The Role of Music in Higher Education: Cultural Perpetuation in Hidden Curriculum.

Daniel Lee, William J. Baker & Nick Haywood

University of Tasmania

Abstract:

A study is being conducted by researchers at the University of Tasmania examining pedagogical practices and curriculum content of guitar programs in Contemporary Popular Music courses delivered by Australian universities. Data were collected via surveys, interviews and industry documents. A contemporary methodology blending aspects of Ethnography and Phenomenography was designed for the study employing Inductive Thematic Analysis as the primary tool. The analysis revealed manifest and latent roles of music education present in the existing paradigm. Themes of cultural perpetuation were found in the data corpus implying a hidden curriculum. The findings are discussed from perspectives of Ethno-Aesthetics, Globalization.

Keywords: Guitar Pedagogy, Higher Education, Hidden Curriculum, Ethno-Aesthetics, Globalization, Cultural Perpetuation

Introduction

A study is being conducted by researchers at the University of Tasmania examining pedagogical practices and curricula of guitar programs in Contemporary Popular Music (CPM) courses delivered by Australian tertiary institutions. Data were collected from human participants via surveys (n=86) and interviews (n=32), and as industry documents in the form of course outlines and unit descriptors (n=364). A contemporary methodology, blending ethnographic and phenomenographic elements, was designed for the study, employing Inductive Thematic Analysis as the primary tool. Analysis revealed secondary roles of music education present in the existing paradigm. Themes of cultural perpetuation were found in the data corpus implying a hidden curriculum.

Hidden Curriculum

Secondary roles of education can be present in 'hidden curriculum' – objectives of course design, or delivery practices, not explicit in the curriculum, course outlines or stated outcomes. These have been found to include social justice issues (Wasiak, 2017), developing tolerance and motivation (Pitts, 2003), religious issues and improved spatial/temporal reasoning (Reimer, 1999), societal and emotional skills (McClung, 2000) as well as political and cultural issues (Hanley & Montgomery, 2005). One secondary role of music education is structural functionalism by maintaining cultural norms in the face of potentially threatening cultural developments (Alonso, 2017; Barton, 2018; Musaeva, Ching & Augustine, 2017; Otchere, 2015; Putipumnak, 2018; Shah & Saidon, 2017). Other secondary roles include: enhancing verbal intelligence and executive function (Moreno et al., 2011); developing plasticity in the human brain (Herholz & Zatorre, 2012; Pascual-Leone, 2001; Schlaug, 2001); development of speech (François, Chobert, Besson & Schön, 2012; Tierney, Krizman, Skoe, Johnston & Kraus, 2013); and enhancing the auditory cortex (Boso, Politi, Barale & Emanuele, 2006; Schneider et al., 2002). The study revealed data implying a hidden

curriculum role of cultural perpetuation present in 20 of the 23 Australian CPM courses examined. Examples include the following; Compulsory repertoire containing Australian material; Units or entire semesters where Australian material was studied; Ensembles performing exclusively Australian material; The use of Australian compositions as exemplars in theory classes, and; Units of study on Australian culture and history.

Cultural Palimpsests

A palimpsest is a "parchment or other ancient writing surface re-used after the original content has been erased" (Robinson, 2002, p. 992). The metaphor of the palimpsest has been applied to research on musical development and music sub-cultures (Barjolin-Smith, 2018a; Braae, 2019; Burns, Lacasse & Burkholder, 2018; De Ferranti, 2002; Hadlock, 2014; Lacasse, 2009; Pooley, 2008). Barjolin-Smith states; "To understand a cultural palimpsest, one must possess the linguistic and cultural tools to decode and perform the substitutions and to appreciate their sonic, cultural, practical, and historical foundations" (p. 43). It has been shown the performance practices of Australian CPM guitar players have been chronologically developed upon those of previous generations (Lee, Baker & Haywood, 2018), creating metaphysical, musical, cultural palimpsests. Performance practices of guitar players are, in some Australian tertiary institutions, being taught in ways as to deliberately continue to develop these existing cultural palimpsests. In this research, pedagogical practices were found that engage with existing cultural outputs, in conjunction with imparting linguistic and cultural tools to appreciate the sonic, cultural, practical, and historical foundations, thus creating layered musical cultural practices.

