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Devising Drum Kit Repertoire for Higher
Instrumental Popular Music Education
(HIPME):
Towards a Collaborative Learning Model

Paul Alexander Francis

A thesis submitted to the University of Huddersfield.
In partial fulfilment of the requirements of the degree of
Doctor of Philosophy.

The University of Huddersfield
February 2018

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Table of Contents

LIST OF FIGURES	5
ABSTRACT	6
INTRODUCTION.....	7
CHAPTER 1: THEORIES OF LEARNING	17
1.1 Behaviourist.....	18
1.2 Constructivist.....	19
1.3 Socio-Cultural.....	20
CHAPTER 2: DRUM KIT RESOURCES AND PEDAGOGY – PROBLEMATISING CURRENT PRACTICE.....	25
2.1 Online Resources.....	25
2.2 Publications.....	27
2.3 Current Practice.....	32
CHAPTER 3: CONSULTATIONS: QUESTIONING THE HIPME COMMUNITY.....	37
3.1 The Method.....	38
3.2 The Responses	40
3.3 The Approaches and Compositions.....	47
3.4 Self-Learning / Peer learning – Tell Me in the Morning.....	47
3.5 Master Apprentice – Marli’s March	49
3.6 Instrument Specific Group Learning – I’m Gone	49
3.7 Multi-Instrumental Group Learning – Move the Groove.....	50
3.8 The Responses to A New Approach.....	52
3.8.1 Self-learning – Tell Me in the Morning.....	52
3.8.2 Peer Learning – Tell Me in the Morning	54
3.8.3 Master Apprentice – Marli’s March	58
3.8.4 Instrument-Specific Group Learning – I’m Gone	61
3.8.5 Multi-Instrumental Group Learning – Move the Groove.....	66
CHAPTER 4: NEW COMPOSITIONS EMBODYING THEORIES OF LEARNING AND COMPOSITION COMMENTARY: TOWARDS A FRESH APPROACH TO DRUM KIT TEACHING STUDIES	77
MARLI’S MARCH	85
MASTER APPRENTICE LEARNING.....	85
TELL ME IN THE MORNING	90
SELF-LEARNING / PEER LEARNING.....	90
Tell Me in the Morning – Bass and Guitar.....	93
I’M GONE	97
INSTRUMENT SPECIFIC GROUP LEARNING.....	97
I’m Gone - Bass and Guitar.....	102
MOVE THE GROOVE	106
MULTI-INSTRUMENTAL GROUP LEARNING	106
Move the Groove - Bass and Guitar	109
4.1 Composition Commentary	118
4.2 Marli’s March – Master Apprentice	120
4.3 Tell Me in the Morning – Self-Learning / Peer learning.....	122
4.4 I’m Gone – Instrument-Specific Group Learning.....	124
4.5 Move the Groove – Multi-Instrumental Group Learning.....	125
CONCLUSIONS: EMBEDDING AND INTENTIONALISING COLLABORATIVE APPROACHES IN HIPME DRUM KIT TEACHING.....	127
Self-Learning - Tell Me in the Morning.....	130
Peer Learning – Tell Me in the Morning	131
Master Apprentice - Marli’s March.....	132
Instrument-Specific Group learning - I’m Gone	133

<i>Multi-Instrumental Group learning - Move the Groove.....</i>	<i>134</i>
APPENDICES	140
<i>Appendix A-Pre-Study Questionnaire.....</i>	<i>140</i>
<i>Appendix B-Post Learning Style Questionnaire – Self-Learning</i>	<i>141</i>
<i>Appendix C-Post Study Questionnaire.....</i>	<i>142</i>
<i>Appendix D-The Repertoire Questionnaire.....</i>	<i>143</i>
<i>Appendix E-The Educators and Performers Questionnaire.....</i>	<i>145</i>
<i>Appendix F-The Wider Public Questionnaire Results.....</i>	<i>150</i>
<i>Appendix G-Rhythm Section Scores.....</i>	<i>156</i>
REFERENCES	170

