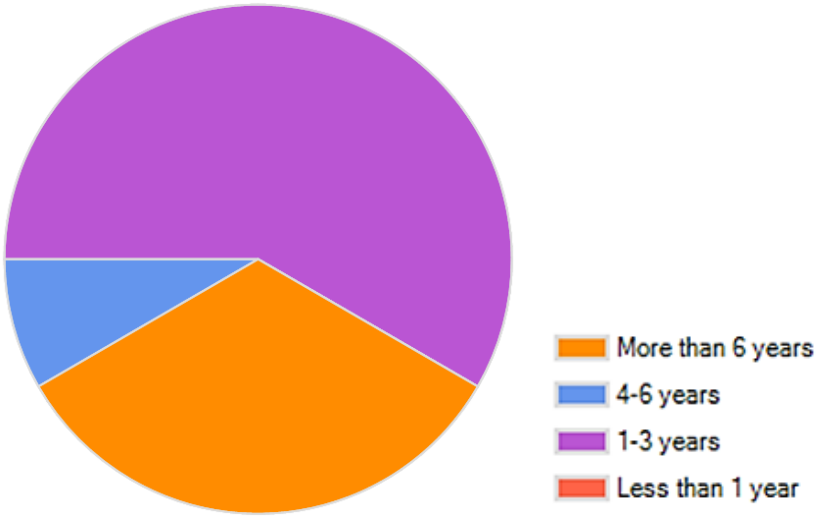


Figure 5.18: Length of community-based music tuition. (N=12)

Again in contrast to the school and private forms of music tuition, 75 per cent of respondents indicated that their community music tuition was provided via 'large groups (more than 4 people),' with only 16 per cent receiving individual and eight per cent receiving small group tuition, as illustrated in Figure 5.19.

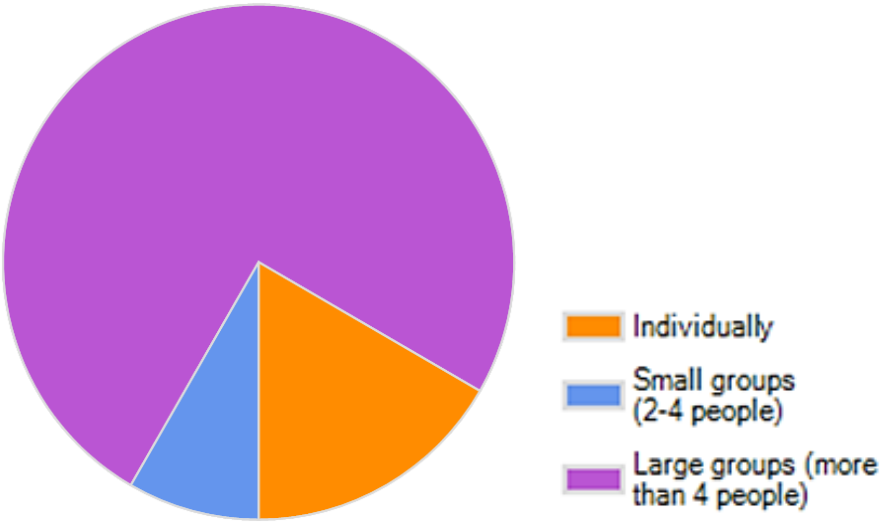


Figure 5.19 - Size of community music tuition group. (N=12)

For indication of the main community tuition instrument used by participants, ‘other brass (not trumpet or tuba),’ ‘clarinet,’ ‘violin/viola’ and ‘percussion’ were all indicated at around 14 per cent - the highest for this question. See Figure 5.20.

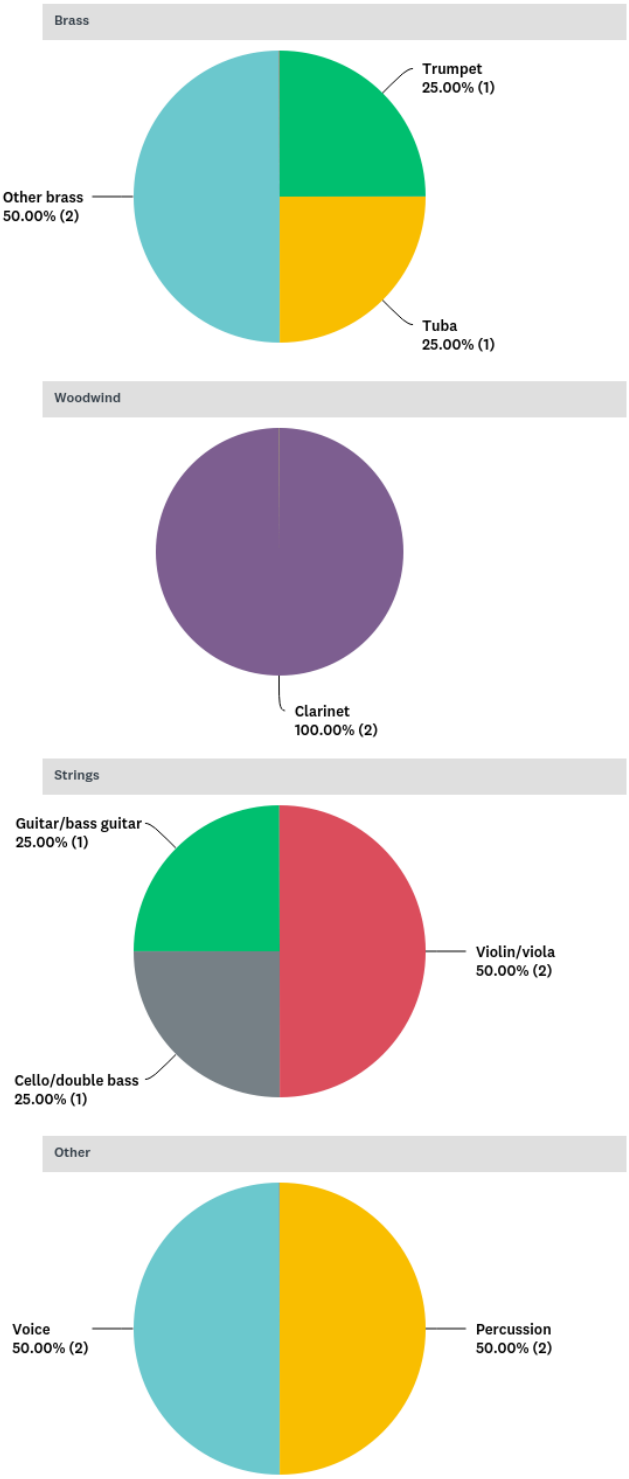


Figure 5.20: Main instrument via community music tuition participation. (N=12)

Associations discovered in the quantitative data

The online questionnaire used in this study consisted of items used to gauge respondents' perception on how they developed their music skills which included performing, composing and aural skills. It can be argued that these developments are most likely to be shaped and influenced by their experience in school music, their private music lessons and their mentors. Similarly, the ways in which students develop their interest in music may also be reflected by their experience in the contexts of their schooling, their private lessons and their relationships with their mentors. The term 'mentors' has been used in reference to family members, teachers and musicians. I have exercised my disclosed, active agency as an experienced and currently registered music teacher to make a determination on this grouping, and I will now discuss why this was important for the framing of the study.

Music teachers are active social participants regarding the learning experiences in both the contexts of schooling, private music tuition and potentially in any number of other contexts as a 'musician' known to the respondent/s. For this reason, data collected regarding 'school music subject' and 'music teachers' is intended to measure specific and distinctly separate experiential perspectives. Unless parallel data is collected for these types of indicators, it would be problematic to determine the veracity of the data, and even more difficult to make a meaningful interpretation of that data.

Specifically regarding the use of ‘musicians,’ the word is used in the study as an umbrella term which may refer to someone known to the study participants, or may even refer to any musician who is or was heard - either live or via recording - sometimes, every day, or perhaps only once during the respondent’s lifetime. Although the latter scenario sounds unlikely to occur, it was identified in the qualitative data and will be discussed later.

Although school / private lessons / mentors (including peer musicians and family members) are not meant to constitute the range of pathway learning experience contexts. Although the relevant literature is replete with these contexts, the study design provides unrestricted scope in many of the open-ended survey and interview questions for participants to identify or describe any number of alternative contexts that may not have been included in the design of the survey questionnaire’s Likert-scale questions.

Similarly with regard to the use of ‘aural,’ ‘performing’ and ‘composing’ skills to describe music learning development pathway experiences, as was discussed throughout the context and literature review chapters, these are the main three areas used across all State and Territory educational jurisdictions with regard to the structuring of music curricula and associated university admission and audition processes. The use of these groupings in providing ‘three dimensions’ from which to collect and interpret data was designed to ensure that respondents were provided with the appropriate scaffold from which to consider the varying aspects of their music learning journey. This component of the investigative design was intended to facilitate the provision of meaningful music nomenclature specificity to inform

music education policy, if and where provided in the findings of the interpreted data.

Validity of scores

As discussed in Chapter Four, validity is a characteristic of the measures or scores. The validity of a score is a descriptive term used in relation to a measure that indicates how accurately the recorded values reflect the concepts being measured (Sekaran 1992).

Validity also assesses the extent to which the scores obtained from a scale measures what the scale is supposed to measure, not something else (Pallant 2016). In this study the examination of scale validity was focused on the concept of construct validity.

Essentially, construct validity testifies to how well the results obtained from the use of the measure fit the theories around which the study is designed. Construct validity is usually verified through factor analytic techniques examining whether the items representing a particular construct have high factor loadings. This was carried out by employing a statistical technique known as Confirmatory Factor Analysis (CFA) using the Analysis of Moment Structures (abbreviated as AMOS) software package (Arbuckle 2009). CFA is defined as a way of testing how far the research variables represent their particular constructs (Hair, Black, Babin & Anderson 2010).

In line with Cramer (2003), Hair et al. (2010) and Albright and Park (2009), CFA was used in this study to determine whether the proposed factor structure models fit the data.

Between the observed variables and the latent variable, the strength of the regression paths are of priority concern (Byrne 2010), and the threshold values advanced by Tabachnick and Fidell (2014) have been employed in this study to determine the appropriate factor loading values for an acceptable measurement model. Consequent to the adoption of these values, variables with factor loadings of 0.32 or higher are deemed acceptable in determining whether the measurement model is interpretable. Following determination of factor loadings' acceptability, a model fit comparison for each construct is required.

As each single statistic represents a particular aspect of fit (Kline 2011), the application of several indices is necessary for model fit comparison. Multiple fit indices, including Chi-square divided by the number of degrees of freedom (x^2/DF) ratio, the Comparative Fit Index (CFI), the Tucker-Lewis Index (TLI) and the Root Mean Error of Approximation (RMSEA) were therefore employed to examine the model fit for this study.

In terms of the relative values of these indices, Chi-square model fit has no definitive maximum value in determining the acceptability of a model (Kline 2011) other than, in most cases, the smaller the x^2/DF ratio, the more optimally the model fits the data.

By contrast, the CFI is normatively calculated to produce values within the range of 0 and 1, with higher values indicating a better model fit (Hair et al. 2010; Byrne 2010).

The TLI incremental fit index, although not normed, is similar to the CFI in that a better model is indicated by a higher value (Hair et al. 2010). As determined for their application in this study, CFI and TLI values equal to or greater than 0.8 are considered acceptable.

The last model fit index used in the study is the RMSEA, which determines the error of approximation in the sample population, and is therefore one of the most informative criterion (Byrne 2010). As determined for this study, good fit models are indicated by RMSEA values less than 0.05, with acceptable models determined by values in the range of 0.08 to 0.10.

A summary of the CFA model fit indices' ranges determined for this study are provided in Table 5.1.

Table 5.1 – Summary of CFA model fit indices' ranges.

Index	Value range of acceptable scores
Chi-square	Better fit indicated by smaller score value
CFI	Equal to or greater than 0.8
TLI	Equal to or greater than 0.8
RMSEA	0.05 to 0.08 preferred; 0.08 to 1.0 acceptable

Reliability of scales

Continuing on from the discussion in Chapter Four, reliability refers to the extent to which the instrument as a measurement tool obtains responses consistently (Xu, Yapanel & Gray 2009). The aims of the reliability test are to examine the stability and consistency of the scores from an instrument in measuring a concept (Sekaran 1992). In this study, the internal consistency of the measures was assessed by the Cronbach alpha coefficient generated from Statistical Package for the Social Science (SPSS) analysis output for each scale. For the purposes of this study, an acceptable Cronbach alpha coefficient equal to or greater than 0.8 has been determined, with a higher value indicating a more reliable scale (Hair et al. 2010).

Music pathway experiences

The music pathway experiences for which quantitative data was collected were structured around the three bioecological sub-systems of 'school music learning,' 'private music tuition' and 'music mentors.'

Within the sub-system of 'school music learning,' data was collected regarding the degree of influence regarding each experience from the perspectives of the respondents. These were recorded according to a six-point Likert scale.

Nested in each of these sub-systems were the three music dimensions of 'aural,' 'composing' and 'performing.' Within each of these, three data indicators were measured with respect to 'school music subject,' 'school instrumental tuition' and 'school ensemble participation.'

School music learning factor structure

Aural skills' scale

The factor structure for the school / aural skills construct (named as the variable 'SchAural') is presented in Figure 5.21. This construct is reflected by the respondents' perspectives of their aural skills development experiences at primary and high schools, specifically in relation to the contexts of school music subject, school instrumental music tuition and school music ensemble involvement. Factor loadings and the fit indices for this model are presented in Tables 5.2 and 5.3 respectively.

As can be seen in Table 5.2, all factor loadings are greater than the cut-off value of 0.32 which indicates that the school ensemble (0.99), school instrumental (0.66) and music subject (0.64) are very good indicators of school aural skills' music learning influence. The magnitude of the loadings can also be interpreted as the strength of the associations between the factor and its indicators.

Out of the three sources of school music learning influences, the results indicate that school ensemble participation is the most influential, followed by school instrumental music tuition and school music subject.

Table 5.2 - Factor loadings for ‘aural school music learning’ (SchAural) model.

First-order factor	Indicator	Factor Loading
SchAural		
	Aural_Sch_Band	0.99
	Aural_SchClass	0.64
	Aural_SchInstr	0.66

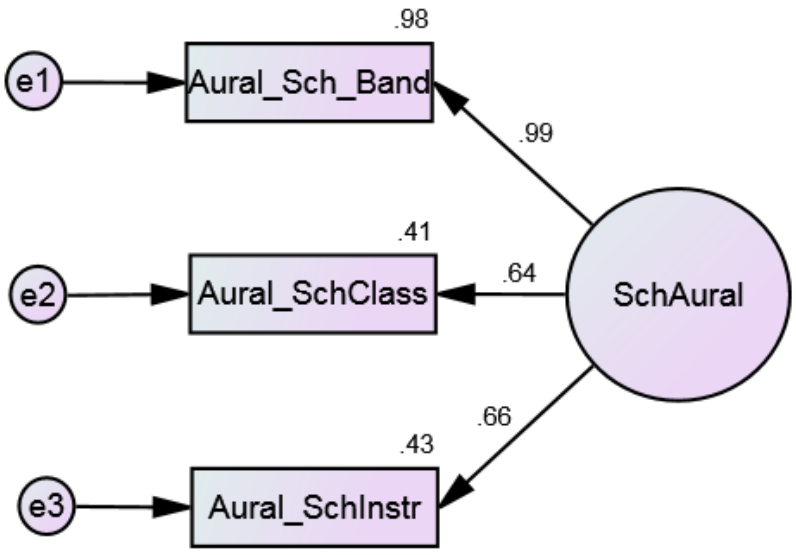


Figure 5.21: School aural skills’ (SchAural) associations.

Fit indices based on AMOS results for ‘school aural skills’ model are presented in Table 5.3. This model, as depicted in Figure 5.21, yielded a chi-square statistic of 1.249 with 1 degree of freedom and a probability of more than 0.264, suggesting that the model fit the data very well. The CFI and TLI values of 0.996 and 0.974 respectively and the RMSEA value of 0.061 also indicate that the model fit the data very well.

Table 5.3 – Fit indices for ‘school aural skills’ (SchAural) model.

Indices	Value
Chi square	1.249
Degrees of freedom	1
p-value	0.264
Chi square/degrees of freedom	1.249
Comparative Fit Index (CFI)	0.996
Tucker Lewis Index (TLI)	0.974
Root Mean Square Error of Approximation (RMSEA)	0.061

The reliability of the model is demonstrated by a very high Cronbach’s alpha coefficient, as displayed below in Table 5.4:

Table 5.4 - Reliability of the ‘school aural skills’ (SchAural) scale.

Cronbach’s alpha	Number of Items
0.906	3

Composing skills’ scale

The factor structure for the school / composing skills construct (named as the variable ‘SchComp’) is presented in Figure 5.22. This construct is reflected by the respondents’ perspectives of their composing skills development experiences at primary and high schools, specifically in relation to the contexts of school music subject, school instrumental music tuition and school music ensemble involvement. Factor loadings and the fit indices for this model are presented in Tables 5.5 and 5.6 respectively.

As can be seen in Table 5.5, all factor loadings are greater than the cut-off value of 0.32 which indicates that the school ensemble (0.97), school instrumental tuition (0.65) and music subject (0.64) are good indicators of school music composing skills' influence. The magnitude of the loadings can also be interpreted as the strength of the associations between the factor and its indicators.

Out of the three sources of school composing music learning influences, the results indicate that school ensemble participation is the most influential, followed by school instrumental music tuition and school music subject.

Table 5.5 - Factor loadings for 'composing school music learning' (SchComp) model.

First-order factor	Indicator	Factor Loading
SchComp		
	Comp_Sch_Band	0.97
	Comp_SchClass	0.64
	Comp_SchInstr	0.65

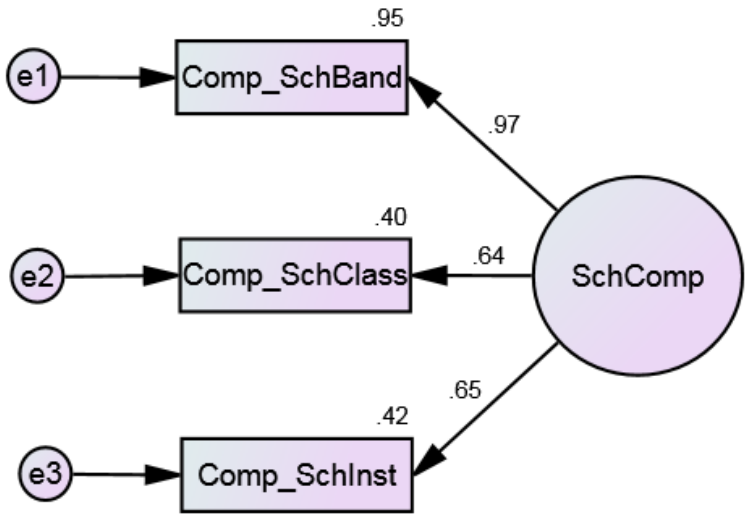


Figure 5.22: School composing skills' (SchComp) associations.

Fit indices based on AMOS results for school composing skills' model are presented in Table 5.6. This model, as depicted in Figure 5.22, yielded a chi-square statistic of 3.336 with 1 degree of freedom and a probability of more than 0.068, suggesting that the model fit the data very well. The CFI and TLI values of 0.958 and 0.748 respectively and the RMSEA value of 0.061 also indicate that the model fit the data well.

Table 5.6 – Fit indices for 'school composing skills' (SchComp) model.

Indices	Value
Chi square	3.336
Degrees of freedom	1
p-value	0.068
Chi square/degrees of freedom	3.336
Comparative Fit Index (CFI)	0.958
Tucker Lewis Index (TLI)	0.748
Root Mean Square Error of Approximation (RMSEA)	0.061

The reliability of the model is demonstrated by a very high Cronbach's alpha coefficient, as displayed below in Table 5.7:

Table 5.7 - Reliability of the 'school composing skills'(SchComp) scale.

Cronbach's alpha	Number of Items
0.907	3

Performing skills' scale

The factor structure for the school / performing skills construct (named as the variable 'SchPerf') is presented in Figure 5.23. This construct is reflected by the respondents' perspectives of their performing skills development experiences at primary and high schools, specifically in relation to the contexts of school music subject, school instrumental music tuition and school music ensemble involvement. Factor loadings and the fit indices for this model are presented in Tables 5.8 and 5.9 respectively.

As can be seen in Table 5.8, all factor loadings are greater than the cut-off value of 0.32 which indicates that the school ensemble (0.96), music subject (0.67) and school instrumental tuition (0.60) are good indicators of school music performing skills' influence. The magnitude of the loadings can also be interpreted as the strength of the associations between the factor and its indicators. Out of the three sources of school performing music learning influences, the results indicate that school ensemble participation is the most influential, followed by school music subject and school instrumental music tuition.

Table 5.8 - Factor loadings for 'performing school music learning' (SchPerf) model.

First-order factor	Indicator	Factor Loading
SchPerf		
	Perf_Sch_Band	0.96
	Perf_SchClass	0.67
	Perf_SchInstr	0.60

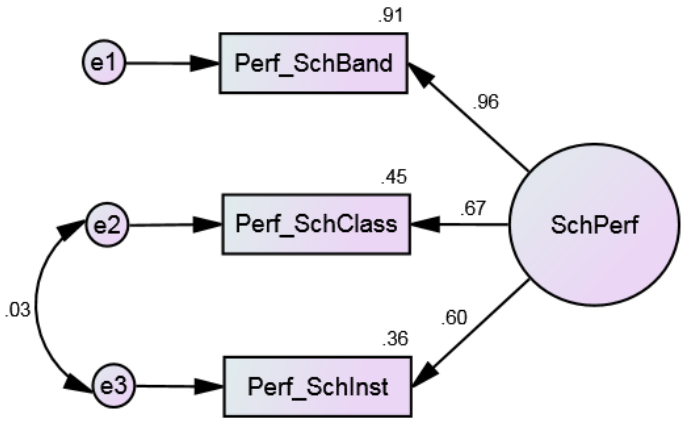


Figure 5.23: School performing skills' (SchPerf) associations.

Fit indices based on AMOS results for school performing skills' model are presented in Table 5.9. This model, as depicted in Figure 5.23 yielded a chi-square statistic of 1.610 with 1 degree of freedom and a probability of more than 0.204, suggesting that the model fit the data well. The CFI and TLI values of 0.988 and 0.926 respectively and the RMSEA value of 0.096 also indicate that the model fit the data well.

Table 5.9 – Fit indices for 'school performing skills' (SchPerf) model.

Indices	Value
Chi square	1.610
Degrees of freedom	1
p-value	0.204
Chi square/degrees of freedom	1.610
Comparative Fit Index (CFI)	0.988
Tucker Lewis Index (TLI)	0.926
Root Mean Square Error of Approximation (RMSEA)	0.096

The reliability of the model is demonstrated by a very high Cronbach's alpha coefficient, as displayed in Table 5.10.

Table 5.10 - Reliability of the 'school performing skills' (SchPerf) scale.

Cronbach's alpha	Number of Items
0.893	3

Combined skills' scale

A composite model comprising the three 'school music' models was developed by combining the three sub-scales of aural, composing and performing for school music learning, according to the factor structure presented in Figure 5.24. Factor loadings and the fit indices for this model are presented in Tables 5.11 and 5.12 respectively.

As can be seen in Table 5.11, all factor loadings are greater than the cut-off value of 0.32 which indicates that the school aural (0.97), school performing (0.88) and school composing skills (0.62) are good indicators of school music learning. The magnitude of the loadings can also be interpreted as the strength of the associations between the factor and its indicators.

Out of the three sources of school music learning influences, the results indicate school aural skills as being the most influential, followed by school performing skills and school composing skills.

Table 5.11 - Factor loadings for ‘school music’ (SchMusic) composite pathways model.

Second-order factor	First-order Factor	Factor Loading
SchMusic		
	SchAural	0.97
	SchPerf	0.88
	SchComp	0.62

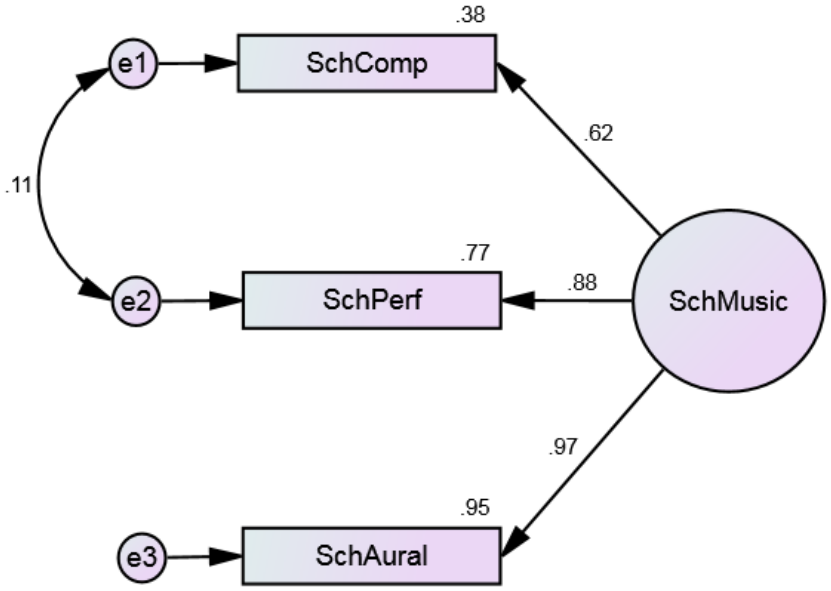


Figure 5.24: ‘School music’ (SchMusic) composite pathway associations.

Fit indices based on AMOS results for school music composite pathways model are presented in Table 5.12. This model, as depicted in Figure 5.24 yielded a chi-square statistic of 1.207 with 1 degree of freedom and a probability of more than 0.272, suggesting that the model fit the data well. The CFI and TLI values of 0.998 and 0.987 respectively and the RMSEA value of 0.056 also indicate that the model fits the data well.

Table 5.12 - Fit indices for 'school music' (SchMusic) composite associations.

Indices	Value
Chi square	1.207
Degrees of freedom	1
p-value	0.272
Chi square/degrees of freedom	1.207
Comparative Fit Index (CFI)	0.998
Tucker Lewis Index (TLI)	0.987
Root Mean Square Error of Approximation (RMSEA)	0.056

The reliability of the model is demonstrated by a very high Cronbach's alpha coefficient, as displayed below in Table 5.13:

Table 5.13 - Reliability of the 'school music' (SchMusic) scale.

Cronbach's alpha	Number of Items
0.927	3

Private music tuition factor structure

The factor structure for the private music pathway experiences construct (named as the variable 'PrivMusic') is presented in Figure 5.25. This construct is reflected by the respondents' perspectives of their aural, composing and performing skills' development experiences in the context of private music tuition involvement. Factor loadings and the fit indices for this model are presented in Tables 5.14 and 5.15 respectively.

As can be seen in Table 5.14, two factor loadings are greater than or equal to 0.75

which indicates that the aural private (0.87) and performing private (0.75) are very good indicators of private music skills' development experiences. The magnitude of the loadings can also be interpreted as the strength of the associations between the factor and its indicators.

Out of the three sources of private music pathway influences, the results indicate that aural development experiences is the most influential, closely followed by experiences in performing (0.75). Composing is the least influential (0.49), but is still a good indicator as it is above the cut-off value of 0.32.

Table 5.14 - Factor loadings for 'private music' (PrivMusic) pathways model.

First-order factor	Indicator	Factor Loading
PrivMusic		
	Aural_Private	0.87
	Comp_Private	0.49
	Perf_Private	0.75

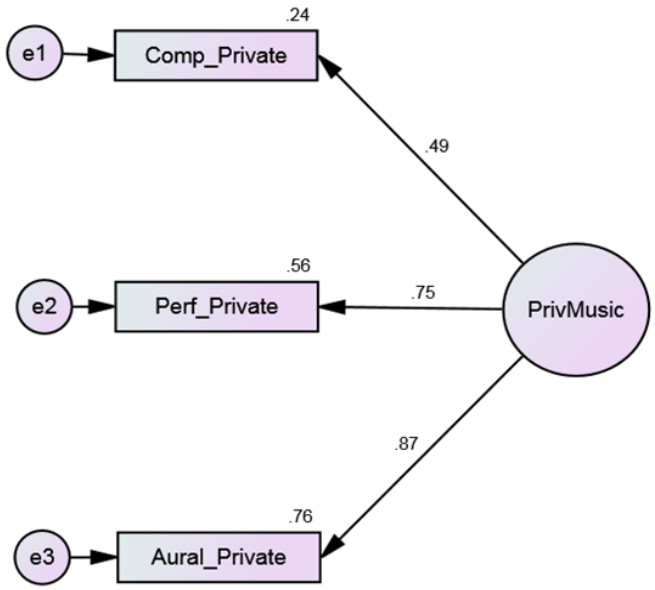


Figure 5.25: Private music pathway associations (PrivMusic).

Fit indices based on AMOS results for private music pathway associations' model are presented in Table 5.15. This model, as depicted in Figure 5.25, yielded a chi-square statistic of 1.135 with 1 degree of freedom and a probability of more than 0.287, suggesting that the model fit the data very well. The CFI and TLI values of 0.996 and 0.978 respectively and the RMSEA value of 0.045 also indicate that the model fit the data very well.

Table 5.15 – Fit indices for 'private music pathway associations' (PrivMusic) model.

Indices	Value
Chi square	1.135
Degrees of freedom	1
p-value	0.287
Chi square/degrees of freedom	1.135
Comparative Fit Index (CFI)	0.996
Tucker Lewis Index (TLI)	0.978
Root Mean Square Error of Approximation (RMSEA)	0.045

The reliability of the model is demonstrated by a very high Cronbach's alpha coefficient, as displayed below in Table 5.16:

Table 5.16 - Reliability of the 'private music' pathways (PrivMusic) scale.

Cronbach's alpha	Number of Items
0.847	3

Music mentors' factor structure

Aural skills' scale

The factor structure for the mentors / aural skills construct (named as the variable 'MentAural') is presented in Figure 5.26. This construct is reflected by the respondents' perspectives of their aural skills development experiences, specifically in relation to the bioecological sub-system contexts of their music teachers, family members, and other musicians. Factor loadings and the fit indices for this model are presented in Tables 5.17 and 5.18 respectively.

As can be seen in Table 5.17, the factor loadings for 'aural/teachers' (0.83) and 'aural/musicians' (0.65) indicate that they are good indicators of mentors' influence. The magnitude of the loadings can also be interpreted as the strength of the associations between the factor and its indicators.

Out of the three sources of mentors/aural influences, the results indicate that teachers are the most influential, followed by other musicians, with influences from family members registering a weak association with the factor of 0.49. All factor loadings are greater than the cut-off value of 0.32.

Table 5.17 - Factor loadings for 'mentors aural music' (MentAural) model.

First-order factor	Indicator	Factor Loading
MentAural		
	Aural_Family	0.49
	Aural_Musicians	0.65
	Aural_Teachers	0.83

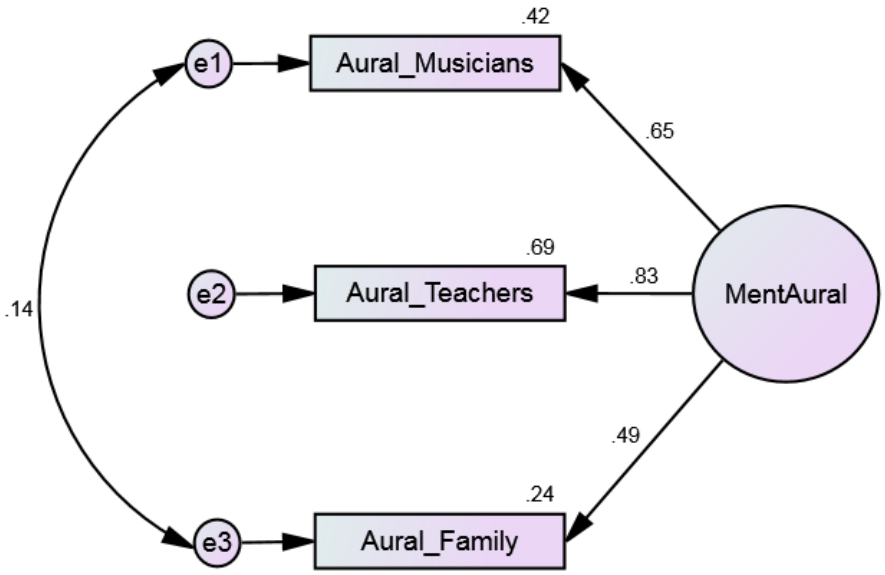


Figure 5.26: Mentors aural skills' (MentAural) associations.

Fit indices based on AMOS results for 'mentors aural skills' model are presented in Table 5.18. This model, as depicted in Figure 5.26, yielded a chi-square statistic of 1.556 with 1 degree of freedom and a probability of more than 0.212, suggesting that the model fit the data well. The CFI and TLI values of 0.883 and 0.981 respectively and the RMSEA value of 0.092 also indicate that the model fit the data very well.

Table 5.18 – Fit indices for 'mentors aural skills' (MentAural) model.

Indices	Value
Chi square	1.556
Degrees of freedom	1
p-value	0.212
Chi square/degrees of freedom	1.556
Comparative Fit Index (CFI)	0.981
Tucker Lewis Index (TLI)	0.883
Root Mean Square Error of Approximation (RMSEA)	0.092

The reliability of the model is demonstrated by a very high Cronbach's alpha coefficient, as displayed below in Table 5.19.

Table 5.19 - Reliability of the 'mentors aural skills' (MentAural) scale.

Cronbach's alpha	Number of Items
0.846	3

Composing skills' scale

The factor structure for the mentors / composing skills construct (named as the variable 'MentComp') is presented in Figure 5.27. This construct is reflected by the respondents' perspectives of their composing skills' development experiences, specifically in relation to the bioecological sub-system contexts of their music teachers, family members and other musicians. Factor loadings and the fit indices for this model are presented in Tables 5.20 and 5.21 respectively.

As can be seen in Table 5.20, two factor loadings are greater than the cut-off value of 0.32 which indicates that teachers (0.91) and musicians (0.69) are good indicators of school music composing. The indicator composing / family (0.25) yielded a weak association. The magnitude of the loadings can also be interpreted as the strength of the associations between the factor and its indicators.

Out of the three sources of mentors' composing music development influences, the results indicate that teachers are the most influential, followed by other musicians, then family.

Table 5.20 - Factor loadings for ‘mentors composing skills’ (MentComp) model.

First-order factor	Indicator	Factor Loading
MentComp		
	Comp_Family	0.25
	Comp_Musicians	0.69
	Comp_Teachers	0.91

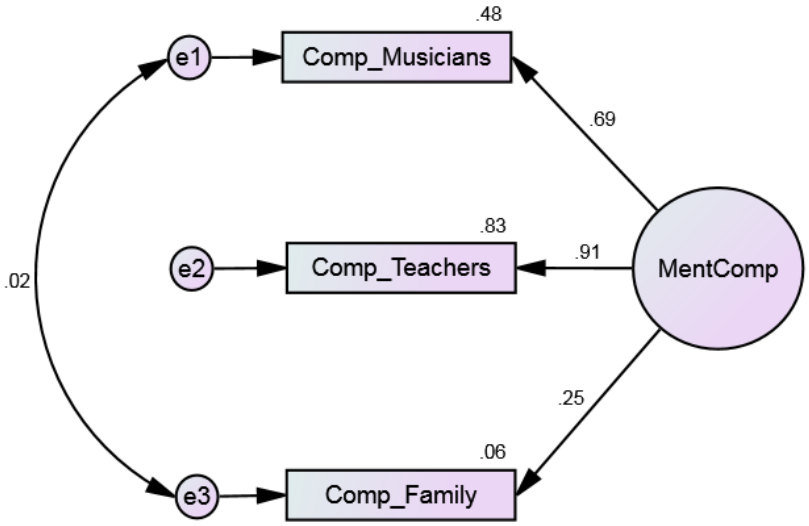


Figure 5.27 – ‘Mentors composing skills’ (MentComp) associations.

Fit indices based on AMOS results for ‘mentors composing skills’ model are presented in Table 5.21. This model, as depicted in Figure 5.27, yielded a chi-square statistic of 1.522 with 1 degree of freedom and a probability of more than 0.217, suggesting that the model fit the data very well. The CFI and TLI values of 0.887 and 0.981 respectively and the RMSEA value of 0.089 also indicate that the model fit the data well.

Table 5.21 – Fit indices for 'mentors composing skills'(MentComp) model.

Indices	Value
Chi square	1.522
Degrees of freedom	1
p-value	0.217
Chi square/degrees of freedom	1.522
Comparative Fit Index (CFI)	0.981
Tucker Lewis Index (TLI)	0.887
Root Mean Square Error of Approximation (RMSEA)	0.089

The reliability of the model is demonstrated by a very high Cronbach's alpha coefficient, as displayed below in Table 5.22.

Table 5.22 - Reliability of the 'mentors composing skills' (MentComp) scale.

Cronbach's alpha	Number of Items
0.804	3

Performing skills' scale

The factor structure for the 'mentors performing skills' construct (named as the variable 'MentPerf') is presented in Figure 5.28. This construct is reflected by the respondents' perspectives of their performing skills' development experiences, specifically in relation to the bioecological sub-system contexts of their music teachers, family members and other musicians. Factor loadings and the fit indices for this model are presented in Tables 5.23 and 5.24 respectively.

As can be seen in Table 5.23, all factor loadings are greater than the cut-off value

of 0.32 which indicates that musicians (0.73), teachers (0.70) and family members (0.60) are good indicators of mentors' performing skills influence. The magnitude of the loadings can also be interpreted as the strength of the associations between the factor and its indicators. Out of the three sources of mentors' performing skills development influences, the results indicate that 'other' musicians are the most influential, followed by teachers, then family members.

Table 5.23 - Factor loadings for 'mentors performing skills' (MentPerf) model.

First-order factor	Indicator	Factor Loading
MentPerf		
	Perf_Musicians	0.73
	Perf_Teachers	0.70
	Perf_Family	0.60

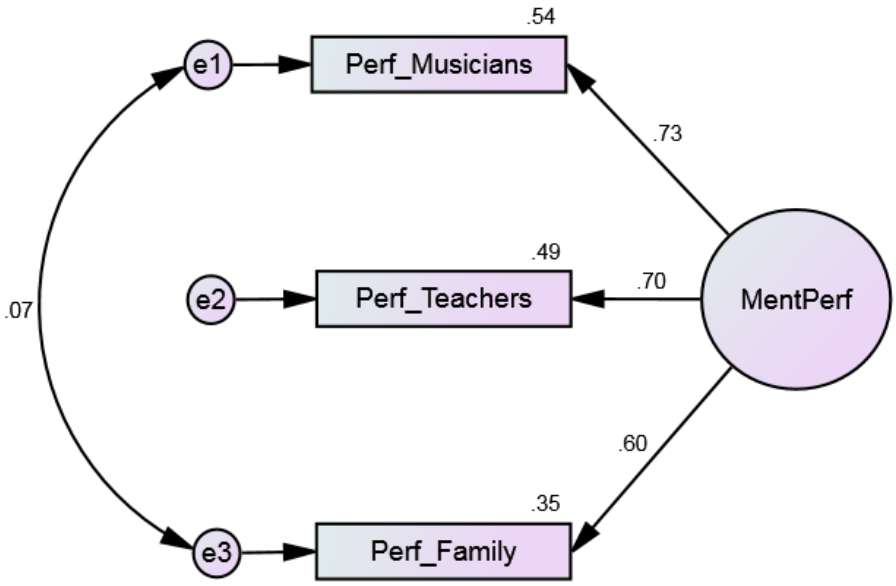


Figure 5.28: Mentors' performing skills' (MentPerf) associations.

Fit indices based on AMOS results for mentors / performing skills' model are presented in Table 5.24. This model, as depicted in Figure 5.28, yielded a chi-square

statistic of 1.624 with 1 degree of freedom and a probability of more than 0.203, suggesting that the model fit the data well. The CFI and TLI values of 0.977 and 0.864 respectively and the RMSEA value of 0.097 also indicate that the model fit the data well.

Table 5.24 – Fit indices for 'mentors / performing skills' (MentPerf) model.

Indices	Value
Chi square	1.624
Degrees of freedom	1
p-value	0.203
Chi square/degrees of freedom	1.624
Comparative Fit Index (CFI)	0.977
Tucker Lewis Index (TLI)	0.864
Root Mean Square Error of Approximation (RMSEA)	0.097

The reliability of the model is demonstrated by a high Cronbach's alpha coefficient, as displayed below in Table 5.25:

Table 5.25 - Reliability of the mentors' performing (MentPerf) scale.

Cronbach's alpha	Number of Items
0.843	3

Combined skills' scale

A composite model comprising the three 'mentors' models was developed according to the factor structure presented in Figure 5.29. Factor loadings and the fit indices for this model are presented in Tables 5.26 and 5.27 respectively.

As can be seen in Table 5.26, all factor loadings are greater than the cut-off value of 0.32 which indicates that the mentors aural (0.76), mentors composing (0.62) and mentors performing (0.69) are all good indicators of mentoring influences. The magnitude of the loadings can also be interpreted as the strength of the associations between the factor and its indicators. Out of the three sources of mentors' music pathway influences, the results indicate that experiences in the aural music dimension are the most influential, followed closely by performing experiences, then composing experiences as influenced by mentors.

Table 5.26 - Factor loadings for 'mentors' composite pathways (MentMusic) model.

Second-order factor	**First-order Factor**	**Factor Loading**
MentMusic	MentPerf	0.82
	MentAural	0.64
	MentComp	0.58

These three indicators of 'mentors / performing skills' (0.82), 'mentors / aural skills' (0.64) and 'mentors / composing skills (0.58) can be considered as good measures of mentors' music pathway influences.

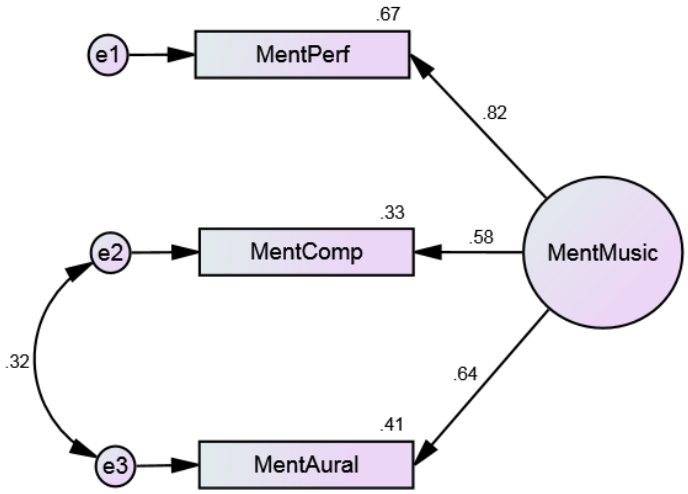


Figure 5.29: 'Mentors' composite pathway (MentMusic) associations.

Fit indices based on AMOS results for mentors' music composite pathways model are presented in Table 5.27.

This model, as depicted in Figure 5.29 yielded a chi-square statistic of 1.326 with 1 degree of freedom and a probability of more than 0.250, suggesting that the model fit the data well. The CFI and TLI values of 0.992 and 0.954 respectively and the RMSEA value of 0.070 also indicate that the model fits the data well.

Table 5.27 – Fit indices for 'mentors composite associations' (MentMusic).

Indices	Value
Chi square	1.326
Degrees of freedom	1
p-value	1
Chi square/degrees of freedom	1.326
Comparative Fit Index (CFI)	0.992
Tucker Lewis Index (TLI)	0.954
Root Mean Square Error of Approximation (RMSEA)	0.070

The reliability of the model is demonstrated by a very high Cronbach's alpha coefficient, as displayed below in Table 5.28:

Table 5.28 - Reliability of the 'mentors composite associations' (MentMusic) scale.

Cronbach's alpha	Number of Items
0.884	3

Combining the composite pathway models

In the previous chapter sections, representations of the main measured influences of ‘school music experiences,’ ‘private music experiences’ and ‘teacher / mentors’ juxtaposed with the three music pathway dimensions of ‘aural,’ ‘composing’ and ‘performing’ skills have been demonstrated to form statistically valid and reliable models.

Using SPSS statistical analysis of quantitative (Likert scale) responses, findings from the data support a significant association between the very positive mentoring influence of music teachers and pathway experiences (prior to university) that, for the vast majority of students, includes four or more years of school-based and/or private music tuition.

Combining the component models of ‘school music experiences,’ ‘private music experiences’ and ‘music mentors’ provides a statistically robust mechanism for scaffolding and interpreting the range of developmental ‘pathway’ music experiences of the participants, as represented by the diagram in Figure 5.30.

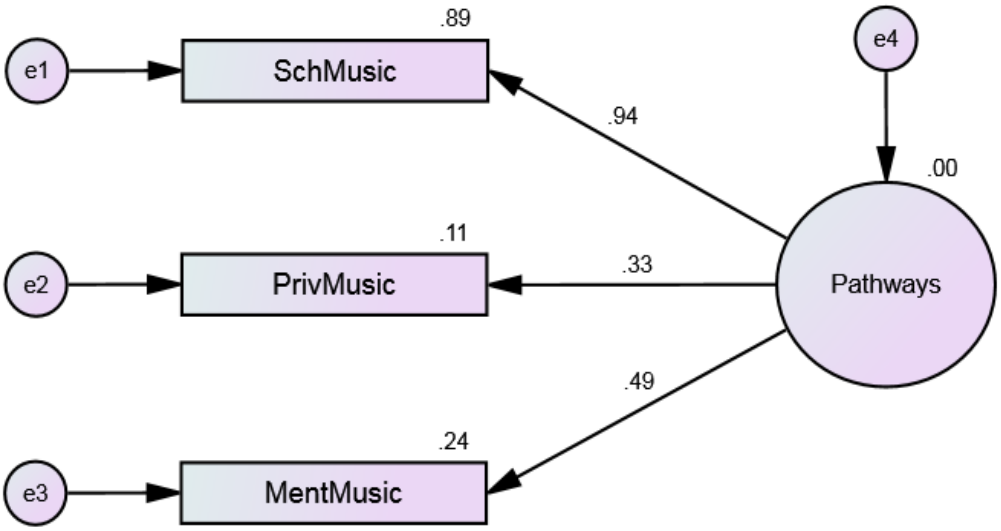


Figure 5.30: Pathway experiences' associations re-conceptualised.