Ethno-Aesthetics

The education of the next generation of Australian CPM guitarists can be viewed as an ethno-aesthetic issue. Delange's (1967) early work on ethno-aesthetics in Africa claims an aesthetic is only possible inside a defined socio-cultural context. The culture local to the

aesthetic must be understood to correctly appreciate the aesthetic. Delange's external perspective has traditionally been considered the norm for definitions and procedures of ethno-aesthetics. However, other recent redefinitions of ethno-aesthetics allow for culturally internal examinations of the arts (Kyle, 2011; Robino, 2011). Robino states ethno-aesthetics can be analogous to ethnography, however, studies are conducted through a small lens and therefore may not encompass the whole society or culture. The Australian study's small lens is the education of guitar students in tertiary CPM courses.

Barjolin-Smith (2018b) reformulated Delange's concepts of ethno-aesthetics to conduct research in Florida, U.S.A., on local sub-cultures of surf communities and the members' musical preferences. The adaptation of Delange's concepts allowed Barjolin-Smith's study to overcome the simplistic view that the cultures in question were aesthetically homogeneous world-wide. They were able to show how various sub-communities differed from one geographic locale to another while still remaining within the broader cultural identity boundaries. Barjolin-Smith states culture constitutes knowledge, customary practices, and skills applied and shared by individuals in the communities. The Australian study found culturally identifiable markers of knowledge, customary practices and skills relating to CPM guitar performance are shared via curriculum, and via communities of practice surrounding Australian higher education music faculties. It was acknowledged by participants that identifiable aesthetic signatures of Australian CPM guitar performance practices existed, although they were difficult to define;

> Iconically Australian? Yeah' it's hard to put it to words. But you kind of know it when you hear it, right? (Alain, University Alumnus, Interview)

> It's not the style as such, it's the delivery […] a different slant, a different accent, a different rhythmic emphasis. (Paul, Private Institution Educator, Interview)

> I don't think it can be defined stylistically, it's kind of ethereal in a way, but it's there. (Educator Survey Respondent 83)

It was also acknowledged that localized sub-communities featured unique identifiers;

> There's a certain type of Grunge/Garage that's going around I think certainly in Brisbane at the moment that's very sort of fresh and Australian. (Jamie-Lee, University Student, Interview)

> Sydney style guitar playing is a more encouragement of funk kind of rhythm. A Blues player from Melbourne is likely to play a bit more primitively than a Sydney guitar player playing Blues. So, if a Sydney guitar player and Melbourne guitar player are playing the same music you can see that history in it. (James, Guest Lecturer, Interview)

Students of the courses at Australian National University are expected, as part of their assessment, to be able to recognize these aesthetic signatures;

> Aurally recognise and theoretically analyse signature musical traits and expressions in a range of styles and genres that constitute Australian music. (ANU, Unit Descriptor).

Globalization and Glocalization

Globalization has played a significant role in the ethno-aesthetics of Australian CPM guitar performance practices. An early 'guitar hero' of Australian CPM was Lou Casch, an Indonesian immigrant who performed mostly with Australian Rock legend Johnny O'Keefe. The early Australian CPM guitar community was dominated by ensembles of recent immigrants including The Easybeats, a band heavily influenced by the Liverpudlian sound. Scottish born Angus Young, the lead guitarist from AC/DC, cites his musical influences as primarily American Rhythm and Blues guitarists (Young, 2014). Globalization is an important factor in the foundation of 20th century Australian CPM guitar performance practices. The study found 21st century institutions acknowledge globalization and incorporate it in their curricula. In this way, current Australian CPM courses are embracing the ethno-aesthetic practices of the early progenitors of Australian CPM and continuing the cross-cultural tradition. Students of today's courses are building on the existing cultural capital, and by embracing globalization within the curricula, are building on, and expanding, the same cultural platform.