List of Figures

Figure 1: Drum kit notation	81
Figure 2: Guitar Notation	82
Figure 3: Bass Notation	83
Figure 4: Marli's March – Drum Score	89
Figure 5: Tell Me in the Morning - Drum Score	93
Figure 6: Tell Me in the Morning - Guitar Option	94
Figure 7: Tell Me in the Morning - Bass Option	96
Figure 8: Introductory Instrument Specific Group Exercise	97
Figure 9: Secondary Instrument-Specific Group Exercise	98
Figure 10: I'm Gone - Drum Score	101
Figure 11: I'm Gone - Bass Lead Sheet Option	104
Figure 12: I'm Gone - Guitar Lead Sheet Option	105
Figure 13: Move the Groove - Drum Score	108
Figure 14: Move the Groove - Bass Option	112
Figure 15: Move the Groove - Guitar Option	117
Figure 16: Bombo Note	125
Figure 17: Example Embedding and Intentionalising of a Collaborative Approach	136

Abstract

This composition project aims to devise resources for a learning model within drum kit performance in Higher Popular Music Education (HPME), with instructional compositions embodying a collaborative approach to Higher Instrumental Popular Music Education (HIPME). The project begins from the premise that despite growing investigations into collaborative approaches of delivery within HPME and HIPME, in the author's experience, consisting of professional popular music performance and HIPME across a range of institutions, instrumental tuition is still dominated by a 'master apprentice' approach, often delivered by tutors who do not have an awareness of educational research. As a result, their pedagogic approach is unable to benefit from it.

This practice-led research project explores a number of research questions: 1. How can the composition of new HE repertoire be used to transmit educational theory into HIPME practices? 2. What theories can be used to enrich compositional activity? 3. Does the use of such repertoire benefits one-to-one practices? The project presents scores for drum kit, bass and guitar, although the latter two instruments are not discussed in detail. As well as accompanying audio recordings that exemplify how educational theory can be embedded within HIPME repertoire, this portfolio of new compositions is enriched with pedagogical content drawn from research into relevant educational theories, an examination of existing HIPME repertoire, and an assessment of today's HIPME environment, carried out through interviews and questionnaires focused on current educators, students and a wider sample group. Original compositions integrate one of five relevant pedagogic approaches, self-learning, peer learning, master apprentice learning, instrument specific learning and multi-instrumental learning. This project concludes that popular music repertoire that overtly integrates educational theories benefits HIPME by encouraging the application by instrumental tutors of a broader range of teaching and learning approaches, propagating a wider understanding of their benefits, and enriching students' educational experiences. It provides a set of exemplar compositions that will hereby offer a methodology with which to contextualise the general performance literature, and offer a new model of approach to repertoire, suggesting that pieces written to explore specific learning and teaching methods can provide complimentary options to studying performance of commercial popular music works.

Introduction

This is a practice based and practice led composition project. It consists of a portfolio of compositions with an accompanying thesis and aims to present a teaching resource for use within Higher Popular Music Education (HPME). (HPME) has become the accepted acronym for this field within academic discussions, as exemplified by Lebler (2007, 2008), Feichas (2010), Smith (2013c, 2014) and Parkinson and Smith (2015). HPME encompasses the many diverse areas of higher-level popular music education, which include composition, musicology, arranging, instrumental studies and the other sub-genres of HPME. This research project introduces the term Higher Instrumental Popular Music Education (HIPME), to clearly identify that the area of HPME that is being focused on is the instrumental tuition of performance. The genesis for this project lies in the author's experiences as an educator teaching performance at a range of popular music focused institutions, and as a professional popular music performer; it is focused on UK Higher Education (HE) and undergraduate study. Throughout, the terms 'undergraduate', 'Higher Education', 'programme' and 'course', are used with reference to studies resulting in a qualification that is equivalent to an undergraduate bachelor's degree. Unlike publications by Burwell (2005), Gaunt (2008), Gaunt, Creech, Long and Hallam (2012), Nerland (2007), Nielsen (1999) and Hanken (2016), which emanate from studying Western classical music, this project is focused on popular music and is presented solely within that field.