This combination of the composite pathway experiences' associations has produced a model that indicates associations between the factors and their observed indicators, as demonstrated by the factor loading above 0.90 for the school music first-order factor, as indicated in Table 5.29. All factor loadings for the model are greater than the cut-off value of 0.32.

Table 5.29 - Factor loadings for combined pathway associations.

Second-order factor	**First-order factor**	**Factor Loading**
Pathways	School Music	0.94
	Mentors	0.49
	Private Music	0.33

The model fit indices of the composite pathway experiences' associations also indicate very high Comparative Fit and Tucker Lewis indices of 0.982 and 0.890 respectively, as shown in Table 5.30:

Table 5.30 - Fit indices of the composite pathway associations.

Indices	
Chi square	1.272
Degrees of freedom	1
p-value	0.259
Chi square/degrees of freedom	1.272
Comparative Fit Index (CFI)	0.982
Tucker Lewis Index (TLI)	0.890
Root Mean Square Error of Approximation (RMSEA)	0.064

The reliability of the model is demonstrated by a very high Cronbach's alpha coefficient, as displayed below in Table 5.31:

Table 5.31 - Reliability of the 'composite pathway' scale.

Cronbach's alpha	Number of Items
0.929	3

Interest development

Along with pathway experiences, another main theme of the study is in relation to motivational interest. Along with seeking the perspectives of the respondents' lived experiences across the spectrum of music learning pathway experiences, their perspectives in relation to how these experiences influenced their motivational interest in music is needed to avoid making any misguided assumptions.

One particularly cogent example of this potential divergence has been elegantly demonstrated in the Likert-scale data regarding the non-school co-/curricular, non-private tuition 'mentors' group consisting of family members, teachers and other musicians. The latter 'musicians' classification is left up to interpretation by the respondents, meaning that musician/s may be personally known by the respondent, or be those heard via recorded electronic playlist/device.

Observed data in the 'pathways' category includes separate 'musicians / teachers / family' responses with regard to aural, performing and composing experiences. Similarly with the 'interest' in music category, separate 'musicians / teachers / family' responses were recorded in the observed data.

A diagrammatic illustration of the associative relationships between 'interest' as the highest order factor and its lower order reflectors along with their observed variables follows in Figure 5.31.

As can be seen in Table 5.32, approximately half of all indicator factor loadings are greater than 0.7. The loadings indicate strong associations between all three of the interest factors and their first-order factors, with the strongest associations supported for 'school music' with a factor loading of 0.82 and 'mentors' with a factor loading of 0.61. For 'private music,' a much weaker association is supported as indicated by a 0.35 factor loading. All first-order factor loadings are greater than the cut-off value of 0.32

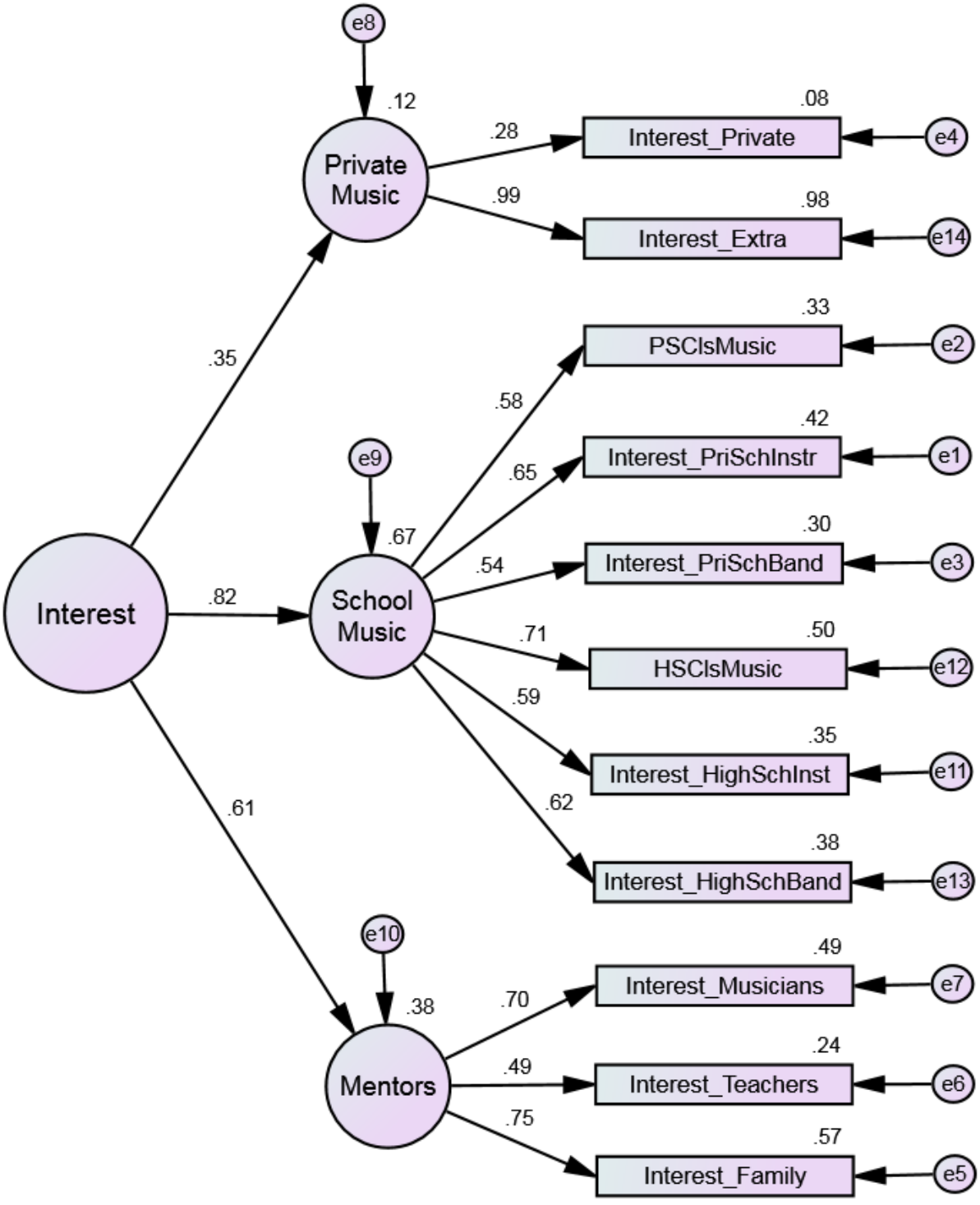


Figure 5.31: The associative relationships between interest factors and indicators.

Table 5.32 - Factor loadings for music interest associations.

Second-order factor	**First-order factor**	**Indicator**	**Factor Loading**
Interest	Private Music		0.35
		Interest_Private	0.28
		Interest_Extra	0.99
	School Music		0.82
		PSClsMusic	0.58
		Interest_PriSchInst	0.65
		Interest_PriSchBand	0.54
		HSClsMusic	0.71
		Interest_HighSchInst	0.59
		Interest_HighSchBand	0.62
	Mentors		0.61
		Interest_Musicians	0.70
		Interest_Teachers	0.49
		Interest_Family	0.75

For the 'interest' scale, fit indices indicate a stronger model, as supported by a Chi square value of 78.801 with 42 degrees of freedom, a p-value of 0.001, and Comparative Fit and Tucker Lewis indices of 0.738 and 0.589 respectively, as shown in Table 5.33:

Table 5.33 - Fit indices of the music interest associations.

Indices	Value
Chi square	78.801
Degrees of freedom	42
p-value	0.001
Chi square/degrees of freedom	1.876
Comparative Fit Index (CFI)	0.738
Tucker Lewis Index (TLI)	0.589
Root Mean Square Error of Approximation (RMSEA)	0.115

The reliability of the model is demonstrated by a very high Cronbach's alpha coefficient, as displayed in Table 5.34:

Table 5.34 - Reliability of the ‘interest’ composite scale.

Cronbach’s alpha	Number of Items
0.802	11

Combining the pathway and interest scales

Throughout this process, the model has been gradually developed via the layering of composite sub-scales, each combining a group of three observed variables to ensure that the validity and reliability of each scale ‘combination’ is statistically robust.

Building on the established reliability of the two composite ‘pathway’ and ‘interest’ scales, the strength of the association between the third-order factors of ‘pathways’ and ‘interest’ has been supported statistically according to the model illustrated in Figure 5.32.

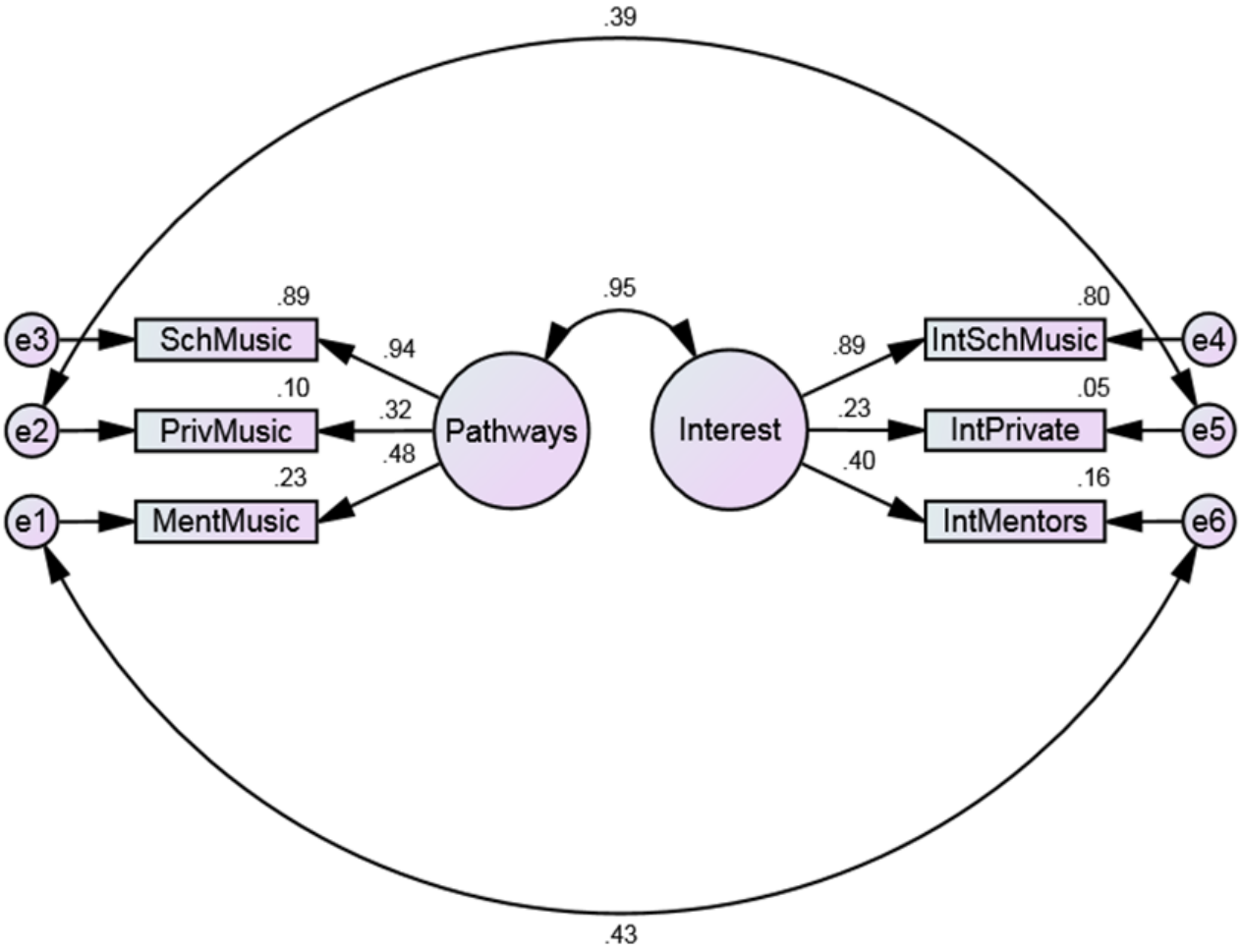


Figure 5.32: Association between ‘Pathways’ and ‘Interest.’

With a covariance of 0.95 between ‘pathways’ and ‘interest,’ the model has demonstrated strong associations with the ‘school music’ indicators for both ‘pathways’ and ‘interest’ components, as demonstrated by the factor loadings for these of 0.94 and 0.89 respectively, as presented in Table 5.35.

Achievement of a chi-square statistic of 15.402 with 10 degrees of freedom and a probability of 0.118 was accompanied by TLI and CFI values of 0.907 and 0.956 respectively, further supporting the strength of the combined model, as presented in Table 5.36.

Table 5.35 - Factor loadings for composite music pathways and interest associations.

First-order factor	**Indicator**	**Factor Loading**
Pathways		0.95
	PathSchMus	0.94
	PathPrivate	0.32
	PathMentors	0.48
Interest		0.95
	InterestSchMusic	0.89
	InterestPrivate	0.23
	InterestMentors	0.40

Table 5.36 - Fit indices of the association between 'Pathways' and Interest.'

Indices	Value
Chi square	15.402
Degrees of freedom	10
p-value	0.118
Chi square/degrees of freedom	1.540
Comparative Fit Index (CFI)	0.956
Tucker Lewis Index (TLI)	0.907
Root Mean Square Error of Approximation (RMSEA)	0.090

Quantitative results synopsis

The quantitative data for music 'Pathway experiences' indicated an unequivocal dominant influence in the form of 'School music' experiences, followed by the influence of 'Mentors.' For 'Interest in music,' the results again confirm that 'School music' learning experiences were identified as by far the most enabling influence for the respondents, followed by the influence of 'Mentors.'

A model developed to represent the Thematic Constructs and their respective three main influences as identified in the combined data is illustrated in Figure 5.33, with the qualitative data results for 'decision to study music at university' to be revealed in Chapter Six:

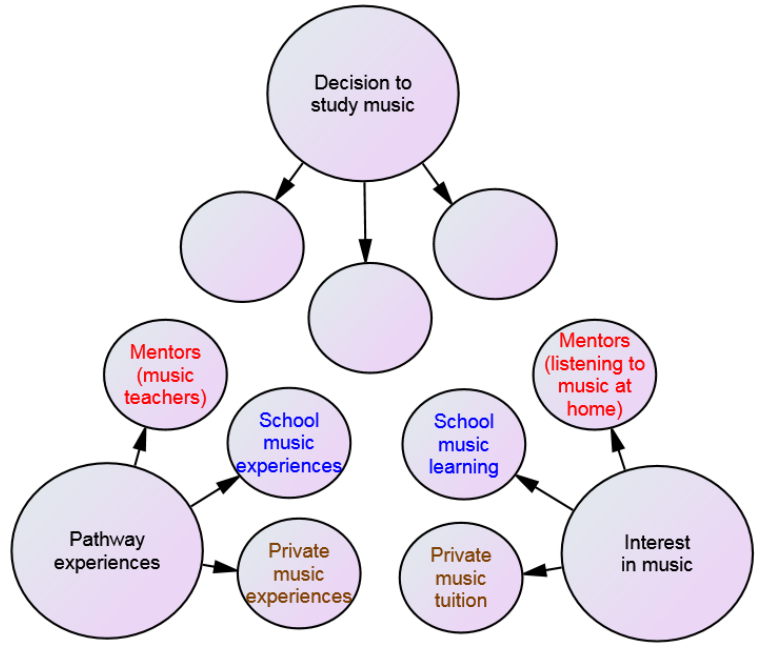


Figure 5.33: Interim perspectives of first year Go8 music students' model (to be completed with qualitative results in Chapter Six), indicating the results of the quantitative data for 'pathway experiences' and 'interest in music.'

The colour coding refers to the importance of each influence as discovered by the data, with blue indicating the most important, and red and brown being the second and third most important influences respectively.

This interim theoretical model will be completed by the inclusion of the qualitative results, revealed in Chapter Six.

Chapter summary

The results of the quantitative data have identified a clear 'profile' of the 'pathway' and 'interest' influences of first year music students from Go8 universities. The typical students' profile of enabling influences features regular music listening and music performance, and highly developed music performance skills that are the result of many years of school-based music learning as well as many years of privately funded individual music tuition.

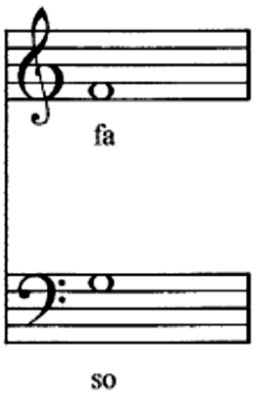
Demographically, the respondents represent a roughly even distribution of state/private school and male/female demographic background, approximately one out of every three students major on piano as an instrument, regardless of whether they only participated in school-based instrumental programs or private music tuition - or both, as in the case for the vast majority of students.

The findings also clearly indicate the important role that school and private music teachers play in the equipping and enabling of these students.

The influence of the home environment has also been identified as important in terms of supporting the respondents' interest in music, as students listen to and/or practise and perform their music at home on a regular basis.

The three most 'enabling influences' for each of the quantitatively measured Thematic Constructs of 'pathway music experiences' and 'interest in music' were identified from the analysis of the scaled results, via the combining of several 'composite' groups of variables using SPSS® and AMOS® analysis processes.

These six major influences were then situated conceptually, and in relation to the Thematic Constructs, within an interim theoretical model. Three remaining major influences to be determined via qualitative interpretation of open-ended responses in Chapter Six.



Chapter 6: Qualitative results

Introduction

The design of the on-line survey instrument developed for this study provided for the collection of qualitative data via the use of open-ended questions. Although this was the main source of qualitative data, interviews were also used.

Phenomenological interpretation of these results has the potential to reveal an authentic meaning within the data. These qualitative aspects of the study will be explored in this chapter.

The on-line survey

As discussed in Chapter Five, following receipt of the required university ethics approval, as recorded in Appendices D-F, the sample of the study was determined via an online invitation, as passed on to students in an email forwarded from their respective Heads of School at their university – see Appendix C.

The results for each qualitative survey section are revealed in the following discussion.

Open-ended questions about music influences on decision

When asked in Question 6 to describe briefly the influence of school music subjects on their decision to study music at university, most respondents cited their enjoyment of a subject that they were 'good at' (26 per cent). The next highest influences identified in the open-ended responses were that the subject was a 'large influence' (nine per cent), and the influence of 'Music teachers/Wonderful teachers' rather than the subject (nine per cent) (N=60).

These findings are supported by the research of Pascoe (1995: 132) in that '…it appears that the enjoyment of lessons and students' attitudes to teachers may be significant factors' [affecting choice of music participation]. 'Theory deepened love of music' was the fourth highest response (six per cent) followed by 'Performing music,' 'Performing music with music classmates,' 'School elective music subjects,' 'None' and 'School co-curricular bands/choirs' (each at between four to five per cent) (N=60).

A table of the complete frequencies of all responses to this question is provided in Table 6.1.

Table 6.1 – Responses to the question 'describe briefly the influence of school music subjects on their decision to study music at university.'

Influences as articulated by respondents	Phrase frequency	%
Enjoyed subject and was good at it	17	26.1
Large influence	6	9.2
Music teachers rather than the subject / Wonderful teachers	6	9.2
Performing music/ Performing music with music classmates	6	9.2
Theory deepened love of music	4	6.1
School elective music subjects	3	4.6
None	3	4.6
School co-curricular bands/choirs	3	4.6
Music brings people together	2	3.0
Attending an Arts high school	1	1.5
Did music because of 'something missing' in life	1	1.5
Great music facilities	1	1.5
Friendly and relaxed environment of class	1	1.5
Composition component	1	1.5
Provided inspiration to study music outside of school	1	1.5
Subject was easy – wanted to learn more	1	1.5
Wanted to be a performer – exposure to music teachers opened possibilities for music teaching	1	1.5
Some	1	1.5
High	1	1.5
Very little	1	1.5
World music	1	1.5
Homeschooled	1	1.5
Music scholarship	1	1.5
Found subject interesting	1	1.5
N=60	65	100

Respondents were asked in Question 7 to 'Describe briefly what influence (if any) school music ensemble involvement had on your decision to study music at university.' They articulated 'Enjoyment' as their most frequent response (23 per cent), followed by equal numbers of 'None' and 'Great / huge / major / positive influence' (19 per cent). Just over 10 per cent of responses included reference to 'Influential,' followed by 'Music teacher / conductor' and 'Relationships in ensembles prompted further study' (six per cent each). 'Ambition to become

professional musician' and 'Small influence' followed (four per cent each) by 'Helped me to feel more confident / skills development as a musician,' 'Invaluable experience' and 'Friendly atmosphere / cultivated understanding' (two per cent respectively), as presented in Table 6.2.

Table 6.2 – Reponses to 'describe briefly what influence (if any) school music ensemble involvement had on your decision to study music at university.'

Influences as articulated by respondents	Phrase frequency	%
Enjoyment	11	23.4
None	9	19.1
Great / huge / major / positive influence	9	19.1
Influential	5	10.6
Music teacher / conductor	3	6.4
Relationships in ensembles prompted further study	3	6.4
Ambition to become professional musician	2	4.2
Small influence	2	4.2
Helped me to feel more confident / skills development as a musician	1	2.1
Invaluable experience	1	2.1
Friendly atmosphere / cultivated understanding	1	2.1
N=60	47	100

When asked in Question 8 to 'describe briefly what influence (if any) instrumental music tuition had on your decision to study music at university,' over 46 per cent of responses included reference to 'Inspirational / supportive music teacher(s).' This was by far the major influence identified, with responses of 'Predominant / major / large / greatest influence' following at 22 per cent. Instrumental music tuition had 'Little influence' on students' decision-making as articulated in seven per cent of responses, followed by 'Choice of something really enjoyable / Enjoyment / Wanted to learn more' (11 per cent), 'Teacher links with university' and 'None' (each around five per cent), 'Affordability,' 'Only reason' and

‘Constructive feedback from music teacher’ at less than two per cent respectively, illustrated in Table 6.3.

Table 6.3 – Responses to ‘describe briefly what influence (if any) instrumental music tuition had on your decision to study music at university.’

Influences as articulated by respondents	Phrase frequency	%
Inspirational / supportive music teacher(s)	23	42.6
Predominant / major / large / greatest influence	12	22.2
Little influence	4	7.4
Choice of something really enjoyable	3	5.5
Teacher links with university	3	5.5
Enjoyment / wanted to learn more	3	5.5
None	3	5.5
Affordability	1	1.8
Only reason	1	1.8
Constructive feedback from music teacher	1	1.8
N=60	54	100

Open-ended questions about largest influence on decision

For Question 9, participants were requested to ‘Describe briefly what influenced you most in your decision to study music at university.’ They articulate in the data ‘Love of / passion for / enjoyment of music / enjoyed private instrumental lessons’ as mentioned in 23 per cent of responses. This is followed by ‘Music teacher(s)’ quoted in 11 per cent of responses. ‘Ambition to be a music performer / Ambition to work with other musicians’ and ‘Ambition to improve as a musician’ were each recorded in 10 per cent of answers, as presented in Table 6.4:

Table 6.4 – Responses to ‘describe briefly what influenced you most in your decision to study music at university.’

Influences as articulated by respondents	Phrase frequency	%
Love of/passion for/enjoyment of music	19	18.2
Music teacher/s	12	11.5
Ambition to improve as a musician	11	10.5
Performance experiences	8	7.7
Enjoyed school music subject	7	6.7
Abilities in music	6	5.7
Ambition to be a music performer	5	4.8
Ambition to work with other musicians	5	4.8
Enjoyed private instrumental lessons	4	3.8
Music appreciation – hearing other performers	4	3.8
Love of/passion for performing music	3	2.9
Ambition to be a music teacher	3	2.9
Prior performance success and self-worth	2	1.9
Parents/family	2	1.9
Ambition to compose music	1	0.9
Music appreciation – hearing video game soundtracks	1	0.9
Impulse decision	1	0.9
School music lessons more interesting than chemistry or maths	1	0.9
Peers	1	0.9
Music most important thing in my life	1	0.9
Ambition to study music law	1	0.9
Appreciation of music theory	1	0.9
Aversion to other academic courses	1	0.9
Interest in university music curriculum offered	1	0.9
To be different to other family members – music as a career not accepted	1	0.9
Always wanted a career in music	1	0.9
The right personal choice	1	0.9
(N=60)	104	100

‘Enjoyed school music subject’ featured in six per cent of responses, with ‘Abilities in music’ in five per cent. ‘Music appreciation – hearing other performers’ appeared in just under four per cent of responses. ‘Love of / passion for performing music’

and ‘Ambition to be a music teacher’ were found in under three per cent of responses. In around two per cent of participant responses, ‘Prior performance success and self-worth’ and ‘Parents / Family’ were cited as influences, with each of the following found in less than one per cent of responses: ‘Music appreciation – video game soundtracks,’ ‘Impulse decision,’ ‘School music lessons more interesting than chemistry or maths,’ ‘Peers,’ ‘Music most important thing in my life,’ ‘Ambition to study music law,’ ‘Appreciation of music theory,’ ‘Aversion to other academic courses,’ ‘Interest in university music curriculum offered,’ ‘To be different to other family members – music as a career not accepted,’ ‘Always wanted a career in music,’ ‘The right personal choice.’

In a 2007 study of Medical students in Canada, students were asked to respond to an inventory of possible factors that influenced their career choice. ‘Intellectual stimulation and challenge’ was identified by most as a factor (93 per cent), with ‘Doctor-patient relationship’ second (83 per cent) and ‘Earning potential’ third (42 per cent) (Pimlott (2008: 747). Of notable difference as revealed in the qualitative data from this Music study is that no phrase in relation to ‘earning potential’ appeared in any of the 104 different types of word combinations identified as career-choice influences by the respondents.

In the same year as the Canadian study, Australian research by Stokes (2007) found that ‘interest in the work,’ ‘job satisfaction’ and ‘job security’ were respectively the three most important factors affecting the career choices of university students. There would appear to be strong resonance in the findings of all three studies with respect to the most important factor articulated in each, that is, ‘Love of/passion

for/enjoyment of music,' 'Intellectual stimulation and challenge' and 'Interest in the work' (Stokes 2007: 7).

Open-ended question about specific university choice

In the open-ended follow up Question 12 'why did you choose this university?' the highest number of responses included comments about 'course structures'/ 'course content'/ 'offered combined degrees'/ 'high standard of subjects' – at over 34 per cent. This finding is consistent with the work of researchers such as Winterson and Russ (2009: 345) in that the data provided by student respondents indicates that 'course content' issues are held to be the most important factor influencing students' choice of university course. These perspectives of students outweighed 'prestige' / 'reputation of the university' issues (22.5 per cent) and were more than twice as important to the participants as geographical considerations 'close to home'/ 'location'/ 'convenience' at 16.8 per cent. Eleven 'main' phrases were used by respondents to answer this question, and these appear in Table 6.5 following.

Table 6.5 – Responses to ‘Why did you choose this university?’

Reasons for university choice responses	Phrase frequency	%
Course looked the most interesting/course structures/course content/high standard of subjects/offered combined degrees	31	34.8
Reputation of uni/renown of the university for producing world class musicians/prestige	20	22.5
Close to home/location/convenience	15	16.8
Instrumental teachers/teaching staff/links with staff/excellent lecturers/familiar with specific staff	12	13.5
High standard facilities/adequate facilities/like facilities	3	3.3
One of the/Best [university] in Australia for music	2	2.2
Campus environment/comfortable environment	2	2.2
Allowed combining music with other studies	1	1.1
Culture of [the City]	1	1.1
Forced to move from another university	1	1.1
Previous experience with the institution	1	1.1
N=60	89	100

Open-ended question about personal importance of music

Question 33 is the final Section D question and asks the open-ended ‘describe briefly how important music is to you personally in your life.’ Over 39 per cent of respondents articulated that:

> Music is… very/incredibly important to me/predominant thing in my life / my passion / primary life focus / extremely important / couldn’t get more important / inseparable / hugely important / one of highest priorities / music IS my life / everything / my oxygen / central part of my life / part of who I am / essential to my life / could not imagine life without music.

13 per cent stated that [music]:

> Provides career / would like career in music / have always known that music would be career pursued.

Over 11 per cent stated that [music]:

> Provides creative outlet / self-expression / expresses my feelings / controls my emotions / heals.

Fourteen main phrases were recorded by survey respondents in their attempt to answer question fifteen. Phrases from the complete responses appear in Table 6.6.

Table 6.6 - Descriptors of 'how important music is to you personally in your life.'

Importance of music as articulated by respondents	Phrase frequency	%
Music is… very / incredibly important to me / predominant thing in my life / my passion / primary life focus / extremely important / couldn't get more important / inseparable / hugely important / one of highest priorities / music IS my life / everything / my oxygen / central part of my life / part of who I am / essential to my life / could not imagine life without music	30	39.4
Provides career / would like career in music / have always known that music would be career pursued	10	13.1
Provides creative outlet / self-expression / expresses my feelings / controls my emotions / heals	9	11.8
Provides social outlet / share music with others / meet people	8	10.5
Music gives joy / beauty / happiness	6	7.8
Love of music / making music	4	5.2
Provides financial support	2	2.6
Cherished life goal	1	1.3
Music gives 'wholeness'	1	1.3
Music brings happiness in all other aspects of my life	1	1.3
Music improves self-esteem / confidence	1	1.3
Also enjoy literature, French and Arts subjects	1	1.3
Music is part of how I perceive / understand the world	1	1.3
Music critical part of human growth	1	1.3
N=60	76	100

The nature of the qualitative responses to this question will be discussed further in Chapter Seven.

The interviews

On the final page of the online survey, students were invited to participate in follow-up interviews via email, telephone or in person on their university campus. This additional qualitative data was sought to ensure that the qualitative responses collected for the study was not restricted in any way by the survey format. Note that the respondents' identities have been coded [SXY] where 'S' indicates interview subject; 'X' indicates mode of response, with 'E' representing 'email', 'F' representing 'face-to-face' and 'P' representing 'phone'; and 'Y' indicating the randomly assigned identifying number of the subject. Although not intended to be the major source of qualitative data, the interview data had the capacity to support or further inform data collected in the survey.

The interviewees were asked the following questions:

1. On the survey that you filled out - the Australian Music Education Survey, there was a question that asked 'describe briefly what influenced you most in your decision to study music at university.' Would you elaborate on that further?

2. Was there any other particular trigger or inspiration that helped you arrive at your decision to study music at university?

3. In the survey there was another question, 'indicate your perspective of the degree of influence that different factors had on your interest in music, and in also equipping you musically. Things like listening to music at home, primary classroom music lessons, singing with your class, playing instruments with your class, high school lessons, instrumental music private

lessons, other music influences…' What do you consider has helped to prepare you to gain access to your university music course?

4. What theory, aural or performing tests were part of your university audition?

5. Were there any other university course majors that you considered applying for other than your current one?

6. Is there anything else you wanted to share about your inspiration for studying music at university?

The responses from the interview were strikingly similar to those received in the online qualitative data. When asked in the first question to elaborate on 'describe briefly what influenced you most in your decision to study music at university,' their most common responses supported the major influence of 'love of/passion for music' as found in the online survey, and as appears in Appendix J transcripts and tabled in Appendix L (Q1).

- Decided it was an appropriate vocation for someone passionate about people and music [SE1]
- My natural talent [SE3]
- My passion for music [SF1]
- Always loved music [SF2]

These convictions were similarly supported by expressions of perseverance with music learning, also as per Appendix J transcripts and tabled in Appendix L (Q1):

- I have been playing music for years, and enjoyed a couple of instruments in particular [SE2]

- I started playing an instrument at an early age and never gave it up [SE4]
- Then at school in choirs, and learning the piano… cello in orchestra [SF2]

When asked in the second question to describe the inspiration for deciding to study music, responses supported the significance of music teachers as influences, as per Appendix J transcripts and tabled in Appendix L (Q2):

- My teachers… at school… were big influences… was an instrumental teacher. He really got me thinking about music from a young age. And he… enhanced my skills [SF1]
- I had very encouraging music teachers [SF2]

Also strong in terms of response frequency were the expressions of wanting to improve as a musician; the impact of listening to live or recorded music; and a personal love for music, as per Appendix J transcripts and tabled in Appendix L (Q2):

- The desire to learn more [SE2]
- Triggered by an experience in the [music] field where I had the opportunity to audition… for a Broadway Production [SE3]
- I would see someone perform live, or hear some hook in a song [SP1]
- It was in a big church, and it had a large – a humungous choir…And the pure voices… even from that age I considered the sound to be sublime. It had quite an impact on me [SP2]
- I became really hooked on music later in high school … and I kept going with my music because it was like my place… I could depend on it to relax and help me think and just chill… [SF2]

Regarding what students considered ‘influenced your interest in music prior to applying for university music study,’ both private tuition and enjoyment of music learning experiences at school dominated the responses, as per Appendix J transcripts and tabled in Appendix L (Q3):

- Good teachers and a genuine love and fascination with music [SE1]
- My teachers (instrumental and high school) were definitely inspirational [SE4]
- Private lessons were a huge influence [SF1]
- I really enjoyed being with my friends in my primary school choir [SP2]

Next most influential on respondents’ interest in music were an expressed love for music, family appreciation of music, and learning musical instruments from an early age, as per Appendix J transcripts and tabled in Appendix L (Q3):

- … a genuine love and fascination with music [SE1]
- I have some crazy daydreams about learning how to play my instrument in a god-like manner. I listen to recordings and think “I want to play like that”, so it gave me some motivation. [SE4]
- Mostly my family – my father is a professional musician, my mother loves listening to Classical music around the house… I was fortunate to learn a large number of instruments [SE2]
- Community (family, friends, peers and mentors) recognition and encouragement to pursue what I was good at [SE3]
- Changed from piano to cello lessons [SF2]

In the case of the fourth question ‘Describe from your perspective what things were important in the development of your music skills prior to university,’ the most frequent responses corresponded to music pathways experiences as a vocal or

instrumental performer in school or community contexts, as per Appendix J transcripts and tabled in Appendix L (Q4):

- Large ensemble membership in school (concert band) …singing in choirs [SE1]
- A long history of community music making (school, community bands/ orchestras). A variety of early money-making experiences in music making during high school [SE3]
- …the annual [high] school concerts and school musicals [SP2]
- Senior show choir in Years 11 and 12 [SP2]
- …in primary school, I think it was the school choir. In high school, it was jamming… at lunchtimes… at school concerts… in our garages [SP1]

The next most influential responses involved music experiences in the home context, as per Appendix L (Q4):

- Learning to play by ear at home and at church [SE1]
- A supportive home [SE2]
- Jamming… in our garages [SP1]
- Listening to my music in my bedroom [SF1]

The third most frequently identified influences related to music teachers and instrumental music teachers, as per Appendix L (Q4):

- Inspirational teachers [SE2]
- From the age of ten I received piano lessons from (Music Teacher 1) until

I was fifteen [SP2]

- One on one. I reckon you need a balance of one on one and group sessions [SF1]

In response to the fifth question 'What do you consider helped you to pass your university music audition?,' the two most frequent types of responses related to performance opportunities at school, and aural/listening/analysis skills and tests at school, as per Appendix L (Q5):

- Lots of performance opportunities at school [SE1]
- … lots of preparation [SE2]
- Classroom sessions… performing was a huge part of it. But also the theory [SF1]
- …the aural stuff, the analysis, that proved to be more important than I expected [SF2]
- I'm good at listening tests – those aural listening skills tests [SP2]

These were followed by the next most frequent responses that concerned self-efficacy of musical abilities, and the impact of long term involvement with AMEB exams, as per Appendix L (Q5):

- I felt very little anxiety during the audition, as I knew that I could do it [SE2]
- Demonstrable executant skill on my instrument [SE3]
- Definitely AMEB exams over the years [SP1]

- AMEB Grade 6 Classical [SF1]

The final question six requested the participants to 'Describe anything else from your experience that helped to shape your pathway to university music study.' By far the most frequent responses were in relation to the enjoyment of repeated performing and performance related practice, as per Appendix J transcripts and tabled in Appendix L (Q6):

- I practised all the time helped a lot… I know of people who practised just in Year 12, but didn't make it in. It's not something you can just put on [SP1]

- In the [high school] string ensemble, it was just great to perform at concerts, to have people enjoy our music… the connection with the audience when you play… I just have to play, to be, I know I enjoy it, it's a lot of work… I know it's a passion of mine… I can express myself [SF2].

Influences revealed in the survey qualitative data

The following influences have been revealed in the survey qualitative data as the three largest influences for each of the following areas.

With regard to the degree of influence school music subjects had on respondents' decision to study music at university:

1. Enjoyed subject and was good at it (26 per cent)
2. Music subject teachers (nine per cent)
3. School music subject was a large influence (nine per cent)

With regard to the degree of influence school music ensemble involvement had on respondents' decision to study music at university:

1. Influential / great / huge / positive influence (29 per cent)
2. Enjoyed school music ensemble (23 per cent)
3. School ensemble had no influence (19 per cent)

With regard to the degree of influence instrumental music tuition had on respondents' decision to study music at university:

1. Inspirational / supportive music teacher(s) (42 per cent)
2. Instrumental music tuition greatest influence (22 per cent)
3. Instrumental music tuition little influence (seven per cent)

With regard to what influenced respondents most in their decision to study music at university:

1. Love of / passion for / enjoyment of music (18 per cent)
2. Music teacher/s (11 per cent)
3. Ambition to improve as a musician (10 per cent)

With regard to how important music was to respondents personally:

1. Music is… very/incredibly important to me/predominant thing in my life/my passion/primary life focus/extremely important/couldn't get more important/inseparable/hugely

important/one of highest priorities/music IS my life/everything/my oxygen/central part of my life/part of who I am/essential to my life/could not imagine life without music (39 per cent)

2. Provides career/would like career in music/have always known that music would be career pursued (13 per cent)

3. Provides creative outlet/self-expression/expresses my feelings/controls my emotions/heals (11 per cent)

Influences revealed in both interview and survey qualitative data

The section of the online survey and the interview questions that investigated respondents' perspectives of the main influences on their 'decision to study music at university' was explored exclusively via the qualitative data, as discussed earlier in the chapter.

As was revealed quite emphatically, both by the articulate, and empassioned responses of the participants and by the interpretation supported by the classification, coding and frequency determination of the data, were the following three main enabling influences in order of importance:

- Passion for/love of music
- Music teachers
- Ambition to improve as a musician

These major influences will now be used to inform the findings of the qualitative data and produce an authentically mixed-methods theoretical model.

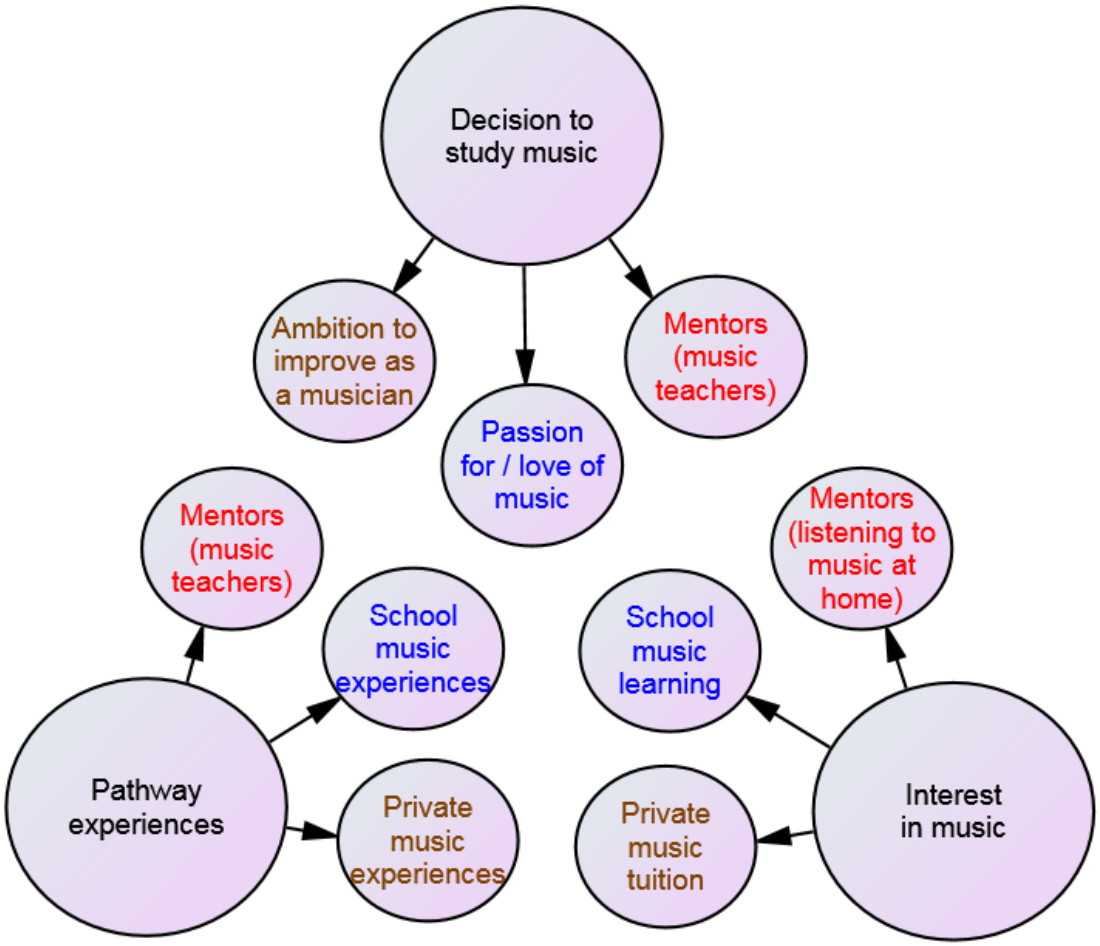
Summary of combined results

Using the three main Thematic Constructs as a basis, the combined qualitative and quantitative results revealed three main influences per theme. For 'Decision to study music at university,' the three major influences were 'Passion for/love of music,' 'Music teachers' and 'Ambition to improve as a musician' respectively.

As revealed in chapter Five, for the quantitatively measured construct of 'Interest in music,' 'School music' was the most important influence identified, followed by 'Mentors/Listening to music at home,' within which listening to one or more than one musician was the most musically enabling influence, and 'Private music tuition.'

Also revealed in Chapter Five, the results for the qualitatively measured data for 'Pathway experiences' indicated an unequivocal dominant influence in the form of 'Private music tuition,' followed by 'School instrumental tuition.' It is interesting to note that for both these forms of tuition, piano was by far the most frequent musical instrument studied – at a ratio of one in three students.

A model developed to represent the Thematic Constructs and their respective nine main influences, as identified in the combined data, is illustrated in Figure 6.1:



Legend: Blue indicates most influential aspect
Red indicates second most influential aspect
Brown indicates third most influential aspect

Figure 6.1: Perspectives of first year Go8 music students' model.

The colour coding refers to the importance of each influence as revealed by the data, with blue indicating the most important, and red and brown being the second and third most important influences respectively.

This model will be explored and further re-conceptualised in the light of Bronfenbrenner's (1979) bioecological system theory and in consideration of the findings of this study in Chapter Seven.

Triangulation of the integrated findings

Following a discussion of the study results in Chapter Seven, the findings will be triangulated using qualitative data collected in 2019 specifically for that purpose. This triangulation using a small data sampling (N=14) provides another opportunity to further corroborate the trustworthiness and validity of the study findings and resultant theoretical model (Cohen & Manion 2000; Gay Mills & Airasian 2012).

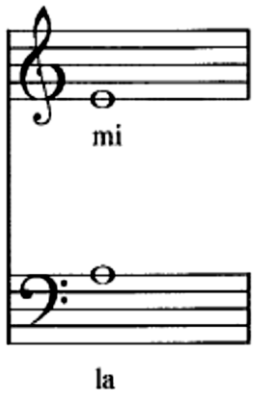
Chapter summary

The results of the qualitative data have identified a clear 'profile' of characteristics of first year music students from Go8 universities. This typical student profile includes an overwhelmingly intrinsic love of / passion for / enjoyment of music that includes regular music listening and music performance, and highly developed music performance skills that are the result of many years of school-based music learning as well as many years of privately funded individual music tuition. These students are typically ambitious in that they want to improve as a musician but are seemingly not motivated by any extrinsic reward – they just want to excel at their music.

The findings also clearly indicate the important role that school and private music 'mentors' play in the equipping and enabling of these students, and the results demonstrate the very important role of music teachers as enabling influences in learning, mentoring and interest/pathway experiences contexts.

The integration of the quantitative and qualitative data in the ‘Perspectives of first year Go8 music students’ model’ and corroborated by the triangulation of an additional dataset, has provided a foundation for further exploration and conceptualisation of a substantive theoretical model from the study.

This further exploration will be discussed in Chapter Seven.



Chapter 7: Discussion of results

Introduction

This chapter will discuss the foundation of the theoretical model of the study as an integrated conceptualisation of the quantitative and qualitative results revealed in the preceding Chapters Five and Six respectively.

Davidson, researching in several studies that highlighted the use of individuals' perceptions of their lived experiences, was a pioneer in using interpretative phenomenological analysis in the field of music psychology (Davidson, Howe & Sloboda 1997; Davidson and Smith 1997; Davidson and Burland 2006; Davidson and Faulkner 2010). Similarly, in this study, research participants' perspectives of their music learning experiences were collected as either qualitative or quantitative sources of raw data. This is the data pool upon which the interpretation of the results is based.

Following a synopsis of the results as revealed in the previous two chapters, a

discussion about the interpretation concerning the meaning of these findings will ensue. The combined qualitative and quantitative data from the study will be used to develop a four-point inventory of the main typical attributes - as discovered in the findings - that characterise the perspectives of first year music students in the Australian Go8 universities. These attributes will then be taken and explored with respect to the three main areas of the study, 'interest in music,' 'pathway experiences' and 'decision to study music at university' and with respect to the three main 'factors of influence' groups that emerged from that data, namely 'positive music experiences,' 'music mentoring experiences' and 'desire to improve music skills.' This exploration will involve a comparison of the findings with the existing body of peer-reviewed research into this field, with particular reference to works cited in the Literature Review in Chapter Three.

Following this discussion, and predicated on the findings of the study, the foundation for the development of a substantive theoretical model will be advanced.