The term 'Glocalization' was adopted by Robertson (1995) as a way of incorporating micro-sociological perspectives into pre-existing macro-sociological discourse. They

observed what they described as a misleading mythology surrounding concepts of globalization. Localized phenomena were found to defy global homogenization and heterogenization.

The introduction of internet-based telecommunications and the resulting development of online communities has had a dramatic influence on glocalization. Castells (2004) states: "there is a growing body of empirical evidence to suggest that the Internet supports glocalization" (p. 226). Hampton (2001) found access to online music catalogues and online discussion forums were features of early high-speed internet user's activities. They found use of the internet correlated with the growth of personal networks and local community involvement, concluding; "the Internet builds social capital, both at a distance and potentially very locally" (p. 173).

In Florida, Barjolin-Smith (2018a) found a sense of simultaneous global and local, musical, cultural identity markers in her interviewees: "As a result of the movements and hybridization of cultures highlighted by the interviewees, the construction of a 'glocal' musical scene in the urban space has given people the ability to belong to the local and the global at once" (p. 46). Similarly, there is a sense of local and global in communities of Australian guitar players. These communities exist in both real-world and virtual spaces sharing resources and discussing guitar related topics. The artists that were most cited by participants in this study as idiomatic of the Australian voice, AC/DC and Tommy Emmanuel, have significant global footprints in online guitar communities and the music industry.

Dawe's (2013) research on guitar cultures around the world found the guitar had both an international appeal and localized cultural expressions, making it a 'glocal' phenomena;

> It gave credence to our own view that the significance of the guitar lies, simultaneously, within its locally-rooted and globally mobile existence. […] we present evidence to show that the guitar might indeed be considered a 'glocal' instrument. Therein we modelled the guitar as existing as part of the dynamic interplay between global and local forces. (p. 8)

Online communities of practice observed in the data provide social links for the local communities surrounding each educational institution. Participant activities within local and global communities were observed. Student participants from individual institutions were found to be members of local online guitar communities, in many cases these were institution based. These same participants were also active in global guitar communities which were also accessed by participants affiliated with other institutions, and guitarists from other countries. Thus, the data reveals 'glocal' activities occurring in the participant cohort. In some cases, participation in these local and global guitar communities of practice was actively encouraged by the educators;

> There is a fair few like guitar groups and things I'm part of too […] Uni was pretty encouraging with that sort of thing." (Adam V, University Alumnus, Interview)

> They are encouraged heavily to launch social media things. (Educator Survey Respondent 82)

> Before I enrolled in the course I was much more casual about guitar, about learning and playing etc, but now I feel this real strong drive that I've never really had before […] it's not necessarily in my comfort zone to add my stuff onto Facebook pages with people that I sort of know but don't really know really well or whatever, but that was overcome. (Asher, University Student, Interview)

Encouragement from educators for students to explore a 'glocal' musical voice regarding performance style was also found in the data;

> Our course is quite strong in the area of inter-cultural music […] intentionally applying what they learn in theory and also in the technical masterclasses to their own playing and performance so certain rhythmic things that are common to Carnatic music for example. (Adam, Polytechnic Educator, Interview)

> Students will be encouraged to look beyond Western music conventions and examine a range of music traditions from around the world. (JMC Academy, Unit Descriptor)

> […] asking us to think about things in different ways so like non-western music, so that falls into some guitar bands that they play with different tunings that sort of stuff. (Rueben, University Student, Interview)

William's course included a unit on cultural perspectives of music. He described the content as;

Built around ethno-musicological study and cultural study and how the way people live in a society effects how they structure their music, that sort of stuff. (William, University Student, Interview)

When asked if he found this study has influenced his performance style he responded;

Absolutely, absolutely.