In a career spanning twenty-five years as an individual drum tutor and group performance teacher, the author was almost never asked about pedagogical theory, and before commencing this study, had experienced little exploration of how educational theory relates to instrumental teaching practices. It was not discussed during the author's undergraduate experiences of HPME and during a career, it has rarely been discussed with colleagues. Some years on, as a director of a HPME department, now looking to develop better informed teaching practices, the author sought to explore in what ways instrumental teaching practices can benefit from embedding educational theory into performance classes. This project seeks to create compositions for tuition to be experienced in specific ways, for use within HIPME, exposing tutors and students to a broader range of theoretical approaches.

The author's experiences of life in a busy HPME department reveal that the HIPME

community has primarily relied on a master apprentice approach, using resources that do not draw explicit attention to alternative methods that could be used when delivering tuition. Educational research into the delivery of HPME, and HIPME more specifically, although increasing in recent years (Green 2002; Lebler 2008; and Smith (2013), still remains largely unknown amongst many instrumental teachers. As Cloonan and Hulstedt (2013) have shown HPME is often focused in new institutions where staff are drawn from industry backgrounds, where the focus is teaching rather than research. Tutors are not often required to have an awareness of educational theory and its application to the practice of instrumental tuition and, as a consequence, the delivery of HIPME by instrumental teachers is rarely informed by educational research and it has limited impact on their pedagogic practices.

As will be seen, educational theorists identify value in several approaches, suggesting that a 'collaborative model', or range of approaches, will not only contribute to the wider activities that are present within HIPME, but will also raise an explicit awareness as to how alternative approaches based in educational theory can be used for the benefit of the student and teacher.

This composition project addresses the following research questions: 1. What areas of research can enrich the composition of HIPME repertoire? 2. How can the composition of new HE repertoire be used to transmit educational theory into HIPME practices? 3. What theories can be used to enrich compositional activity? 4. Does the use of such repertoire benefit one-to-one practices? Drawing on educational research and theory, this project for HIPME, and more specifically drum kit, aims to provide a teaching resource embodying the application of theory into practice. With accompanying audio recordings for each instrument, enabling them to be experienced in specific ways, the compositions present scores for drum kit, bass and guitar, although the latter two instruments are not discussed in detail. The compositions provide an example of how the benefits of an exposure to educational theory can be embedded within HIPME practices. This is achieved by drawing upon research into relevant educational theories that feeds in to the compositional processes; examining existing HIPME repertoire; assessing today's HIPME environment, as perceived by current educators, students and a wider sample group; and composing original compositions with innovative features that embody a range of technical styles (as is conventional in pedagogic compositions) but also specifying how these styles are taught and learned. Five key learning approaches are engaged within this study: these are self-learning, peer learning, master apprentice learning,

instrument specific learning and multi-instrumental learning. It is hoped that as a result of this study HIPME (which to date has parsed more long-standing traits of classical music education) can begin to develop a distinctive form specifically relevant to popular forms and is able to meet the increasing economic and competitive challenges of music education.

Chapter 1 provides an exploration of relevant educational theories and of how they might be applied to these compositions. It also examines the selection of the five approaches to learning used in the project. Chapter 2 discusses the problems the project seeks to address. Using a principally ethnographic approach, it examines existing pedagogy and resources, highlighting current approaches, identifying avenues for the transmission of educational theory, and discussing how research into educational theory can enrich composition. It was important for this research to be in the context of HPME and for the compositional process and purpose to be informed from a larger perspective than the author's, and so Chapter 3 explores current and new attitudes resulting from this study, from the perspectives of those who are direct and, to a lesser extent, indirect stakeholders within HPME and HIPME. It then demonstrates how the approaches to learning used have shaped the compositional activity, how this was contextualised as a result of an interrogation process and subsequently applied to the aim of transmitting educational theory. Chapter 4, with a particular focus on drum kit, presents the compositions as a resource for transmitting educational theories into the delivery of HIPME tuition repertoire.