Results synopsis

The findings revealed by the quantitative data regarding 'interest' for and 'pathway experiences' of music have proved to be almost as extensive as the richness of the qualitative, structured, open-ended data that explored their 'decision to study music at university.' One most unexpected finding was in relation to the degree of intensity of the responses recorded for the final question of the online survey, which asked participants to 'describe briefly how important music is to you personally in

your life.' Together, the data from this study supports the assertion that these respondents, who were successful in gaining entry to an Australian Go8 university as music students, demonstrate the following specific characteristics (which are not listed hierarchically):

1. They have an overwhelmingly intrinsic love of / passion for / enjoyment of music that includes regular music listening and music performance.

2. They are committed to music learning, music-making and music skills' development and describe them as enjoyable or fun experiences. Already their music performance skills are highly developed, overwhelmingly as a result of many years of school-based music learning and privately funded individual music tuition.

3. They find their musical expression as inherently social in relation to a range of contexts among musicians and others, including audiences.

4. Their identity inextricably resides *within* music, including how they describe their lives, their cognitive processes and their state of being. This *music consciousness* they describe as both therapeutic and escapist.

5. They are ambitious in that they want to improve as a musician with the aim of a music-related career but are seemingly not motivated by any extrinsic reward – excelling at their music is their articulated goal *and* reward. For many, this is something they have always known.

These findings certainly support many of the claims from a study by Arnott and Saunders (2008)

> Expression, whether through performing, composing or writing, is one of the most creative and mysterious experiences a musician will conjure. Those who claim that music defines their lives are not being completely unrealistic. They are people who find their purpose in expression. Music is central to their lives. Their decision and life prospects are dominated by their music (Arnott & Saunders 2008: 25).

Many of the responses provided as raw data in my study are so profound, that it is problematic for myself as a researcher to ignore their gravitas. To fully appreciate and meaningfully understand these revealed characteristics, a synoptic presentation of my exploration in connection with these raw data is warranted and presented in the following sections.

Love of / passion for, and enjoyment of music

Characteristic 1 as relates to 'love of / passion for music' is clearly supported by much of the research canvassed in Chapter Three, including the work of Arnott and Saunders (2008), and is certainly replete in the collected data. As flagged earlier in the chapter, the responses to 'describe briefly how important music is to you personally in your life' revealed deep personal insights from the respondents.

Quotes of these responses will be cited in the following section using coding [Rx], with complete responses presented in Appendix H from page 359.

To illustrate this point, the response to that question from one study participant was:

> Very important. I'm passionate about music. I value putting the time and effort into learning and developing my music skills, and continuing my musical appreciation (through listening and studying) [R8];

and from another:

> [music is] Extremely [important] – It's the most important thing besides my friends and my family [R52].

Yet another response revealed that

> …not a day goes by without me listening to music, life wouldn't be the same without it, it's something that will always be a huge part of my life… [R48].

A word cloud illustrating the 25 most frequent terms as used by all the respondents in that question appears in Figure 7.1.

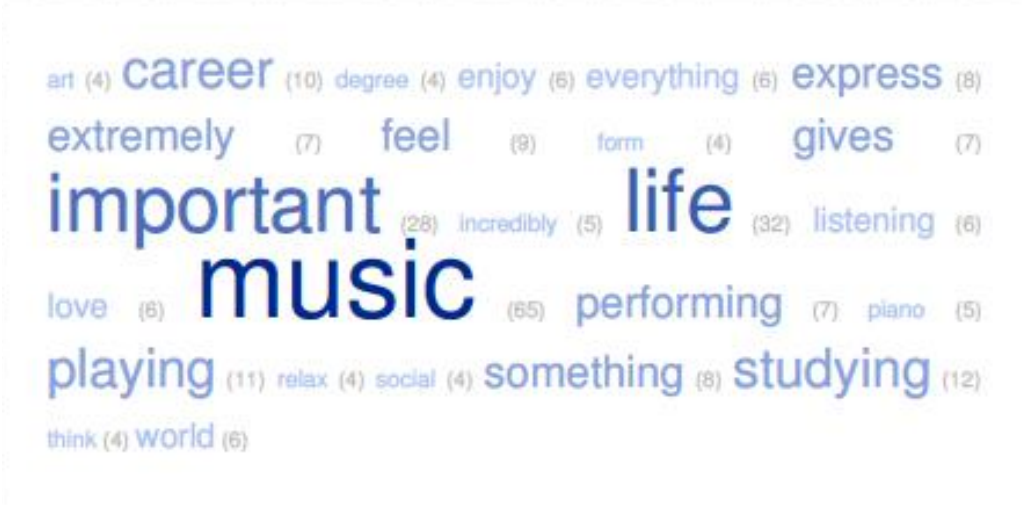


Figure 7.1: Word cloud of responses for 'describe briefly how important music is to you personally in your life?'

About two-thirds of these terms, listed in order of most frequent use, appear as '*music life important studying playing career feel express something gives performing extremely love world enjoy listening everything*.' The syntax is not applicable in this context, but the intentional choice of these words again underlines that the respondents, although regarding their career aspirations as very important, remain intrinsically motivated. Within this snapshot of dozens of most frequent responses, words such as 'money' or 'wealth' are clearly not within the respondents' articulated priority mindset.

Committed to music learning, music-making and music skills' development as enjoyable experiences

The responses for Characteristic 2 revealed strong links between participants' 'decision to study music at university' and their 'music pathway experiences.' Note the synergy between these 'decision' responses from the survey:

> Music is very important to me, especially in terms of education and activities such as choir and ensembles. I also think that learning an instrument gives you important opportunities and experiences and life skills [R40, Q.33];

and, from another respondent regarding ‘decision’:

> It's a hugely important part of my life. At the end of a long day, there is nothing better than to sit at my piano and just play. I am motivated to become better and constantly broaden my musical knowledge. There is so much to learn [R18, Q.33];

compared with a response about ‘interest’ in music from the interview data:

> I have some crazy daydreams about learning how to play my instrument in a god-like manner. I listen to recordings and think “I want to play like that”, so it gave me some motivation [RE4, Q.3].

This latter quote illustrates the personal background perspectives that contributed to such an emphatic result for ‘mentors’ as an enabling influence, with ‘listening to music at home’ as part of the ‘musicians’ component of the mentor grouping included the influences of live or recorded musicians - provided via unspecified sources that may include live concert experiences and listening to recordings from internet streamed music virtual stores or libraries, physical CDs or even vinyl LPs.

Other responses that demonstrated respondents' long-term perseverance to their music learning / making / skills development, were revealed in the data, including:

> Music is important to me as something I enjoy studying, and as something I use to relax. Practising is now enjoyable (albeit frustrating at times), and I often play my piano or violin when I've had a tough day. I have now been playing instruments for so long that I cannot imagine life without them [R14, Q.33];

and from another respondent:

> My life revolves around it. I am always involved in something musical - whether it be ensembles, lessons, reading, composing or just listening [R56, Q.33].

This consistency of opinion continues in the same vein, with other study respondents describing like sentiments. These, from different respondents respectively, include:

> It is very important its all I talk about and do nowdays [sic] [R46, Q.33];

and:

> …music is the most important thing in my life [R47, Q.33].

Throughout these descriptions of sustained, committed and active work for the stated purpose of improving their music skills, what is also communicated just as

clearly is the respondents' enjoyment experienced during their dedicated honing of music skills. Put succinctly by one respondent:

> …I spend a lot of time playing and practicing and do it because I enjoy it [sic] [R50, Q.33];

and from another:

> it is how i express myself, i get a rush from performing, and enjoy studying the history of music [sic] [R53, Q.33].

The responses reinforced that prolonged commitment to the development of music skills, although an enjoyable experience as described by many of the respondents, requires specialist support. Illustrative of this from the data is that most first year university music students (more than 75 per cent) received a minimum of four years of private music tuition prior to gaining entry to their course.

By deduction it seems that across Australia students from families that could not afford weekly private music tuition for several years prior to auditioning for university would find it much more difficult to gain access to a music major degree course. And that is of course if the parents even wanted their child(ren) to be involved with music. For example, Marjoribanks and Mboya (2004) found that:

> …parents in lower social-status groups often have particularly high aspirations for their children, but they may be unable to put into practice those processes that realise their aspirations.

In contrast, many middle social-status parents may express for their children relatively moderate aspirations that they consider can be realised.

Therefore, in the study, family background was defined conjointly by family social status and parents' aspirations for their children (Marjoribanks et al. 2004: 157, 158) – refer to Figure 7.2:

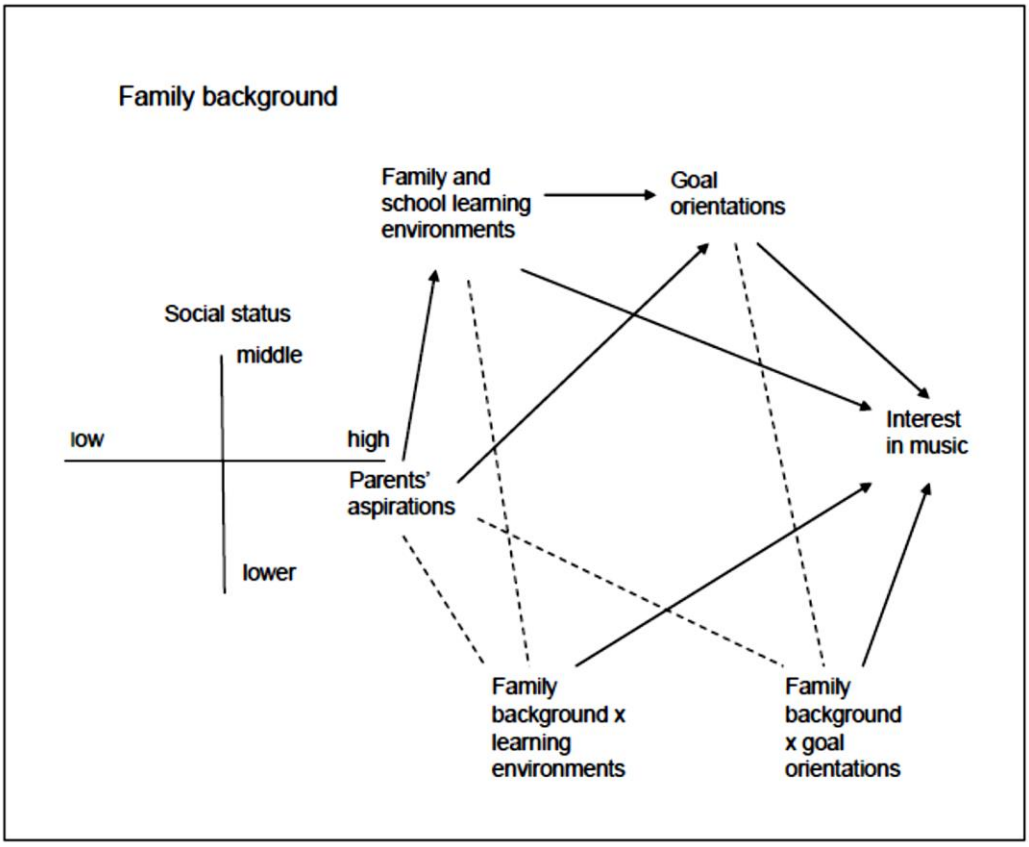


Figure 7.2: Moderation-mediation model for relationships among family background, learning environments, goal orientations, and students' interest in music (Marjoribanks and Mboya 2004: 158).

Parents from a lower socio-economic background who are 'unable to put into practice those processes that realise their aspirations' would include those who just could not afford to pay for years of weekly private music lessons, meaning that their

child(ren) would be far less likely to gain access to a university music major degree course at a Go8 university. This is apparently the current reality of pathway access to Australian Go8 music courses – a hidden financial means test for parents taken over several years prior to applying for a place in a university music course – more on this later.

Musical expression as inherently social among musicians and others, including audiences

As relates to Characteristic 3, the participants consistently described their musical expression inclusive of a social dimension. This was frequently described either in terms of performing, composing or learning with other musicians, or with regard to the social dynamic between a musician and their audience. Responses from three different participants include:

> Music is very important to me, because I love making music and being able to share it with others. It is a beautiful art form [R19, Q.33]!

> i am not an expressive person (negativley), so writing and playing music allows me to let thoes negitive emotions out freely and i can make people happy and invluence them when they hear my music [sic] [R51, Q.33].

> [Music] has always been an important part of my life and long may it continue to educate me and allow me to develop my networking and social skills [R16, Q.33].

As is revealed in these statements that include ‘I love making music and being able to share it with others’ and, ‘I can make people happy and influence them when they hear my music,’ identification of the interpersonal/social component of composing/performing music is widely revealed from the data, as demonstrated in the following declarations from two of the participants:

> All of my close relationships are with other performers and playing and singing music together is the reason we are so close [R6, Q.33];

and:

> it's something that i can express myself, which i really enjoy, and that i have trained myself to be ok at [R21, Q.33].

Dovetailed with these social/interpersonal declarations such as ‘...allow[s] me to develop my networking and social skills,’ the respondents have also revealed much about their *selves*, as in ‘*I love*…,’ ‘*I am* not an expressive person, [but music allows me to be]…,’ ‘…an important part of *my life*’ [emphasis added]. These statements signpost the next Characteristic from the findings that are concerned with self-identity.

Identity, cognitive processes and state of being as inextricably residing within music

At the centre of the meaning communicated in another grouping of observed responses was the notion that the participants' identity, cognitive processes and state of being inextricably reside within music. This *music consciousness* is described as both therapeutic and escapist. Embedded in the exploration of music interest, pathway experiences and university decision-making are repeated and unambiguous declarations by the respondents that music is central to both their personal/individual identity, and to their very *being*. Rather than mere platitudes, these declarations are intimately specific in their attempts to describe in words the essence of their individual wholeness, and yet, so resonant with the rest of the sample population, they are as though recorded from a group-consensus round-table discussion rather than via online data provided individually by anonymous respondents from four different States.

Take, for example, this first response:

> It [music] is everything. It reminded me constantly of the beauty in this world, and that there is beauty in everything and everyone. It's who I am. I express myself through music, without it I wouldn't be me [R37, Q.33].

Words like 'it [music] is *everything*' and 'it's *who I am*… without it I wouldn't be *me*' speak so intimately of an inner self-identified as being not *like* music, not *with* music, but *is* music, and this is difficult to fully comprehend. The similarly

passionate self-identification with music continues with:

> Music IS my life. It is the predominant thing in my life and brings me joy everyday [R6, Q.33];

and:

> Everything I think of is in terms of music [R26, Q.33];

along with the empassioned:

> [Describe] Briefly? Can't do it. Music *is my oxygen* [emphasis added] [R22, Q.33];

and:

> Music is my life [R6, R36, R60, Q.33].

Again, the unequivocal declaration is that music 'is my life' verbatim from three respondents. Responses from others reinforce this view, including:

> the importance of music in my life is not quantifiable, but i could not imagine life without it [sic] [R5, Q.33].

Here the participant demonstrates a real difficulty in describing what music means

to them personally, resorting to describing what music was *not* like, as in '*not* quantifiable' and '*not* imagine life without it.' It is interesting that in several of the other participants' responses attempts were made to imagine what their lives would be like without music:

> a day without music would make feel like something was missing, or the day was really a boring, dreadful day. listening makes me want to explore, use my head and gives a drive to play. playing makes me feel like im meditating and i feel a floating sensation that really relaxes me [sic] [R39, Q.33];

and:

> I live and breathe it - my entire world revolves around music. I don't know who I'd be without it [R41, Q.33].

Other respondents were able to describe the centrality of music to their lives with:

> Music has always been a central part of my life. It is more than just the degree I have chosen to study. It is my passion and is a part of who I am [R23, Q.33];

and:

> Music is part of the way I perceive and understand the world. Studying Music at both a

> secondary and Tertiary level has been a critical part of my growth and development as a human being [R2, Q.33].

Music is 'my passion' and a 'part of who I am'; '*critical*' [to my] 'development as a human being.' References 'part of' and 'wholeness' in relation to respondents' identity were not found in isolation. In the following response, a participant describes what their life was like when music was 'missing' for several years:

> Music was missing in my life for five years and I just didn't feel like myself anymore. I'm glad it's back in my life. As corny as it sounds, I feel whole again. I absolutely love studying it and I love being immersed in a musical world [R1, Q.33].

References to music as being therapeutic were recorded in the data on several occasions, including:

> Music is extremely important to me. Playing music is something I feel I can do well and gives me confidence [R38, Q.33];

and:

> Music is very important to me personally. It's what keeps me going when everything is is at a down point, and what enhances the good points [sic] [R35, Q.33]!

With particular reference to the ‘healing’ power of music:

> Music is precious to me. it heals, it changes my mood [sic] [R32, Q.33].

These statements that music ‘gives me confidence,’ ‘can help me to relax,’ ‘[is] what keeps me going when everything is at a down point,’ ‘enhances the good points’ and ‘it [music] heals’ are powerful declarations, the claims of which I question could be matched by pharmaceutical medications specially designed to provide temporary relief from conditions such as stress and depression, and certainly not on a side-effect and cost-neutral basis.

The therapeutic statements were also accompanied by references to ‘escape,’ including:

> Listening to music can be an escape and can help me to relax;

and:

> it's truely everything, it keeps me happy, allows me to express myself, and also give me the opportunity to get away from the world [sic].

An intimation of this ‘escape’ was also apportioned by a respondent to music performance, but was described in terms of a sense of real ‘freedom,’ accompanied

by a reference to being ‘utterly enraptured’ in a transcendent state of mind:

> Performing music gives me feeling of satisfaction and freedom that I can't get anywhere else. It is the state of being completely and utterly enraptured by your own performance that I study music for. This brings me happiness in all other aspects of my life, improves my self-esteem, social interaction and confidence in who I am.

This expression of intrinsically motivated ‘satisfaction’ also translates into the career aspiration realm in the responses, and the data has revealed that it has been a long-standing goal for many of the study participants, as will now be discussed.

Ambition to improve as a musician with the intrinsically motivated aim of a music-related career

‘Ambition to improve as a musician’ is well-documented in the literature. An example of this may be found in a Canadian study, where MacArthur (2008) discusses the characteristics of young classical musicians, canvassing ‘…their perception of talent, identity, intrinsic motivation, passion, the "need-to-please" syndrome, perfectionism, and resiliency’ (MacArthur 2008: iii).

This ambition to improve musically, accompanied by an articulated ambition to pursue a music-related career, was strongly communicated by the participants’ responses of my study. A theme that the realisation of that career goal was reward

in itself permeated the data, as presented in the following response:

> Music is what i always wanted to do as part of my life. But as music profession still unacceptable in my place (back in Malaysia), I fought my way into music degree, without support from my family [sic] [R32, Q.33];

and:

> [Music is] extremely important, I wish to make a career out of it [R31, Q.33] / Music is very important to me. I would like a career in music [R.9, Q.33].

Other responses provided greater description of the participants' pathway background, including this response:

> I now have degrees in piano… and singing. I teach singing and piano and am about to finish my PhD (music). Music basically takes up 90 per cent of my life in one way or another [R13, Q.33].

Another took into account their current experiences as a music student at their university:

> Now that I am at university, music has become even more important. Being surrounded by people who are all extremely passionate about music, and have a drive to succeed, means that

> I am now a lot more focussed in my musical studies and gives me direction. It is very important to me - I'd like to have a career as a performer and can't imagine having any other career without at least some form of music [R24, Q.33]!

Throughout the responses one message was clear:

> It's what I want to do for the rest of my life [R27, Q.33].

Beyond singular categorisation

One of the features that was striking from the open-ended data was the degree of descriptive complexity contained in many of the responses. These are not single-issue, limited-dimensional anecdotes, rather, multiple instances of clearly empassioned and personal *manifestos* of shared, courageous vulnerability. They speak of their passion for, enjoyment of, involvement with, aspirations for, and ways of connecting with others, through: music, via complex, compound responses. I have *italicised* key words in the following verbatim responses to emphasise some of the more compelling, profound statements shared by the participants:

> Music seems to fill *every part of my life*. It is *the only thing that can control my emotions*, it is where I do most of my socialising, it is where

I feel happiest, and it is *how I want to leave my mark on this world* in some capacity, so it is very important, if not *essential to my life*.

Music is *incredibly important to me personally*. Not only do I want to *make a career in music*, but it also provides creative and social outlets. It also assists in supporting me financially during my degree, whilst still remaining enjoyable in the process.

It is *the primary focus of my life*, and I've always known that music would be the career I pursued.

I play in two bands for leisure, I am studying to become a music teacher, I love listening to music, discovering new artists, performing and collaborating with other musicians. It *couldn't get much more important*.

[Music is] *incredibly important*, it's my main form of socialisation, relaxation, and the source of my income.

> Music is important to me as something I enjoy studying, and as something I use to relax. Practising is now enjoyable (albeit frustrating at times), and *I often play my piano or violin when I've had a tough day*. I have now been playing instruments for so long that *I cannot imagine life without them.*
>
> It is incredibly important. Music is everywhere in my life and *one of my most cherished life goals is music related.*
>
> *Music describes and expresses my feelings when I need it*. It gives me something to do and achieve at. It helps me meet some of the most amazing, smart and nice people in school.

These declared perspectives of detailed, personal, lived experiences reveal an emotional and convictional palette of intellectual human intimacy that is seldom so brutally beautiful. What is also so thought-provoking is that all of the responses are expressed in candid, everyday language, and yet the intensity of phrases like 'I cannot imagine life without…,' 'everywhere in my life…,' 'where I feel most happiest…,' 'primary focus of my life…,' 'essential to my life…' and 'how I want to leave my mark on this world…' are so delicately emphatic, I find it difficult to transmit the full intensity of their meaning.

It is becoming clear that so many of these manifestly personal descriptions as shared by the respondents are revealing not just characteristics of their musical journeys, but also much about the characteristics of themselves – characteristics of their music identities as individuals with lived experiences situated within the bioecological dynamics of their own music cultures.

Music identity within the music culture

These characteristics of the music identity within the bioecological music culture will be illustrated using data from Respondent #25 as an example. As one of the sixty-seven participants in the online survey questionnaire, this respondent shared what first appeared to be the usual sorts of responses to the survey questions. I will use just five of their responses, with the only redaction being the identity of their university, to illustrate that their answers disclose important personal phenomenological perspectives that go beyond what I as a researcher would reasonably expect to collect as data.

The excerpt I have selected comprises the four open-ended survey questions in relation to 'decision to study music at university,' and the final survey question.

The decision questions were:

- Describe briefly what influence [if any] school music subjects had on your decision to study music at university;

- Describe briefly what influence [if any] school music ensemble involvement (instrumental or choral) had on your decision to study music at university;

- Describe briefly what influence [if any] instrumental music tuition had on your decision to study music at university;

- Describe briefly what influenced you most in your decision to study music at university.

The final survey question was:

- Describe briefly how important music is to you personally in your life.

The verbatim responses to each of these questions are presented respectively:

- It was during school music as a class that I started to learn theory and I absolutely fell in love with it an enjoyed music so much more. Knowing I could go to [Uni] and spend a lot of my time doing theory was a big deciding factor.

- Playing in ensembles at school was a completely different experience for me and it made music so much more enjoyable, being able to do it with others as a group, rather than always playing by myself. I love playing in

ensembles and that really helped spark my love of music which made me want to study it further in university.

- Not much unitl i got to year 12, when i changed teachers to the most passionate and inspiring techer I've ever had. But solo instrumental studies was never what I wanted, so the individual instrumental tuition didn't have too big an impact.

- Everything - the fun i have in ensembles, the fascination with music theory, and the plain joy of anything to do with it. Not a very helpful answer, I'm afraid, but it's true!

- Briefly? Can't do it. Music is my oxygen [R25].

Regrouping the qualitative and quantitative findings

It is clear from the data that what I thought I had been researching was ‘not the only thing going on here’ in the study. The very strong links between the measured ‘at face value’ data and an adaptation of ecological systems theory (Bronfenbrenner 1992) were a hand-in-glove fit with regard to the quantitative data, and for most of the *surface* qualitative data. However, the more thoroughly the open-ended responses were explored in terms of the *meaning behind the personal disclosures*, the more I became convinced that these *authentic* responses needed to be represented just as authentically in the study findings.

Ecological systems theory models provide for the dynamic and interpersonal movement of the individual in the mesosystem (among family, siblings, classroom and peers) within the microsystem, as well as to the other orbital systems (Bronfenbrenner 1992). The findings of my study had not discovered a different biosocial system but did reveal what may be described as an embedded subsystem. The identification of this new subsystem unveiled an additional bioecological subsystem, or rather, the identification of a *specific subsystem that was previously unidentified*.

This revealed bioecological subsystem has been revealed via the responses and discourses of the study respondents as very specific – it is the biosocial ecology of individuals who possess music skills commensurate with their expressed self-efficacy, who find their expression of self via music performing, listening and composing, with a passionate intensity that defies their own description. This will be discussed further in upcoming sections of Chapter Eight.

Triangulation of the study findings

Following University of Adelaide Human Research Ethics Approval in October 2019 (refer to Appendix P), data collection from a volunteer group of 14 first year Music students enrolled at the university's Elder Conservatorium of Music was conducted on 1 November 2019. The collection instrument was a 10-question survey comprising:

Questions 1-6: Open-ended questions which were the same used in the study's interviews for qualitative data collection; and

Questions 7-10: Four questions designed to confirm, or otherwise, the findings of the study.

The survey has been provided as Appendix Q. Question 10 of the triangulation survey asked:

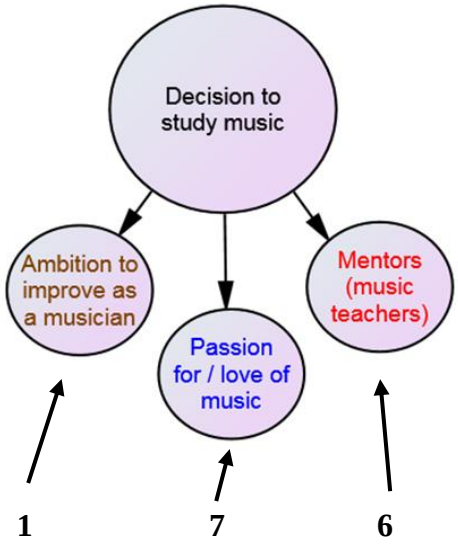
> Out of the three influences referred to in questions 7 (opportunities to further develop music skills), 8 (passion for or love of music) and 9 (music teachers or music mentors), which was the most important and which was the least important regarding your decision to pursue music study at university?
>
> (Appendix Q, question 10)

Out of the 14 participants, seven revealed that 'passion for or love of music' was the most important influence regarding their decision to pursue music at university. Six participants revealed that 'music teachers of music mentors' were the most important influence, with one participant stating that 'opportunities to further develop music skills' was the most important influence.

Table 7.1 – Reponses to 'Out of the three influences referred to in questions 7 (opportunities to further develop music skills), 8 (passion for or love of music) and 9 (music teachers or music mentors), which was the most important and which was the least important regarding your decision to pursue music study at university?' (Q. 10).

Influences as articulated by respondents	Phrase frequency	%
Passion/love is number one / most important	7	50
Most important: music teachers or music mentors	6	43
So equal… maybe no.7 [opportunities for students to develop their music skills] because then it's good value for money, most important. $30k+ is a lot of money.	1	7
N=14	14	100

The results of this separate and much later data collection confirm the findings of the data collected earlier in the study and additionally confirm the *Perspectives of first year Go8 music students' model* as presented in the following Figure 7.3:



(N=14, with 14 total phrase frequencies)

Legend: Blue tier indicates most influential aspect
Red tier indicates second most influential aspect
Brown tier indicates third most influential aspect

Figure 7.3: Additional dataset results which corroborate the 'decision' findings from the study – adapted from Fig. 6.1.

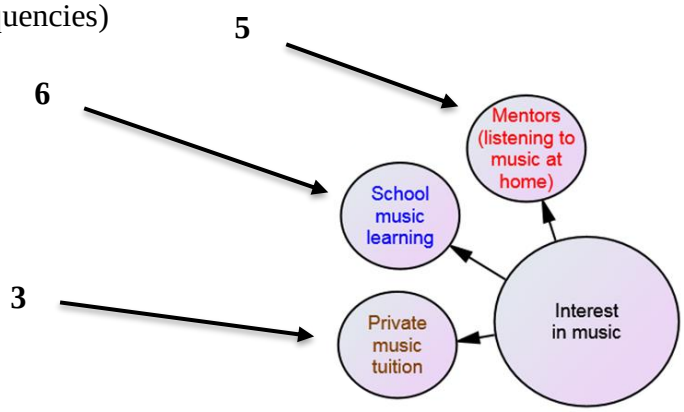
Of particular note, the new dataset also provided results in relation to the 'interest' and 'pathways' enabling influences that were previously identified from the quantitative data. The 'interest' results from the new dataset appear in Table 7.2:

Table 7.2 – Responses to 'What do you consider influenced your interest in music prior to applying for university music study?' (Q. 3).

Influences as articulated by respondents	Phrase frequency	%
Music ensembles were my favourite part of the school week / My study in music throughout high school brought positive memories of music to me / During my time at high school, the music department was strong with encouraging and inspiring teachers who provided great playing opportunities and pedagogy / High school was where my interest flourished as I learnt another instrument and joined bands and choirs and realised I loved performing./ also my music teacher from high school./ Group-based music activities, exchanging ideas, work[ing] together, creat[ing] a piece of music.	6	35
I also had great family and friend support. / My parents' support in my extra curriculum studies in music after school…/ Particularly my dad, he is also musical and always having him by my side made a big impact / My mum and dad brought me up in a music heavy environment and since then music has kept me interested in things.	4	23
…after [many] years I decided to buy myself a piano and go back to lessons, and my music love has blossomed like never before… / I started playing piano when I was 3, and my interest developed from there./ Exposure to music (for me, singing and piano) at an early age.	3	18
I am always interested in piano. I love listening to classical music. / My love for music and the community it builds. Being involved in art brings me closer to understanding myself, others and the world around me and so I want to be engaged in that as much as possible.	2	12
Childhood expression for music.	1	6
Different with other people.	1	6
N=14	17	100

Again, the results of this separate and much later data collection confirm the findings of the data collected earlier in the study and additionally confirm the *Perspectives of first year Go8 music students' model* as presented in the following Figure 7.4:

(N=14, with 17 phrase frequencies)



Legend: Blue tier indicates most influential aspect
Red tier indicates second most influential aspect
Brown tier indicates third most influential aspect

Figure 7.4: Additional dataset results which corroborate the 'interest' findings from the study – adapted from Fig. 6.1.

Similarly, the 'pathways' results from the new dataset appear in Table 7.3:

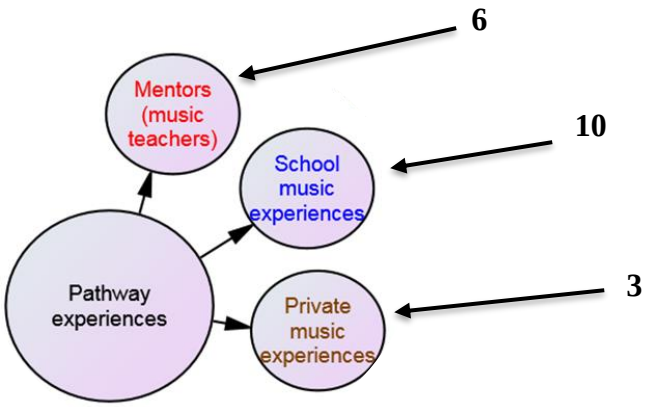
Table 7.3 – Combined responses to '…what things were important in the development of your music skills / helped shape your music pathway prior to university?' (Q. 4 & 6).

Influences as articulated by respondents	Phrase frequency	%
Orchestras, bands and chamber ensembles most significantly grew my love for music / Having a good instrumental teacher / fellow music students or similar levels in the bands / with good directors / a good classroom teacher / Aural skills; sight-singing; music history; improvisation; dancing; music theory; composition / My classroom music teachers let me enjoy and explore music before teaching theory. So I had the intrinsic curiosity and motivation to become musically literate. / Being exposed to the shortcomings of Australian music education and wanting to contribute to a solution. / Learning and listening [to] other classmate's music and their playing skills can improve my skills from some ways. / Being musical in a school that has focused on sports really helped me decide to do music studies at uni. Musicians were always seen as 'different' and that influenced me in choosing music as a way of trying to change that stigma. / Participating in as many ensembles as I could during high school was invaluable as it helped me to become a better musician…	10	34
Most important, a live teacher who was present at the lessons. Learning through webcam (as I did for a time) it is almost impossible to correct technique and judge sound quality. / Practise everyday and cooperate with	6	20

teacher. / I think it's important to learn more than 1 instrument as it makes you a versatile musician. I also think if I did more improvising as a young student I would be more confident now, so I also think teaching that is very important. / … I love listening to music and going to live music gigs. / Observing my brother's music percussion lesson also inspired me to study music… I really enjoyed the way she [the teacher] taught him. / My piano teacher encourage[d] me to learn music.		
Learning the Suzuki Method for 2 years (age 6-7) developed my memory and aural activity. Regular performance opportunities built my confidence. / Going to lengths to participate in events in Adelaide. At the time travelling to Adelaide would have been a ~350km round trip. / I love[d] music when I was a child so I listen [to] music everyday. Singing everyday then I start[ed] learning piano at 8. It is a happy thing to love [and] to be a job. / Actually learning skills, not just the process of ideation…	4	14
Musicianship and some basic music knowledge. / My knowledge in theory was very important for me as I knew if my theory was not up to scratch it would be difficult to keep up at university level. / Some basic music history… context.	3	10
I have various other passions, but none seemed to fit into a specific pathway to study as music was to me. So I followed with that. / I prayed about it, and the doors opened, so I went ahead. My whole life experience; I know how important music is for me and I would love to deepen that within myself and share it with students so they can experience the same joy.	2	7
Fun is the only thing that is important. If I am not having fun, I stop playing until I am back in that mindset.	1	3
It is a little boring to practice every day.	1	3
Rock and Roll shaped my entire life.	1	3
Life experience played a huge role for me. As a mature age student, developing skills through experience was an excellent learning process. / Practice and understand the feelings of music.	1	3
The need to further my education and hold a tertiary qualification. The opportunities to refine my current knowledge and open new areas of interest.	1	3
N=14	30	100

For the third time, the results of this separate and much later data collection confirm the findings of the data collected earlier in the study and additionally confirm the *Perspectives of first year Go8 music students' model* as presented in Figure 7.5.

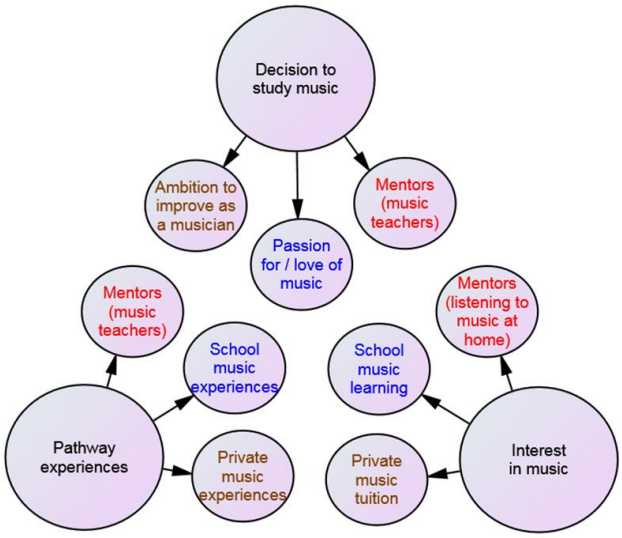
(N=14, with 30 phrase frequencies)



Legend: Blue tier indicates most influential aspect
Red tier indicates second most influential aspect
Brown tier indicates third most influential aspect

Figure 7.5: Additional dataset results which corroborate the 'pathway' findings from the study – adapted from Fig. 6.1.

A complete table of the triangulation survey participants' responses is provided in Appendix R. The combined results of the three 'decision', 'interest' and 'pathway' enabling influences now confirm the results found previously in the study as illustrated in Figure 6.1:



Legend: Blue tier indicates most influential aspect
Red tier indicates second most influential aspect
Brown tier indicates third most influential aspect

Figure 6.1: Perspectives of first year Go8 music students' model – with results.

Chapter summary

In this Chapter the integrated qualitative and quantitative data from the study were used to develop a description of the main typical attributes that, as discovered in the findings, characterise the perspectives of first year music students in the Australian Group of Eight universities.

These characteristics included ‘an overwhelmingly intrinsic love of / passion for / enjoyment of music that includes regular music listening and music performance’; ‘highly developed music performance skills - a result of many years of school based music learning as well as many years of privately funded individual music tuition’; ‘ambition for improvement as a musician… students not motivated by any extrinsic reward – they just want to excel at their music’; and ‘a roughly even distribution of state/private school and male/female demographic background, with approximately one out of every three students majoring on piano as an instrument, regardless of whether they only participated in school based instrumental programs or private music tuition - or both, as in the case for the vast majority of students.’

The chapter included a synopsis of the qualitative and quantitative results as revealed in the previous two chapters.

Presentation of the results’ synopsis scaffolded a discussion about the interpretation of, and meaning contained in, those results based on a phenomenological analysis of the participants’ perspectives of their lived experiences.

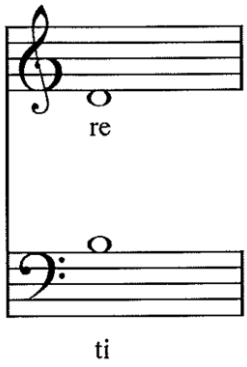
The discussion canvassed the sheer intensity of much of the open-ended data responses, particularly in relation to the participants' discourse that articulated their love of and passion for music, and its *critical* importance to their lives.

This revisiting of the respondents' raw data presented quite specific insights from each participant that, although unique in each case, revealed an astounding unison of passionate articulation.

The exploration of the meaning contained within the findings proposed 'music identity' situated within a 'music culture' as a previously unidentified bioecological sub-system.

Later triangulation of the data using a new data set corroborates the trustworthiness of the study findings (Creswell 2014; Gay, Mills & Airasian 2012) and the initial *Perspectives of first year Go8 music students' model* presented earlier as Figure 6.1.

The foundation for the development of a substantive theoretical model was also advanced in preparation of further conceptualising of the integrated findings in Chapter Eight.



Chapter 8: Conceptualising the integrated findings

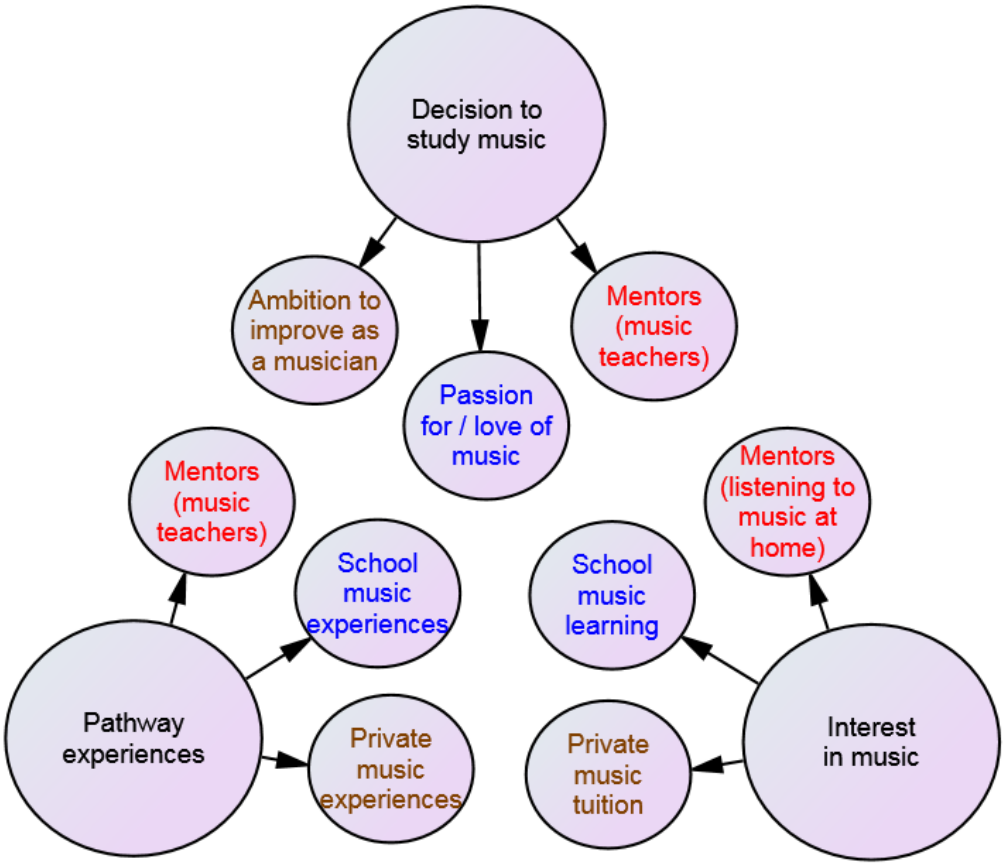
Introduction

Lead by the findings canvassed in the discussion of the results of Chapter Seven, this chapter advances the integrated conceptualisation of the theoretical model. It begins with an exploration of the major study findings identified, centred on the three Thematic Constructs of the study: 'interest in music,' 'music pathway experiences' and 'decision to study music at university.' Processes used to interpret and integrate findings from quantitative and qualitative data sources are explained, with consideration given to related supporting literature as explored in Chapter Three.

The development of several interim models is articulated, along with a parallel examination of the findings in terms of the three major *enabling influences* revealed for each of the 'interest,' 'pathway' and 'decision' Thematic Constructs. Also canvassed is the relationship between the new theoretical model and how it is 'situated' with respect to the various societal bioecological systems posed by Bronfenbrenner (1979).

Exploring the integrated findings

Through the application of statistical analysis, including IBM® SPSS® Statistics Version 25 and IBM® Amos Version 25 software, the ordinal data revealed associations between the 'pathway way experiences' and 'interest in music' Thematic Constructs and their respective three main influences. Combined with the qualitative data findings of major enabling influences for 'decision to study music at university,' a theoretical model was developed and refined, and is represented as the 'Perspectives of first year Go8 music students' model in Figure 6.1.



Legend: Blue tier indicates most influential aspect
Red tier indicates second most influential aspect
Brown tier indicates third most influential aspect

Figure 6.1 - Perspectives of first year Go8 music students' model.

The ‘perspectives’ tripod model provides for a dovetailed integration of the findings from the quantitative data in the areas of ‘pathway experiences’ and ‘interest in music’ with the findings from the qualitative data regarding ‘decision to study music at university.’ The three ‘tiers’ of influence can be observed in the design of the model, reflecting the degree of enabling influence for each of the aspects related to their respective Thematic Construct.

There are so many surprising aspects to the findings represented in the tripod model. It is astounding that, after interpretation of the qualitative results and the very separate processes involved with the SPSS® and AMOS® statistical analysis of the quantitative results, there is so much harmony evident within the tripod model. By harmony I refer to the consistency demonstrated, not all sameness, but there is broad agreement.

Looking at the ‘blue tier’ findings of the model, ‘school music’ learning and learning related experiences (such as solo and/or ensemble performance experiences) were determined the most enabling influence for the ‘pathway’ and ‘interest’ constructs respectively. A response that infers ‘why’ these were determined may be provided in the most enabling influence, as revealed by the respondents, for the ‘decision to study’ construct – ‘passion for / love of, music.’ Quite accurately it would be contended that the latter was in reference to a decision to study music at university and not at school, however, it would not be unexpected to entertain the notion that the same motivations were active. ‘I love music, so I’ll choose the subject,’ ‘I love music, so I’ll join the choir,’ ‘I passionately love to play

in the band…' – these 'theoretical statements' are the kinds of raw data phrases that characterised the responses in this study, and via two philosophically different data interpretation traditions, produced a cohesive tripod. So within the most influential blue tier of findings, 'passion for/love of music' seems facilitatively appropriate to be alongside 'school music learning / school music experiences,' with the latter providing for the expression of, and nurturing for, respondents' passion for music.

For the 'red tier' findings, 'mentors' were revealed as second most enabling influences for all three 'pathway,' 'interest' and 'decision' constructs. Notably, within 'mentors,' 'music teachers' were revealed as the most enabling mentoring influence as determined for the qualitatively sourced 'decision' data as well as the qualitatively sourced 'pathway' data. The largest 'mentor' influence for the 'interest' construct was not music teacher-related, but was instead 'listening to music at home,' reflecting either one or a combination of listening to live and recorded music in the home context. This may be an expression of the respondents' means of continuing to access the mentoring influence of musicians (such as music teachers) while not at school.

Another possibility, of course, is that working with music teachers may have been a mechanism for the respondents to continue receiving the music mentoring function of their recorded musician/s and/or family members, whilst at school. The proliferation of headphones and phone/pad devices to provide continuous music at home or school may support either perspective in this context.

Regarding the ‘brown tier’ findings in the model, again the ‘decision’ influence, in this case ‘ambition to improve as a musician,’ appears to provide the ‘why’ to match the ‘how’ influences of ‘private music tuition’ and ‘private music experiences’ within the ‘interest’ and ‘pathways’ constructs respectively. As was observed with the ‘blue tier’ findings, there is a logical synergy between the respondents’ articulated ambition of wanting to improve their music skills and receiving (what we know from the data) years of private music tuition and associated private music experiences.

Considering the tripod model, even as an experienced educator, I am questioning why I remain surprised by the degree of enabling influence the respondents apportioned to ‘school music learning’ and ‘school music experiences.’ What is also salient is that music teachers are also involved in the other two tiers of enabling influences, and the degree of their involvement may come as a shock, as teachers are directly involved in six out of the nine most enabling influences revealed.

The findings have provided many new insights into the perspectives of first year university music students, with many of these insights differing from the findings of the main body of current research in this area. For example, in much of the research literature about musical influences and specifically to the literature referred to in Chapter 3, the role of family in modelling an appreciation for music and nurturing opportunities for musical development is well-documented. In the data from this study, this influence appears to be all but ignored by the student respondents - as illustrated previously in the model illustrated in Figure 6.1.

For example, the influences regarding 'interest in music' as identified in this study are illuminating. The participants clearly indicated via unstructured qualitative responses that 'listening to music at home' was the most enabling *mentoring* influence in the area of music interest. 'Listening to music at home' may well be the result of a parent-developed home environment that nurtured and supported musical appreciation from birth; later this environment may have supported early childhood experiences of music in the family context – but the data cannot confirm this. The data instead confirms that parental influences, from the perspectives of this study's participants, are not considered to be major influences.