Conclusion

A study conducted in Australia examining the pedagogical practices and curriculum content of Contemporary Popular Music guitar programs in Australian higher education institutions found approaches toward cultural perpetuation present in hidden curriculum. No implications are being made regarding positive or negative connotations of the finding. By building on existing cultural capital and engaging with historic cultural practices, current pedagogies are continuing to develop historically founded cultural palimpsests. By engaging with globalization, current education practices are also continuing Australian CPM guitar ethno-aesthetic development in a similar fashion to its founders, yet with a 21st century modality allowing for a broader consumption of cultural influence including World Music. However, local communities of practices, surrounding higher education institutions and localized settings within Australia, were found to promulgate local musical idioms defying the development of a single homogenous Australian voice in the global musical community.

References

Alonso, G. (2017). "Tomorrow never knows": The influence of the Beatles' music in Brazil. *Journal of World Popular Music, 4*(2), 245-263. doi:10.1558/jwpm.33207.

Barjolin-Smith, A. (2018a). Surfing through music: Sharing the surf lifestyle on a reggae frequency. *Riffs Journal, 2018* (12), 42-47.

Barjolin-Smith, A. (2018b). *Ethno-esthetique du surf en Floride: impact des relations esthetiques entre surf et musique sur le marquage identiaire.* (Docteur), Universite Paul Valery - Montpellier III, Francais.

Barton, G. (2018). *Music Learning and Teaching in Culturally and Socially Diverse Contexts: Implications for Classroom Practice*: New York. Springer International Publishing.

Boso, M., Politi, P., Barale, F., & Emanuele, E. (2006). Neurophysiology and neurobiology of the musical experience. *Functional neurology, 21*(4), 187.

Braae, N. (2019). Review of the pop palimpsest: Intertextuality in recorded popular music.

Braun, V., & Clarke, V. (2006). Using thematic analysis in psychology. *Qualitative Research in Psychology, 3*, 25. doi:10.1191/1478088706qp063oa

Bryman, A. (2016). *Social research methods*: Oxford, Oxford University Press.

Burns, L., Lacasse, S., & Burkholder, J. P. (2018). *The Pop Palimpsest: Intertextuality in Recorded Popular Music*: Michigan, University of Michigan Press.

Castells, M. (2004). *The network society: A cross-cultural perspective*: Cheltenhan, U.K.. Edward Elgar Publishing.

Dawe, K. (2013). Guitar Ethnographies: Performance, Technology and Material Culture. *Ethnomusicology Forum, 22*(1), 1-25. doi:10.1080/17411912.2013.774158

De Ferranti, H. (2002). 'Japanese music' can be popular. *Popular Music, 21* (2), 195-208. doi:10.1017/S026114300200212X.

Delange, J. (1967). *Arts et peuples de l'Afrique noire*. Saint-Amand: Gallimard.

François, C., Chobert, J., Besson, M., & Schön, D. (2012). Music training for the development of speech segmentation. *Cerebral Cortex, 23*(9), 2038-2043.

Hadlock, H. (2014). *Mad loves: women and music in Offenbach's Les contes d'Hoffmann* (Vol. 35): Princeton, N.J.. Princeton University Press.

Hampton, K. (2001). *Living the wired life in the wired suburb, Netville, glocalization and civil society.* (Unpublished PhD Dissertation), University of Toronto.

Hanley, B., & Montgomery, J. (2005). Challenges to Music Educator: Curriculum reconceptualized. *Music Educators Journal, 91*(4 (Mar., 2005)), 17-20.

Herholz, Sibylle C., & Zatorre, Robert J. (2012). Musical Training as a Framework for Brain Plasticity: Behavior, Function, and Structure. *Neuron, 76*(3), 486-502. doi:10.1016/j.neuron.2012.10.011.

Kyle. (2011). *Anthropology of Art*. [Online Blog] Retrieved from http://kyle-anthropologyofart.blogspot.com/2011/11/udga.html. Accessed 20/8/19

Lacasse, S. (2009). Intertextuality as a tool for the analysis of popular music: Gérard Genette and the recorded palimpsest. *Cultural Capital and Cultural Memory among Mexican Migrants in the United States: The Performance of Corridos and Norteño Music among Migrants Martha Chew*, 494.