This composition project sets out to compose four pieces of tuition repertoire, for use in an undergraduate or HIPME programme. In order to develop the acquisition of higher-level instrumental skills, knowledge and competence, they integrate one of five pedagogic approaches into their delivery. The scores use established drum kit and musical notation, and accompanying audio recordings are either a performance version of the piece, where all instruments are audible; a minus one instrument version, where all but one instrument can be heard; or a minus one instrument version with a click track. This provides an opportunity for each performer to experience the compositions without hearing an example performance of their specific instrument. The audio recordings are realized interpretations, or 'demos' of the repertoire and, along with the notation, are examples of the preparatory material a performer may receive prior to a performance or series of performances.

The compositional process was enriched by various forms of research, exploring

musical genres, popular music performance, current academic thinking and existing HIPME tuition repertoire and practices. Supplementing this, within the constraints of the project, there is a wider discussion based on an appropriate, but selective, range of educational theory and current resources that are focused on drum kit tuition. To provide auxiliary data the project uses interviews and questionnaires directed to students, educators, performers and a wider participant group who are directly and indirectly concerned with HIPME. This broadly ethnographic element of the project seeks to enrich the compositional process through gathering a wide range of relevant opinions, learning from the participants and assessing how the HIPME community might benefit from the conclusions of the project.

All the participants were from the UK and, while the majority of participants were invited to respond via online questionnaires, four specific principals were selected for interview. These individuals were selected because of their ethnographical perspective, as a result of experience of the delivery, administration and receipt of HIPME. At the time of interview, AS was Head of HE in a department that focused on popular music performance. They have since transitioned to become Head of Popular Music at a larger institution. CB was selected because of a career as a professional popular music drummer with a successful performance and teaching career and at the time of interview was a senior drum kit lecturer on an undergraduate popular music performance programme. OR is a graduate of popular music from the University of Huddersfield and has continued an academic career into postgraduate study. This participant was selected due to their experience of both having been taught by the author during undergraduate studies and their knowledge of some of the components of the repertoire within the project. Finally DS is a manager and administrator for the HPME programme in which this composition project takes place.

A range of research into music education, encompassing instrumental skills and performance techniques, has increasingly focused on how formal music education relates to the sometimes informal nature of performance skills within popular music. Gaunt and Westerlund observe that learning instrumental skills, “in higher education still rests heavily on (...) the dominant one-to-one mode of tuition” (2013, p.1). Björnberg (1993), Snell (2009), Dunbar-Hall and Wemyss (2000) and Green (2002) all discuss the implications of the informal learning and performance practices of the popular musician within a formal setting. Pulman and Davis (2001) and Lebler (2008), with a focus on the ensemble with HPME rather than within an individual

context of instrumental studies, discuss the use of particular approaches to learning and how the use of peer learning and assessment may act as a reflection of informal popular music practices and learning.

Cloonan (2005) discusses the nature of popular music studies and its constituent parts whilst Williamson (2011) examines the dynamics of academia within the popular music industry. These studies present academic perspectives of HPME, with conclusions on its current and future delivery, but do not provide enough detail to understand how these ideas might be specifically applied to one instrument. So too Teague and Smith (2015) who have referenced the portfolio career increasingly associated with popular music graduates, and how such a career may have implications for the study of popular music within HE. Similarly, their conclusions are not instrument specific. Smith (2014) examines the notion and implications of success within HPME and, although not instrument specific, this does build on his earlier work (2006) which discusses drum kit tuition and the use of a variety of learning styles.

Building on that instrument specific research, this project, rather than providing a descriptive commentary on what is happening within HPME, provides resources for a particular operational platform or method to facilitate a change in approach. Contributing to Allsup's (2008) call for "a new second wave of research" (p. 1), which problematizes methods of teaching in popular music, and drawing on Gladwell (2000) who argues that change begins with a few people doing something different, the project seeks to spread a new idea, providing a pathway towards a greater understanding of how educational theory can benefit current practices in the HPME community.