Research on parental involvement in providing a supportive environment for their child's musical development is well-documented (Chadwick 1999; Ho & Chong 2010; Gagné 2007), but for the first year university students who participated in this study, their data indicates that a combination of listening to music at home, music teachers and private music tuition were the main positive influences on their interest in music. Although this may appear to contradict the existing body of research into the role of parents in supporting the musical development of their children, it may actually be reinforcing the existence of students' 'individual interest' in music as opposed to the 'situational interest' in music as encouraged by parents or others during their early musical development. With extensive parental encouragement taking place over many years, students' level of musical audiation and skills' development self-efficacy produces a personal, intrinsic interest in music that needs no external prompt to involve them in ongoing music-making, again referring to the work of Hidi and Renninger (2006) discussed earlier in Chapter Three.

‘Listening to music at home’ may encompass a range of music listening activities across the whole possible spectrum from audition to audiation. Coined by music education researcher Edwin Gordon in 1975 (Gordon 1982), the latter refers to a higher order level of music listening,

> …In other words, when you are audiating as you are listening to music, you are summarizing and generalizing from the specific music patterns you have just heard as a way to anticipate or predict what will follow. Every action becomes an interaction. What you are audiating depends on what you have already audiated. As audiation develops, the broader and deeper it becomes and thus the more it is able to reflect on itself. Members of an audience who are not audiating usually do not know when a piece of unfamiliar, or even familiar, music is nearing its end. They may applaud at any time, or not at all, unless they receive clues from others in the audience who are audiating. Through the process of audiation, we sing and move in our minds, without ever having to sing and move physically (Gordon 1997: 5, 6).

In teenage and young adult years ‘listening to music at home’ may represent the emerging individual identity of the participant. They may play or listen to their own preferred styles of music either with other family members or alone in their bedroom ‘quarantine-protest-style,’ the latter perhaps as an adolescent expression of emerging self-identity. Similarly with ‘private music tuition,’ the acquisition of improved musical skills may be viewed as a vehicle for students to more effectively express themselves, with the possibility of further developing their own persona and/or, particularly in the case of adolescents, to be able to identify with a chosen sub-culture.

The discovery of these three factors in the study is supported by another study by Evans (2009), as revealed by McPherson et al. (2012):

> …these data point to three specific functions of musical participation:
> i formal, competitive, skills-based for external incentives,
> ii creative, peer-based and social for both external and internal (self) satisfaction,
> iii personal, self-regulating function (changing mood, relaxing, being in one's own company) (McPherson et al. 2012: 77).

Here it may be possible to envisage a correlation between 'listening to music at home' and Evans' 'personal, self-regulating function'; 'music teachers' and Evans' 'creative, peer-based and social for both external and internal (self) satisfaction'; and 'private music tuition' and Evans' 'formal, competitive, skills-based for external incentives.'

In 'pathway experiences,' we see that participants identified extended histories of a variety of musical development programs. For each of the main three influences identified - 'school music subject,' 'private music tuition' and 'school instrumental music tuition' – music learning is again linked with relational contexts.

The importance of the music teacher is particularly emphasised in this area of the study because in the main three influences identified, music teachers are, by definition, implicated. Further discussion on the positive influence of music teachers will follow shortly.

Finally, the main factors identified as most influencing students' 'decision to study music at university' drives home the importance participants have placed on influences that are either intrinsically motivated or relational. 'Passion for / love of music' was found to be the main influence identified from the perspectives of the participants, reinforced by the third influence of 'ambition to improve as a musician.' These findings are supported by the work regarding altruism and self-realisation of Krecic et al. (2005) and the work into self-efficacy by Bandura et al. (2001), both works discussed earlier in Chapter Three.

In what appears to be a 'relational link' between students' overwhelming love for music and the desire of them to musically express themselves better, 'music teachers' was found to be the second most influential factor affecting their decision to study music at university. Clinton (1991), Gillespie et al. (1999), Pascoe (1995) and Frisina (2002) provide support for 'music teachers' as a major influence in students' vocational decision-making in their works, and again this was discussed in Chapter Three.

Data from this study also confirmed that students first made the decision to study music at university during their mid-high school years, also found in studies by Rickels, Councill, Fredrickson, Hairston, Porter, and Schmidt (2010), Bergee et al. (2001) and Madsen and Kelly (2002).

An underlying commonality between the influences identified in the data may be useful to explore – do the three main influences identified for each area of the study reveal some shared associations?

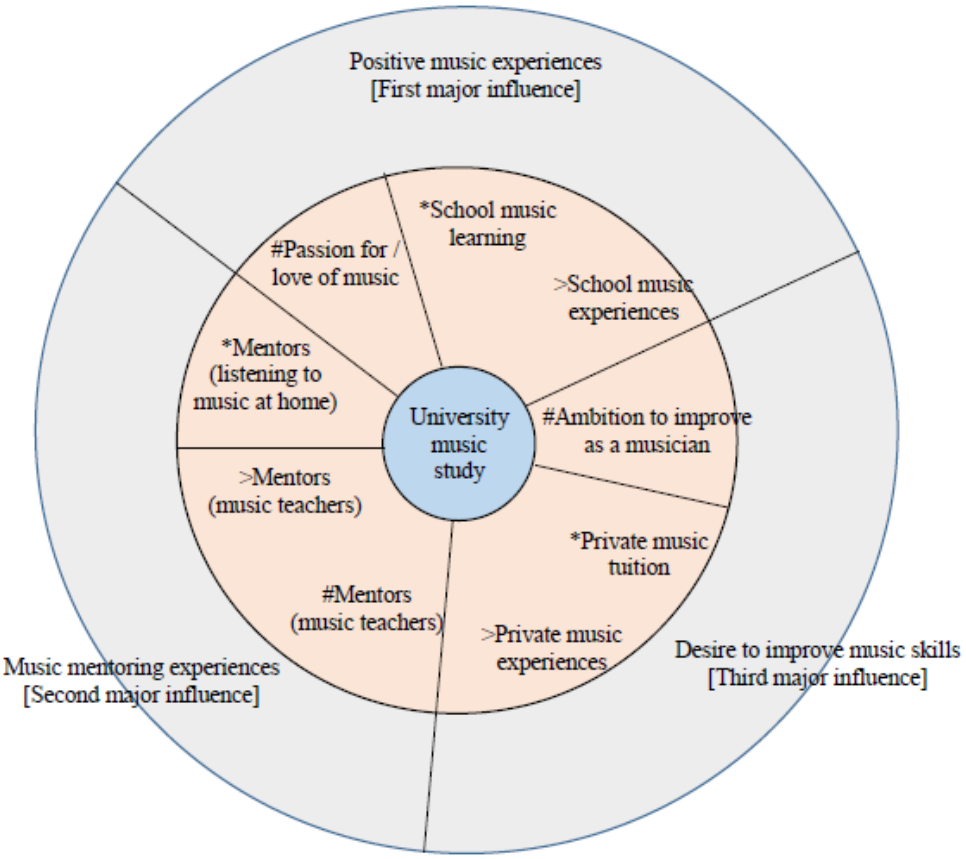
A broader description of factors (highlighted) appears to reveal identified similarities, as illustrated in Table 8.1 below:

Table 8.1 - Exploration of possible groups of influences.

Area of research	Prime major influences	Second major influences	Third major influences
	Positive music experiences	Music mentoring experiences	Desire to improve music skills
Interest in music	School music learning	Mentors (listening to music at home)	Private music tuition
Pathway experiences	School music experiences	Mentors (music teachers)	Private music experiences
Decision to study music at university	Passion for/love of music	Mentors (music teachers)	Ambition to improve as a musician

Development of model

These ‘groups of influences’ (Table 8.1), based on discoveries from the data, have revealed substantive findings as a result of this investigation, that ‘Positive music experiences,’ ‘Music mentoring experiences’ and ‘Desire to improve music skills’ encompass the main enabling influences regarding students’ participation in music university study. This is illustrated diagrammatically in Figure 8.1.



Legend:

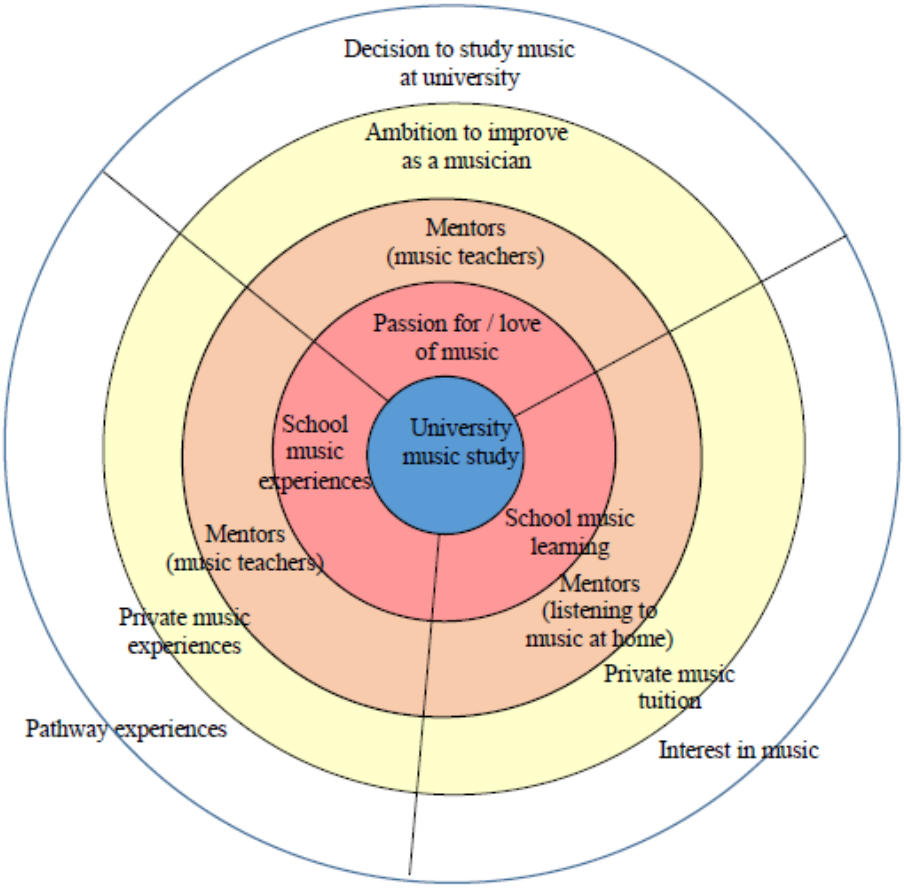
* - 'Interest in music' factors

> - 'Pathway experiences' factors

\# - 'Decision to study music at university' factors

Figure 8.1: Diagram of 'factors of influence' found within the three major influences identified.

Although neatly simple, the 'hierarchy' of influences represented in Figure 8.1 falls short of highlighting the differential importance between the three major influence groups, i.e. the data indicates that their importance is not equal. Taking this into account, a further model has emerged to address this shortcoming. This substantive theoretical model is illustrated in Figure 8.2.



Legend:

- Blue zone representing individual studying music at university
- Red zone of first major influences – 'Positive music experiences'
- Orange zone of second major influences – 'Music mentoring experiences'
- Yellow zone of third major influences – 'Desire to improve music skills'
- White zone of measured data areas of research

Figure 8.2: University music enabling influences model.

Two of the real strengths of this model are its simplicity and its cohesion. This is quite surprising when it is considered that the data that identified the influences for 'Decision to study music at university' were sourced from the qualitative data, and yet the 'Interest in music' and 'Pathway experiences' influences were sourced from the quantitative data. Rather than pull in different directions, the findings from the mixed data sources represent a basic unity.

Although not specifically mentioning the lesser-identified influences such as 'other musicians' and 'family/friends,' the model may serve to highlight where people from these two groups may already be positively supporting students' musical development. For example, an 'other musician' may be very inspirational to a student in stimulating their passion for music via recordings of their performances – this comes under a Red zone 'prime major influence' for 'Decision to study music at university' and 'Interest in music.' In another example, a parent may have chauffeured their child to music lessons every week for a decade – this influence may be included in the model's Orange zone 'second major influence' for 'Pathway experiences' and Yellow zone 'third major influence' for 'Interest in music.'

The model was constructed based on interpretation of the data and incorporated the use of Structural Equation Modelling of the ordinal data. In the interest of full disclosure in terms of my researcher *active agency* lens, construction of the model occurred several years prior to my discovery of the bioecological systems work of Bronfenbrenner (1974). It was at that time that confidence in the manner in which my data had been interpreted was considerably lifted, as the relationships among the social ecologies and interpersonal sub-cultures revealed by the respondents of my exploration also aligned with the Bronfenbrenner's (in Eisenmann et al. 2008) bioecological model's theoretical architecture – including in terms of the illustrated schematics, as depicted in Figure 8.3.

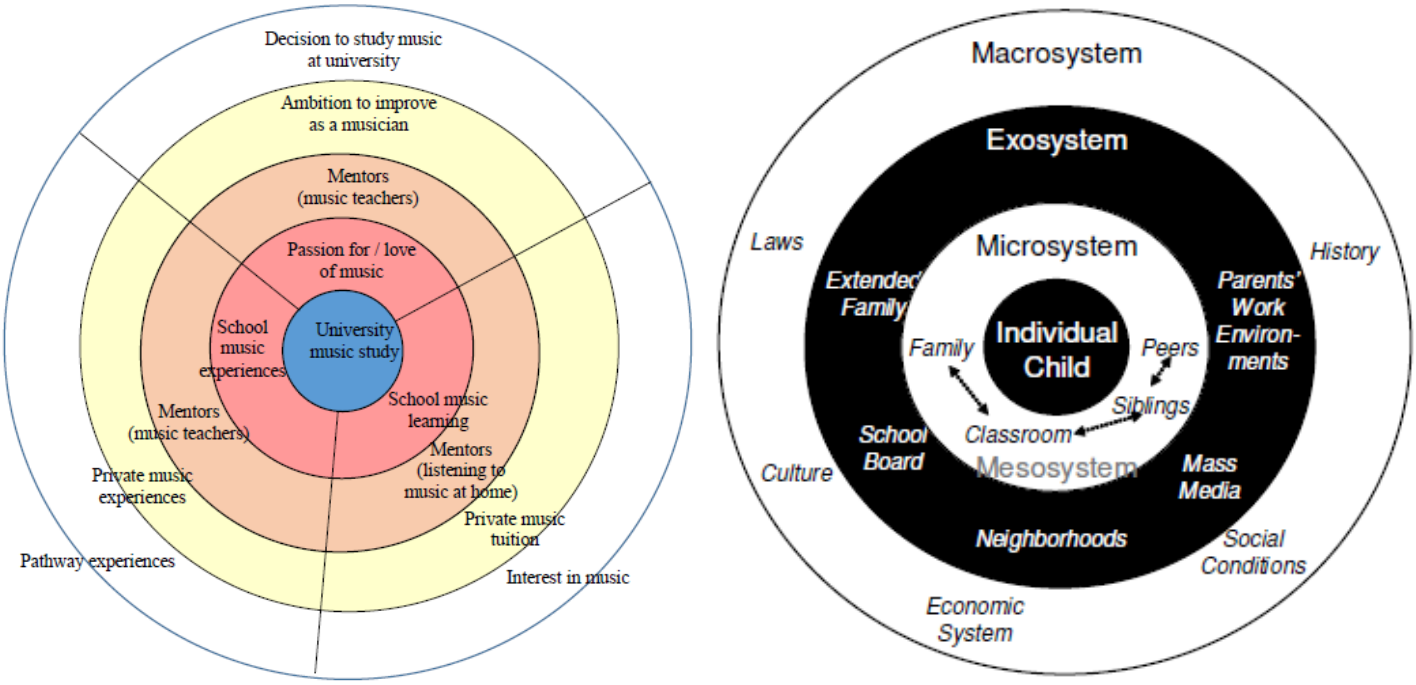


Figure 8.3: My 'University music enabling influences model' as per Figure 8.2 (above left) alongside 'Bronfenbrenner's ecological model as applies to the individual,' in Eisenmann et al. (2008: 3) as per Figure 3.2 (above right).

Re-conceptualising the theoretical model via Bronfenbrenner's bioecological systems theory

The *prime major influences* identified in my 'enabling influences model' (Figure 6.5) correspond diagrammatically with the *microsystem* of Bronfenbrenner's 'ecological systems model.' The *second-* and *third- major influences* similarly align with the *exo-* and *macro-systems* between the two models. A combination of the two models was developed, resulting in the theoretical hybrid model shown in the following Figure 3.4, as previously revealed in Chapter Three:

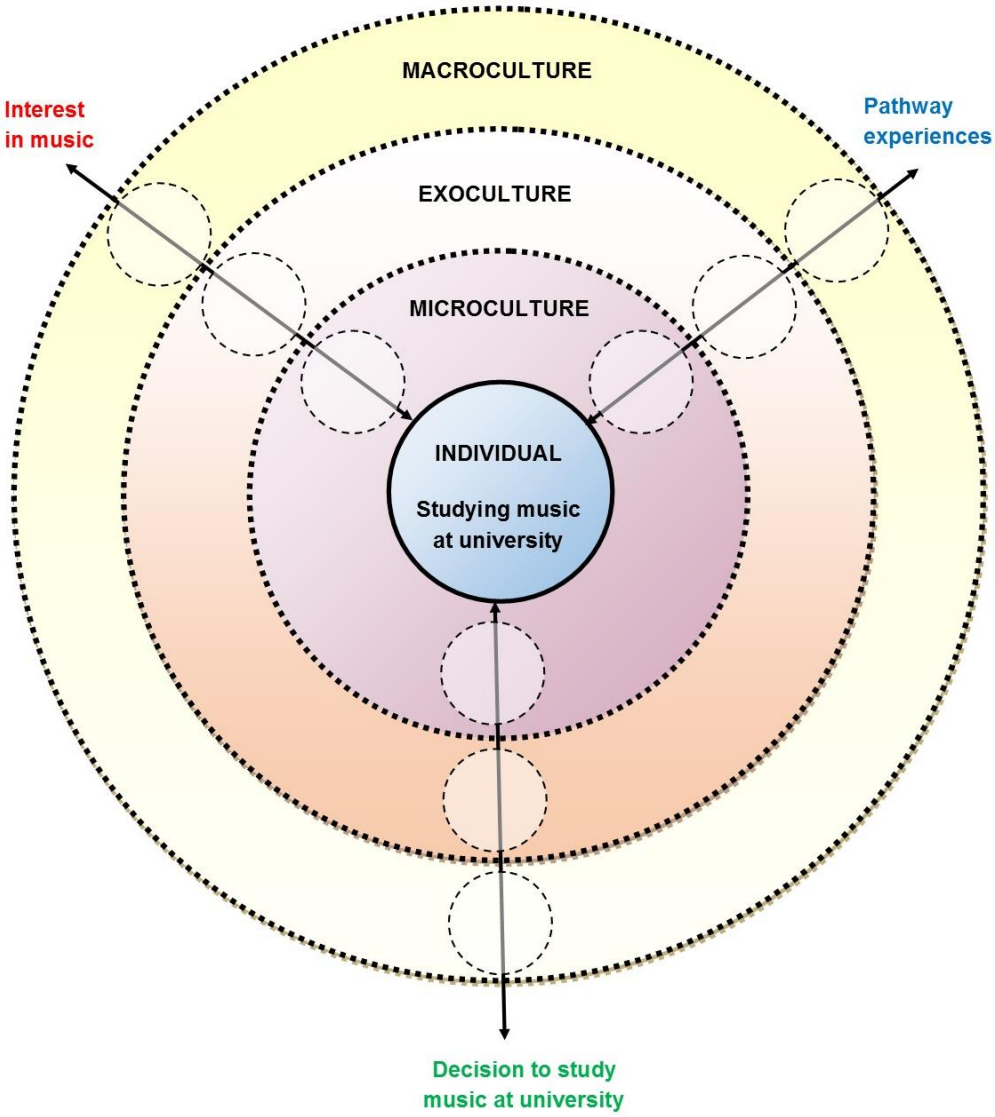


Figure 3.4: New research model modified from Bronfenbrenner (1979). Note the smaller, dotted circles that represent *enabling influences* to be revealed by the investigation (as presented in Chapter Three).

With the result of the data now interpreted, the previously unknown enabling influences can now be revealed in a populated hybrid model, as illustrated in Figure 8.4.

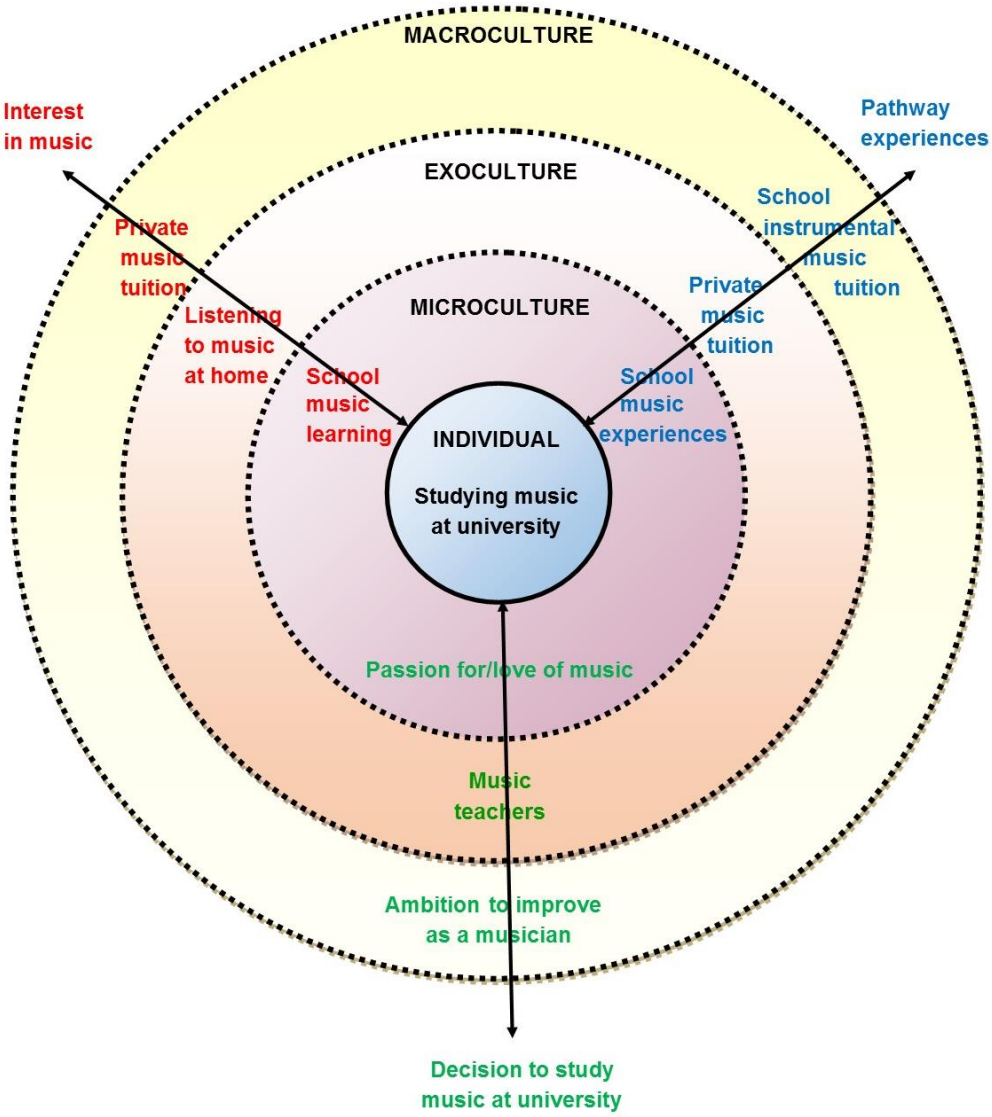


Figure 8.4: New research model (including results) modified from Bronfenbrenner (1979). Note the micro-, exo- and macro–culture *enabling influences* and thematic constructs (in coloured text) that were revealed by the investigation.

Although the data from the study was used to inform and construct the research model, it is important to stress its dynamic nature, as represented by the dotted lines of the system socio-cultures, and the arrows aligning with the thematic constructs that indicate the proximal processes that influenced the participants' journey towards studying music at university.

Through the lens of the music culture

Mueller (2002) argues that musical self-socialisation includes self-determined participation with music experiences, and that adolescents

> …choose socialising environments and cultural codes that ascribe social meaning to aesthetic objects such as music videos; they socialise themselves by their choice of membership in cultures, by their efforts to become familiar with the chosen cultural codes, and by shaping these cultures and contributing to their cultural production (Mueller 2002: 594).

Like these 'socialising environments' (bioecological systems) and 'cultural codes' (enabling influences), the model must exhibit the range of study findings inclusive of thematic constructs, bioecological zones, the respondents' music culture, and each individuals' music identity, situated as embedded within these codes and environments.

The symmetrical 'new research' model (illustrated in Figure 8.4) appears very neat and logical. Although the interactions happening in the model are dynamic, and have been described as such, after further consideration I have formed the view that their representation falls short of intimating the degree of passionate, almost visceral, intensity of unstructured responses from the participants. An interim attempt to address this problematic aspect of the theoretical model is represented in the 'interim dynamic' research model that appears in Figure 8.5.

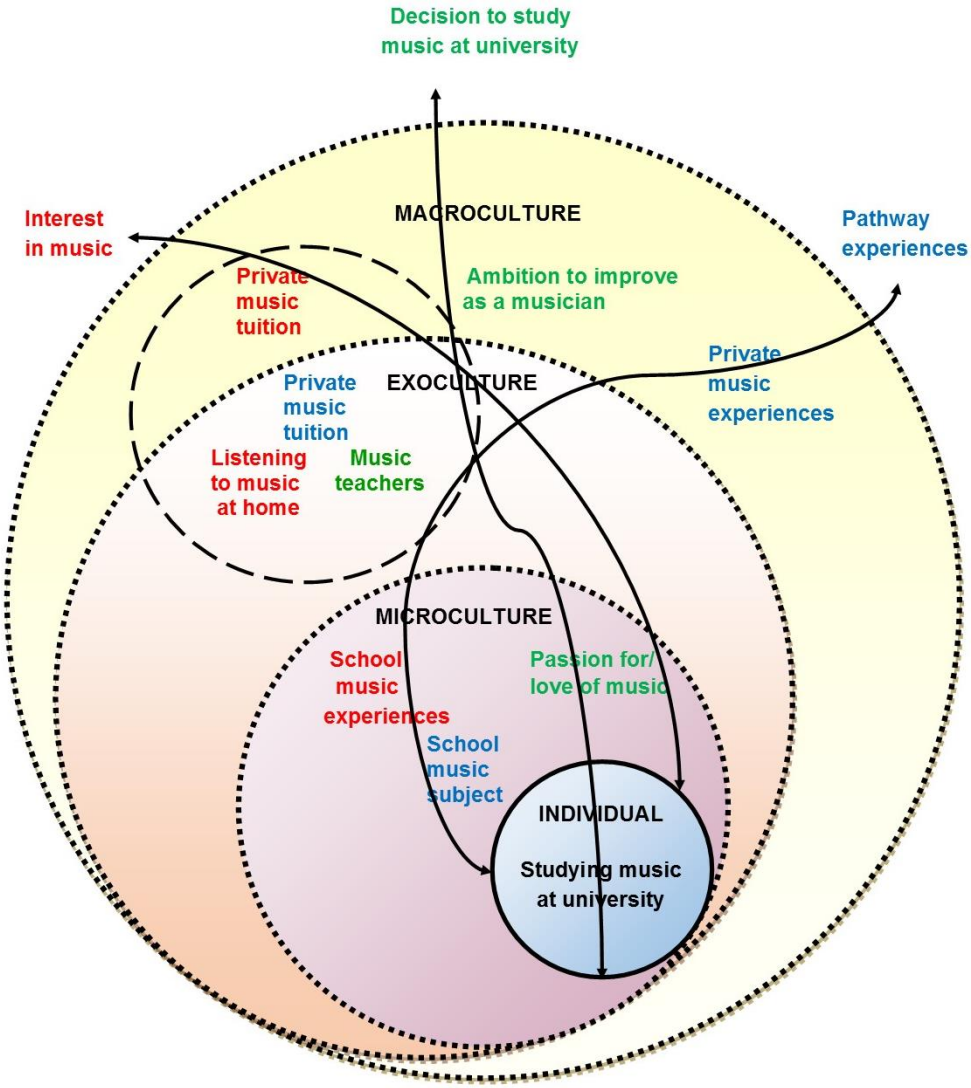


Figure 8.5: New 'interim dynamic' research model modified from Bronfenbrenner (1979). Note the music teacher/private music tuition subculture (in dashed circle).

As explained in Chapter Three, the term 'microculture' is used in the context of the model to describe the *most* enabling group of influences - one for each of the thematic constructs - as revealed in the findings, and as populating the models presented in Figures 8.2 and 8.4. The use of the term within the music culture is similar in bioecological function as the 'microsystem' is to the bioecological systems model of Bronfenbrenner (1979).

‘Exoculture’ is used in the context of the model to describe the *second most* enabling group of influences within the music culture, similar to the function of the ‘exosystem’ in the ecological systems model (Bronfenbrenner 1979).

‘Macroculture’ in the context of this model refers to the third most enabling group of influences within the music culture, like the ‘macrosystem’ is identified in the work of Bronfenbrenner’s (1979) bioecological systems theory.

Music identity within the music culture

A major conceptual development now visually represented in the new interim model in Figure 8.5, is the identification of the enabling influences of the ‘music teacher/private music tuition’ subculture – delineated by the dashed circle. Despite its graphical dynamism, and remaining true to the hierarchial importance of the identified enabling influences as situated within the relevant bioecological micro-, exo- and macro-system zones, the interim model again falls short of effectively transmitting the visceral intensity of the passionate declarations of ‘music is me’ *wholeness*, found in the data as cogent expressions of human, individual identity. This is particularly important, in my estimation, in light of the plethora of evidence - explored in the previous chapter – of music *as* personal identity, unique to the individual respondent, situated as thoroughly embedded within the music culture.

My reservations about the model also highlight the ‘disconnect’ of the ‘mesosystem’ of Bronfenbrenner (1979), in which the individual (child) has

interpersonal agency among family, siblings, classroom and peers as the mesosystem, situated within the microsystem. This led to the realisation that I needed to determine how my 'interim dynamic' research model would be situated within a broader social context outside of the music culture.

How could the dynamism and breadth of the layers of music influences, inclusive of music learning; music mentoring; music aural, composing and performance experiences, be represented to authentically describe the integrated findings without robbing each individual of identity *wholeness* – something they specifically and passionately championed in the data?

Consideration of these aspects again prompted more exploration of the nature of the music culture as applies to the 'university music student' individual. With such an emphatic *fusing* of their individual identities with that of their embraced music culture, the respondents are revealing aspects of their musical self-socialisation. This process has already been outworked in contexts such as their participation in an ensemble, band, or orchestra (Schaeffer 1996), or by being mentored as a supporter or a musician or music group (Rhein 2000).

The perspective where individuals are both shaped and influenced by, and similarly are influencing personal and cultural development, situates individuals as contributing simultaneously to both the creation and transformation of cultural processes. These processes likewise contribute to the creation and transformation of individuals (Rogoff 2003).

These identities are not static: they are a constantly evolving, bioecological dynamism, where individuals' identities develop as *transactional* among the multiple systems of their lives, via their identity-situated music culture lens.

After further refinement, a final representation of the theoretical model was developed that makes clearer the associations revealed in the findings between the thematic constructs, their enabling influences, and, appropriately situated within the multi-system lens of the *music culture*, the respondents' *music identity*. This representation of a dynamic 'music culture' version of the new research model is illustrated in Figure 8.6.

Less major influences such as 'family/friends' and 'other musicians' were independently identified in the data. If these are now considered as 'represented' by a model that was derived from the main three influences of each dimension of 'interest in music,' 'pathway experiences' and 'decision to study music at university,' then further 'unpacking' of their related 'major influences' may enhance better understanding of the complexities inherent in their agency within the music culture, and within the university students' individual music identities.

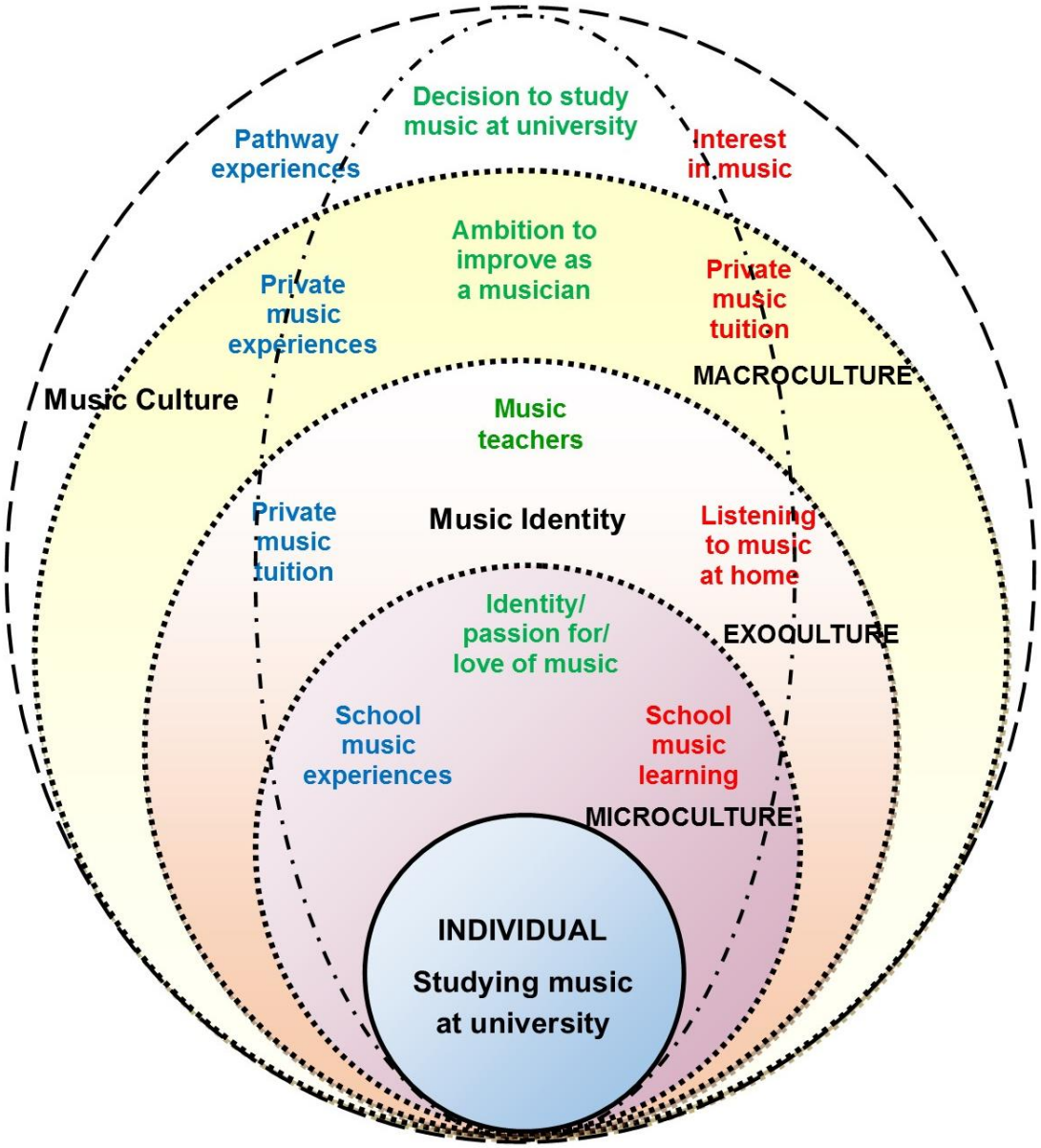


Figure 8.6: New 'music culture' research model modified from Bronfenbrenner (1979). Note the micro-, exo- and macro–system *enabling influences* and thematic constructs (in coloured text), the music culture (in dashed oval) and music identity (in dot-dashed oval).

The careful consideration of the location of the new theoretical model within a broader bioecological systems' context was also explored during the conceptualisation process. As a result, my theoretical model for this study is situated within a modified Bronfenbrenner (1979) model, as shown in Figure 8.7.

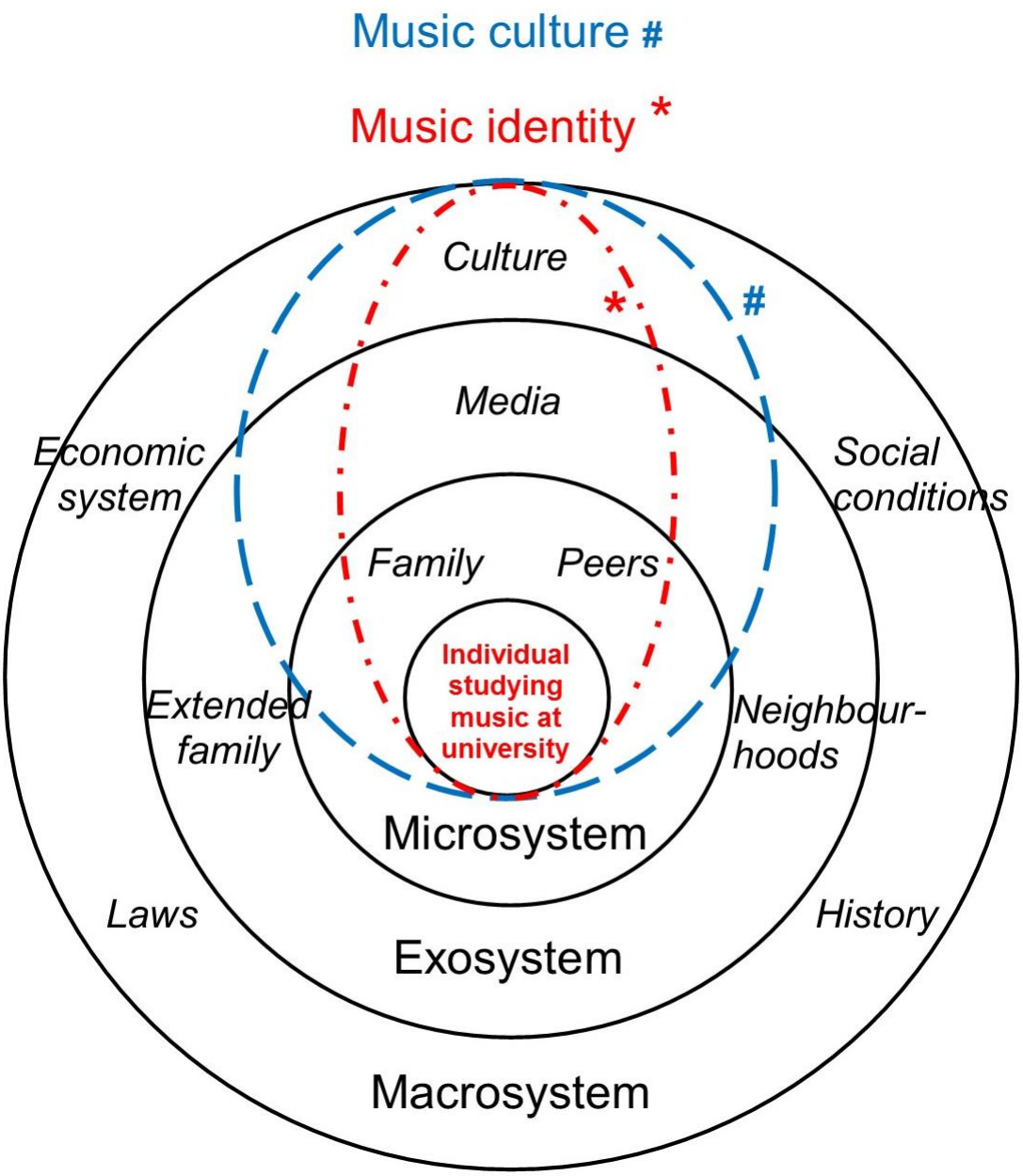


Figure 8.7: 'Music culture' theoretical model outline, situated within a broader bioecological systems' context, modified from 'Bronfenbrenner's ecological model as applies to the individual' in Eisenmann et al. (2008: 3).

Closer examination of the enormous scope involved with each of the components of the model may provoke the assertion that any component could easily become a research project in its own right. For the purpose of this study, a range of influences have been identified by the data, and although they may only constitute the 'tip of the iceberg,' then at the very least an initial exploration has been achieved.

Therefore, although this model is consistent with the findings of the study and may yet prove to be eminently transferrable when applied to facilitate understanding of other cultures and social systems, further research would always be needed for corroborative support to be determined. That said, the unexpected strength of the integrated mixed-methods confirmation of the findings provides substantial optimism that the use of the theoretical model in studies about the phenomenological exploration of other subcultural discourses and associated identity development pathways would prove to be bioecologically transferrable.

The cultural pathway nexus

One of the very interesting aspects of the findings is the clear message of support for claims in the literature that nurturing social processes, including the proximal processes of Bronfenbrenner as the 'mechanisms that produce development' (Bronfenbrenner in Kazdin 2000: 129) and the *syzgistic* alignments or positive experiences that provide 'consistently positive and supportive conditions… to development' argued by McPherson et al. (2012: 82) and Kirchubel (2003: 324).

Despite declarations in the data of students' intrinsic motivations for pursuing musical participation and expression, such overwhelmingly symbiotic findings between the 'interest' and 'pathway' influences rather supports a social system dynamic as described in the *triggered; maintained; emerging; developed* situational and individual interest of Hidi and Renninger (2006), and the *proximal processes* of Bronfenbrenner (1979).

Other cultural contexts

My positioning of the findings as a music identity - located *inside* a music micro-, exo-, macro-culture situated *within* a bioecological system context - does not preclude the individual identifying with other bio/social cultures within the system.

For example, one of the respondents may have a part-time job at the business of a close relative. This ‘part-time job’ culture may also be represented within the bioecological systems of the respondent. They may also be part of a neighbourhood chess club, and this may even be a family tradition.

All of these cultural aspects may be represented within the bioecological systems of their life, as displayed in Figure 8.8.

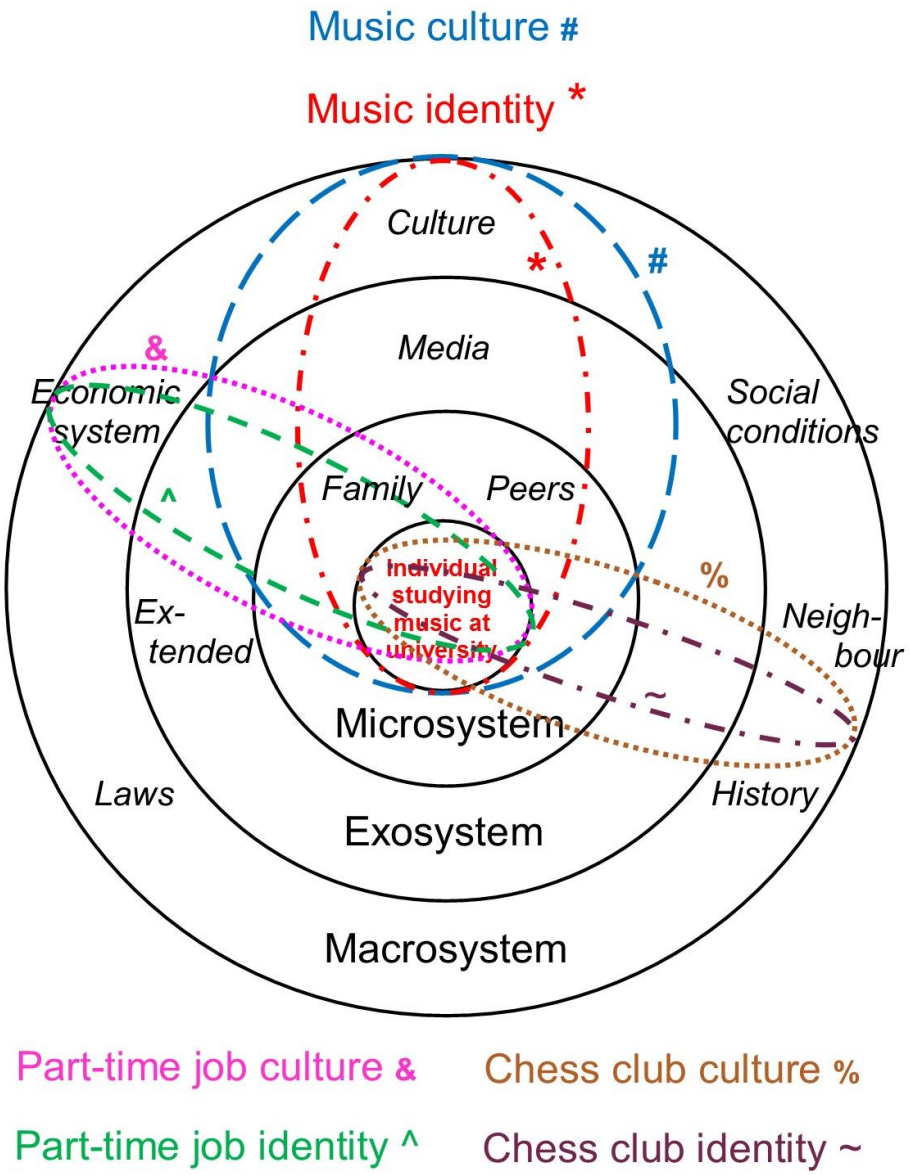


Figure 8.8: Individual bioecological systems' multiple cultures example.

Another salient point that I would make about the *music culture*, in response to this study, is that it is unlikely to exist without the situational *pathway* experiences that nurture the developing individuals' *interest* that co-enables and is, via reciprocity, enabled by the individuals' *music identities*.

Development of the ‘music culture model,’ as the theoretical model produced by the study, has demonstrated that the unified findings in terms of the music enabling influences revealed by the respondents’ nexus of discourses has clearly produced something much more integrated than I imagined. To extend the analogy, it is as though the findings’ model has itself become a tangible cultural artefact in the form of a cultural-bioecological *alloy*, in that it is far stronger in meaningfulness than the initial pathway/interest/decision constructs were in isolation.

This discussion about the research model provides an opportunity to invite further research. More about this aspect will be discussed in the sections about ‘implications for further research’ and ‘recommendations’ in Chapter Nine.