Lee, Baker, B., & Haywood, N. (2018). *Idiosyncrasies in Australian Guitar Culture: An examination of developments within the paradigm of popular music*. Paper presented at the Crosstown Traffic 2018. International Association for the Study of Popular Music UK & Ireland Branch (IASPM UK&I), University of Huddersfield, U.K. https://www.youtube.com/watch?v=0DF10wC2-Og&list=PL6UFkwpLwtkUz0HQ197kTsypPLaEntDTQ&index=10.

McClung, A. (2000). Extramusical skills in the music classroom. *Music Educators Journal, 86*(5), 37-42+68.

Moreno, S., Bialystok, E., Barac, R., Schellenberg, E. G., Cepeda, N. J., & Chau, T. (2011). Short-Term Music Training Enhances Verbal Intelligence and Executive Function. *Psychological Science, 22*(11), 1425-1433. doi:10.1177/0956797611416999.

Musaeva, M., Ching, C. C. S., & Augustine, C. (2017). Application of Ivan Galamian principles for Violin learning through Malaysian folk tunes. *International Journal of Academic Research in Business and Social Sciences, 7*(11), 522-536.

Otchere, E. (2015). Music teaching and the process of enculturation: A cultural dilemma. *British Journal of Music Education, 32*(3), 291-297. doi:10.1017/S0265051715000352

Pascual-Leone, A. (2001). The brain that plays music and is changed by it. *Annals of the New York Academy of Sciences, 930*(1), 315-329.

Pitts, S. (2003). What do students learn when we teach music? An investiagtion of the 'hidden' cirriculum in a university music department. *Arts and Humanities in Higher Education, 2*(3), 281-292.

Pooley, T. (2008). *Composition in crisis: case studies in South African art music, 1980-2006.*

Putipumnak, K. (2018). Paradigm for the development of a Lanna music curriculum in High Education in Northern Thailand. *Malaysian Journal of Music, 7*, 38-57.

Reimer, B. (1999). Facing the risks of the 'Mozart effect'. *Phi Delta Kappan,* December 1999, 278 - 283.

Robertson, R. (1995). Glocalization: Time-space and homogeneity-heterogeneity. *Global modernities, 2*(1), 25-44.

Robinson, M. (Ed.) (2002). *Chambers 21st Century Dictionary* (Vol. 2002). Edinburgh, U.K.: Chambers.

Robino, D. (2011). Ethno-Aesthetics. [Online Blog] Retrieved from http://dansanthroartblog.blogspot.com/2011/11/ethno-aesthetics.html. Accessed 20/8/19

Sarantakos, S. (2013). *Social Research 4th ed*. Basingstoke: Palgrave Macmillan.

Schlaug, G. (2001). The brain of musicians. *Annals of the New York Academy of Sciences, 930*(1), 281-299.

Schneider, P., Scherg, M., Dosch, H. G., Specht, H. J., Gutschalk, A., & Rupp, A. (2002). Morphology of Heschl's gyrus reflects enhanced activation in the auditory cortex of musicians. *Nature neuroscience, 5* (7), 688.

Shah, S. M., & Saidon, Z. L. (2017). Developing a Graded Examination for the Malay Gamelan. *Malaysian Music Journal, 6*(1), 14-29.

Tierney, A., Krizman, J., Skoe, E., Johnston, K., & Kraus, N. (2013). High school music classes enhance the neural processing of speech. *Frontiers in psychology, 4*, 855.

Wasiak, E. (2017). Unmasking the hidden curriculum in Canadian music education. *Canadian Music Educator/Musicien Educator au Canada, 58*(4), 19-27.

Young, A. (2014). Angus Young talks about how he got started playing guitar. [Online video] https://www.youtube.com/watch?v=byfweknh6Po. Accessed 20/8/19