Phelps argues "qualitative researchers inductively move toward the development of theory from a preliminary set of questions and hunches" (Smith, 2006, p. 57). Luce suggests

Adopting a collaborative learning approach places renewed responsibility on students to participate, on professors to share the authority of knowledge, and on the combined efforts of a community of knowledgeable peers to maintain the integrity and vitality of music (2001, p. 24)

Combining these two ideas, this project adopts a primarily qualitative stance and

discusses collaborative approaches to learning and also current performance practices within HPME. The aim is not to support or rebut the theories discussed, but has rather a reflective focus, aiming to lead towards the development of a relevant model for twenty-first century drum tuition and HIPME learning.

Regelski (2014) argues a “chaos or anarchy of approaches is due to the absence of any semblance of a true professional core of commonly agreed to pragmatic outcomes for music education” (p. 80); combined with a “lack of shared ideals and shared functions” (p. 81). So, in pursuit of what he calls “guiding or action ideals to serve as the mutually agreed-upon pragmatic purposes and results of music education” (p. 81), this project seeks to present a model for learning. Its intention is to generate a sharing of ideas amongst instrumental teachers, presenting resources that can be used by the wider HIPME community, leading to a wider awareness, discussion and debate on how educational theory can enhance compositional activity for the practice of instrumental tuition.

Any model of learning would do well to consider how ‘effective teaching’ might be defined and, with regard to musical and instrumental teaching, the project seeks to articulate a triangulated view, combining Middleton (1990), Cunio (2011) and Jaramillo (2008). Middleton argues that effective teaching consists of two concurrent themes or strands, ‘emic’ and ‘etic’. The ‘emic’ aspects of instrumental tuition relate to the “symbolic object, which carries meaning dependent on cultural interpretation” (p. 218), while the ‘etic’ refers to those components that can be tangibly measured against a set of universal meanings, such as structure or form. Middleton’s view regarding the duality of the processes of instrumental teaching is based on the concept that music has three component parts, the creation of music, the music once it has been created and the reception of that music. Creation is the act of music being conceived and music is the result of its realization. Reception is the manner in which the music that is created and performed is received. Middleton argues that an approach to instrumental teaching, including emic and etic frameworks, should encompass all aspects of music because it provides musicological information, presents a disciplined approach that follows standard procedures mirroring past learning models and experiences, and provides the opportunity for interpretation, comment and creation. This presents an approach that encompasses what has gone before within an academic framework, with music as an art of discovery.

Cunio (2011) argues that education should be to “reflect professional communities

where the responsibility for knowledge creation, is shared or socially constructed among the members, rather than just 'delivered' to students by a lecturer" (p. 26), he also argues that "today's students want to create and learn at the same time" (p. 11), placing primary value on the social constructs between a teacher and learner and the potential for development to be based on a shared experience.

Jaramillo (2008) focuses on teaching and learning music from the teacher's perspective and argues, if music education is to meet its aims, there needs to be a focus on the personal experience of the educators, who can subsequently develop a personal strategy or personal didactic model from which to base teaching. Jaramillo argues "the result of social and historical selection [is] of crucial importance because it determines the teachers' conceptions of music teaching and learning" (p. 347) and this need for pedagogical awareness begins the process of educational and professional knowledge. This composition project begins from the premise that "a very important component of the teachers' professional knowledge is personal knowledge, so that the choice of content taught is based on the teachers' ideas" (Jaramillo, 2008, p. 347) and that, "teachers have to count on a great amount of intuition to be good professionals" (p. 349). In the case of this project, the author's intuition suggests that resources for a greater awareness of educational theory would be welcomed amongst HIPME colleagues and students.

This composition project is not intended to be a comprehensive study of HPME, or HPME as it relates to performance. Therefore, some areas within HPME, and music more widely, are beyond the scope of this discussion. These include a consideration of issues of gender, ethnicity and economic or sociological background. Issues surrounding gender, music and education and the societal variables that assert an influence on music education have been addressed in discussions presented by Whiteley (1997) and Green (1997), and continue to be the focus of more recent studies including Moisala and Diamond (2000), Ward (2005) and Björck (2011).