Chapter summary

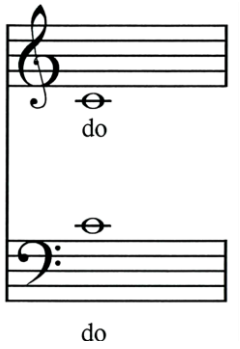
This chapter explored the process involved in the integration of the qualitative and quantitative findings of the study conceptually, which led to the development of the initial Thematic Constructs’ ‘tripod’ model that featured the nine most enabling influences as relates to music pathways experiences, interest in music and decision to study music at university.

Discussion of the initial model progressed, with the exploration of ‘groupings’ of music enabling influences, and subsequent theoretical models.

The use of the terms ‘microculture,’ ‘exoculture’ and ‘macroculture’ were used in a bioecological sense to describe bio/social interactions and influence within an identified music culture.

The discussion included aspects of ‘music culture’ and individual ‘music identity,’ along with the broader aspects of bioecological systems theory, including revisiting aspects such as proximal processes, and eventually the conceptual positioning of identity and culture within a bioecological system framework.

Finally, the cultural-pathway nexus was discussed, conceptually linking the music ‘pathway experiences,’ ‘interest in music’ and ‘decision to study music at university’ Thematic Constructs of the study, to the reciprocally embedded ‘music culture’ and ‘music identity.’



Chapter 9: Conclusions

Introduction

This chapter articulates the conclusions of the study, beginning with a summary of the research findings.

In consideration of the findings, the implications for current music education policy in Australia are discussed. Broadening the discussion of music education policy leads to a discussion of the study implications for Arts education.

The role of Arts in STEAM initiatives is then canvassed, outlining both the opportunities for Arts cultural development as an integrated component of Science, Technology, Engineering, Arts and Mathematics initiatives, as well as the warnings for Arts learning from STE(A)M implementation experiences from the contexts of other countries.

The provision of music education at Australian universities is then discussed in the light of the implications from the findings, followed by a discussion of the

implications for further research.

Towards the end of the chapter, recommendations from the study are presented, followed by the thesis conclusions.

Research findings

This study was designed to investigate bioecological influences on pathways to university music study. Based on a broad scan of the literature, it was evident that although a significant body of research had been done involving school and early childhood music education, little was known about Australian university students' perspectives of their music background with respect to their high school, primary school, private music tuition, community music participation and other music contexts' experiences – all sourced as snapshot of data from the same population group.

The research was deemed significant based on the argument that both the qualitative and the quantitative data revealed confirmatory findings among the influences identified, and this was explored previously in Chapter Five – refer particularly to Figure 5.32.

The following research questions were addressed:

- What inspires students to love music?
- How can school curriculum be improved to enable students to better understand music concepts and processes?
- Who influences students regarding their preferred style of music?
- When do students realise that they may want to choose a music-related vocation?
- Is a student's positive or negative interest in music environmentally influenced?
- Do musicians in the mainstream media have an impact on whether a student learns a musical instrument?
- What is the effect of peer influence on students' perspectives on music?
- Is participation in an instrumental or vocal ensemble influenced by gender?
- Why do students choose to study music at university?

Once the questions had been identified in Chapter One, the methodology was outlined in Chapter Four as a mixed-methods study within a phenomenological paradigm based on the perspectives of first year university students who had chosen to enter a Bachelor of Music in one of the Group of Eight universities in Australia. The methodology reflects a commitment to interpretivist phenomenological social research that aims to discover new sources of data revealed through an interpretation of participants' perspectives.

The methods adopted for the study included a mixed-methods approach that integrated qualitative and qualitative data. This was determined to be the most efficient in terms of research implementation involving voluntary, nationwide data collection, whilst providing for opportunities for confirmation of results via an integration of findings provided by each data collection method.

It has been shown that students choose to study music at university based largely on their prior music experiences, their music mentoring experiences and their ambition to improve their skills as a musician.

The conclusions from this study were drawn from several contexts of music education. While the study was framed to investigate obvious influences of factors such as schools and formal learning environments on the desire to study music, there was also plenty of scope for the survey population to broaden this investigative framework to include other spheres of influence. Members of the study population did just that and have facilitated the discovery of valuable new data that is reflected in the findings of the study.

As was stated earlier, the data from the survey and the interviews was rigorously analysed which led to the generation of theoretical propositions. These have been reported in Chapter Five, and for the purposes of the conclusion are:

- Music experience is an important factor that influences the decision making of students with respect to their university music study.

- Music mentoring experiences are important factors that influence the decision making of students with respect to their university music study.
- The importance of opportunities for students to improve music skills, from the perspectives of participants, is deemed significant in influencing decision making with respect to their university music study.

From these propositions a substantive theoretical model of factors influencing the selection of music studies has been developed, as presented in Figure 8.6.

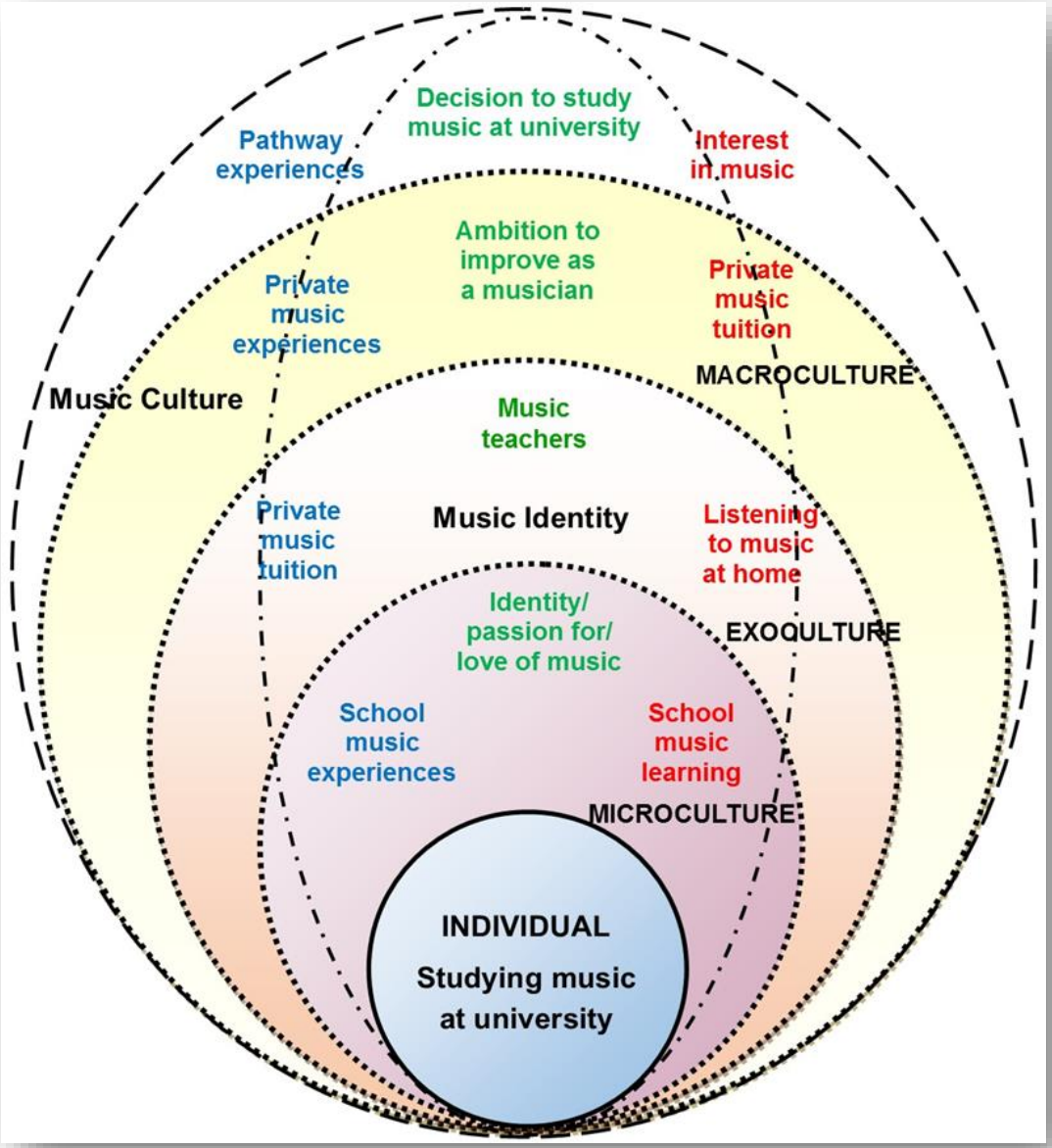


Figure 8.6: New 'music culture' research model modified from Bronfenbrenner (1979). Note micro-, exo- and macro–system *enabling influences* and thematic constructs (coloured text), the music culture (dashed oval) and music identity (dot-dashed oval) (previously from Chapter Eight).

As is evident in the presentation of the model, the nine main music *enabling influences* revealed in the study have been conceptualised in terms of the Thematic Constructs of 'Pathway experiences,' 'Interest in music' and 'Decision to study

music at university' within three sub-cultural zones of 'microculture,' exoculture' and 'macroculture.' Embedded but not contained by these bio-cultural zones of the individual, are the music culture and within that, the individual's music identity.

The nine most *enabling influences* identified within the music culture are part of a dynamic interplay between the individuals' music identity and their music culture, exhibiting a reciprocity that develops and shapes the other.

Consideration of the location of the new theoretical model within a broader bioecological systems' context was also explored during the conceptualisation process. As a result, my theoretical model for this study is situated within a modified Bronfenbrenner (1979) model and is presented in Figure 8.7.

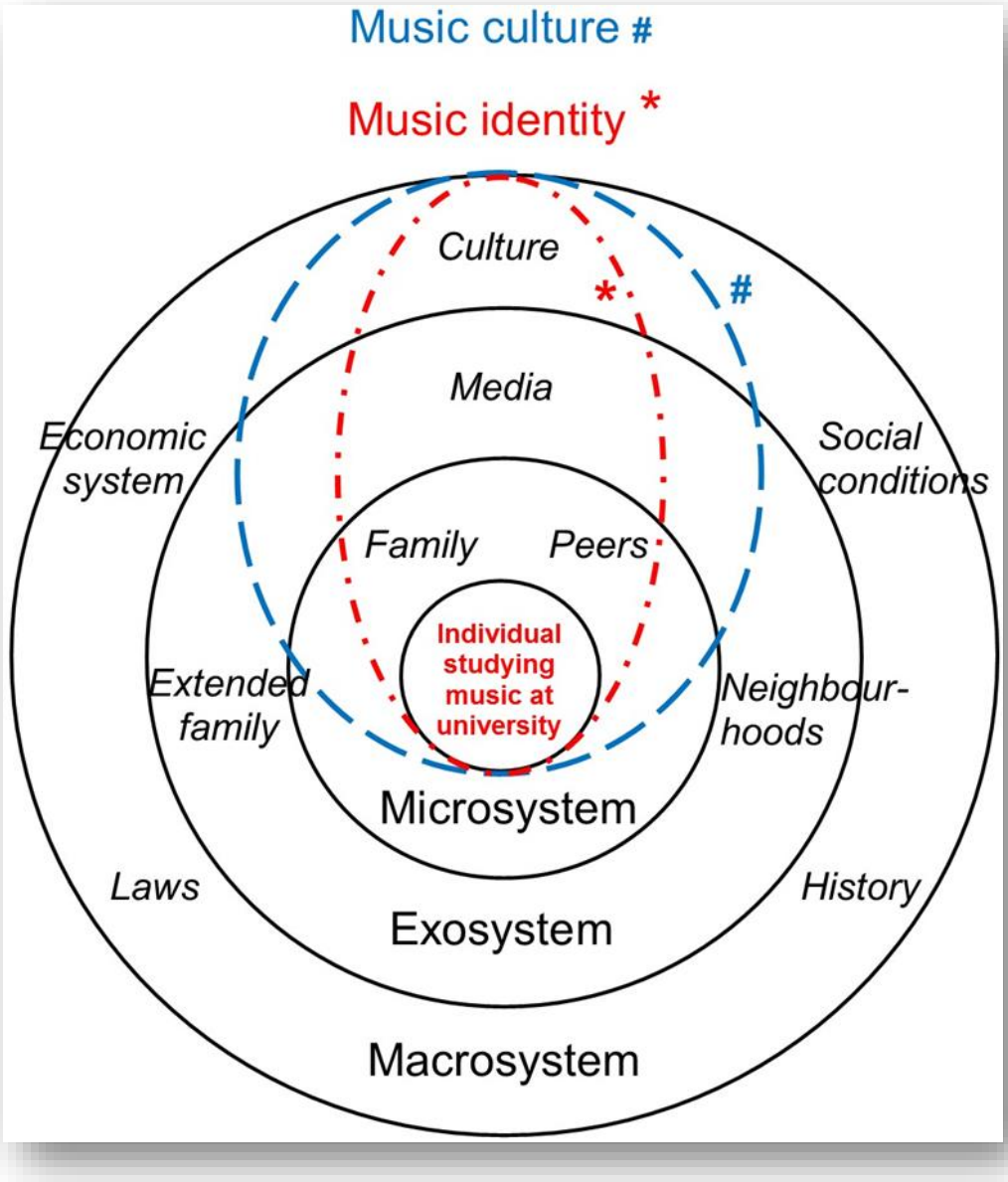


Figure 8.7: 'Music culture' theoretical model, modified from 'Bronfenbrenner's ecological model as applies to the individual,' in Eisenmann et al. (2008: 3) (previously presented in Chapter Eight).

The data from this study indicates that the positive music experiences' *Microculture* is the most important group of *enabling influences* on the decision-making process of students' decision to study music at university, their music pathway experiences and their interest in music. This group drew heavily from students' passion for and love of music, school music subject and school music experiences' influences.

Based on the perspectives of the respondents of the study, it has been argued that positive music experiences supported the respondents' decision making with respect to their university music study. Although the importance of these positive learning experiences in music is well-documented in the peer-previewed research literature as discussed in Chapter Three, one might also consider that if a student received negative or similar experiences that they associate with their music pathway, then they might have a propensity to choose a non-music related vocational field. In such instances, it is possible that they likely did not study music at university.

The most enabling influence revealed as a positive music experience was 'passion for / love of music.' Sourced from the open-ended data, implications arising from this factor are profound. How do you we even grasp the full meaning of statements such as 'music is my oxygen'? Out of the considerable data collected in this study, this aspect of the participants' personal convictions was communicated very strongly.

Particularly articulated in this qualitative data was their apparently absolute belief in the central importance of music in their lives. Phrases like, and these are direct quotes from the data, 'music is essential to my life,' 'music is everything,' '(I) could not imagine life without music,' 'music IS my life' and 'music is my oxygen' are not declared by people in the last question of an anonymous survey unless there is sufficient, possibly intense conviction behind them. The vocabulary used by the respondents implies a passion for music that is so intangible that it cannot be fully

expressed in their intellectual/emotional consciousness. And there was a conspicuous absence of statements like 'thought I'd try music as a uni major for a bit, but aim to transfer to another major once I'd improved my GPA,' or 'I want to use my music degree to enable me to make a lot of money after I graduate.' Out of 76 comments, only two (from respondents coded 15 and 49) stated that music provided financial support in some way.

Music mentors were identified as the *Exoculture* second most important group of *enabling influences* students' decision to study music at university, their pathway experiences and interest in music. Clearly this finding underlines the vital role that music teachers play in influencing the continuing development of young musicians. Within this group, 'music teachers' were also found to be an important aspect of students' pathway experiences and, considering that music teachers perform a central role in the music learning context, the importance of the teacher as an influence is again emphasised. The mentoring *enabling influence* identified in relation to students' interest in music was 'listening to music at home,' and may encompass a range of music listening activities across the whole possible spectrum from audition to audiation, as discussed in Chapter Five. Music teachers were found to be an integral aspect of mentoring for the respondents, and the data revealed teachers as mentors are very important in the development of students' music education. Looking for causation inevitably leads to an exploration of the characteristics of an effective teacher / mentor, the teacher pedagogies that assist with effective musical development, and similarly all aspects of the professional development / teacher training of music educators. The analysis of the quantitative data was helpful in portraying the importance of opportunities for students to

improve music skills. From the qualitative perspectives of participants, this is deemed significant in influencing decision-making with respect to their study of music at university.

The provision of opportunities for students to further develop their music skills was found to be the *Macroculture* third most important group of *enabling influences* of the study. Here the importance of 'private music tuition,' 'private music experiences' and a personal 'ambition to improve as a musician' were found to underpin this zone. Opportunities for students to improve music skills were dominated by three factors identified in the study. The first factor discovered was 'private music tuition.' On the surface it would seem encouraging that students pursue additional music tuition to that which is provided at school. It could be considered an indicator of their commitment to their musical development, and a sign of support or indeed, cultural capital from their parents, for them to engage in further musical activity.

Considering the data indicated that most (over 78 per cent) of the participants in the study received private music tuition for a minimum of four years prior to their university study raises more questions than answers. These questions may include 'if a student in Australia is from a family that cannot afford to pay for over four years of private music tuition prior to the last year of high school, does this mean that applying for Music as a university major has a probable acceptance rate of less than 22 per cent?,' or 'if your main instrument is not the Pianoforte, are you likely to be limited to only a 1 in 3 chance of being admitted to a Music course at an Australian Go8 university?' Another question, perhaps: 'it is difficult to conceive

that most of the Australian students who major in non-music subject areas received at least four years of private non-school tuition in that subject – so why is this the case for students of Music?'

The second most important *macroculture* influence identified was 'private music experiences.' As explored in Chapter 2, delivery of school instrumental music across Australia is quite fragmented. Rather than becoming more unified, this delivery is likely to become more uncertain with States like Western Australia and Queensland opting for the roll out of more autonomous 'Independent' state schools.

Considering many states in Australia implement the practice of lump sum Arts funding to schools or school districts during recent decades, expenditure on instrumental music tuition has become much more optional and a far less common educational experience for all school students.

With this in mind, it is not surprising then that 'private music experiences' and 'private music tuition' constitute the second and third most enabling influences within the music *macroculture*, with potentially devastating implications for students already struggling with socio-economic disadvantage.

Implications for current Music education policy

It is clear from this study that the first year university music students' formative music culture and music identity are heavily dependent on the bioecological

interactions between school, private music learning and related experiences and their reciprocity with passion for/love of music, listening to music at home, and ambition to improve as a musician.

The theoretical 'music culture' model presented in Figure 8.6, and its bioecological systems' situated version presented in Figure 8.7, informs music educators, students, parents, and other stakeholders or policymakers of the important bio/social enabling influences involved as relates to the interest in music, pathway experiences and decision-making dimensions of the developing individuals' music culture/identity and deep music literacies.

In relation to the important *enabling influences* related to schooling, with locally-based decision-making for the resourcing of music learning still in place in most jurisdictions despite the continuing, glacial roll-out of the Australian Curriculum, devolved, non-uniform or 'grouped Arts' allocation of funds for music education continues to be a concern for music educators as is expressed in the literature and at the coalface in Australian schools today. In response to the report of the *National Review of School Music Education - Augmenting the Diminished* (Department of Education, Science and Training, 2005), recommendations included that resourcing be improved to provide that only trained music specialists would teach music subjects in schools.

Many music educators, including Rosevear (2008), 'hoped that the recommendations from the Review [would] be implemented in a timely fashion' (Rosevear 2008: 23). Over a decade later, and according to the literature, the

recommendations of that 2005 National Review have not been implemented. Instead, the pressure on schools to divert resources' funding and timetable allocation from music education to better deliver NAPLAN, the Australian Curriculum and STEM initiatives, continues.

From what was revealed in the data, we know in Australia that the reliance of music cultures and their associated identity development on privately funded music tuition and privately funded related music experiences is already enormous. It may seem that further delays in implementing the recommendations of the 2005 *National Review of School Music Education* would only exacerbate the exclusion of developing musicians from nurturing music cultures, and commensurate hindering of individuals' development of personal music identity, for those not financially wealthy enough to afford it.

I believe that is now all moot.

With the dramatic and far-reaching 'initiativitis' (Moss 2007; Townsin 2010) of structural and policy changes in education of the last decade in Australia, the school music education context, as applied to the 2005 national review, no longer applies in the current educational landscape. For example, with the introduction of the Australian Curriculum, Arts education in some primary schools may have increased significantly, or may now just formalise what was already taking place. The impact on the amount of specifically Music education delivered to each student nationally may now be more difficult to ascertain.

Was it intentional that, with the rollout of the Australian Curriculum, it is now more difficult to determine the lesson time and frequency allocation of music education provision to students, or was this just a coincidence for Federal and State governments alike? Is it also the case that with extra timetable and resources pressure placed on schools to ensure the delivery of the NAPLAN regime, that calls for more resourcing for the Arts become de-prioritised at the local 'coalface' in the 'broader scheme of things,' as Maths and English literacies become *the* objects of a systemic focus? If this is the case, then a call for a new National Review of School Music Education in Australia may present a difficult challenge.

Otherwise, in the absence of any government-orchestrated policy conspiracy designed to avoid addressing significant resourcing problems for music education as identified in the *National Review of Music Education* in 2005, it should be a straightforward task for State and Federal Education Ministers to throw their full support into a new National Review of Music Education, with a commensurate commitment to implement the recommendations of their review as expeditiously as possible – the latter did not accompany the 2005 review.

Implications for Arts education

The implications of this study for Arts education are very encouraging. Although comprising multiple, distinct Arts disciplines that include Visual Arts, Media, Drama and Dance, the application of the 'music culture' model may yield important

interest/pathway/decision discoveries to inform the support and development of a range of Arts cultures, literacies and associated individuals' identities.

As with the music education context, all Arts subjects are at risk of financial and cultural impacts from policy adjustments in response to the current technological and global realignments.

Implications for STEAM initiatives

After consideration of the findings of the study, I am more convinced that much of the work in the literature about the implementation of STEAM initiatives (Katz-Buonincontro 2018; Heinrich 2012; De Vries 2018), as referred to in Chapter Three, is justified in sounding a cautionary warning that the inclusion of tokenistic Arts components that diminish the development of Arts cultural discourses, literacies and processes will also be less enabling of scientific innovation facilitated by deep Arts literacies (Connelly 2012; Root-Bernstein 2015). Without the long-term commitment to the development of Arts cultures and their associated individual Arts identities, any implementation of STEAM will of consequence be less able to support deep Arts facilitated scientific innovation.

Implications for music provision at universities

This study has first demonstrated that the music pathway experiences in the several

years leading up to the first year of university are vitally implicated in the formation of music cultures and their symbiotic individuals' music identities.

Second, universities are not merely recipients of 'what comes down the line,' because they also have agency within their constructed music cultures. One glaring example mentioned in the literature in Chapter Three is that from 2010 Australian universities were granted the freedom to determine student course intake numbers, based on student enrolment demand. This might sound like good news for applicants, however, despite the government reforms, Australian universities (including Go8 member institutions) continue to conduct rigorous audition and musicianship examinations as part of the enrolment application processes for Music degree courses. This, in effect, is an obstacle to student enrolment not required for acceptance into most other university degree majors.

Can it not be the case for Music courses that acceptance is based on ATAR score and achievement of minimum subject requirements as for other degrees?

As it stands, the current application regime appears to be an obstacle designed to limit the number of successful Music applicants.

Implications for further research

In terms of signposting further research in this field, the ambitious scope of the study has provided ample opportunity for follow-up work. One obvious sphere of

potential for further research is the population not studied here. It may be valuable to ask the first year Go8 university students why they didn't choose music as a subject major, or to ask the non-Go8 and also Year 12 students why music was not an intended choice for them.

One of the more significant findings of this study was that for this population, 97 per cent of music students received private instrumental tuition. Further exploration of the reason(s) 'why' they participated in receiving this tuition for so long is needed to clarify its role in terms of students' access and pathways to university music study.

Overwhelmingly music students articulated that teachers were a major influence in their musical development. Further investigation of students' perspectives about the professional characteristics of these teachers, and/or the pedagogies they used, would be an interesting next step.

With regard to the 'listening to music at home' aspect, further investigation into the specifics of particular listening activities that occur in students' home environment could yield important clarifying data to refine the findings from this study.

Recommendations

Based on the research implications identified as a consequence of the findings of this study, the following four major recommendations are made to inform further

research in this field.

1. Similar study be conducted with a broader population that includes first year university students who did not choose music as a main area of study.

2. A follow up study into the specific influence of private, individual music tuition prior to university participation. In particular, enquiry into the reasons 'why' such intensive tuition was undertaken for such extensive periods of time, as identified so definitively in this study, could be an important source of new complementary findings.

3. This study discovered that nearly all of the first-year music students of the participant population received long-term tuition prior to their university admission. The musicianship or music development outcomes at the end of many years of private, individual music tuition as they relate to pathways to university music study is another important area for further research identified as a result of this study.

4. The role of music teachers in many educational contexts, including subject teachers, instrumental teachers and private tutors, was demonstrated in the study's findings as very influential on both the development of the students'

musical abilities and with their career decision-making. A further study that builds on the existing body of work on music teacher pedagogy and learning efficacy is still needed, particularly in relation to the area of students' transition from high school to university study.

5. Further research into what music listening experiences occur in students' homes in the many years prior to university study is recommended. When students refer to 'listening to music at home,' further clarification as to what specific influences this refers would be of assistance to any related new study.

Four additional and related recommendations for further research also follow:

6. To conduct additional investigations around the adaptation of the 'music culture' theoretical model to determine its transferability to other bioecological systems' contexts.

7. Use of the 'music culture' theoretical model to explore other Arts cultural bioecological systems, particularly in relation to the deep Arts cultural literacies in the discipline areas of Dance, Drama, Media, and Visual Arts.

8. Conduct a new *National Review of School Music Education*.

9. Investigate why Australian universities, post-2015 removal of Federal enrolment quotas, continue to restrict student enrolment numbers in music degrees by maintaining the use of audition and selection processes, instead of open entry via ATAR and pre-requisite subjects.

This list of recommendations is not an exhaustive one, but does serve to articulate the many related areas of music education social science research that impact on the chosen research focus, and that may be of assistance with the ongoing discovery of solutions to effect better music learning outcomes and related decision-making.

The request for another National Review of school music education has been included because the last review was conducted in 2005 and few of its recommendations have been implemented. A new review would provide for benchmarking between the findings of the 2005 review and a review conducted in, for example, 2020. The new review would either confirm and/or build upon the 2005 review findings to better inform music education research and policy.

Thesis conclusions

This exploration of the bioecological influences on pathways to university music study in Australia was built upon the existing body of music education social

research, and made new discoveries through the collection of data derived from the perspectives of first year university music students from the Group of Eight Universities in Australia.

One of the most definitive findings from the study was the depth of passionate dedication to music expressed by the student participants of the research sample. One of the advantages in conducting a mixed-methods investigation is that there was scope for some incredibly unpredictable raw data to reveal added meaning to the study.

By collecting quantitative data to investigate the *enabling influences* in relation to 'music pathway experiences' and 'interest in music,' and qualitative, open-ended data to investigate 'decision to study music at university,' opportunities for both confirmatory and complimentary interpretation of the integrated findings were provided.

The findings were emphatic, in that the pathways/interest/decision perspectives of the university music student participants were so rich in their eventual latency that their descriptions and personal declarations, particularly of their written expression of such intensity as evident in responses such as 'passion for music / music is the most important thing in my life…' These disclosures, along with the analysis of the quantitative data, led to the conceptualisation of the new theoretical model.

The model included the music micro-, exo-, and macro-culture and individuals' music identity, situated within a broader, bioecological system, and provided

transferability potential for exploring other bioecological system contexts, including other Arts cultures.

The findings demonstrate the involvement by first year university music students in a range of music pathway experiences that included school music learning and experiences, private music learning and experiences – mostly for a minimum of six years, mentoring via listening to music at home and music teachers, and an ambition to improve as a musician. These pathway experiences were crucial enabling influences that facilitated the respondents with acceptance into a university music course at an Australian Go8 university.

The study also found that the respondents were part of an authentically literate music culture, in which they identified personally *as musical* – providing each with a music identity, embedded within the cultural-bioecological alloy of the music culture. Within this culture, the individuals' music identities had reciprocal agency with the music culture, in forming and developing each other.

Appendices

Appendix A: Research participants' permission: online survey.

Faculty of the Professions
School of Education

Information for Research Participants – terms and conditions

PLEASE READ AND ACKNOWLEDGE BY CHECKING THE BOX BELOW TO CONTINUE

You are invited to participate in a research initiative that forms part of my work towards completing a PhD degree administered by the School of Education, Faculty of the Professions of the University of Adelaide. The Academic Supervisors for this research project are Professor Tania Aspland and Doctor Jennifer Rosevear. The title of the research project is 'An exploration of bioecological influences on pathways to music university study in Australia.'

The purpose of this research is to explore the musical backgrounds of first year university students who major in music as an area of study. It will focus on students' perceptions of their personal music education experiences, including those from high school, primary school, private music lessons and community and family contexts. It is intended that initial findings of this study will be disclosed in a paper to be addressed to delegates at the 2011 National Conference of the Australian Society for Music Educators. At the conclusion of the research project the publication of a thesis will disclose the findings to the academic community.

The online 'Australian Music Education Survey' will be used to collect data from students enrolled at each of the Australian Group of Eight (Go8) universities. Participation in this research project is completely voluntary. Survey participants will remain anonymous – no names are required to complete the online survey. There is optional opportunity to be involved in providing answers to supplementary telephone and e-mail questions after completing the survey anonymously. For these optional open-ended questions participants' name and contact details will be required. Names of participants will not appear in the thesis or reports resulting from this study. Participants will not be identifiable, and only described in terms of trend demographics. All paper field notes collected will be retained and locked in the office of the Head of School of Education at the University of Adelaide. These notes will be confidentially destroyed after five years. Additionally all electronic data will be stored with no personal identifiers. Only my academic supervisors Professor Tania Aspland and Doctor Jennifer Rosevear from the University of Adelaide and myself will have access to these materials. There are no known or anticipated risks to participants in this study.

This study has been reviewed and received ethics clearance through the Human Research Ethics Committee, Research Ethics and Compliance Unit of The University of Adelaide – approval number

H-133-2010. If you have any comments or concerns about this study, please contact the Secretary, Human Research Ethics Committee in the Research Ethics and Compliance Unit of The University of Adelaide on (08) 83036028.

Thank you for your assistance with this new Australian research.

Mr Garry Jones
PhD student researcher
School of Education - Faculty of the Professions
The University of Adelaide

☐ I HAVE READ AND UNDERSTOOD THE RESEARCH TERMS AND CONDITIONS. [check box to continue]

AUSTRALIAN MUSIC EDUCATION SURVEY - student invitation

Dear Student

By participating in this short (7-10 minute) survey, you are not only providing data for important music research, but you have a chance of winning one of eight $50.00 gift vouchers redeemable at any Billy Hyde Music store. One voucher will be issued randomly to a student from each participating Group of Eight University who completes the survey.

Please open attached file for survey hyperlink and password.

AUSTRALIAN MUSIC EDUCATION SURVEY

CRICOS Provider Number 00123M

Email attachment:

AUSTRALIAN MUSIC EDUCATION SURVEY

Welcome to the online music survey.

By participating in this short (7-10 minute) survey, you are not only providing data for important music research, but you have a chance of winning one of eight $50.00 gift vouchers redeemable at any Billy Hyde Music store. One voucher will be issued randomly to a student from each participating Group of Eight University* who completes the survey.

You have been sent this link from your University Course Coordinator as you are one of the students in the population specifically relevant to this study. Please don't send it on to anyone else, as it would make the data from your Uni unusable and jeopardise the awarding of a voucher prize.

Good luck and thanks for your help.

Survey PASSWORD (specific to your Uni): jonesXYZ
Enter this password at the following link:

http://www.surveymonkey.com/s/musicsurvey2010uq

*

Group of Eight:
Australian National University
Monash University
University of Adelaide
University of Melbourne
University of New South Wales
University of Queensland
University of Sydney
University of Western Australia

Appendix B: Research participants' permission: interviews.

Part E – Optional participation in a follow-up e-mail and/or phone interview

1. To enter the draw to win a Billy Hyde Music gift voucher, please enter an e-mail address here:

2. If you would be willing to volunteer for participation in a short additional follow-up e-mail and/or telephone interview about this survey, then please provide your contact details below.

ALL INFORMATION WILL BE USED FOR THE EXCLUSIVE PURPOSE OF ACADEMIC RESEARCH, AND WILL NOT BE FORWARDED TO ANY THIRD PARTY PERSONS OR CORPORATIONS.

Thank you for your assistance with this new Australian music education research.

First Name **Last Name**

Contact phone number(s), including area code(s)

E-mail address

Appendix C: Go8 university Faculty permission letter.

Music Survey acceptance - final 2 steps

Dear [Head of School/Faculty]

Thank you for accepting my offer of invitation for your students to participate in the Australian Music Survey. I believe that data collected from this survey may produce a valuable resource particularly in terms of music pedagogy and curriculum design.

You have completed Step 1 - notification of permission.

The following two steps remain:

Step 2. Forward onto your students* the email message that I will send you shortly - this contains the internet LINK and PASSWORD.

Please ensure that you send that message only to the students belonging to the following population: *FIRST year undergraduate DEGREE students majoring in MUSIC, who are currently enrolled in courses for which they had to AUDITION.

Step 3. Forward a CC copy of the message forwarded to your students in Step 2 to me at garry.jones@adelaide.edu.au. This will be the trigger to activate the 14-day survey response timeframe.

The survey in the link is currently OPEN. When I receive the CC message in Step 3, I will be able to ascertain the closing date for data collection from the students of your university.

Please know that I can appreciate how incredibly busy you are - thank you sincerely for your assistance with this research.

Regards

Garry Jones
PhD Student
School of Education
Faculty of the Professions
The University of Adelaide
10 Pulteney Street
Adelaide
AUSTRALIA 5005
Ph : +61 4 4871 6799
e-mail: garry.jones@adelaide.edu.au

Appendix D: Initial university ethics approval letter.

THE UNIVERSITY
OF ADELAIDE
AUSTRALIA

RESEARCH BRANCH
RESEARCH ETHICS AND COMPLIANCE UNIT

SABINE SCHREIBER
SECRETARY
HUMAN RESEARCH ETHICS COMMITTEE
THE UNIVERSITY OF ADELAIDE
SA 5005
AUSTRALIA
TELEPHONE +61 8 8303 6028
FACSIMILE +61 8 8303 7325
email: sabine.schreiber@adelaide.edu.au
CRICOS Provider Number 00123M

18 August 2010

Professor TL Aspland
School of Education

Dear Professor Aspland

PROJECT NO: *Australian music education survey 2010*
H-133-2010

I write to advise you that I have approved the above project on behalf of the Human Research Ethics Committee. Please refer to the enclosed endorsement sheet for further details and conditions that may be applicable to this approval.

The expiry date for this project is: 31 March 2011

Where possible, participants taking part in the study should be given a copy of the Information Sheet and the signed Consent Form to retain.

Please note that any changes to the project which might affect its continued ethical acceptability will invalidate the project's approval. In such cases an amended protocol must be submitted to the Committee for further approval. It is a condition of approval that you immediately report anything which might warrant review of ethical approval including (a) serious or unexpected adverse effects on participants (b) proposed changes in the protocol; and (c) unforeseen events that might affect continued ethical acceptability of the project. It is also a condition of approval that you inform the Committee, giving reasons, if the project is discontinued before the expected date of completion.

A reporting form is available from the Committee's website. This may be used to renew ethical approval or report on project status including completion.

Yours sincerely

Professor Garrett Cullity
Convenor
Human Research Ethics Committee

[attachment:]

THE UNIVERSITY OF ADELAIDE
AUSTRALIA

RESEARCH BRANCH
RESEARCH ETHICS AND COMPLIANCE UNIT

SABINE SCHREIBER
SECRETARY
HUMAN RESEARCH ETHICS COMMITTEE
THE UNIVERSITY OF ADELAIDE
SA 5005
AUSTRALIA
TELEPHONE +61 8 8303 6028
FACSIMILE +61 8 8303 7325
email: sabine.schreiber@adelaide.edu.au
CRICOS Provider Number 00123M

Applicant: Professor TL Aspland

Department: School of Education

Project Title: *Australian music education survey 2010*

THE UNIVERSITY OF ADELAIDE HUMAN RESEARCH ETHICS COMMITTEE

Project No: **H-133-2010** RM No: 0000010547

APPROVED for the period until: 31 March 2011

Subject to receipt of a participant information sheet. It is noted that this study will be conducted by Garry Jones, PhD candidate.

Refer also to the accompanying letter setting out requirements applying to approval.

Professor Garrett Cullity
Convenor
Human Research Ethics Committee

Date: 18 AUG 2010

Appendix E: Ethics extension 1.

THE UNIVERSITY of ADELAIDE

RESEARCH BRANCH
RESEARCH ETHICS AND COMPLIANCE UNIT

SABINE SCHREIBER
SECRETARY
HUMAN RESEARCH ETHICS COMMITTEE
THE UNIVERSITY OF ADELAIDE
SA 5005
AUSTRALIA

TELEPHONE +61 8 [illegible]
FACSIMILE +61 8 [illegible]
email: [illegible]
CRICOS Provider Number [illegible]

29 March 2011

Professor T Aspland
School of Education

Dear Professor Aspland,

PROJECT NO: H-133-2010
Australian music education survey 2010

Thank you for your report on the above project. I write to advise you that I have endorsed renewal of ethical approval for the study on behalf of the Human Research Ethics Committee.

The expiry date for this project is: 31 March 2012

Where possible, participants taking part in the study should be given a copy of the Information Sheet and the signed Consent Form to retain.

Please note that any changes to the project which might affect its continued ethical acceptability will invalidate the project's approval. In such cases an amended protocol must be submitted to the Committee for further approval. It is a condition of approval that you immediately report anything which might warrant review of ethical approval including (a) serious or unexpected adverse effects on participants (b) proposed changes in the protocol; and (c) unforeseen events that might affect continued ethical acceptability of the project. It is also a condition of approval that you inform the Committee, giving reasons, if the project is discontinued before the expected date of completion.

A reporting form is available from the Committee's website. This may be used to renew ethical approval or report on project status including completion.

Yours sincerely

pp

PROFESSOR GARRETT CULLITY
Convenor
Human Research Ethics Committee

Appendix F: Ethics extension 2.

-----Original Message-----
From: Research Branch HREC Report [mailto:hrec_report@adelaide.edu.au]
Sent: Friday, 15 March 2013 11:19 AM
To: Tania Aspland
Cc: Research Branch HREC Receipt
Subject: Ethics Progress/Status Report H-133-2010

Ref: Human Research Ethics Approval

Project No. H-133-2010

Project Title: Australian music education survey 2010

Dear Professor Aspland

This is to advise you that approval given to the above project by the Human Research Ethics Committee will expire on 31/03/2013.

Please complete the Application to Renew Ethical Approval or Report on Project Status form available at http://www.adelaide.edu.au/ethics/human/guidelines/reporting/ and submit to HREC Secretariat as soon as possible.

This form should be used when renewing ethical approval or to report if the project has lapsed, been withdrawn or completed.

The form can be submitted via email to hrec_report@adelaide.edu.au or hardcopy posted to the HREC Secretariat.

Yours sincerely

Human Research Ethics
Office of Research Ethics, Compliance and Integrity Research Branch Level 7, 115 Grenfell St The University of Adelaide, AUSTRALIA 5005
Ph : +61 8 8313 4417
Fax : +61 8 8313 7325
e-mail: HREC@adelaide.edu.au
Website: http://www.adelaide.edu.au/ethics/human/

CRICOS Provider Number 00123M

Appendix G: Sample of research survey.

Australian Music Survey [GR Jones]

1. I have read and understood the research terms and conditions

Yes
No

2. Please indicate your gender

Female
Male

3. Indicate the University at which you are currently enrolled

Monash University
Queensland University of Technology
University of Adelaide
University of Melbourne
University of New South Wales
University of Queensland
University of Southern Queensland
University of Sydney
University of Western Australia

4. Indicate the type of Secondary School you attended

State / Public
Private - denominational/religious
Private - independent

5. Describe your ethnic background

6. Describe briefly what influence [if any] school music subjects had on your decision to study music at university.

7. Describe briefly what influence [if any] school music ensemble involvement (instrumental or choral) had on your decision to study music at university.

8. Describe briefly what influence [if any] instrumental music tuition had on your decision to study music at university.

9. Describe briefly what influenced you most in your decision to study music at university.

10. At what school year level did you begin to think that you would probably undertake music as a course of university study?

Year 1	Year 2	Year 3	Year 4	Year 5	Year 6	Year 7	Year 8	Year 9	Year 10	Year 11	Year 12	After leaving school	Unsure

11. Indicate the final level of achievement you received in high school Year 12 Music.

A /very high	B /high	C / sound	D / low	E /very low	Did not participate

12. Was a music course your first preference for university study?

Yes No

13. Was the university where you are enrolled your first preference for music?

Yes No

14. If you responded 'Yes' in Question 8, why did you choose this university?

Part B - Your music education background

15. Indicate your perception of the degree of influence the following had on your INTEREST IN MUSIC.

1.1 Listening to music at home	Very positive influence	Positive influence	Slightly positive influence	Slightly negative influence	Negative influence	Very negative influence	Not applicable
1.2 Primary school classroom music lessons	Very positive influence	Positive influence	Slightly positive influence	Slightly negative influence	Negative influence	Very negative influence	Not applicable
1.3 Singing with your class in primary school music lessons	Very positive influence	Positive influence	Slightly positive influence	Slightly negative influence	Negative influence	Very negative influence	Not applicable
1.4 Playing instruments with your class in your primary school music lessons	Very positive influence	Positive influence	Slightly positive influence	Slightly negative influence	Negative influence	Very negative influence	Not applicable
1.5 Primary school instrumental lessons	Very positive influence	Positive influence	Slightly positive influence	Slightly negative influence	Negative influence	Very negative influence	Not applicable
1.6 Primary school band or choir participation	Very positive influence	Positive influence	Slightly positive influence	Slightly negative influence	Negative influence	Very negative influence	Not applicable
1.7 Private music tuition	Very positive influence	Positive influence	Slightly positive influence	Slightly negative influence	Negative influence	Very negative influence	Not applicable
1.8 High school classroom music lessons	Very positive influence	Positive influence	Slightly positive influence	Slightly negative influence	Negative influence	Very negative influence	Not applicable
1.9 Performing in your high school classroom music lessons	Very positive influence	Positive influence	Slightly positive influence	Slightly negative influence	Negative influence	Very negative influence	Not applicable
1.10 Listening to music in your high school classroom music lessons	Very positive influence	Positive influence	Slightly positive influence	Slightly negative influence	Negative influence	Very negative influence	Not applicable
1.11 Composing/arranging in your high school classroom music lessons	Very positive influence	Positive influence	Slightly positive influence	Slightly negative influence	Negative influence	Very negative influence	Not applicable
1.12 High school instrumental lessons	Very positive influence	Positive influence	Slightly positive influence	Slightly negative influence	Negative influence	Very negative influence	Not applicable
1.13 High school band/ensemble or choir participation	Very positive influence	Positive influence	Slightly positive influence	Slightly negative influence	Negative influence	Very negative influence	Not applicable
1.14 Extra-curricular non-school music group	Very positive influence	Positive influence	Slightly positive influence	Slightly negative influence	Negative influence	Very negative influence	Not applicable
1.15 Family / friends	Very positive influence	Positive influence	Slightly positive influence	Slightly negative influence	Negative influence	Very negative influence	Not applicable
1.16 Music teachers							

	Very positive influence	Positive influence	Slightly positive influence	Slightly negative influence	Negative influence	Very negative influence	Not applicable
1.17 Other musicians	Very positive influence	Positive influence	Slightly positive influence	Slightly negative influence	Negative influence	Very negative influence	Not applicable

16. Indicate your perception of the degree of influence the following had on your AURAL / LISTENING and ANALYSIS skills' development.

2.1 School classroom music subject(s) and related activities	Very positive influence	Positive influence	Slightly positive influence	Slightly negative influence	Negative influence	Very negative influence	Not applicable
2.2 School instrumental program(s) and related activities	Very positive influence	Positive influence	Slightly positive influence	Slightly negative influence	Negative influence	Very negative influence	Not applicable
2.3 School choir(s) / band(s) / orchestra(s) participation	Very positive influence	Positive influence	Slightly positive influence	Slightly negative influence	Negative influence	Very negative influence	Not applicable
2.4 Private music tuition	Very positive influence	Positive influence	Slightly positive influence	Slightly negative influence	Negative influence	Very negative influence	Not applicable
2.5 Family / friends	Very positive influence	Positive influence	Slightly positive influence	Slightly negative influence	Negative influence	Very negative influence	Not applicable
2.6 Music teachers	Very positive influence	Positive influence	Slightly positive influence	Slightly negative influence	Negative influence	Very negative influence	Not applicable
2.7 Other musicians	Very positive influence	Positive influence	Slightly positive influence	Slightly negative influence	Negative influence	Very negative influence	Not applicable

17. Indicate your perception of the degree of influence the following had on your COMPOSING and/or ARRANGING skills' development.

3.1 School classroom music subject(s) and related activities	Very positive influence	Positive influence	Slightly positive influence	Slightly negative influence	Negative influence	Very negative influence	Not applicable
3.2 School instrumental program(s) and related activities	Very positive influence	Positive influence	Slightly positive influence	Slightly negative influence	Negative influence	Very negative influence	Not applicable
3.3 School choir(s) / band(s) / orchestra(s) participation	Very positive influence	Positive influence	Slightly positive influence	Slightly negative influence	Negative influence	Very negative influence	Not applicable
3.4 Private music tuition and related activities	Very positive influence	Positive influence	Slightly positive influence	Slightly negative influence	Negative influence	Very negative influence	Not applicable
3.5 Family / friends	Very positive influence	Positive influence	Slightly positive influence	Slightly negative influence	Negative influence	Very negative influence	Not applicable
3.6 Music teachers	Very positive influence	Positive influence	Slightly positive influence	Slightly negative influence	Negative influence	Very negative influence	Not applicable
3.7 Other musicians	Very positive influence	Positive influence	Slightly positive influence	Slightly negative influence	Negative influence	Very negative influence	Not applicable

18. Indicate your perception of the degree of influence the following had on your PERFORMING skills' development.

4.1 School classroom music subject(s)	Very positive influence	Positive influence	Slightly positive influence	Slightly negative influence	Negative influence	Very negative influence	Not applicable
4.2 School instrumental program(s) and related activities	Very positive influence	Positive influence	Slightly positive influence	Slightly negative influence	Negative influence	Very negative influence	Not applicable
4.3 School choir(s) / band(s) / orchestra(s) participation	Very positive influence	Positive influence	Slightly positive influence	Slightly negative influence	Negative influence	Very negative influence	Not applicable
4.4 Private music tuition and related activities	Very positive influence	Positive influence	Slightly positive influence	Slightly negative influence	Negative influence	Very negative influence	Not applicable
4.5 Family / friends	Very positive influence	Positive influence	Slightly positive influence	Slightly negative influence	Negative influence	Very negative influence	Not applicable
4.6 Music teachers	Very positive influence	Positive influence	Slightly positive influence	Slightly negative influence	Negative influence	Very negative influence	Not applicable
4.7 Other musicians	Very positive influence	Positive influence	Slightly positive influence	Slightly negative influence	Negative influence	Very negative influence	Not applicable

Part C - Your musical abilities and practical experiences

19. Indicate how you would rate your musical abilities in the following areas:

Vocal performance	Excellent	Good	Average	Poor
Instrumental performance	Excellent	Good	Average	Poor

20. Indicate for which instruments you have been given any high school music subject in-class lessons [not instrumental program(s) lessons]:

Guitar	More than weekly	Weekly	Less than weekly	None
Keyboard	More than weekly	Weekly	Less than weekly	None
Percussion	More than weekly	Weekly	Less than weekly	None
Voice	More than weekly	Weekly	Less than weekly	None
Other	More than weekly	Weekly	Less than weekly	None

21. Did you receive instrumental instruction at school?

Yes - answer the following questions
No - go to question 25

22. For how long did you receive this instruction?

More than 6 years 4-6 years 1-3 years Less than 1 year

23. Indicate how the tuition was mainly provided:

Individually Small groups (2-4 people) Large groups (more than 4 people)

24. Indicate the main instrument you studied in this program:

Choose one only:	Brass Trumpet Trombone Tuba Other brass	Woodwind Flute Clarinet Saxophone Other wind	Strings Violin Viola Cello Double bass Guitar Bass guitar Other string	Other Percussion Voice Piano Other keyboard

25. Did you receive private (fee-paying) music tuition before entering university?

Yes - answer the following questions
No - go to question 11

26. For how long did you receive this instruction?

More than 6 years	4-6 years	1-3 years	Less than 1 year

27. Indicate how the tuition was mainly provided:

Individually	Small groups (2-4 people)	Large groups (more than 4 people)

28. Indicate the main instrument you studied in this program:

	Brass	Woodwind	Strings	Other
Choose one only:	Trumpet Trombone Tuba Other brass	Flute Clarinet Saxophone Other wind	Violin Viola Cello Double bass Guitar Bass guitar Other string	Percussion Voice Piano Other keyboard

29. Did you have volunteer / community based (free) music tuition before entering university, for example, either individually or as part of a community choir or band?

Yes - answer the following questions
No - go to question 7

30. For how long did you receive this instruction?

More than 6 years	4-6 years	1-3 years	Less than 1 year

31. Indicate how the tuition was mainly provided:

Individually	Small groups (2-4 people)	Large groups (more than 4 people)

32. Indicate the main instrument you studied in this program:

	Brass	Woodwind	Strings	Other
Choose one only:	Trumpet Trombone Tuba Other brass	Flute Clarinet Saxophone Other wind	Violin Viola Cello Double bass Guitar Bass guitar Other string	Percussion Voice Piano Other keyboard

33. Describe briefly how important music is to you personally in your life: [end of survey]

Appendix H: Online survey: quantitative responses.

1. I HAVE READ AND UNDERSTOOD THE RESEARCH TERMS AND CONDITIONS. [check to continue]

	Response Percent	Response Count
yes	100.0%	67
answered question		67
skipped question		0

2. Please indicate your gender.

	Response Percent	Response Count
Female	51.5%	34
Male	48.5%	32
answered question		66
skipped question		1

3. Indicate the University at which you are currently enrolled.

	Response Percent	Response Count
Australian National University	0.0%	0
Monash University	36.4%	24
University of Adelaide	27.3%	18
University of Melbourne	0.0%	0
University of New South Wales	0.0%	0
University of Queensland	0.0%	0
University of Sydney	30.3%	20
University of Western Australia	6.1%	4
answered question		66
skipped question		1

4. Indicate the type of Secondary School you attended.

	Response Percent	Response Count
State / Public	50.0%	33
Private - denominational/religious	30.3%	20
Private - independent	18.2%	12
Home schooled	1.5%	1
answered question		66
skipped question		1

5. Describe your ethnic background.

	Response Count
	66
answered question	66
skipped question	1

6. Describe briefly what influence [if any] school music subjects had on your decision to study music at university.

	Response Count
	60
answered question	60
skipped question	7

7. Describe briefly what influence [if any] school music ensemble involvement (instrumental or choral), had on your decision to study music at university.

	Response Count
	60
answered question	60
skipped question	7

8. Describe briefly what influence [if any] instrumental music tuition had on your decision to study music at university.

	Response Count
	60
answered question	60
skipped question	7

9. Describe briefly what influenced you most in your decision to study music at university.

	Response Count
	60
answered question	60
skipped question	7

10. At what school year level did you begin to think that you would probably undertake music as a course of university study?

	Response Percent	Response Count
Year 1	1.7%	1
Year 2	0.0%	0
Year 3	0.0%	0
Year 4	1.7%	1
Year 5	6.7%	4
Year 6	5.0%	3
Year 7	3.3%	2
Year 8	5.0%	3
Year 9	6.7%	4
Year 10	**23.3%**	**14**
Year 11	20.0%	12
Year 12	18.3%	11
After leaving school	8.3%	5
Unsure	0.0%	0
	answered question	**60**
	skipped question	**7**

11. Indicate the final level of achievement you received in your music subject in your final year of pre-university schooling.

	Response Percent	Response Count
A /very high	**56.7%**	**34**
B /high	30.0%	18
C /sound	6.7%	4
D /low	1.7%	1
E /very low	0.0%	0
Did not do music in final year of schooling	5.0%	3
	answered question	**60**
	skipped question	**7**

12. Was a music course your first preference for university study?

	Response Percent	Response Count
Yes	**93.3%**	**56**
No	6.7%	4
	answered question	**60**
	skipped question	**7**

13. Was the university where you are enrolled your first preference for music study?

		Response Percent	Response Count
Yes		95.0%	57
No		5.0%	3
	answered question		60
	skipped question		7

14. If you responded 'Yes' in Question 8, why did you choose this university?

	Response Count
	57
answered question	57
skipped question	10

15. Indicate your perspective of the degree of influence the following had on your INTEREST IN

	Very positive influence	Positive influence	Slightly positive influence	Slightly negative influence	Negative influence	Very negative influence	Not applicable
Listening to music at home	**60.0% (36)**	35.0% (21)	3.3% (2)	0.0% (0)	0.0% (0)	0.0% (0)	1.7% (1)
Primary school classroom music lessons	20.0% (12)	23.3% (14)	**35.0% (21)**	5.0% (3)	0.0% (0)	3.3% (2)	13.3% (8)
Singing with your class in primary school music lessons	**30.0% (18)**	13.3% (8)	28.3% (17)	11.7% (7)	0.0% (0)	3.3% (2)	13.3% (8)
Playing instruments with your class in your primary school music lessons	20.0% (12)	21.7% (13)	**36.7% (22)**	5.0% (3)	0.0% (0)	3.3% (2)	13.3% (8)
Primary school individual or small group instrumental lessons	23.3% (14)	**33.3% (20)**	18.3% (11)	3.3% (2)	1.7% (1)	1.7% (1)	18.3% (11)
Primary school band or choir participation	**35.0% (21)**	20.0% (12)	10.0% (6)	5.0% (3)	1.7% (1)	0.0% (0)	28.3% (17)
Private music tuition	**66.7% (40)**	21.7% (13)	6.7% (4)	0.0% (0)	0.0% (0)	0.0% (0)	5.0% (3)
High school classroom music lessons	**38.3% (23)**	30.0% (18)	20.0% (12)	3.3% (2)	1.7% (1)	0.0% (0)	6.7% (4)
Performing in your high school classroom music lessons	**40.0% (24)**	26.7% (16)	25.0% (15)	1.7% (1)	1.7% (1)	0.0% (0)	5.0% (3)
Listening to music in your high school classroom music lessons	**33.3% (20)**	26.7% (16)	28.3% (17)	3.3% (2)	0.0% (0)	0.0% (0)	8.3% (5)
Composing/arranging in your high school classroom music lessons	26.7% (16)	25.0% (15)	**30.0% (18)**	1.7% (1)	0.0% (0)	0.0% (0)	16.7% (10)
High school individual or small group instrumental lessons	**50.0% (30)**	21.7% (13)	15.0% (9)	0.0% (0)	0.0% (0)	0.0% (0)	13.3% (8)
High school band/ensemble or choir participation	**58.3% (35)**	16.7% (10)	13.3% (8)	1.7% (1)	5.0% (3)	0.0% (0)	5.0% (3)
Extra-curricular non-school music group	**53.3% (32)**	21.7% (13)	6.7% (4)	0.0% (0)	0.0% (0)	0.0% (0)	18.3% (11)
Family / friends	36.7% (22)	**38.3% (23)**	18.3% (11)	1.7% (1)	3.3% (2)	0.0% (0)	1.7% (1)
Music teachers	**76.7% (46)**	15.0% (9)	8.3% (5)	0.0% (0)	0.0% (0)	0.0% (0)	0.0% (0)
Other musicians	**58.3% (35)**	25.0% (15)	15.0% (9)	0.0% (0)	0.0% (0)	0.0% (0)	1.7% (1)

16. Indicate your perspective of the degree of influence the following had on your AURAL / LIST ANALYSIS skills' development.

	Very positive influence	Positive influence	Slightly positive influence	Slightly negative influence	Negative influence	Very negative influence	Not applicable
School classroom music subject(s) and related activities	28.3% (17)	**33.3% (20)**	28.3% (17)	0.0% (0)	3.3% (2)	0.0% (0)	6.7% (4)
School instrumental program(s) and related activities	10.0% (6)	**40.0% (24)**	33.3% (20)	1.7% (1)	1.7% (1)	0.0% (0)	13.3% (8)
School choir(s) / band(s) / orchestra (s) participation	26.7% (16)	**46.7% (28)**	18.3% (11)	0.0% (0)	0.0% (0)	0.0% (0)	8.3% (5)
Private music tuition	**40.0% (24)**	31.7% (19)	16.7% (10)	3.3% (2)	0.0% (0)	0.0% (0)	8.3% (5)
Family / friends	18.3% (11)	13.3% (8)	28.3% (17)	8.3% (5)	0.0% (0)	1.7% (1)	**30.0% (18)**
Music teachers	**50.0% (30)**	33.3% (20)	10.0% (6)	0.0% (0)	1.7% (1)	0.0% (0)	5.0% (3)
Other musicians	28.3% (17)	23.3% (14)	**30.0% (18)**	0.0% (0)	1.7% (1)	1.7% (1)	15.0% (9)

17. Indicate your perspective of the degree of influence the following had on your COMPOSING ARRANGING skills' development.

	Very positive influence	Positive influence	Slightly positive influence	Slightly negative influence	Negative influence	Very negative influence	Not applicable
School classroom music subject(s) and related activities	23.3% (14)	20.0% (12)	**33.3% (20)**	3.3% (2)	1.7% (1)	0.0% (0)	18.3% (11)
School instrumental program(s) and related activities	6.7% (4)	15.0% (9)	**45.0% (27)**	1.7% (1)	0.0% (0)	0.0% (0)	31.7% (19)
School choir(s) / band(s) / orchestra (s) participation	6.7% (4)	28.3% (17)	**40.0% (24)**	1.7% (1)	0.0% (0)	1.7% (1)	21.7% (13)
Private music tuition and related activities	15.0% (9)	28.3% (17)	**31.7% (19)**	5.0% (3)	0.0% (0)	0.0% (0)	20.0% (12)
Family / friends	20.0% (12)	20.0% (12)	**30.0% (18)**	3.3% (2)	0.0% (0)	1.7% (1)	25.0% (15)
Music teachers	26.7% (16)	**35.0% (21)**	23.3% (14)	5.0% (3)	0.0% (0)	0.0% (0)	10.0% (6)
Other musicians	25.0% (15)	26.7% (16)	**35.0% (21)**	1.7% (1)	0.0% (0)	0.0% (0)	11.7% (7)

18. Indicate your perspective of the degree of influence the following had on your PERFORMING development.

	Very positive influence	Positive influence	Slightly positive influence	Slightly negative influence	Negative influence	Very negative influence	Not applicable
School classroom music subject(s)	**35.0% (21)**	33.3% (20)	23.3% (14)	1.7% (1)	0.0% (0)	0.0% (0)	6.7% (4)
School instrumental program(s) and related activities	**46.7% (28)**	30.0% (18)	10.0% (6)	0.0% (0)	0.0% (0)	0.0% (0)	13.3% (8)
School choir(s) / band(s) / orchestra (s) participation	**58.3% (35)**	25.0% (15)	10.0% (6)	0.0% (0)	0.0% (0)	0.0% (0)	6.7% (4)
Private music tuition and related activities	**68.3% (41)**	15.0% (9)	10.0% (6)	0.0% (0)	0.0% (0)	0.0% (0)	6.7% (4)
Family / friends	33.3% (20)	**40.0% (24)**	11.7% (7)	5.0% (3)	0.0% (0)	0.0% (0)	10.0% (6)
Music teachers	**63.3% (38)**	23.3% (14)	10.0% (6)	1.7% (1)	0.0% (0)	0.0% (0)	1.7% (1)
Other musicians	**55.0% (33)**	28.3% (17)	8.3% (5)	0.0% (0)	1.7% (1)	0.0% (0)	6.7% (4)

19. Indicate how you would rate your musical abilities in the following areas:

	Excellent	Good	Average	Poor	Rating Average
1.1 Vocal performance	20.0% (12)	**40.0% (24)**	31.7% (19)	8.3% (5)	2.72
1.2 Instrumental performance	**51.7% (31)**	43.3% (26)	1.7% (1)	3.3% (2)	3.43

20. Indicate for which instruments you have experienced any high school music subject in-class lessons [not instrumental program(s) lessons].

	More than weekly	Weekly	Less than weekly	None	Rating Average	Response Count
Guitar	8.3% (5)	6.7% (4)	25.0% (15)	**60.0% (36)**	1.63	60
Keyboard	15.0% (9)	15.0% (9)	33.3% (20)	**36.7% (22)**	2.08	60
Percussion	3.3% (2)	8.3% (5)	40.0% (24)	**48.3% (29)**	1.67	60
Voice	15.0% (9)	**31.7% (19)**	25.0% (15)	28.3% (17)	2.33	60
Other	10.2% (5)	12.2% (6)	4.1% (2)	**73.5% (36)**	1.59	49
				Other (please specify)		13
				answered question		**60**
				skipped question		**7**

21. Did you have instrumental tuition at primary or school?

	Response Percent	Response Count
Yes - answer the following questions	**66.7%**	**40**
No - go to question 7	33.3%	20
answered question		**60**
skipped question		**7**

22. For how long did you have this tuition?

	Response Percent	Response Count
More than 6 years	**36.6%**	**15**
4-6 years	26.8%	11
1-3 years	31.7%	13
Less than 1 year	4.9%	2
answered question		**41**
skipped question		**26**

23. Indicate how the tuition was mainly provided:

	Response Percent	Response Count
Individually	**65.9%**	**27**
Small groups (2-4 people)	19.5%	8
Large groups (more than 4 people)	14.6%	6
answered question		**41**
skipped question		**26**

24. Indicate the main instrument you studied in this program:

Brass

	Trumpet	Trombone	Tuba	Other brass
Choose one only:	**100.0% (4)**	0.0% (0)	0.0% (0)	0.0% (0)

Woodwind

	Flute	Clarinet	Saxophone	Other wind
Choose one only:	**41.7% (5)**	33.3% (4)	8.3% (1)	16.7% (2)

Strings

	Violin/viola	Cello/double bass	Guitar/bass guitar	Other string
Choose one only:	**55.6% (5)**	0.0% (0)	44.4% (4)	0.0% (0)

Other

	Percussion	Voice	Piano	Other keyboard
Choose one only:	23.8% (5)	9.5% (2)	**61.9% (13)**	4.8% (1)

answered quest

skipped quest

25. Did you have private (fee-paying) music tuition outside of school before entering university?

	Response Percent	Response Count
Yes - answer the following questions	**78.3%**	**47**
No - go to question 11	21.7%	13
	answered question	**60**
	skipped question	**7**

26. For how long did you have this tuition?

	Response Percent	Response Count
More than 6 years	**63.8%**	**30**
4-6 years	14.9%	7
1-3 years	14.9%	7
Less than 1 year	6.4%	3
	answered question	**47**
	skipped question	**20**

27. Indicate how the tuition was mainly provided:

	Response Percent	Response Count
Individually	**97.9%**	**46**
Small groups (2-4 people)	0.0%	0
Large groups (more than 4 people)	2.1%	1
	answered question	**47**
	skipped question	**20**

28. Indicate the main instrument you studied in this program:

Brass

	Trumpet	Trombone	Tuba	Other brass
Choose one only:	**50.0% (1)**	0.0% (0)	**50.0% (1)**	0.0% (0)

Woodwind

	Flute	Clarinet	Saxophone	Other wind
Choose one only:	**30.8% (4)**	15.4% (2)	**30.8% (4)**	23.1% (3)

Strings

	Violin/viola	Cello/double bass	Guitar/bass guitar	Other string
Choose one only:	46.2% (6)	0.0% (0)	**53.8% (7)**	0.0% (0)

Other

	Percussion	Voice	Piano	Other keyboar
Choose one only:	12.5% (3)	16.7% (4)	**66.7% (16)**	4.2% (1)
				answered ques
				skipped ques

29. Did you have volunteer / community based (free) music tuition before entering university, for example, either individually or as part of a community choir or band?

	Response Percent	Response Count
Yes - answer the following questions	20.0%	12
No - go to question 15	**80.0%**	**48**
	answered question	**60**
	skipped question	**7**

30. For how long did you have this community based tuition?

	Response Percent	Response Count
More than 6 years	33.3%	4
4-6 years	8.3%	1
1-3 years	**58.3%**	**7**
Less than 1 year	0.0%	0
	answered question	**12**
	skipped question	**55**

31. Indicate how the tuition was mainly provided.

		Response Percent	Response Count
Individually		16.7%	2
Small groups (2-4 people)		8.3%	1
Large groups (more than 4 people)		**75.0%**	**9**
		answered question	**12**
		skipped question	**55**

32. Indicate the main instrument you studied in this program:

Brass

	Trumpet	Trombone	Tuba	Other brass
Choose one only:	25.0% (1)	0.0% (0)	25.0% (1)	**50.0% (2)**

Woodwind

	Flute	Clarinet	Saxophone	Other wind
Choose one only:	0.0% (0)	**100.0% (2)**	0.0% (0)	0.0% (0)

Strings

	Violin/viola	Cello/double bass	Guitar/bass guitar	Other string
Choose one only:	**50.0% (2)**	25.0% (1)	25.0% (1)	0.0% (0)

Other

	Percussion	Voice	Piano	Other keyboar
Choose one only:	**50.0% (2)**	**50.0% (2)**	0.0% (0)	0.0% (0)
				answered ques
				skipped ques

33. Describe briefly how important music is to you personally in your life:

	Response Count
	60
answered question	**60**
skipped question	**7**

Appendix I: On-line survey: qualitative responses.

Q5. Describe your ethnic background.

#	RESPONSES
1	I was adopted from South Korea and my adoptive parents are Japanese.
2	Anglo-Australian
3	british
4	Caucasian Australian
5	Mother = Australian Father = Italian
6	Australian
7	AUSTRALIAN
8	My parents were both born in Australia, they are both of English/Scottish descent.
9	Anglo-European
10	White, from South Africa/Australian parents
11	Australian citizen
12	Australian
13	caucasian
14	Australian citizen with Scottish, English and German grandparents
15	Eurasian (half Chinese)
16	Anglo
17	English (UK)
18	Caucasian
19	English Born Australian Raised Immigrant (from 6yrs old)
20	Australian - anglo
21	Anglo-Saxon
22	Chinese-Indonesian
23	Anglo, english father auzzie mother not religious
24	australian?
25	British parents, mainly Scottish.
26	I am Australian born
27	Australian, English heritage
28	Australian
29	Anglo-Australian.
30	Excuse me?
31	mixed european
32	Chinese (Hong Kong)
33	australian/irish

34	Australian.
35	Malaysian Chinese
36	European.
37	Australian
38	White Caucasian with Australian parents and grandparents, but my family lived overseas in various countries for eleven years. We have been back home for 9 years now.
39	caucasian
40	Australian
41	Mother = Polish/Lithuanian, Father = Chinese, born and raised in Melbourne.
42	A caucasian Australian, half Maltese, half English
43	Both of my parents are australian, their parents come from poland, germany and russia
44	Greek
45	Australian
46	Caucasian
47	Malaysian Chinese
48	Australian
49	full chinese, but hold a portuguese passport.
50	Mostly 'Australian', quarter Italian
51	Australian
52	white australian
53	Australian and Chinese
54	Christadelphian
55	English, German
56	british
57	Anglo-Australian
58	Italian, northern and southern
59	caucasian, australian
60	Irish, English and Swedish, mainly.
61	Australian
62	I am Australian, and my parents were born in Australia. My mother's parents were Dutch. My father's parents were also European.
63	Corcasian Australian. English grandparents.
64	I am Australian!!!
65	White/Caucasian
66	Caucasian - Dutch, German, English and Scottish heritage

Q6. Describe briefly what influence [if any] school music subjects had on your decision to study music at university.

#	RESPONSES
1	On hindsight, it was the one subejct I really enjoyed and was good at.
2	Music had a high profile in my school especially co-curricular band/choral groups, but also in strong numbers doing elective music throughout the school. School music satisfied and encouraged my desire to study music.
3	In VCE I studied Music Solo Performance as well as Music History & Styles. I found I preferred performing which led me to choose a performance degree over a musicology or music-education degree.
4	The actually school music program didn't have a lot to do with studying music at a tertiary level, but the people from those classes, and making music with them was definitely a contributing factor.
5	my music teachers, rather than the subjects themselves.
6	I attended the Victorian College of the Arts Secondary School so half of my accademic day was spent doing music and this greatly influenced my decision to study music in uni
7	I learned to play my current instrument, bass guitar, at high school, regular playing in class groups rapidly accelerated my ability and provided a foundation for my love of performance. I also discovered the ablitiy of music to bring people together which is ultimately the reason I chose to study music at university.
8	Teachers were encouraging - were role models. A genuine interest in music so I enjoyed it as a subject. Wanted to continue studying music after school.
9	The school music subjects were my introduction to music and encouraged me to take up classical music which I am now studying.
10	Almost none
11	I took up music in year 11 in QLD when I realised there was something missing from my life, something to do with studying all science... They told me I had to play an instrument at AMEB grade 6 or so to enroll and at the time didn't play anything. I took up the recorder (as a gesture of rebellion to the school) but did my AMus by the following year and duxed music.
12	A large influence. My school offered music 2 and extension and had great staff and facilities for a public school. this was a huge motivational factor in both getting me to do music at uni but also to keep being a musician in a more general sense
13	None
14	I really enjoyed studying music at school - it was fun, and everyone who did music was passionate about it. The friendly and relaxed environment of the class probably influenced my choice of university degrees.
15	I have been studying music since the age of 6 and have been performing since that age. Music lessons both academic and instrumental have played a large part in my wishes to study Music at University
16	composition
17	Social Science Music English
18	The music subjects at my high school, though not always taught in the right way, did improve my knowledge of music and inspired me to continue my music studies outside of high school.
19	Studying music in a school where we are known to be one of the best in the subject helped, because I knew I would be better off if I chose to continue in uni.
20	It was all too easy at high school and i wanted to learn more.
21	i enjoyed them and couldn't think of what else to study at uni

22	It was during school music as a class that I started to learn theory and I absolutely fell in love with it an enjoyed music so much more. Knowing I could go to UWA and spend a lot of my time doing theory was a big deciding factor.
23	I had always wanted to be a music performer but the exposure to music teachers opened my eyes to the possibilities of teaching music
24	Music was my favourite subject, mostly because I did well in it, and I enjoyed it generally. So, I though it would be a good idea to continue my strengths and passions at university.
25	great teacher, passionate made me want to study and leanr further
26	I wasn't going to study music. I was going to study biotechnology, I did all science subjects and music. I suppose the constant connection at school with music classes made me enjoy being around musicians and learning about it so much I had to do it.
27	VCE Music Solo VCE Music Group these subjects influenced my choice to continue down this pathway.
28	I studied VCE Music Performance and Music Styles and greatly enjoyed both. Through taking these subjects I most certainly feel more prepared to study music at a tertiary level.
29	Showed me there are more aspects of music than just practising your instrument, like understanding the theory and history and reasons for composers to write and perform that way. Showed me how music could help you make friends. Showed me how music connect people together.
30	vce music minorly prepared me for the theory aspects of music study although it was not well taught and the material was too narrow.
31	I didn't partake in any school music subjects.
32	chief practical studies - wanted to know more about singing and performing
33	Music Solo and Music Group
34	Some
35	I loved studying music at high school. I had wonderful teachers who encouraged everyone, and helped those who struggled. I undertook Music at Monash because I love it.
36	They factored highly into my continuation with music at uni, as well as private musical instrument tuition
37	If it wasn't for my school and music teachers I would never have been introduced to classical and intellectual music. They had all the influence in the world.
38	School subjects had very little to do with my decision to study music. Although, my private lessons that i chose to engage as an extra curricular activity at school, were a big influence in my decision
39	They were some of my favourite classes at secondary school so I felt I would enjoy a further education.
40	Very little. I enjoyed music, but my decision to study music stemmed from co-curricular activities.
41	VCE solo performance 3/4. I wanted to continue with my performance studies
42	Yes. I studied music performance in highschool. And i am very interested in music.
43	none, i was actually a little annoyed by the choice of subjects, i really felt that by doing a singing course they would offer language classes, this was not so.
44	Musics of the world
45	Lots! My father is a professional musician, and my mother plays recorder, and since I was homeschooled (and thus spent a lot of time at home) there was always a feeling that I'd enter music one day
46	The music I studied in school was my main influence for further study. I like music history, choir and all of our practical studies.
47	i have always liked music. but there was no school music subjects that influenced my decision
48	doing school music subjects throughout high school (attending a special interest music school) and primary school definitely influenced my decision to study music at uni
49	I recieved a scholarship at my school to study violin for 5 years. I would not have taken my violin skills to a professional level without this. Also in Year 11, I took music theory (by phone lessons) which prepared me further to be ready for university level music theoruy. This was one on one tutorials-very valuable.
50	Musicianship at my school was poorly taught so made me think twice about weather the conservatorium was the right place for me.
51	alot, music was the most fun.
52	If hadn't done music at school, I wouldn't be doing music at university.
53	strong influence, especially teacher mentors
54	Made me want to study music
55	I wasn't originally planning to study music at high school, but it was compulsory in first year, and I found it extremely interesting.
56	Theory, bands and choirs were really interesting and fun. They are what I looked forward to each week at school, so I decided a career in music would be what I would enjoy the most.
57	School had no influence on my decision to study music at university.
58	Showed me how fun and rewarding it is to perform well. Gave me the oppurtunity to perform.
59	Studying the music subject at school influenced me to continue my studies in music
60	They actually put me off of studying music at university. My teacher was a bumbling moron, and - as at the time I thought being a teacher was pretty much all musicians could do - I had no desire to be like him.

Q7. Describe briefly what influence [if any] school music ensemble involvement (instrumental or choral) had on your decision to study music at university.

#	RESPONSES
1	No influence. I didn't particularly like school ensembles because you were stuck with people who didn't take music seriously. So, I saw it as a waste of time, but because I took music as an elective it was compulsory.
2	High calibre of ensembles available at school was influential upon me as a performer.
3	My school had numerous ensemble opportunities, which helped me to gain an understanding of ensemble playing, assisting me at university. Being in the college orchestra helped me realise I wanted to work towards a career in orchestral performance.
4	From school music ensembles and the more elite ensembles I got to play with, I took opportunities to go to China and USA, I played in the Entertainment Centre as part of the Schools Spectacular, attended regional and state music camps and played at local events and functions, all of which were opportunities that I greatly enjoyed and cherished, and wanted to continue though my tertiary study.
5	i loved the bands and the friendly atmosphere and understanding that they cultivated.
6	I was involved in choirs, wind quintets, orchestras and windsymphonies all of which were invaluable in my decision to study music
7	I played in musical productions at high school, through this I was introduced to other musicians that were I would not get to play with in regular classes, and I still play with many of them today. It gave me the opportunity to expand my performance skills, but did not directly effect my decision to study music at university.
8	Enjoyed and had fun playing in school ensembles. Felt I would enjoy a career in music - as professional, freelance musician. Studying music at university would enable me to impove and become more proficient on my instrument.
9	N/A
10	Definately none
11	St Peters has a quite notable choir directed by Graeme Morton. I sang with the choir throughout school and toured to USA with them.
12	the ensembles at school helped me feel more confident with my range of skills as a musician i guess. I am now studying classical guitar which is not really an ensemble instrument. (i played trumpet and jazz guitar in the school bands)
13	None
14	-
15	I was a Cathedral Chorister in the UK and have worked with both choirs and orchestras throughout my life. The relationships I've built throughout those years have been a huge factor in my decision to study music at Uni
16	none
17	Amzing Comunity Program ran by Teacher at Primary School ~ 100's of musicians owe joy and direction to Darryl Mann (and subsequent beneficiaries)
18	Obviously involvement in ensembles is an important part of being a musician. The enjoyment I receive out of being in ensembles in high school did play a part in my decision to study music at uni.
19	Orchestra and chorale were really enjoyable, especially the social aspect and repertoire.
20	I didn't really like the big bands or ensembles at high school, and wanted to form my own jazz group, so we could play what we like, free of limitations.
21	it was also enjoyable

22	Playing in ensembles at school was a completely different experience for me and it made music so much more enjoyable, being able to do it with others as a group, rather than always playing by myself. I love playing in ensembles and that really helped spark my love of music which made me want to study it further in university.
23	I gained great enjoyment and satisfaction from playing with my school concert band. This heightened my wish to perform with a professional orchestra
24	Orchestra rehearsals were always the best part of my week. I always looked forward to them, and enjoyed them alot. I didn't like the idea of not being able to continue performing good music regularly with an orchestra.
25	enjoyed playing in the school band
26	Playing music with people brings me a lot of joy, and playing at school was just one place, I sought out other opportunities at jazz clubs, folk festivals etc. Everything for the same end, but still school played a part in my decision.
27	playing in many bands at school greatly influenced my decision.
28	I partook in a number of music ensembles at school and was choir prefect in year 12. Although it's nerdy to admit, but these ensembles had a huge impact on how much i enjoyed my school musical experience and this enjoyment is what moved me to study music at a tertiary level
29	Creating music together is fun, and I want to experience more of that.
30	being involved in school bands and instrument ensembles prepared me well for the kinds of situations i would fact at university, however the standard and repertoire at a tertiary level is far higher.
31	See above.
32	ensemble studies - it was opera in year 2008, but was removed since year 2009
33	Stage band, and the teachers around me, and the music community within the school.
34	Major influence.
35	I participated in a choir at high school, but it didn't influence my decision to study music at university, it only deepened my love for music itself.
36	It had a small influence
37	It showed me the discipline that comes with studying music. It also helped foster my musicianship as my conductor was very passionate about musicality.
38	i participated in a jazz band and an south american rhythms band. this was probably my first exposure to jazz and probably one of the reasons i started listening to jazz
39	I greatly enjoyed playing in school music ensembles. They are probably the main influence in my desicion to study music at a tertiary level as I enjoyed them so much.
40	I very much enjoyed playing and singing in the ensembles at school and I enjoyed having the ability to help out with the organisation of the ensembles but it did not have a direct influence on my decision to study music.
41	---
42	Choir, and Seniors Stage Jazz Band.
43	none
44	female choir (year one)
45	Not much, I was never involved with much ensemble work
46	I loved singing in the school choir and playing in concert band and stage band.
47	there wasnt any
48	i've always enjoyed playing in ensembles, more so than playing as a soloist, so that definitely influenced me to study at uni as i was interested in playing in uni ensembles
49	Positive, gave me chamber music experience which I loved, wanted to make it my income-university level.
50	I was only in ensembles outside of school.
51	i started alot of ensombles for fun.
52	Without music ensemble I'd be much less likely to be studying music at university.
53	a strong influence, i wanted to further myself as an ensemble performer
54	Influenced me strongly to study music because I enjoyed it thoroughly
55	I was part of the yearly school Musical production band.
56	The feeling of achievement and pride you felt after performances was really good for self confidence. It made me feel involved and a valued team member. The joy it brought to other people made the whole exercise worthwhile. Ensembles had a large influence on studying music at university.
57	N/A
58	learnt how fun it is to play in an ensemble with other musicians.
59	Small Jazz ensembles at school, and big band is what made my decision
60	Again, as my high school teacher was a simpleton, our ensembles were equally terrible.

Q8. Describe briefly what influence [if any] instrumental music tuition had on your decision to study music at university.

#	RESPONSES
1	I had a lovely teacher who studied at the Conservatorium of Music. I just thought she was so fantastic that I didn't dare dream to do the same as her until five years after high school because I was no where near her standard!
2	Having a good private tutor enabled me to prepare adequately for HSC exams and therefore audition successfully for Tertiary Music courses.
3	My clarinet teacher was highly instrumental in sending me to university. His level of playing inspired me to participate in further study, so that I could one day play at his standard.
4	My teacher for years 10, 11 and 12 was an incredible musical and personal influence on me, and reallly ignited my passion for music, and a desire to study it at the tertiary level.
5	private music tuition had little influence on my decision, except making me feel like i could be technically capable of studying music.
6	The three hour one on one instrumental lessons I had per week (funded by my school) were the predominant reason I chose to study music
7	I had very little music tuition, it did not have a great influence on my decision to study music at university.
8	Private tuition enabled me to achieve the standard that was required to be accepted into a music course at university (i.e. the time and effort I put into learning my instrument made me realise I was eligible to study at an institutionsuch like the Sydney Conseratorium). Teacher was inspiring - role model. Wanted to continue to learn and improve my music skills.
9	My guitar tutor introduced me to classical guitar.
10	Instrumental tuition was basically the sole source of influence for my decision to study music at university
11	I was always going to study music at uni... there has always been musical training in my life but I had never wanted to pursue it because I felt it belonged not-to-me.
12	probably the biggest. I had two very impressive tutors (father and son) who were very charismatic and helped nurture my interest in becoming a musician.
13	The only reason
14	I've always enjoyed learning violin & piano, and I wanted the opportunity to further my studies in either of those instruments. In addition to this, studying something that I really enjoyed was extremely important in making my decision.
15	I have been very fortunate to have had some fantastic teachers throughout my life and wanted to study at Uni to work with more professional musicians.
16	instrumental teacher was an orchestral professional and university lecturer - this allowed me to see a variety of future career paths
17	High influence ~ I found i had a flare that uni was able to follow up
18	The constructive feedback I received during music tuition made me believe that I was good enough to study music at uni.
19	I had a good violin teacher during year 11 and 12, and that same teacher teaches at the uni I am at too.
20	The teachers are usually better at universities, or at least one is in contact with good teachers through university.
21	i had a good teacher who i learned a lot from
22	Not much until i got to year 12, when i changed teachers to the most passionate and inspiring techer I've ever had. But solo instrumental studies was never what I wanted, so the individual instrumental tuition didn't have too big an impact.

23	Had i not had the valuable one on one tuition that private music lessons gave me, i would most likely not be studying music at university as the high school music classes themselves were not substantial
24	For three years prior to going to university, my instrumental teacher was one who already worked at the university - so I had an insight into music at university.
25	enjoyed it and wanted to learn more
26	I wanted a better teacher. I had got better than my teacher and wanted to learn from somebody new and more experienced and skilled. So I taught myself for a bit. I initially did a course in audio production, but now I am doing performance and have an excellent teacher so I'm very pleased.
27	not a lot, it was mostly an independent choice.
28	I ad a very supportive and interested singing teacher at school and her faith in me and her persistence in her teaching led me to excel in my field. If you're doing well at something you're almost always going to be more motivated to continue with it!
29	Musical tuition made me realise to play a piece well, I need to do more than playing the notes on the page. So I came to uni to know more about music, like the history and technical aspects. And want to know more about other instruments and music genre than the ones I play.
30	instrumental music tuition prepared me well for music studies, although obviously the standard expected at university is of a higher level.
31	Self-taught piano.
32	having a very supportive and understanding singing teacher makes singing enjoyable.
33	Starting piano in grade 5 influenced me in quite a significant way as I plan to study music for the rest of my life.
34	Major influence
35	I haven't had much tuition, so it didn't influence my decision at all. I actually had to find myself a teacher halfway through my university first year because I was starting to struggle with the theory.
36	It was extremely influencial
37	By engaging my inquisitiveness and my eagerness to learn new things my teacher was able show me that you never stop learning to play the Clarinet. This and the constant encouragement I received made me decide to study music.
38	if i hadnt had private tuition and i hadnt been exposed to the concepts that i was exposed to, i wouldnt have studied at university
39	I also enjoyed instumental tuition and knew that if I continued this at university I would only improve, so this was also a large influence.
40	My individual tuition had the greatest influence of my decision to study music at uni as my teacher was very supportive and understood my goals and interests.
41	My teacher helped me decide
42	Piano. (Classical AMEB)
43	none
44	affortable
45	I was influenced quite a bit by teachers, simply because I always looked up to all of my teachers, and was inspired by some of them to 'follow in their footsteps'
46	I had some great teachers who were very supportive and inspirational.
47	my teacher after talking to her made my decision easy
48	definitely the strongest factor. i had 2 very good individual music teachers throughout high school - they are the main reason i chose to study music at uni
49	see Q1
50	My teacher in year 12 had close connections with the uni so get me up to a better standard and encouraged me to audition.
51	music teachers encourraged me and taught me what i need to know.
52	Music tuition, especially in year 12 when I changed teachers, greatly inspired me to pursue music.
53	mentors played a strong role on my descision
54	Made me want to study music
55	N/A
56	Private instrumental tuition was, once again, something I really looked forward to each week. The amount of knowledge gained from each lesson was enormous. Music is just something I have always enjoyed above everything else, and experiences up until year 12 just emphasised the need to study it at university.
57	This was my main influence. I had enjoyed learning my instrument for most of my life before deciding to study classical performance at a more professional level.
58	great influence. gained much confidence learning from a jazz pianist. really inspired me.
59	Music tuitioning didn't influence me
60	My piano teacher is an amazing, inspiring woman and it is mostly through her motivation that I decided to leave my law degree and study music.

Q9. Describe briefly what influenced you most in your decision to study music at university.

#	RESPONSES
1	It was impulse decision. I didn't play saxophone for about five years (since I left school) and on returning from a long overseas trip, I decided to audition.
2	Music was the subject I was most passionate about at school. This probably lead me to choose to study it at a tertiary level.
3	The major influences which aided my decision to study music at university were my clarinet tutor, as well as my schools musical director, who encouraged me to apply for as many universities as possible.
4	A combination of the incredible performance opportunities I received, the people I met thought these performances/camps/tours and them conveying their passion to me, and my instrumental teacher.
5	music was something that i loved at school, and could not imaging continuing without it.
6	I have wanted to be a perfromer since the age of 2! My highschool studies at the college of the arts and my longing to be a performer equally contributed to my decision
7	Through performance experience after school, and hearing and seeing "traditional/cultural" music performed when travelling in Europe I gained an appreciation of the power of music to connect with people, and the power of music to connect people with other people.
8	Practical side of music - wanted to become more proficient on my instrument. Would like to be a music teacher - getting a degree in music is necessary to be employed.
9	I was most influenced by the enjoyment I found in music to study it at a tertiary level.
10	To be honest, my pure passion and drive for performing & music.
11	I got in. Thought I'd do first year until I figured out what I 'really' wanted to do... but now I'm doing postgrad in music...
12	I wanted to in school but I ended up trying a fine arts course and hated it. that helped highlight that music is what i am best at, so i pursued it. also my music teachers at school and privately were very supportive.
13	Outstanding marks for AMEB performance exams. I did not take class music at school. My instrumental tuition took place outside school although my A Mus A AMEB marks were accepted as part of my HSC result.
14	I'm not interested in a career as a musician (performer, teacher or otherwise); however, I am passionate about music and so the opportunity to study music as a combined degree is what led me to study music. I chose to study music as part of my combined degree because I've always enjoyed classes at school and private instrumental lessons.
15	I wanted to learn more professional skills and also have the opportunity to meet and work alongside talented musicians.
16	desire to be performer - at that time I identified self worth with prior success as a performing musician.
17	parents and natural skill set
18	Music was basically the biggest thing in my life at the conclusion of high school. Studying music at uni seemed like a logical step in my musical endeavours.
19	My dream since year 10 to play with the Berlin Philharmonic. Also wanting to study music law since year 8 to perhaps become one of the few specialist lawyers for musicians.
20	I wanted to meet and jam with competent musicians, get good, form bands and play gigs. All the other stuff, like being forced to study classical music history and theory even though I'm in the improvisation stream, is annoying but apparently necessary.
21	my enjoyment of music
22	Everything - the fun i have in ensembles, the fascination with music theory, and the plain joy of anything to do with it. Not a very helpful answer, I'm afraid, but it's true!
23	I have always had a love for music and playing the flute, but it was not until I asked advice from my private music teacher in grade 10 that I discovered it was possible for a rural public school student to achieve such a feat
24	Deciding to follow my passion. It was also recommended that I continue my studies in music, by my instrumental teacher and others.
25	i enjoyed my high school experience and wanted to learn more
26	I wanted to learn more about this thing that I love doing, and be in an environment where I could make connections with other like-minded people.
27	probably the challenge of even getting in was a good motivation. but mostly the fact that i didnt want to do any academic based courses.
28	I dream of one day becoming a professional opera singer as this is the type of music that my voice suits best. This type of singing requires a lot of training on most occasions and university was the best way to undertake this training.
29	I like music and it's something I've been doing sicne I was small, so it's something I feel confident about. Also, I want to become a teacher in music.
30	the curriculum to be covered interested me, and i wished to continue my passion for music on a higher level.

31	Always had a passion for music, and felt studying it as a career would be rewarding.
32	mainly because music as profession is still not very acceptable in my place. I wanted to be different than anoyone else in the family, and proving that life as a musician is not bad as well
33	My family, peers, and the music I listened to.
34	A combination of learning music all throughout primary and high school, and learning to really love playing it in jazz bands at school.
35	My love for music. Music describes exactly how you feel. Music brings a smile whenever you hear it. Music makes you dance. Music makes you feel better. Music has always been my comfort, and so I have always wanted to continue my study in it.
36	My clarinet teacher
37	My love of music.
38	my desire to become a better musician
39	The fact that I enjoyed music so much at secondary school and believed I would greatly enjoy a further education.
40	My involvement with the Young Voices of Melbourne and Kodaly music education.
41	My absolute passion for it
42	My piano teacher (tutor)
43	my junior school music teacher motivated me throughout my years at school, and inspired me to continue with music.
44	enthusiasm in music
45	Taking up the pipe organ when I was 13 and learning that was my greatest influence, in the end
46	After leaving high school I went on to do other non musical things for a while. It wasn't till I started having children that I began to think about music again. I joined the local brass band and began to see or remember the importance of ensemble playing and how much fun it is. I want to study music so that I can play in small ensembles, play new music and learn how to teach all of these skills.
47	my high school music teacher
48	my 2 private music teachers, enjoying playing my instrument / having natural ability with my instrument and music in general (theory / aural skills), playing in the uni ensembles, taking my music to a higher level, having a degree at the end of it.. etc
49	chats to a friend, also past student, passion for it, no other popular options for income that I wanted to choose.
50	Watching people perform and wanting to be able to do what they were doing. I wanted to keep improving and the conservatorium is the best place to do that.
51	it was my favourite and my best subject, and i feel passionate about music.
52	Instrumental music tuition and the drive of my school music teachers inspired me to continue with music.
53	my pursuit for excellence and knowledge
54	Music is the thing I enjoy most and am skilled at
55	Influence from various video game soundtracks, which got me interested in composition.
56	Doing all music subjects I could in year 12 really made it clear to me that music was what I wanted to study. I found my music lessons more interesting then my chemistry and maths lessons.
57	Music is the only career choice I've ever wanted to pursue. I figure the more I know about it the better; hence studying at uni. Probably my private instrumental lessons are the main influence over this decision.
58	listening to the greats, and wanting to be able to play as well as them.
59	I felt that is was the right thing for me to do
60	My piano teacher's motivation, but also the chance - if only a small one - of living a lifestyle that suited my passions.

Q33. ‘Describe briefly how important music is to you personally in your life.’

#	RESPONSES
1	Music was missing in my life for five years and I just didn't feel like myself anymore. I'm glad it's back in my life. As corny as it sounds, I feel whole again. I absolutely love studying it and I love being immersed in a musical world.
2	Music is part of the way I perceive and understand the world. Studying Music at both a secondary and Tertiary level has been a critical part of my growth and development as a human being.
3	Music is incredibly important to me personally. Not only do I want to make a career in music, but it also provides creative and social outlets. It also assists in supporting me financially during my degree, whilst still remaining enjoyable in the process.
4	Performing music gives me feeling of satisfaction and freedom that I can't get anywhere else. It is the state of being completely and utterly enraptured by your own performance that I study music for. This brings me happiness in all other aspects of my life, improves my self-esteem, social interaction and confidence in who I am.
5	the importance of music in my life is not quantifiable, but i could not imagine life without it.
6	Music IS my life. It is the predominant thing in my life and brings me joy everyday. All of my close relationships are with other performers and playing and singing music together is the reason we are so close.
7	Music is incredibly important to me. My father is a musician and high school music teacher, as such, music has always been a prominent part of my life.
8	Very important. I'm passionate about music. I value putting the time and effort into learning and developing my music skills, and continuing my musical appreciation (through listening and studying).
9	Music is very important to me. I would like a career in music.
10	It is the primary focus of my life, and I've always known that music would be the career I pursued.
11	Extremely.
12	Greatly. I play in two bands for leisure, I am studying to become a music teacher, I love listening to music, discovering new artists, performing and collaborating with other musicians. It couldn't get much more important
13	I now have degrees in piano (Sydney Uni) and singing (Vienna Uni). I teach singing and piano and am about to finish my PhD (music). Music basically takes up 90% of my life in one way or another.
14	Music is important to me as something I enjoy studying, and as something I use to relax. Practising is now enjoyable (albeit frustrating at times), and I often play my piano or violin when I've had a tough day. I have now been playing instruments for so long that I cannot imagine life without them.
15	Music performance and teaching has been for some years my way of generating income.
16	It has always been an important part of my life and long may it continue to educate me and allow me to develop my networking and social skills
17	inseperable
18	It's a hugely important part of my life. At the end of a long day, there is nothing better than to sit at my piano and just play. I am motivated to become better and constantly broaden my musical knowledge. There is so much to learn.
19	Music is very important to me, because I love making music and being able to share it with others. It is a beautiful art form!
20	It is my career, thus it is everything.
21	it's something that i can express myself, which i really enjoy, and that i have trained myself to be ok at
22	Briefly? Can't do it. Music is my oxygen.
23	Music has always been a central part of my life. It is more than just the degree I have chosen to study. It is my passion and is a part of who I am.
24	Now that I am at university, music has become even more important. Being surrounded by people who are all extremely passionate about music, and have a drive to succeed, means that I am now alot more focussed in my musical studies and gives me direction. It is very important to me - I'd like to have a career as a performer, and can't imagine having any other career without at least some form of music!
25	i love it is a form of expression and i enjoy it. it is a major part of my life
26	Extremely. Everything I think of is in terms of music.
27	its what i want to do for the rest of my life.
28	It is incredibly important. Music is everywhere in my life and one of my most cherished life goals is music-related. However, I also enjoy studying literature and French and my Arts subjects hold equal importance.

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27	its what i want to do for the rest of my life.
28	It is incredibly important. Music is everywhere in my life and one of my most cherished life goals is music-related. However, I also enjoy studying literature and French and my Arts subjects hold equal importance.
29	Music describes and expresses my feelings when I need it. It gives me something to do and achieve at. It helps me meet some of the most amazing, smart and nice people in school.
30	music seems to fill every part of my life. It is the only thing that can control my emotions, it is where I do most of my socialising, it is where I feel happiest, and it is how I want to leave my mark on this world in some capacity, so it is very important, if not essential to my life.
31	Extremely important, I wish to make a career out of it.
32	music is what i always wanted to do as part of my life. But as music profession still unacceptable in my place (back in Malaysia), I fought my way into music degree, without support from my family. music is precious to me. it heals, it changes my mood.
33	One of the highest priorities.
34	Incredibly important, it's my main form of socialisation, relaxation, and the source of my income.
35	Music is very important to me personally. It's what keeps me going when everything is is at a down point, and what enhances the good points! No matter where you are or what you're doing, there's a song around somewhere.
36	Music is my life
37	It is everything. It reminded me constantly of the beauty in this world, and that there is beauty in everything and everyone. It's who I am. I express myself through music, without it I wouldn't be me.
38	Music is extremely important to me. Playing music is something I feel I can do well and gives me confidence. Listening to music can be an escape and can help me to relax.
39	a day without music would make feel like something was missing, or the day was really a boring, dreadful day. listening makes me want to explore, use my head and gives a drive to play. playing makes me feel like im meditating and i feel a floating sensation that really relaxes me
40	Music is very important to me, especially in terms of education and activities such as choir and ensembles. I also think that learning an instrument gives you important opportunities and experiences and life skills.
41	I live and breathe it - my entire world revolves around music. I don't know who I'd be without it
42	Music is part of my everyday life as I love playing the piano and composing songs.
43	it's truely everything, it keeps me happy, allows me to express myself, and also give me the opportunity to get away from the world.
44	music is very important for me, beacuse I have chosen it for my lifelong career, and I think I have done the right decision for studying muisc.
45	Music's the only career I've seriously considered studying for some years now, I can't imagine life without it anymore!
46	It is very important its all I talk about and do nowdays.
47	at the moment music is the most important thing in my life
48	very important, not a day goes by without me listening to music, life wouldn't be the same without it, it's something that will always be a huge part of my life and a possible career choice
49	Essential, I use it as an income, a social activity, a way to praise God and a comfort when I can't express things in words.
50	Music is my hobby. I spend a lot of time playing and practicing and do it because I enjoy it.
51	i am not an expressive person (negativley), so writing and playing music allows me to let thoes negitive emotions out freely and i can make people happy and invluence them when they hear my music.
52	Extremely - It's the most important thing besides my friends and my family.
53	it is how i express myself, i get a rush from performing, and enjoy studying the history of music
54	Very important, part of who I am, what I do and how I think
55	Exactly twenty-five percent of my life, along with literature, visual arts, and the Art of Gaming (or at least, it will be, when I'm finished with it.)
56	My life revolves around it. I am always involved in something musical - whether it be ensembles, lessons, reading, composing or just listening.
57	Life would have been extremely difficult to get through if it weren't for music.
58	Very Important.
59	lets just say without music I wouldn't be here right now
60	Incredibly. I teach, accompany and compose regularly - it would not be an exaggeration to say that music IS my life.

Appendix J: Online survey frequency tables.

Part A Demographics

Ql Gender	
Female	51.5 per cent
Male	48.5 per cent

Q2 University enrolled	
Monash University	36.4 per cent
University of Adelaide	27.3 per cent
University of Sydney	30.3 per cent
University of Western Australia	6.1 per cent

Q3 Type of secondary school	
State/public	50.0 per cent
Private/denominaional	30.3 per cent
Private/independent	18.2 per cent
Home schooled	1.5 per cent

Q.4 Describe your ethnic background

Open-ended (unstructured) responses:

Australian 33, Anglo-Australian 5, Italian-Australian 3, Australian-Irish 1

English 11 Scottish 5 British 4 Anglo-European 1 Anglo 1 Anglo-Saxon 1

Caucasian 13 German 5 European 4 Dutch 3 Polish/Lithuanian 3 Irish 1 Maltese 1 Portugese 1

Italian 1 Swedish 1 Greek 1 Russian 1

Chinese 7 Malaysian-Chinese 3 Eurasian 1 South Korean 1 Japanese 1 Indonesian 1

South African White 1

Excuse me? 1

Christadelphian 1

Open responses	Sub-total	%
Australian [and derivatives]	42	36.20
European / Caucasian	34	29.30
United Kingdom [and derivatives]	23	19.80
Asian	14	12.06
South African	1	0.01
Other [not ethnic related]	2	0.02
	116 references	100%

Part B Decision to study music

Q1. Describe briefly what influence (if any) school music subjects had on your decision to study music at university.

Influences as articulated by respondents	Recorded in response	Sub-total	%
Enjoyed subject and was good at it	xxxxxxxxxxxxxxxx	17	26.1
Music subject was large influence	xxxxxx	6	9.2
Music teachers rather than the subject / Wonderful teachers	xxxxxx	6	9.2
Theory deepened love of music	xxxx	4	6.1
Performing music	xxx	3	4.6
Performing music with music classmates	xxx	3	4.6
School elective music subjects	xxx	3	4.6
None	xxx	3	4.6
School co-curricular bands/choirs	xxx	3	4.6
Music brings people together	xx	2	3.0
Attending an Arts high school	x	1	1.5
Did music because of 'something missing' in life	x	1	1.5
Great music facilities	x	1	1.5
Friendly and relaxed environment of class	x	1	1.5
Composition component	x	1	1.5

Provided inspiration to study music outside of school	x	1	1.5
Subject was easy – wanted to learn more	x	1	1.5
Wanted to be a performer – exposure to music teachers opened possibilities for music teaching	x	1	1.5
Some	x	1	1.5
High	x	1	1.5
Very little	x	1	1.5
World music	x	1	1.5
Homeschooled	x	1	1.5
Music scholarship	x	1	1.5
Found subject interesting	x	1	1.5
		65	100

Q2. Describe briefly what if influence (if any) school music ensemble involvement had on your decision to study music at university.

Influences as articulated by respondents	Recorded in response	Sub-total	%
Enjoyment	xxxxxxxxxxx	11	23.4
None	xxxxxxxxx	9	19.1
Great / huge / major / positive influence	xxxxxxxxx	9	19.1
Influential	Xxxxx	5	10.6
Music teacher / conductor	xxx	3	6.4
Relationships in ensembles prompted further study	xxx	3	6.4
Ambition to become professional musician	xx	2	4.2
Small influence	xx	2	4.2
Helped me to feel more confident / skills development as a musician	x	1	2.1
Invaluable experience	x	1	2.1
Friendly atmosphere / cultivated understanding	x	1	2.1
		47	100

Q3. Describe briefly what if influence (if any) instrumental music tuition had on your decision to study music at university.

Influences as articulated by respondents	Recorded in response	Sub-total	%
Inspirational / supportive music teacher(s)	xxxxxxxxxxxxxxxxxxxxxx	23	42.6
Predominant / major / large / greatest influence	xxxxxxxxxxxx	12	22.2
Little influence	xxxx	4	7.4
Choice of something really enjoyable	xxx	3	5.5
Teacher links with university	xxx	3	5.5
Enjoyment / wanted to learn more	xxx	3	5.5
None	xxx	3	5.5
Affordability	x	1	1.8
Only reason	x	1	1.8
Constructive feedback from music teacher	x	1	1.8
		54	100

Q4. Describe briefly what influenced you most in your decision to study music at university

Influences as articulated by respondents	Recorded in response	Sub-total	%
Love of/passion for/enjoyment of music	xxxxxxxxxxxxxxxxxxx	19	18.2
Music teacher/s	xxxxxxxxxxxx	12	11.5
Ambition to improve as a musician	xxxxxxxxxxx	11	10.5
Performance experiences	xxxxxxxx	8	7.7
Enjoyed school music subject	xxxxxxx	7	6.7
Abilities in music	xxxxxx	6	5.7
Ambition to be a music performer	xxxxx	5	4.8
Ambition to work with other musicians	xxxxx	5	4.8
Enoyed private instrumental lessons	xxxx	4	3.8
Music appreciation – hearing other performers	xxxx	4	3.8
Love of/passion for performing music	xxx	3	2.9
Ambition to be a music teacher	xxx	3	2.9
Prior performance success and self-worth	xx	2	1.9

Parents/family	xx	2	1.9
Ambition to compose music	x	1	0.9
Music appreciation – hearing video game soundtracks	x	1	0.9
Impulse decision	x	1	0.9
School music lessons more interesting than chemistry or maths	x	1	0.9
Peers	x	1	0.9
Music most important thing in my life	x	1	0.9
Ambition to study music law	x	1	0.9
Appreciation of music theory	x	1	0.9
Aversion to other academic courses	x	1	0.9
Interest in university music curriculum offered	x	1	0.9
To be different to other family members – music as a career not accepted	x	1	0.9
Always wanted a career in music	x	1	0.9
The right personal choice	x	1	0.9
		104	100

Q5 School level at which you began to think about music as a course of university study

Year 10	23.3 per cent
Year 11	20.0 per cent
Year 12	18.3 per cent
After leaving school	8.3 per cent
Year 9	6.7 per cent
Year 5	6.7 per cent
Year 8	5.0 per cent
Year 6	5.0 per cent
Year 7	3.3 per cent
Year 4	1.7 per cent
Year 1	1.7 per cent
Year 3	0
Year 2	0
Unsure	0

Q6 Level of achievement in music subject in final year of pre-university schooling

A/Very High	56.7 per cent
B/High	30.0 per cent
C/Sound	6.7 per cent
D/Low	1.7 per cent
E/Very low	0
Did not do music in Final year of schooling	5.0 per cent

Q7 Music was first uni preference

Yes	93.3 per cent
No	6.7 per cent

Q8 Enrolled uni was first preference

Yes	95.0 per cent
No	5.0 per cent

Q9 If ‘yes’ in Q8, why?

Part C Music education background

Ql Perspective of the degree of influence on interest in music

Music teachers	76.7 per cent Very positive
Private music tuition	66.7 per cent Very positive
Listening to music at home	60.0 per cent Very positive
High school band/ensemble/choir	58.3 per cent Very positive
Other musicians	58.3 per cent Very positive
Extra-curricular non-school music	53.3 per cent Very positive
High school instrumental lessons	50.0 per cent Very positive
Performing in high school classroom music lessons	40.0 per cent Very positive
High school classroom music lessons	38.3 per cent Very positive
Primary school band or choir participation	35.0 per cent Very positive
Listening to music in high school classroom music	33.3 per cent Very positive
Singing in primary classroom music	30.0 per cent Very positive
Family/friends	38.3 per cent Positive
Primary instrumental lessons	33.3 per cent Positive
Playing instruments in primary classroom music	36.1 per cent Slightly positive
Primary classroom music lessons	35.0 per cent Slightly positive
Composing/arr. in high school classroom music	30.0 per cent Slightly positive

Q2 Perspective of the degree of influence on aural/analysis skills' development

Music teachers	50.0 per cent Very positive
Private music tuition	40.0 per cent Very positive
School choirs / bands /orchestras participation	46.1 per cent Positive
School instrumental programs and related activities	40.0 per cent Positive
School classroom music subject(s)	33.3 per cent Positive
Other musicians	30.0 per cent Slightly positive
Family/friends	30.0 per cent Not applicable

Q3 Perspective of the degree of influence on composing skills' development

Music teachers	35.0 per cent Positive
School instrumental programs and related activities	45.0 per cent Slightly positive
School choirs / bands /orchestras participation	40.0 per cent Slightly positive

Other musicians	35.0 per cent Slightly positive
School classroom music subject(s)	33.3 per cent Slightly positive
Private music tuition	31.7 per cent Slightly positive
Family/friends	30.0 per cent Slightly positive

Q4 Perspective of the degree of influence on performing development

Private music tuition	68.3 per cent Very Positive
Music teachers	63.3 per cent Very positive
School choirs / bands /orchestras participation	58.3 per cent Very positive
Other musicians	55.0 per cent Very positive
School instrumental programs and related activities	46.7 per cent Very positive
School classroom music subject(s)	35.0 per cent Very positive
Family/friends	40.0 per cent Positive

Part D Musical abilities and experiences

Q1 How would you rate your musical abilities in the following areas:

[figures in percent]	Excellent	Good	Average	Poor
Vocal performance:	20	40.0	31.7	8.3
Instrumental performance:	51.7	43.3	1.7	3.3

Q2 Indicate high school music subject in-class lessons [not instrumental program]:

[figures in per cent]	>weekly	weekly	<weekly	none
Guitar	8.3	6.7	25.0	60.0
Keyboard	15.0	15.0	33.3	36.7
Percussion	3.3	8.3	40.0	48.3
Voice	15.0	31.7	25.0	28.3
Other	10.2	12.2	4.1	73.5

Q3 Received school instrumental tuition

Yes	66.7 per cent
No	33.3 per cent

Q4 Length of tuition (for yes in Q3)

More than 6 years	36.6 per cent
1-3 years	31.7 per cent
4-6 years	26.8 per cent
Less than 1 year	4.9 per cent

Q5 Tuition delivery

Individually	66.9 per cent
Small groups (2-4)	19.5 per cent
Large groups (>4)	14.6 per cent

Q6 Main primary instrumental tuition instrument

Piano	28.3 per cent
Violin/viola	10.8 per cent
Flute	10.8 per cent
Percussion	10.8 per cent
Guitar/bass guitar	8.7 per cent
Trumpet	8.7 per cent
Clarinet	8.7 per cent
Other wind	4.3 per cent
Voice	4.3 per cent
Saxophone	2.2 per cent
Other keyboard	2.2 per cent

Q7 Received private (fee-paying) music tuition outside of school before entering university

Yes	78.3 per cent
No	21.7 per cent

Q8 Length of fee-paying tuition (for yes in Q7)

More than 6 years	63.8 per cent
4-6 years	14.9 per cent
1-3 years	14.9 per cent
Less than 1 year	6.4 per cent

Q9 Tuition delivery

Individually	97.9 per cent
Large groups (>4)	2.1 per cent
Small groups (2-4)	0.0 per cent

Q10 Main fee-paying instrumental tuition instrument

Piano	30.7 per cent
Guitar/bass guitar	13.4 per cent
Violin/viola	11.5 per cent
Flute	7.7 per cent
Voice	7.7 per cent
Saxophone	7.7 per cent
Other wind	5.7 per cent
Percussion	5.7 per cent
Clarinet	3.8 per cent

Trumpet	1.9 per cent
Tuba	1.9 per cent
Other keyboard	1.9 per cent

Q11 Received community (free) music tuition before entering university

No	80.0 per cent
Yes	20.0 per cent

Q12 Length of free community tuition (for yes in Q11)

1-3 years	58.3 per cent
More than 6 years	33.3 per cent
4-6 years	8.3 per cent
Less than 1 year	0.0 per cent

Q13 Tuition delivery

Large groups (>4)	75.0 per cent
Individually	16.7 per cent
Small groups (2-4)	8.3 per cent

Q14 Main free community instrumental tuition instrument

Other brass	14.3 per cent
Clarinet	14.3 per cent
Violin/viola	14.3 per cent
Percussion	14.3 per cent
Voice	14.3 per cent
Trumpet	7.1 per cent
Tuba	7.1 per cent
Guitar/bass guitar	7.1 per cent

Q15 Describe briefly how important music is to you personally in your life

Influences as articulated by respondents	Recorded in response	Sub-total	%
Music is… very/incredibly important to me/predominant thing in my life/my passion/primary life focus/extremely important/couldn't get more important/inseparable/hugely important/one of highest priorities/music IS my life/everything/my oxygen/central part of my life/part of who I am/essential to my life/could not imagine life without music	xxxxxxxxxxxxxxxxxxxxxxx xxxxxxx	30	39.4
Provides career/would like career in music/have always known that music would be career pursued	xxxxxxxxxx	10	13.1
Provides creative outlet/self expression/expresses my feelings/controls my emotions/heals	xxxxxxxxx	9	11.8
Provides social outlet/share music with others/meet people	xxxxxxxx	8	10.5
Music gives joy/beauty/happiness	xxxxxx	6	7.8
Love of music/making music	xxxx	4	5.2
Provides financial support	xx	2	2.6
Cherished life goal	x	1	1.3
Music gives 'wholeness'	x	1	1.3
Music brings happiness in all other aspects of my life	x	1	1.3
Music improves self-esteem/confidence	x	1	1.3
Also enjoy literature, French and Arts subjects	x	1	1.3
Music is part of how I perceive/understand the world	x	1	1.3
Music critical part of human growth	x	1	1.3
		76	100%

Appendix K: Transcripts of interview responses.

Email interview responses

Respondent: E1

AMES Follow up questions 1-6. There will be no further follow-up.

Please enter your answers after each question, save document and attach to reply e-mail.

There is no word limit.

1. In the online survey that you filled out called the 'Australian Music Education Survey,' there was a question that asked 'describe briefly what influenced you most in your decision to study music at university.' Could you please elaborate further?

* Personally inspired by music teachers throughout my school years

* Decided it was an appropriate vocation for someone passionate about people and music.

2. Was there any particular inspiration or 'trigger' for you that helped you to arrive at that decision?

* I had a strain injury in my wrist that prevented me from practicing for several months at the end of my Bachelor of performance undergraduate degree. This event helped me to take stock and reconsider my future directions in education. I also consider that the decision was spiritually inspired.

3. In the Survey there was another question, 'indicate your perspective of the degree of influence that different factors had on your interest in music.' What do you consider influenced your interest in music prior to applying for university music study?

* Good Teachers and a genuine love and fascination with music.

4. Describe from your perspective what things were important in the development of your music skills prior to university.

* Large ensemble membership in school (concert band)

* Learning to play by ear at home and at church

* Solo and collaborative composition ventures

* Singing in choirs

* Lots of instrumental practice

5. What do you consider helped you to pass your university music audition?

* Lots of performance opportunities at school

6. Describe anything else from your experience that helped to shape your pathway to university music study.

Respondent: E2

AMES Follow up questions 1-6. There will be no further follow-up.

Please enter your answers after each question, save document and attach to reply e-mail.

There is no word limit.

1. In the online survey that you filled out called the 'Australian Music Education Survey,' there was a question that sked 'describe briefly what influenced you most in your decision to study music at university.' Could you please elaborate further?

I decided to study music at university because I have been playing music for years, and enjoyed a couple of instruments in particular. My teachers and family were all very supportive of my wanting to study, making the decision much easier.

2. Was there any particular inspiration or 'trigger' for you that helped you to arrive at that decision?

Not particularly, I suppose the desire to learn more was probably what convinced me to go to university in music.

3. In the Survey there was another question, 'indicate your perspective of the degree of influence that different factors had on your interest in music.' What do you consider influenced your interest in music prior to applying for university music study?

Mostly my family – my father is a professional musician, my mother loves listening to Classical music around the hosue, and I was fortunate to learn a large number of instruments in my early years, allowing me to gain a broad perspective and understanding of music.

4. Describe from your perspective what things were important in the development of your music skills prior to university.

Inspirational teachers, a supportive home, and a passion to be the best!

5. What do you consider helped you to pass your university music audition?

Mostly confidence, I think, I felt very little anxiety during the audition, as I knew that I could do it. Also, lots of preperation.

6. Describe anything else from your experience that helped to shape your pathway to university music study.

Hmm, not sure, I think I've covered it all already.

Respondent: E3

AMES Follow up questions 1-6. There will be no further follow-up.

Please enter your answers after each question, save document and attach to reply e-mail.

There is no word limit.

1. In the online survey that you filled out called the 'Australian Music Education Survey,' there was a question that asked 'describe briefly what influenced you most in your decision to study music at university.' Could you please elaborate further?

BmusEd

My natural talent led me to apply for a degree at the Con, my parents wanted me to "get something behind you" before entering the industry.

MmusEd

My own experience in the industry had led me to want to pursue research with the UNI.

2. Was there any particular inspiration or 'trigger' for you that helped you to arrive at that decision?

The MmusEd was triggered by an experience in the field where I had the opportunity to audition 1600 times for a Broadway Production I was directing. I have pursued research in this specific area.

3. In the Survey there was another question, 'indicate your perspective of the degree of influence that different factors had on your interest in music.' What do you consider influenced your interest in music prior to applying for university music study?

Community (family, friends, peers and mentors) recognition and encouragement to pursue what I was good at.

4. Describe from your perspective what things were important in the development of your music skills prior to university.

A long history of community music making (school, community bands/ orchestras). A variety of early money making experiences in music making during high school.

5. What do you consider helped you to pass your university music audition?

Demonstrable executant skill on my instrument & intake numbers were in my favour.

(This is a related subject to my masters research)

6. Describe anything else from your experience that helped to shape your pathway to university music study.

A knowledge that an industry as small as Australia would offer more opportunity to pursue a career with an arts-related degree.

Respondent: E4

MES Follow up questions 1-6. There will be no further follow-up.

Please enter your answers after each question, save document and attach to reply e-mail.

There is no word limit.

1. In the online survey that you filled out called the 'Australian Music Education Survey,' there was a question that asked 'describe briefly what influenced you most in your decision to study music at university.' Could you please elaborate further?

* I studied music initially because I thought it was the only thing I was good at, since I started playing an instrument at an early age and never gave it up, and I possibly want a career in it. Now, I'm not sure I want a career in music, but I like studying music at university in general.

2. Was there any particular inspiration or 'trigger' for you that helped you to arrive at that decision?

* Not really. I guess I just didn't know what I wanted to do with my life after I graduated and music seemed like a viable option. At least more viable than science or engineering or commerce.

3. In the Survey there was another question, 'indicate your perspective of the degree of influence that different factors had on your interest in music.' What do you consider influenced your interest in music prior to applying for university music study?

* My teachers (instrumental and high school) were definitely inspirational. Also, I suppose I have some crazy daydreams about learning how to play my instrument in a god-like manner. I listen to recordings and think "I want to play like that", so it gave me some motivation.

4. Describe from your perspective what things were important in the development of your music skills prior to university.

* Inspirations and motivations to keep on pursuing this very arbitrary and competitive skill

* A general like/passion for music

* Make sure you know you can never really reach the top

* Take it easy

5. What do you consider helped you to pass your university music audition?

*

6. Describe anything else from your experience that helped to shape your pathway to university music study.

* Having someone to talk to about your struggles in this competitive field

* I just think it's really important to be humble and keep learning, and try not to compare with others too much. I suppose you can develop your own style in way. Take it easy and follow your heart. =D

Phone interviews

Respondent: P1

GJ: [Name P1], in the online survey that you filled out called the 'Australian Music Education Survey,' there was a question that asked 'describe briefly what influenced you most in your decision to study music at university.' Could you please elaborate further?

P1: Okay… For me, I've always known that this is what I wanted to do, so I can't really… like, isolate one thing from everything else. It just makes sense for my life, but probably not good money, ah, like financial sense.

GJ: Was there any particular inspiration or 'trigger' for you that helped you to arrive at that decision?

P1: There was probably a couple… there may have been a whole series of events along the way. For me I don't know if they were triggers as such, but I can recall a few times when I would see someone perform live, or hear some hook in a song… or even a simple motif in a concerto like with a Musica Viva performance, and, well… I knew that I was connected to that. Yeah - sounds lame, I know. But even now, well actually now more than ever, there's that… being on the same wavelength – like you're just, there… And sure there's heaps of [rubbish] out there that I don't relate to, in style, but still can… relate, like, appreciate it for being, real… with itself.

GJ: In the Survey there was another question, 'indicate your perspective of the degree of influence that different factors had on your interest in music.' What do you consider influenced your interest in music prior to applying for university music study?

P1: My Dad used to be a drummer, part-time, in a not-famous local band when he was in his late teens, and up to when I was in primary school. But then it broke up. Mum was always singing to herself around the house – there was usually some kind of music playing, even if it was just the radio in the background. I was the only child, and I guess that music was just a… not normal, like, a natural, yes I guess also a normal part of life. But I was never forced to want to like it – I just did. And, I had an aunty who would often take me to the Town Hall to listen to orchestral performances. When I was younger I didn't really appreciate or understand the music, but she would always buy[s] me snacks afterwards. Then later on, I began to have a love for a much broader range of music periods and styles.

GJ: Describe from your perspective what things were important in the development of your music skills prior to university.

P1: Um… in primary school, I think it was the school choir. In high school, it was jamming with my mates in the music building at lunchtimes, at school concerts, and in our garages.

GJ: What do you consider helped you to pass your university music audition?

P1: Definitely AMEB exams over the years.

GJ: Describe anything else from your experience that helped to shape your pathway to university music study.

P1: Well… I think that because I practised all the time helped a lot. It may have made the difference. I know of people who practised just in Year 12, but didn't make it in. It's not something you can just put on.

GJ: Thanks for sharing your perspectives, [Name of P1.]

Respondent: P2

GJ: [Name P2], in the online survey that you filled out called the 'Australian Music Education Survey,' there was a question that asked 'describe briefly what influenced you most in your decision to study music at university.' Could you please elaborate further?

P2: Alright. I've always been a singer. Either to myself or to family and friends. When I was in upper primary school was the first time I became self-conscious about my singing. People can be nasty, especially when singing is not, you know… embedded as part of the Australian culture. We've certainly got a rich singing history, but it's like, compartmentalised – not for the everyday. Which I think is sad, really.

GJ: Was there any particular inspiration or 'trigger' for you that helped you to arrive at that decision?

P2: Hmm. As an eleven year old, I was taken to the funeral of a great-aunt – I had only met her a few times, but not enough for us to have a meaningful relationship. So the event was quite a curious one. It was in a big church, and it had a large – a humungous choir, it seemed to me. And the pure voices… even from that age I considered the sound to be sublime. It had quite an impact on me.

GJ: In the Survey there was another question, 'indicate your perspective of the degree of influence that different factors had on your interest in music.' What do you consider influenced your interest in music prior to applying for university music study?

P2: I really enjoyed being with my friends in my primary school choir. At the time I thought that it was just about friendship, but i[n] high school I realised that I wanted to sing [with] just about anyone, and didn't care too much if they were my friends, or even friendly for that matter – just as long as we could sing. I think the annual school concerts and school musicals were, well, important. I know they were, to my musical development.

GJ: Describe from your perspective what things were important in the development of your music skills prior to university.

P2: From the age of ten I received piano lessons from (Music Teacher 1) until I was fifteen. That was very helpful for me as a singer. And senior show choir in Years 11 and 12 – that is where I really developed my… technical vocal control. And it was great performing with such a dynamic ensemble.

GJ: What do you consider helped you to pass your university music audition?

P2: I'm good at listening tests – those aural listening skills' tests. Performance is my main strength. Sight reading is undoubtedly my area for further improvement.

GJ: Describe anything else from your experience that helped to shape your pathway to university music study.

P2: I think I've mentioned the main ones.

GJ: Thanks for sharing today, [Name of P2.]

Face-to-face on-campus interviews

Respondent: F1

GJ: [Name F1], on the survey that you filled out last year about the Australian Music Education Survey, there was a question that asked "describe briefly what influenced you most in your decision to study music at university". Could you elaborate on that for us?

F1: I guess [that would be] my passion for music. But also, [I] got into the course and I was like – yeah, may as well just give it a crack and see how I go. Yeah, I, got in that way… I got in and … it's one of those questions where…it's one of those things that… you just do – do you know what I mean?

GJ: Well, obviously that's how it happened for you, but was there any particular trigger or inspiration for you that helped you arrive at that decision?

F1: Um… I guess that, my teachers… at school – when I was in school… (Music Teacher 1), ah… (Music Teacher 2), who else was there? Ah, (Music Teacher 3) – they …were big influences, in my studies… especially through school.

GJ: Were they your music classroom subject teachers or instrumental teachers?

F1: (Music Teacher 1) was an instrumental teacher. He really got me thinking about music from a young age. And he, ah, enhanced my skills. He got me, he got me into ah, um, finger-picking stuff. I really enjoyed that and then moved into a bit of Classical and enjoyed that and then (Music Teacher 2) ah, at the… high school got me into jazz, and enjoyed that, um… yeah, it's just… yeah the love, love of it through different people just showing, showing me different things. Ah… (Music Teacher 3), um, got me enjoying big band music, ah, through playing guitar in the high school's big band, so… yeah, um… different – all of those inspirations. Yeah. That influenced me quite a bit... doing it… yes.

GJ: In the survey there was another question, "indicate your perspective of the degree of influence that different factors had on your interest in music, and in also equipping you musically. Things like listening to music at home, primary classroom music lessons, singing with your class, playing instruments with your class, high school lessons, instrumental music private lessons, other music influences…" What for you do you consider to have influenced you to prepare you to gain access to the university music course?

F1: Private lessons were a huge influence, um, 'cause you get that one on one contact with ah, with your teacher, um, and they can personally, um, ah… design a strategy of study for you, um with the different styles. Ah, but also, also I believe, um classroom groups, jam sessions in classroom time and all that, um, that is probably an influence too because you have that group, um, group session – especially with jazz music. Um, if it wasn't for ah, having jam sessions at high school in the classroom… just a couple of rhythm section and sax… without having that that probably wouldn't have influenced me to ah, go through the jazz course at (Name of University). So, um, yeah… I believe that it is important to have both the private and um, classroom playing, cause… yeah, otherwise, um, you get pretty bored if you just have one of, one of them.

GJ: With your private instrumental lessons, were they just one on one?

F1: One on one. I reckon you need a balance of one on one and group sessions…

GJ: So with the one on one, do you think that was important to develop your skill base, or would you have picked that up in the group sessions?

F1: Ah, probably, the one on one would have been enhancing your skills and, um, your technique, ah, so you can pull off… ah, certain, certain phrasing and, ah, melodic ideas. So without that basis from your ah, one on ones, and the stuff you learn in your ones on ones like your technique, your scales, arpeggio type stuff and your patterns on your certain instrument, um… yeah, without all that, um, you won't… you wouldn't…. you'd still be able to um, achieve stuff in the, in group sessions ah, you'd be more prepared, I believe…

GJ: In that classroom situation was it just performing that happened there or were there other things that you felt prepared you to pass your audition at university?

F1: Um… in these classroom sessions, ah… performing was a huge part of it. But also the theory… will be done as well. Without the theory of the music, um, that probably wouldn't have helped me… I know that would have helped me pass my theory test to get into university. So, um, all those… all the different aspects… ah, uniting together… that definitely helped me.

GJ: So when you say the theory test, was that a theory test as part of your audition, or were there also aural tests involved?

F1: Um, there was also aural tests involved to get in, but, that was all in the one [exam]. Ah, there was, pretty – it was a basic test to get in… ah, but the examiner from what I can remember just played a few things on the piano, and you just need to pick the pitch – that kind of stuff, um… yeah…There was no music history as such… there was just, 'name this scale'… 'write out this scale in this clef' – that kind of stuff… 'this interval'…

GJ: Finally, were there any other majors at university other than jazz that you considered applying for that you did apply for?

F1: I considered applying for the Classical course. Um, but in the end, after doing AMEB Grade 6 Classical, I kind of wanted to explore a different style of music. Ah… so, um, that's why I went for the jazz course. But also I applied for um, sound engineering as well as stage management through TAFE. And I got accepted into those courses as well, so I had three courses to choose from, as well as other things I could've gone for outside of the education streams. Ah… so that was a tough decision choosing between them, but, in hindsight, I went for the harder one to get into, so… yeah.

GJ: And you got it.

F1: And I got in.

GJ: Is there anything else you wanted to share about your inspiration to get into uni?

F1: I think we've pretty much covered it… yeah.

GJ: Really appreciate your time today [Name F1].

F1: No worries – cheers, thanks.

End of interview.

Respondent: F2

GJ: [Name F2], in the survey that you filled out last year about the Australian Music Education Survey, there was a question that asked "describe briefly what influenced you most in your decision to study music at university". Could you elaborate on that at all?

F2: Well, I've always loved music, not just singing, although that became my major. As a child… singing at home, anywhere really. Then at school in choirs, and learning the piano… cello in orchestra… always listening to my music playlists…

GJ: Was there any particular trigger or inspiration for you that helped you arrive at that decision?

F2: My parents were very… supportive in the early years… but later I got the impression that I would end up in a more… not sure how to put… a more… serious career path. You know, solicitor or dentist, or whatever. For my future security and independence I guess. But then I became really hooked on music later in high school – when I started thinking that this might be it for me… I had very encouraging music teachers, and this helped me a great deal.

GJ: Were these teachers your music classroom subject teachers or instrumental teachers?

F2: Um… both, but some more than others. When I think back, I realise that [Name of instrumental teacher] was the most supportive, but at the time I didn't know that – I was in Year 9, and I think I, you know, um… I sort of thought that [they] were on my case a bit, but I now know that [they] were just trying to help me succeed… I didn't have a good time in that year at school, but things got better. And I kept going with my music because it was like my place… I could depend on it to relax and help me think and just chill…

GJ: In the survey there was another question, "indicate your perspective of the degree of influence that different factors had on your interest in music, and in also equipping you musically. Things like listening to music at home, primary classroom music lessons, singing with your class, playing instruments with your class, high school lessons, instrumental music private lessons, other music influences… What for you do you consider to have influenced you to prepare you to gain access to the university music course?

F2: I think changing my main instrument from piano to cello when I started high school helped a lot. It took a lot of pressure off me, because there were a lot of other piano players who were really good, they were so much more ahead of me, and I always loved the timbre of the cello anyway. So when there was one available at school, and also lessons, then I thought that it would be good to head in that direction.

GJ: With your private instrumental lessons, were they just one on one?

F2: At first there were three of us in a class, but in year 10 it was just two. And somewhere later the following year, it was just me, which I really enjoyed.

GJ: Describe what things you consider were important in the development of your music skills prior to university?

F2: Well… it's not, um, it's not just one thing. Some of my earliest memories were just coming home from primary school, and there would almost always be a CD playing in the living room… I know that my parents loved listening to music, and I know that it was something that I, um, I guess that I am like that too. Not so much my other brother and sister. I couldn't do, concentrate on any of my homework without listening to my music in my bedroom. And the music tuition on cello or piano I always loved. But going through it in high school… at first I was a bit disinterested in having other students there [in high school instrumental lessons]. It seemed to not always apply to me. But later on, I

discovered that I could use those lesson… like, gaps… to think about the fingerboard positions for the next piece… it actually became helpful at a time when I was starting to become much more confident on cello.

GJ: What things do you consider prepared you to pass your music audition at university?

F2: Well, the aural stuff, the analysis, that proved to be more important than I expected. I knew those sorts of things were going to be part of the audition, but I only knew of them [as requirements] in Year 12. If I hadn't been doing them in class for most of high school… I don't think you can just catch up at the last minute… they're longer, um, skills you work up, develop.

GJ: Was a theory test as part of your audition, or were there also aural tests involved?

F2: Aural tests, but no theory. But they did ask for some scales and arpeggios… and there was also some sight-reading.

GJ: Is there anything else you wanted to share about your experiences that influenced your pathway to music study at university?

F2: Well… I think, but it wasn't, um… I think it helps that at some point you have friends that also share your love for music. In the [high school] string ensemble, it was just great to perform at concerts, to have people enjoy our music, and that… not reaction, but… like the connection with the audience when you play… can be an adrenalin thing, in a good way. No – not always adrenalin, but some… definitely always satisfying. It's good to have that experience, and I've kept some of those friendships. It's encouraging, but it's not the main thing that keeps you practising each day, each year. I just have to play, to be, I know I enjoy it, it's a lot of work… I know it's a passion of mine… I can express myself.

GJ: Thank you [Name F2].
End of interview.

Appendix L: Interview frequency tables.

Q1. In the online survey … there was a question that asked 'describe briefly what influenced you most in your decision to study music at university.' Could you please elaborate further?			
Influences as articulated by respondents	Frequency of recorded responses	Sub-total	%
Personally inspired by music teachers	x	1	6.25
Decided it was an appropriate vocation for someone passionate about people and music / My natural talent / My passion for music / Always loved music	xxxx	4	25
I have been playing music for years, and enjoyed a couple of instruments in particular / I started playing an instrument at an early age and never gave it up / Learning the piano / Cello in orchestra	xxxx	4	25
My teachers and family were all very supportive of my wanting to study	x	1	6.25
I thought it was the only thing I was good at / I've always been a singer / I possibly want a career in it	xxx	3	18.75
My parents wanted me to "get something behind you" before entering the industry	x	1	6.25
It makes sense for my life	x	1	6.25
Listening to music	x	1	6.25
		16	100

Q2. Was there any particular inspiration or 'trigger' for you that helped you to arrive at that decision?			
Influences as articulated by respondents	Frequency of recorded responses	Sub-total	%
Decision was spiritually inspired.	x	1	8.3
The desire to learn more / triggered by an experience in the [music] field	xx	2	16.7
I just didn't know what I wanted to do with my life after I graduated and music seemed like a viable option	x	1	8.3
I would see someone perform live, or hear some hook in a song / It was in a big church, and it had a large – a humungous choir…And the pure voices… even from that age I considered the sound to be sublime. It had quite an impact on me	xx	2	16.7
My teachers… at school… were big influences / I had very encouraging music teachers / Supportive instrumental teacher	xxx	3	25
My parents were very… supportive in the early years	x	1	8.3
I became really 'hooked' on music later in high school / And I kept going with my music because it was like my place… I could depend on it to relax and help me think and just chill…	xx	2	16.7
		12	100

Q3. In the Survey there was another question, 'indicate your perspective of the degree of influence that different factors had on your interest in music.' What do you consider influenced your interest in music prior to applying for university music study?			
Influences as articulated by respondents	Frequency of recorded responses	Sub-total	%
Good teachers / My teachers (instrumental and high school) were definitely inspirational / Private lessons were a huge influence	xxx	3	23.1
A genuine love and fascination with music / I have some crazy daydreams about learning how to play my instrument in a god-like manner. I listen to recordings and think "I want to play like that", so it gave me some motivation.	xx	2	15.4
Mostly my family – my father is a professional musician, my mother loves listening to Classical music around the house / parents both appreciative of music	xx	2	15.4
I was fortunate to learn a large number of instruments in my early years / Changed from piano to cello lessons	xx	2	15.4
Community (family, friends, peers and mentors) recognition and encouragement to pursue what I was good at	x	1	7.6
I really enjoyed being with my friends in my primary school choir / the annual school concerts and school musicals / Jam sessions at high school in the classroom	xxx	3	23.1
		13	100

Q4. Describe from your perspective what things were important in the development of your music skills prior to university.			
Influences as articulated by respondents	Frequency of recorded responses	Sub-total	%
Large ensemble membership in school (concert band) / A variety of early money making experiences in music making during high school / High school concerts / senior choir in Years 11 and 12 / Primary school choir / Instrumental lessons at school / A long history of community music making (school, community bands/ orchestras) / Singing in choirs	xxxxxxxx	8	36.5
Learning to play by ear at home / A supportive home / jamming with mates in garage at home / Listening to music at home / Lots of instrumental practice	xxxxx	5	22.7
Learning to play by ear at church	x	1	4.5
Solo and collaborative composition ventures	x	1	4.5
Inspirations and motivations to keep on pursuing this very arbitrary and competitive skill	x	1	4.5
Inspirational teachers / From the age of ten I received piano lessons from (Music Teacher 1) until I was fifteen / Individual instrumental lessons	xxx	3	13.7
A passion to be the best / A general like/passion for music	xx	2	9.1
Make sure you know you can never really reach the top; take it easy	x	1	4.5
		22	100

Q5. What do you consider helped you to pass your university music audition?			
Influences as articulated by respondents	Frequency of recorded responses	Sub-total	%
Lots of performance opportunities at school / Lots of preparation / classroom sessions… performing	xxx	3	21.5
Mostly confidence	x	1	7
I knew that I could do it / Demonstrable executant skill on my instrument	xx	2	14.5
Intake numbers were in my favour.	x	1	7
Definitely AMEB exams over the years / AMEB Grade 6 Classical	xx	2	14.5
Aural listening skills' tests / Aural analysis / Aural skills in high school	xxx	3	21.5
The theory of the music	x	1	7
Sight-reading	x	1	7
		14	100

Q6. Describe anything else from your experience that helped to shape your pathway to university music study.			
Influences as articulated by respondents	Frequency of recorded responses	Sub-total	%
A knowledge that an industry as small as Australia would offer more opportunity to pursue a career with an arts-related degree.	x	1	14.3
Having someone to talk to about your struggles in this competitive field	x	1	14.3
I just think it's really important to be humble and keep learning, and try not to compare with others too much. I suppose you can develop your own style in way. Take it easy and follow your heart	x	1	14.3
I practised all the time helped a lot… I know of people who practised just in Year 12, but didn't make it in. It's not something you can just put on / I just have to play, to be, I know I enjoy it, it's a lot of work… I know it's a passion of mine… I can express myself. / In the [high school] string ensemble, it was just great to perform at concerts, to have people enjoy our music / The connection with the audience when you play	xxxx	4	57.1
		7	100

Appendix M: SPSS statistical tables.

Gender

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Female	34	50.7	51.5	51.5
	Male	32	47.8	48.5	100.0
	Total	66	98.5	100.0	
Missing	System	1	1.5		
Total		67	100.0		

Begin

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1.00	1	1.5	1.8	1.8
	4.00	1	1.5	1.8	3.6
	5.00	4	6.0	7.1	10.7
	6.00	3	4.5	5.4	16.1
	7.00	2	3.0	3.6	19.6
	8.00	3	4.5	5.4	25.0
	10.00	14	20.9	25.0	50.0
	11.00	12	17.9	21.4	71.4
	12.00	11	16.4	19.6	91.1
	13.00	5	7.5	8.9	100.0
	Total	56	83.6	100.0	
Missing	System	11	16.4		
Total		67	100.0		

LOA

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Did not do music in final year of schooling	3	4.5	5.0	5.0
	D /low	1	1.5	1.7	6.7
	C /sound	4	6.0	6.7	13.3
	B /high	18	26.9	30.0	43.3
	A /very high	34	50.7	56.7	100.0
	Total	60	89.6	100.0	
Missing	System	7	10.4		
Total		67	100.0		

Preference

		Frequency	Percent	Valid Percent	Cumulative Percent
	.00	56	83.6	93.3	93.3
Valid	1.00	4	6.0	6.7	100.0
	Total	60	89.6	100.0	
Missing	System	7	10.4		
Total		67	100.0		

Interest_Listening

		Frequency	Percent	Valid Percent	Cumulative Percent
	.00	1	1.5	1.7	1.7
	4.00	2	3.0	3.3	5.0
Valid	5.00	21	31.3	35.0	40.0
	6.00	36	53.7	60.0	100.0
	Total	60	89.6	100.0	
Missing	System	7	10.4		
Total		67	100.0		

Interest_SingingPriSch

		Frequency	Percent	Valid Percent	Cumulative Percent
	.00	8	11.9	13.3	13.3
	1.00	2	3.0	3.3	16.7
	3.00	7	10.4	11.7	28.3
Valid	4.00	17	25.4	28.3	56.7
	5.00	8	11.9	13.3	70.0
	6.00	18	26.9	30.0	100.0
	Total	60	89.6	100.0	
Missing	System	7	10.4		
Total		67	100.0		

Interest_PlayingPriSch

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	.00	8	11.9	13.3	13.3
	1.00	2	3.0	3.3	16.7
	3.00	3	4.5	5.0	21.7
	4.00	22	32.8	36.7	58.3
	5.00	13	19.4	21.7	80.0
	6.00	12	17.9	20.0	100.0
	Total	60	89.6	100.0	
Missing	System	7	10.4		
Total		67	100.0		

Interest_PriSchInstr

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	.00	11	16.4	18.3	18.3
	1.00	1	1.5	1.7	20.0
	2.00	1	1.5	1.7	21.7
	3.00	2	3.0	3.3	25.0
	4.00	11	16.4	18.3	43.3
	5.00	20	29.9	33.3	76.7
	6.00	14	20.9	23.3	100.0
	Total	60	89.6	100.0	
Missing	System	7	10.4		
Total		67	100.0		

Interest_PriSchBand

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	.00	17	25.4	28.3	28.3
	2.00	1	1.5	1.7	30.0
	3.00	3	4.5	5.0	35.0
	4.00	6	9.0	10.0	45.0
	5.00	12	17.9	20.0	65.0
	6.00	21	31.3	35.0	100.0
	Total	60	89.6	100.0	
Missing	System	7	10.4		
Total		67	100.0		

Interest_Private

		Frequency	Percent	Valid Percent	Cumulative Percent
	.00	3	4.5	5.0	5.0
	4.00	4	6.0	6.7	11.7
Valid	5.00	13	19.4	21.7	33.3
	6.00	40	59.7	66.7	100.0
	Total	60	89.6	100.0	
Missing	System	7	10.4		
Total		67	100.0		

Interest_HighSchClass

		Frequency	Percent	Valid Percent	Cumulative Percent
	.00	4	6.0	6.7	6.7
	2.00	1	1.5	1.7	8.3
	3.00	2	3.0	3.3	11.7
Valid	4.00	12	17.9	20.0	31.7
	5.00	18	26.9	30.0	61.7
	6.00	23	34.3	38.3	100.0
	Total	60	89.6	100.0	
Missing	System	7	10.4		
Total		67	100.0		

Interest_PerfHighSchClass

		Frequency	Percent	Valid Percent	Cumulative Percent
	.00	3	4.5	5.0	5.0
	2.00	1	1.5	1.7	6.7
	3.00	1	1.5	1.7	8.3
Valid	4.00	15	22.4	25.0	33.3
	5.00	16	23.9	26.7	60.0
	6.00	24	35.8	40.0	100.0
	Total	60	89.6	100.0	
Missing	System	7	10.4		
Total		67	100.0		

Interest_ListHighSchClass

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	.00	5	7.5	8.3	8.3
	3.00	2	3.0	3.3	11.7
	4.00	17	25.4	28.3	40.0
	5.00	16	23.9	26.7	66.7
	6.00	20	29.9	33.3	100.0
	Total	60	89.6	100.0	
Missing	System	7	10.4		
Total		67	100.0		

Interest_CompHighSchClass

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	.00	10	14.9	16.7	16.7
	3.00	1	1.5	1.7	18.3
	4.00	18	26.9	30.0	48.3
	5.00	15	22.4	25.0	73.3
	6.00	16	23.9	26.7	100.0
	Total	60	89.6	100.0	
Missing	System	7	10.4		
Total		67	100.0		

Interest_HighSchInst

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	.00	8	11.9	13.3	13.3
	4.00	9	13.4	15.0	28.3
	5.00	13	19.4	21.7	50.0
	6.00	30	44.8	50.0	100.0
	Total	60	89.6	100.0	
Missing	System	7	10.4		
Total		67	100.0		

Interest_Extra

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	.00	11	16.4	18.3	18.3
	4.00	4	6.0	6.7	25.0
	5.00	13	19.4	21.7	46.7
	6.00	32	47.8	53.3	100.0
	Total	60	89.6	100.0	
Missing	System	7	10.4		
Total		67	100.0		

Interest_Family

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	.00	1	1.5	1.7	1.7
	2.00	2	3.0	3.3	5.0
	3.00	1	1.5	1.7	6.7
	4.00	11	16.4	18.3	25.0
	5.00	23	34.3	38.3	63.3
	6.00	22	32.8	36.7	100.0
	Total	60	89.6	100.0	
Missing	System	7	10.4		
Total		67	100.0		

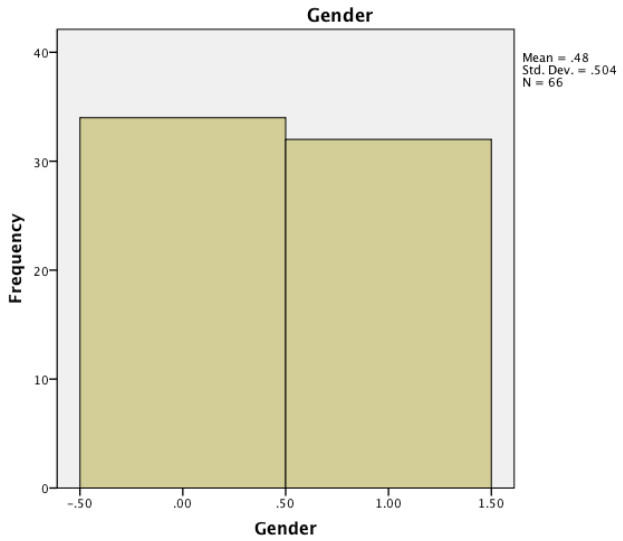
Interest_Teachers

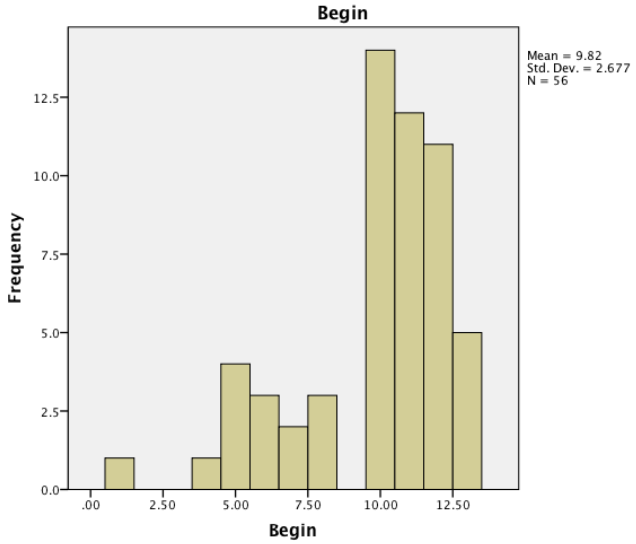
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	4.00	5	7.5	8.3	8.3
	5.00	9	13.4	15.0	23.3
	6.00	46	68.7	76.7	100.0
	Total	60	89.6	100.0	
Missing	System	7	10.4		
Total		67	100.0		

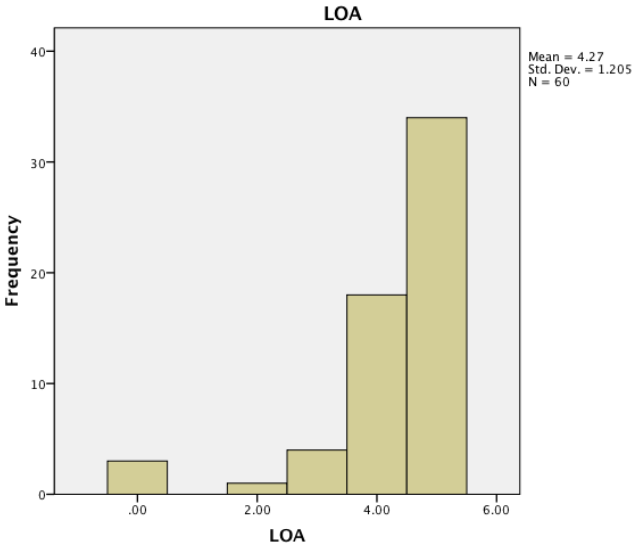
Interest_Musicians

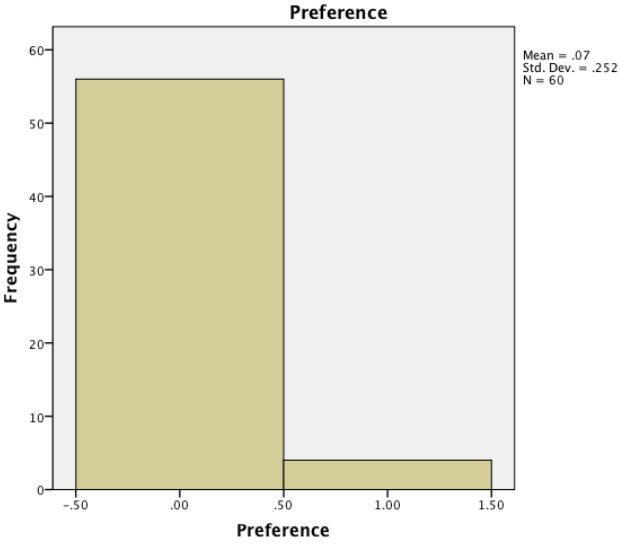
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	.00	1	1.5	1.7	1.7
	4.00	9	13.4	15.0	16.7
	5.00	15	22.4	25.0	41.7
	6.00	35	52.2	58.3	100.0
	Total	60	89.6	100.0	
Missing	System	7	10.4		
Total		67	100.0		

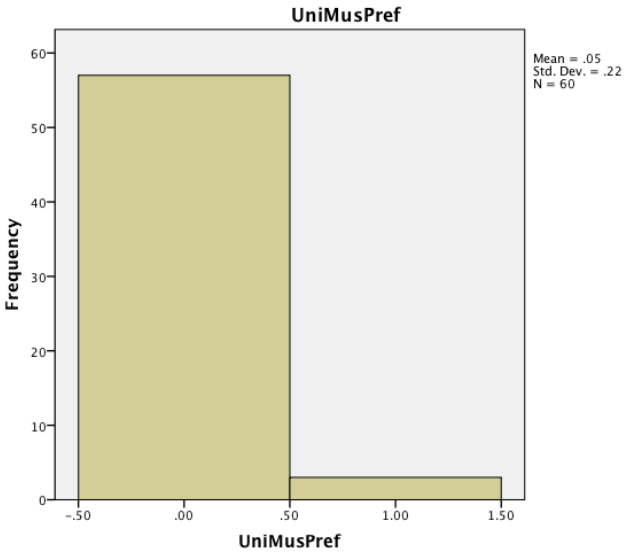
Appendix N: SPSS statistical bar graphs.

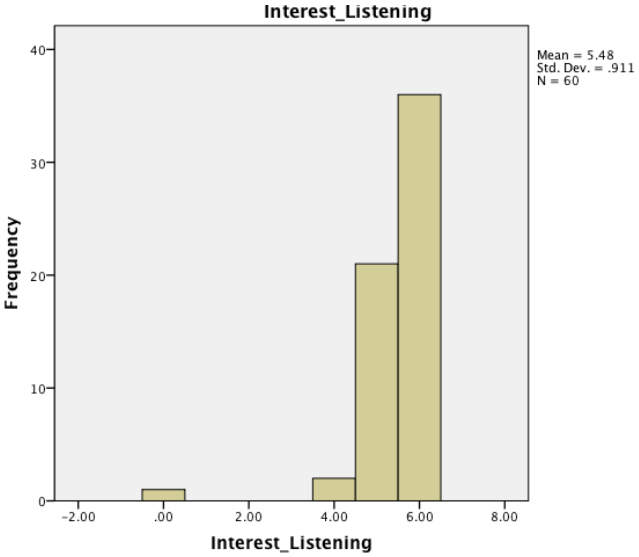


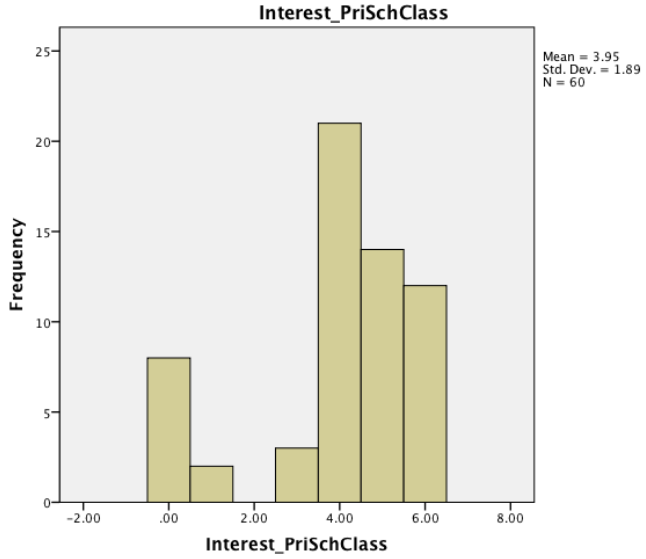








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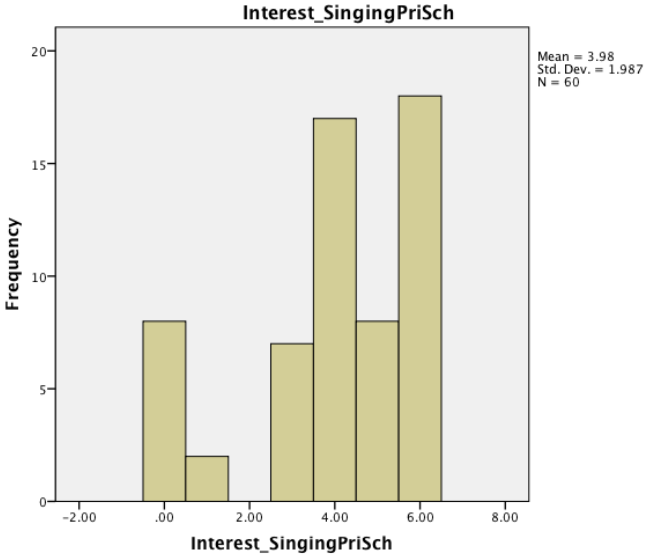
Frequency
Interest_PriSchClass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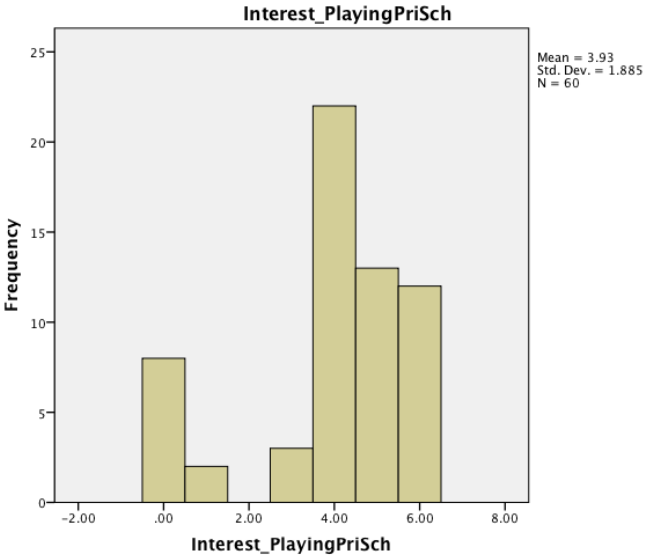
Interest_SingingPriSch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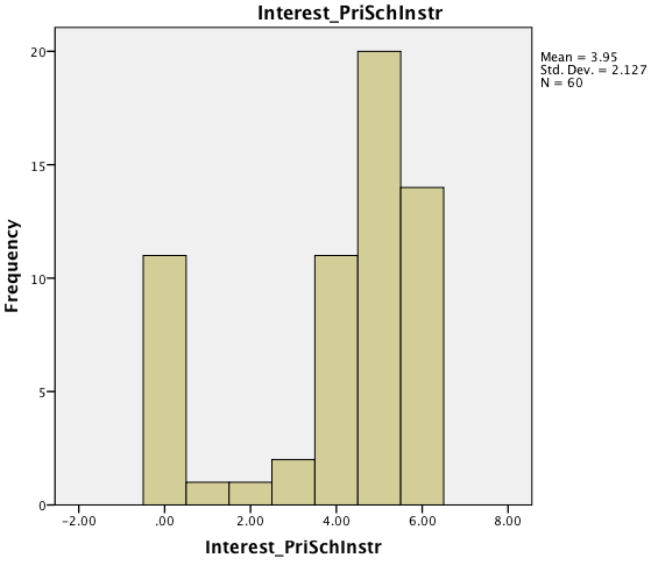
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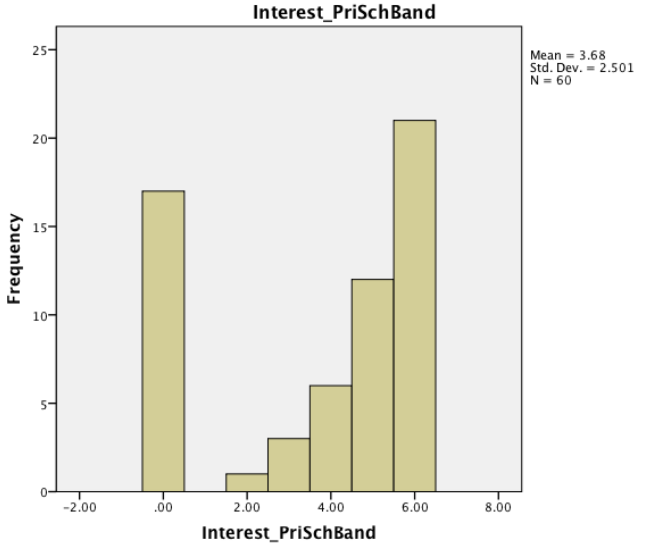
Interest_PriSchInstr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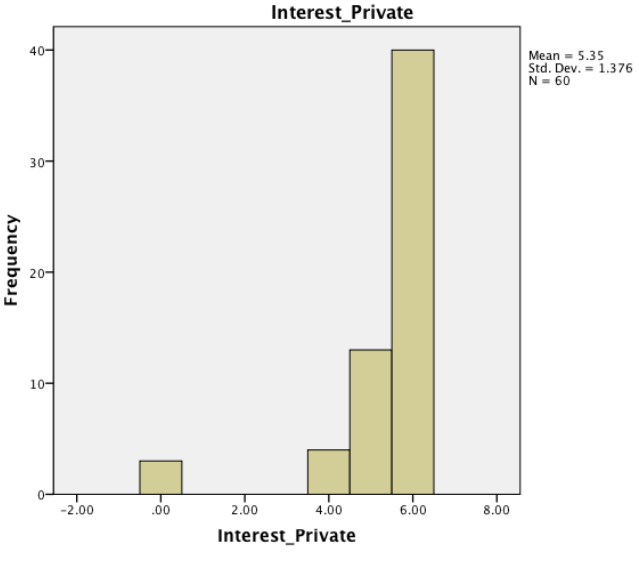
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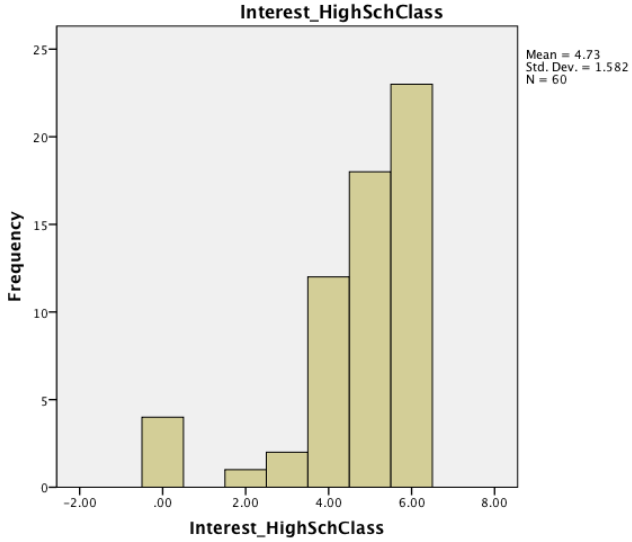
Frequency
Interest_Private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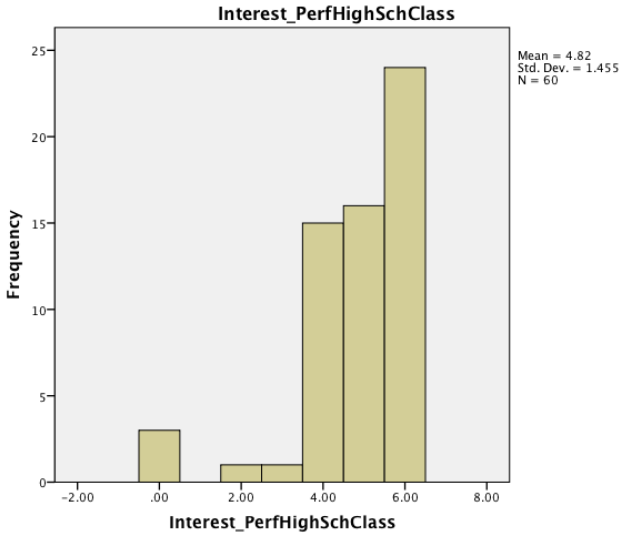
Frequency
Interest_HighSchClass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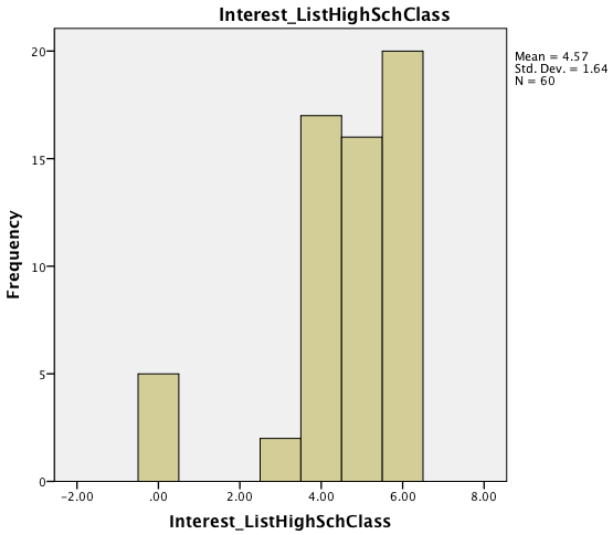
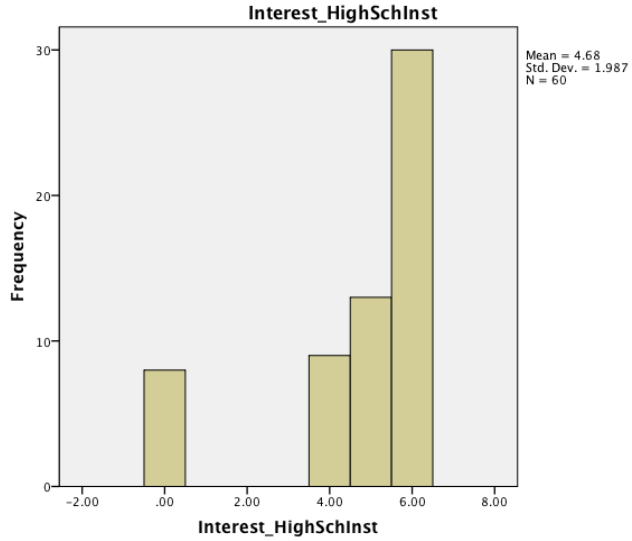
Frequency
Interest_PerfHighSchClass


Interest_ListHighSchClass
Mean = 4.57
Std. Dev. = 1.64
N = 60
Frequency
Interest_ListHighSchClass


Interest_CompHighSchClass
Mean = 4.10
Std. Dev. = 2.014
N = 60
Frequency
Interest_CompHighSchClass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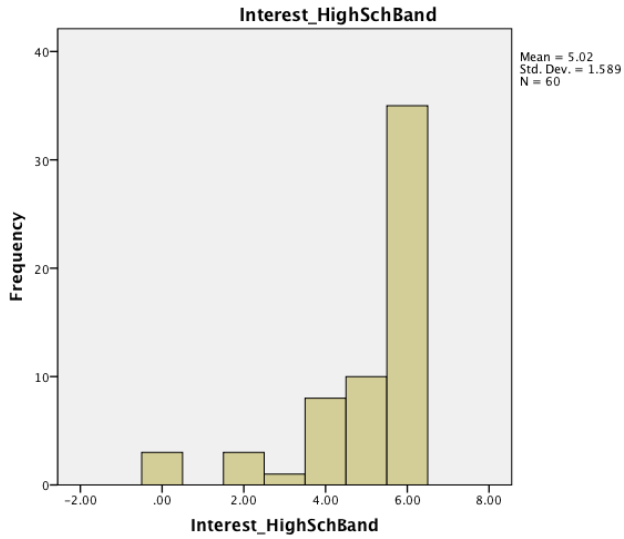
Mean = 4.68
Std. Dev. = 1.987
N = 60
Frequency
Interest_HighSchInst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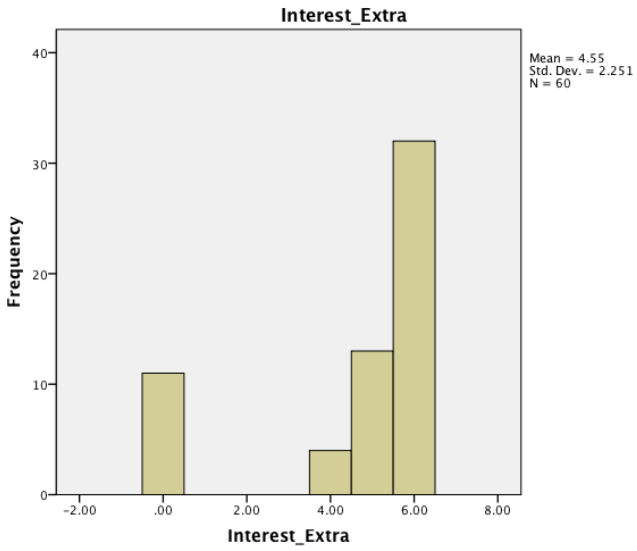
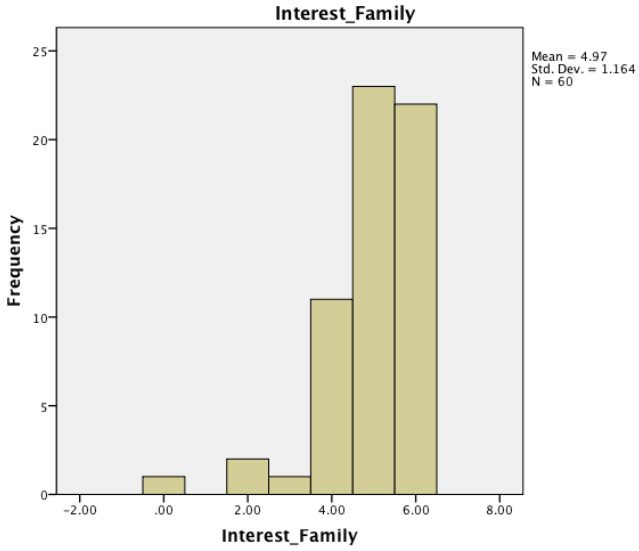
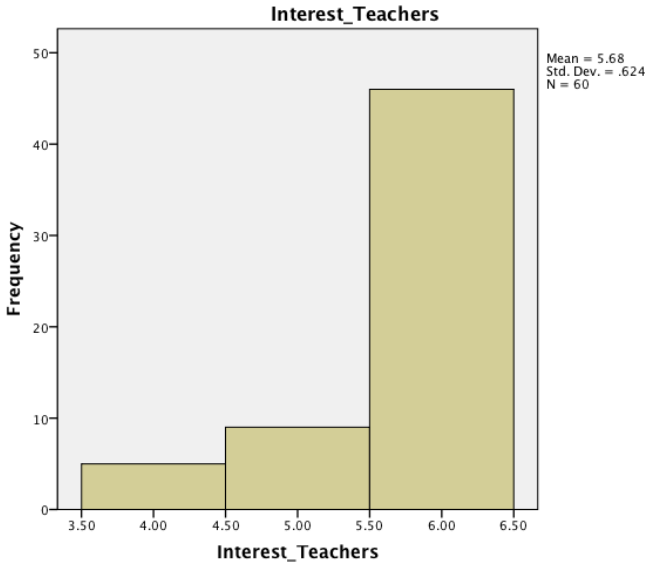
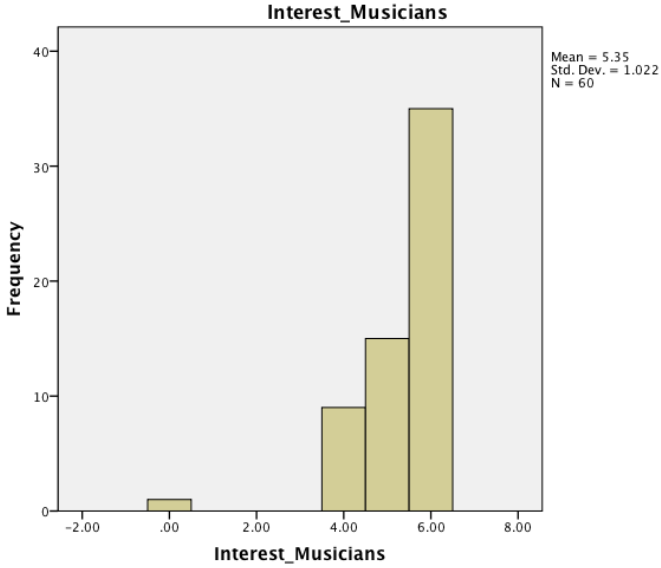
Mean = 5.02
Std. Dev. = 1.589
N = 60
Frequency
Interest_HighSchBand


Interest_Extra
Mean = 4.55
Std. Dev. = 2.251
N = 60
Frequency
Interest_Extra


Interest_Family
Mean = 4.97
Std. Dev. = 1.164
N = 60
Frequency
Interest_Family


Interest_Teachers
Mean = 5.68
Std. Dev. = .624
N = 60
Frequency
Interest_Teachers


Interest_Musicians
Mean = 5.35
Std. Dev. = 1.022
N = 60
Frequency
Interest_Musicians

Appendix O: SPSS statistical factor analysis.

Rotated Component Matrix[a]

	Component			
	1	2	3	4
Interest_Listening			.860	
Interest_PriSchClass		.857		
Interest_SingingPriSch		.907		
Interest_PlayingPriSch		.905		
Interest_PriSchInstr		.648		
Interest_PriSchBand		.518		.559
Interest_Private				.729
Interest_HighSchClass	.896			
Interest_PerfHighSchClass	.806			
Interest_ListHighSchClass	.832			
Interest_CompHighSchClass	.449			.395
Interest_HighSchInst	.624			
Interest_HighSchBand	.772			
Interest_Extra				.761
Interest_Family			.754	.306
Interest_Teachers	.342		.557	
Interest_Musicians			.817	

Extraction Method: Principal Component Analysis.

Rotation Method: Varimax with Kaiser Normalization.

a. Rotation converged in 5 iterations.

Appendix P: Human Research Ethics Committee – triangulation data approval.

Our reference 33897

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CRICOS Provider Number 00123M

24 September 2019

Dr Linda Westphalen
School of Education

Dear Dr Westphalen

ETHICS APPROVAL No: H-2019-180
PROJECT TITLE: 'Music is my Oxygen': an exploration of bioecological influences on pathways to university music study in Australia

The ethics application for the above project has been reviewed by the Low Risk Human Research Ethics Review Group (Faculty of Arts and Faculty of the Professions) and is deemed to meet the requirements of the *National Statement on Ethical Conduct in Human Research 2007 (Updated 2018)* involving no more than low risk for research participants.

You are authorised to commence your research on: 24/09/2019
The ethics expiry date for this project is: 30/09/2022

NAMED INVESTIGATORS:

Chief Investigator:	Dr Linda Westphalen
Student - Postgraduate Doctorate by Research (PhD):	Mr Garry Robert Jones
Associate Investigator:	Dr Igusti Darmawan

CONDITIONS OF APPROVAL: Thank you for addressing the feedback raised. The application submit on the 20th of September 2019 is approved.

Ethics approval is granted for three years and is subject to satisfactory annual reporting. The form titled Annual Report on Project Status is to be used when reporting annual progress and project completion and can be downloaded at http://www.adelaide.edu.au/research-services/oreci/human/reporting/. Prior to expiry, ethics approval may be extended for a further period.

Participants in the study are to be given a copy of the information sheet and the signed consent form to retain. It is also a condition of approval that you immediately report anything which might warrant review of ethical approval including:

- serious or unexpected adverse effects on participants,
- previously unforeseen events which might affect continued ethical acceptability of the project,
- proposed changes to the protocol or project investigators; and
- the project is discontinued before the expected date of completion.

Yours sincerely,

Dr Anna Olijnyk
Convenor

Dr Douglas Bardsley
Convenor

The University of Adelaide

Appendix Q: Triangulation data survey questions.

Australian Music Education Study – written questions

Please answer all 10 questions. There is no word or page limit. You may write on the back page or request more paper if more space is needed.

1. Describe briefly what influenced you most in your decision to study music at university.
   [RESPONSE]:

2. Was there any particular inspiration or 'trigger' for you that helped you to arrive at that decision?
   [RESPONSE]:

3. What do you consider influenced your interest in music prior to applying for university music study?
   [RESPONSE]:

4. Describe from your perspective what things were important in the development of your music skills prior to university.
   [RESPONSE]:

5. What do you consider helped you to pass your university music audition?
   [RESPONSE]:

6. Describe anything else from your experience that helped to shape your pathway to university music study.
   [RESPONSE]:

7. In terms of influences that enabled you to decide to pursue music study at university, how important were 'opportunities for students to further develop their music skills'?
   [RESPONSE]:

8. In terms of influences that enabled you to decide to pursue music study at university, how important was your own 'passion for or love of music'?
   [RESPONSE]:

9. In terms of influences that enabled you to decide to pursue music study at university, how important were 'music teachers or music mentors'?
   [RESPONSE]:

10. Out of the three influences referred to in questions 7, 8 and 9, which was the most important and which was the least important regarding your decision to pursue music study at university?
    [RESPONSE]:

Appendix R: Triangulation data survey responses.

Australian Music Education Study – written responses 2019

Please answer all 10 questions. There is no word or page limit. You may write on the back page or request more paper if more space is needed.

1. Describe briefly what influenced you most in your decision to study music at university.

[RESPONSE]:

P1 – I have been a musician and loved music for my entire life… I want to be a high school teacher…

P2 – I can't imagine studying anything else. Since I started playing music I knew I'd found my passion… [It's] my desire to make change to the music education system in Australia because I truly believe in the transformative power of music on the lives of young people.

P3 – I saw the need for more music educators through my experiences learning music through the public school system.

P4 – I used to study music, so I want to continue my study in university.

P5 – Being alright at a particular instrument and being passionate enough to study it at university.

P6 – I have always been interested in music and it seemed the most logical pathway…

P7 – I have always loved music… in kindergarten… I saw my classmate play the piano and I was instantly in love with the sound of the music…

P8 – The joy that performing gives me. I had brilliant school music teachers and I study music ed. From their inspiration.

P9 – So I can be a music teacher in schools and/or privately…

P10 – I've been practice piano since I was in kindergarten. So I want to making a progress in piano at university.

P11 – I feel that the motivation from my music teacher in high school helped me to decide that I wanted to be able to provide the same motivation to my students one day.

P12 – I can acquire more high-quality music resources at Uni (lunch time concerts, seminar activities, library resources…)

P13 – I want to study something that I['m] really interest[ed] in.

P14 – I have always been interested in music from a young age, and I had some amazing music teachers throughout primary and high school, and I wanted to be like them and give younger students the inspiration to be a musician.

2. Was there any particular inspiration or 'trigger' for you that helped you to arrive at that decision?

[RESPONSE]:

P1 – Yes, I wanted to learn more about composition and creativity.

P2 – …seeing [prominent local musician name] conduct and teach the Adelaide [ensemble name] when I was eleven. That… made up my mind on exactly what I wanted to do.

P3 – Moving from public to private school after primary education, I saw the drastic quality difference in music (especially instrumental) education.

P4 – Because I am used to learning music.

P5 – I suppose the 'trigger' was the right course. For me it was at Adelaide Uni as I could study Music Education, a specialisation rarely offered in Australia.

P6 – I continued to see the benefits of music education in students and want to further understand these benefits and develop my skills as a teacher and researcher.

P7 – Mostly my piano teacher's… ways of teaching piano… inspired me…

P8 – My Year 12 solo performance recital. The moment when music course content 'clicked' and I discovered how great an effect my teachers had on me.

P9 - …music still seems to be skills-based, real-world, practical and inspiring…

P10 – Because study music doesn't need to learn any course about math. I am not good at math.

P11 – I grew up playing music and listening to all kinds of music which definitely helped me decide that being able to listen and enjoy all kinds of music was part of why I wanted to study it at uni.

P12 – No. I love music.

P13 – No.

P14 – I knew I wanted to go to university after high school but wasn't sure what course to do. When looking at the music education course I thought that would fit well in giving back to students.

3. What do you consider influenced your interest in music prior to applying for university music study?

[RESPONSE]:

P1 – My mum and dad brought me up in a music heavy environment and since then music has kept me interested in things.

P2 – My love for music and the community it builds. Being involved in art brings me closer to understanding myself, others and the world around me and so I want to be engaged in that as much as possible.

P3 – Music ensembles were my favourite part of the school week.

P4 – Different with other people.

P5 – My study in music throughout high school brought positive memories of music to me and I now associate playing music with having fun.

P6 – During my time at high school, the music department was strong with encouraging and inspiring teachers who provided great playing opportunities and pedagogy. I also had great family and friend support.

P7 – My parents' support in my extra curriculum studies in music after school…

P8 – Exposure to music (for me, singing and piano) at an early age.

P9 - …after [many] years I decided to buy myself a piano and go back to lessons, and my music love has blossomed like never before…

P10 – I am always interested in piano. I love listening to classical music.

P11 – Particularly my dad, he is also musical and always having him by my side made a big impact also my music teacher from high school.

P12 – Group-based music activities, exchanging ideas, work[ing] together, creat[ing] a piece of music.

P13 – Childhood expression for music.

P14 – I started playing piano when I was 3, and my interest developed from there. High school was where my interest flourished as I learnt another instrument and joined bands and choirs and realised I loved performing.

4. Describe from your perspective what things were important in the development of your music skills prior to university.

[RESPONSE]:

P1 – Fun is the only thing that is important. If I am not having fun, I stop playing until I am back in that mindset.

P2 – [Participation in] orchestras, bands and chamber ensembles most significantly grew my love for music.

P3 – Most important, a live teacher who was present at the lessons. Learning through webcam (as I did for a time) it is almost impossible to correct technique and judge sound quality.

P4 – It is a little boring to practice every day.

P5 – Having a good instrumental teacher, fellow music students or similar levels in the bands with good directors, and a good classroom teacher.

P6 – Life experience played a huge role for me. As a mature age student, developing skills through experience was an excellent learning process.

P7 – Aural skills; sight-singing; music history; improvisation; dancing; music theory; composition.

P8 – Learning the Suzuki Method for 2 years (age 6-7) developed my memory and aural activity. My classroom music teachers let me enjoy and explore music before teaching theory. So I had the intrinsic curiosity and motivation to become musically literate. Regular performance opportunities built my confidence.

P9 – Actually learning skills, not just the process of ideation…

P10 – Musicianship and some basic music knowledge.

P11 – My knowledge in theory was very important for me as I knew if my theory was not up to scratch it would be difficult to keep up at university level.

P12 – Some basic music history / context.

P13 – Practise everyday and cooperate with teacher.

P14 – I think it's important to learn more than 1 instrument as it makes you a versatile musician. I also think if I did more improvising as a young student I would be more confident now, so I also think teaching that is very important.

5. What do you consider helped you to pass your university music audition?

[RESPONSE]:

P1 – Didn't have one [composition major].

P2 – My 14 years of violin training and all the teachers [I] had… My ability to articulate my goals and visions.

P3 – Probably having a clear reason as to why I applied (see Q1)

P4 – Practice.

P5 – Practising solidly with a good weekly routine in the lead-up to exams for high school, which included the performance exam, so effectively I got a mock audition run just by playing in my exam for my music performance subject.

P6 – Playing music I knew and loved.

P7 – My piano teacher's assistance and my determination.

P8 – Consistent practice. Being able to manage nerves and emotions. Always visualising my loved ones while performing.

P9 – … going back to professional lessons…

P10 – Everyday practice.

P11 – Practice and confidence in myself and my abilities.

P12 – Practice and listen to much more music in the daily single life.

P13 – My ability is up to the university standard and insist on learning music.

P14 – preparation of repertoire and my piano teacher. I had previously completed all grades for piano so I felt prepared.

6. Describe anything else from your experience that helped to shape your pathway to university music study.

[RESPONSE]:

P1 – Rock and Roll shaped my entire life.

P2 – … I love listening to music and going to live music gigs.

P3 – Going to lengths to participate in events in Adelaide. At the time travelling to Adelaide would have been a ~350km round trip.

P4 – Practice and understand the feelings of music.

P5 – I have various other passions, but none seemed to fit into a specific pathway to study as music was to me. So I followed with that.

P6 – The need to further my education and hold a tertiary qualification. The opportunities to refine my current knowledge and open new areas of interest.

P7 – Observing my brother's music percussion lesson also inspired me to study music… I really enjoyed the way she [the teacher] taught him.

P8 – Being exposed to the shortcomings of Australian music education and wanting to contribute to a solution.

P9 – I prayed about it, and the doors opened, so I went ahead. My whole life experience; I know how important music is for me and I would love to deepen that within myself and share it with students so they can experience the same joy.

P10 – Learning and listening [to] other classmate's music and their playing skills can improve my skills from some ways.

P11 – Being musical in a school that has focused on sports really helped me decide to do music studies at uni. Musicians were always seen as 'different' and that influenced me in choosing music as a way of trying to change that stigma.

P12 – I love[d] music when I was a child so I listen [to] music everyday. Singing everyday then I start[ed] learning piano at 8. It is a happy thing to love [and] to be a job.

P13 – My piano teacher encourage[d] me to learn music.

P14 – Participating in as many ensembles as I could during high school was invaluable as it helped me to become a better musician…

7. In terms of influences that enabled you to decide to pursue music study at university, how important were 'opportunities for students to further develop their music skills'?

[RESPONSE]:

P1 – I am influenced by learning new skills and techniques. The idea of incorporating classical composition into rock music fascinates me.

P2 – Extremely!

P3 – Moderately important. These opportunities were important because aside from my teacher I had no other clarinettists to play with. Becoming a small fish in a big pond was certainly a driving factor.

P4 – That is very important and students should take more examinations and competitions to improve their skills.

P5 – Very. Each opportunity to develop any skills, let alone musical skills is a great one. I'm going to need a lot of music skills if I continue my current pathway to a music teacher.

P6 – Very important. I want to use this time to learn, see, do as much as possible.

P7 – Extra practice on aural skills…

P8 – Somewhat important.

P9 – Very important…

P10 – Opportunities are very significant to every musician. Opportunities equal everything. Without this, music can not show to people and face public.

P11 – Having opportunities to perform in front of others allowed my confidence to grow every time I got to perform. It allowed me to get feedback for me to continue to develop.

P12 – Very important. Providing more music activities, music group works, exploring students' inner talent or interests.

P13 – Very important.

P14 – It is important to have opportunities to develop music skills, and my high school provided me with many opportunities to become a better musician such as music tours to different countries and competitions.

8. In terms of influences that enabled you to decide to pursue music study at university, how important was your own 'passion for or love of music'?

[RESPONSE]:

P1 – Passion and love are of utmost importance. I love music and until I don't I will pursue it.

P2 – Definitely the number one reason, to do music I think you have to truly love it with all of your being, however this love was fastened by all of the teachers and musicians I've interacted with along the way.

P3 – Very important. I think the passion for music is the factor that steered me towards studying music education rather than keeping it as a hobby.

P4 – I chose it on the basis that I love it.

P5 – This was the deciding factor. For a long time, I have been very passionate to become a music teacher, and I'm on track at the moment.

P6 – Very important. Many hours will be dedicated to learning and developing these skills so a passion and love for music is vital. This follows through into the professional world where we will soon dedicate many hours to our students.

P7 – It was important because without the passion studying in uni will be boring.

P8 – Very important. This provided me with intrinsic motivation.

P9 – Very important. I love it, that's why I want to study it and share it…

P10 – Passion comes from interest. As long as the passion exists, the music that we played can sound alive, full of emotion and real.

P11 – I found my own passion extremely important as when I had no motivation to practice, no one else was able to change how I felt but me. Having my own personal reasons for loving music makes me individual and showcases my talents in the way I want them to.

P12 – Quite important. Music is a part of my life.

P13 – It is very important to have passion for music.

P14 – My passion for music was very important in my decision to pursue music as a career option as I did not want to do a course that I did not enjoy.

9. In terms of influences that enabled you to decide to pursue music study at university, how important were 'music teachers or music mentors'?

[RESPONSE]:

P1 – Music teachers never really impacted me. Maybe my first guitar teacher who let me learn what I wanted. This allowed me to maintain interest on my own. Since then, my motivation has been entirely my own (and my parents) wanting me to be the best songwriter I can be.

P2 – Extremely important! Without them I would not have the clarity I do now on how I want to live my life.

P3 – Moderately important.

P4 – A good music teacher is very important. Good teachers can give students more help.

P5 – I started playing clarinet in Grade 4. The same teacher taught me up until I got accepted to music. I have developed a very supportive relationship with him.

P6 – Very important. In terms of wanting to continue in the same way that some teachers inspired me, but also, for those who I have seen to be not so great or interested, to make sure I enhance my sills and engage more with my future students.

P7 – …Making networks with other teachers are important.

P8 – Extremely important. Especially at school – classroom music teachers and ensemble conductors.

P9 – Very important. Incompetent/unskilled/disinterested in the art teachers kill the study of a thing…

P10 – A good music teacher is very important. If your music teacher is a very good pianist, he or she will give [their] skill and knowledge to students…

P11 – Extremely important. Without the push from my music teachers I wouldn't be the musician I am today. Their feedback and knowledge helped me increase my own knowledge and provide my own feedback too.

P12 – The most important.

P13 – Music teachers is most important [influence] in study at university.

P14 – My music teachers were extremely important as they shaped me to be the musician I am today, and what made me decide to pursue music study at university.

10. Out of the three influences referred to in questions 7, 8 and 9, which was the most important and which was the least important regarding your decision to pursue music study at university?

[RESPONSE]:

P1 – Passion is number one [most important] mentors number 3 [least important].

P2 – Question 8 [passion for or love of music] was the most important, but without 7 [opportunities] or 9 [music teachers] I would not have the love that I do. Both were instrumental and I could not pick between them.

P3 – 8 [passion for or love of music is most important].

P4 – Good music teachers is the least important [passion for or love of music is most important as stated in Q8].

P5 – Passion – 1, music teacher – 2, opportunities – 3.

P6 – I believe the most important is your passion and love for music. Without this drive and enthusiasm, it will be difficult to create engaging lessons and [impart] creativity into pupils. Our passion needs to be strong to filter through into the lives we want to influence and educate. Least important is the opportunities…

P7 – 8 [passion for or love of music is most important].

P8 – Most important: music teachers or music mentors. Least important: opportunities to further develop music skills.

P9 – So equal… maybe no.7 [opportunities for students to develop their music skills] because then it's good value for money, most important. $30k+ is a lot of money.

P10 – 9 [music teachers or music mentors] was most important. 7 [opportunities for students to develop their music skills] was the least important.

P11 – I feel that most important was my music teachers/mentors, and the least was opportunities for me to develop personally in my music study. Having someone whomusic backs you and your talent made me feel more confident in myself than performances did.

P12 – Music teachers [most important].

P13 – Music teachers [most important].

P14 – Most important – music teacher influences. Least important – opportunities influences.

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