When discussing notions of success this project takes its lead from Smith (2013c) and uses the term 'success' in relation to the demonstration of an ability or competence, as opposed to alignment with any philosophical approach or objective of HIPME or discussions related to commercial, financial and professional accomplishments in wider public discourse and the mainstream media. Excluded from this study are issues regarding the employability of graduates and their acquisition of transferable skills. Within this research, issues relating to employability

are discussed in predominantly qualitative terms and do not seek to intrinsically link HIPME with employability. Instead, the research accepts that experiences within HIPME have the potential to lead to future pathways for employment and therefore practices should consider this.

Smith (2014), describes a “pedagogy of employability”, which aims

to introduce students to a wide range of technical, vocational musical skills and equip them to tackle a broad variety of musical performance styles within popular music, and a range of professional environments (p.194).

While embracing this idea, this project also exploits the author’s student and professional experience within popular music performance and HIPME. The author’s undergraduate studies, which have undoubtedly had an influence on his approach to tuition, were undertaken as a pathway to becoming a professional musician. During the author’s career there has been a consistent need to be able to work within multiple genres with stylistic nuance and, when the individual pieces are used collectively, they require that a performer can assimilate multiple genres while displaying individual characteristics to enhance and inform a performance. This project endeavours to contribute towards a ‘pedagogy of employability’, addressing a wide range of genres that reflect the professional environments encountered by the author.

The role that assessment plays within HIPME, the direction and values it should adopt and its authenticity in terms of graduate study, are subject to significant debate, as exemplified by, Parkinson and Smith (2015); Rømer (2002); Rust (2003); Partti (2015); Lebler (2004, 2008a); Searby and Ewer (1997); Latukefu (2010); Pulman (2008); Fautley (2010); Harrison (2013) and Gupta (2004).

Assessment is the single most powerful influence on learning in formal courses and, if not designed well, can easily undermine the positive features of an important strategy in the repertoire of teaching and learning approaches (Boud, 1999, p. 413),

Issues and developments surrounding assessment and the role it plays within a learning framework, are too large a topic to be covered comprehensively within the parameters of this discussion and could perhaps be the focus of future research. Instead, where assessment is discussed it is done so in terms of the role it plays

within the approaches to learning, rather than in terms of an assessment or calculation of academic success within an overall programme of study.

With reference to definitions of 'style' and 'genre' discussed by Fabbri (1981), this composition project accepts Moore's definition: "style refers to the manner of articulation of musical gestures (...) genre refers to the identity and context of those gestures" (Moore, 2001, p. 441). When referring to 'competency', this term is used relating to acquired skills (O'Brien, 2011) and refers to the ability, knowledge set, or expertise that is required for adequate performance of a given task, which relates to a set of behaviours, skills or structured outcomes, demonstrating the ability to perform a task or role.

The term 'popular music' covers a wide array of sub-genres, therefore, providing an absolute definition can be problematic. Tagg (1989) identifies that popular music largely stems from the fusion of an African-American, black / white cultural experience with that of the European proletariat, but suggests that generic labels, such as 'black music', 'Afro-American music', 'white' or 'European music', are no longer adequate. Popular music has become an expression of all of these cultural identities, so using one label is problematic and would be at the expense of another sub-genre, revealing the limitations of one specific definition or label. Smith (2014) exemplifies the potential complexities one may encounter when trying to adequately define such an all-encompassing phenomenon.

The author accepts that popular music "is so formidable a presence in our lives, and of such rich and sustained history, that the term inevitably has different meanings to people" (Przybylski and Niknafs, 2015, p. 105), but uses this compendious term to provide a basic common-sense categorization of the type of music encompassed within the project. The compositional process, the musical devices and structures employed are built around popular music and its subsequent sub-genres, such as rock, soul, funk, rap, blues, Latin and, to a lesser extent, jazz.

This body of work focuses on popular music of the kind that typically has verse-chorus sections within a single composition, employing melodies or vocal lines with a lyrical narrative, over a repeating harmonic structure. Choruses are characterized by a repetitive melody, which may or may not be interconnected, with a repeating lyrical phrase or hook that has little or no variation. This structure is often enhanced with the inclusion of a 'middle 8' or bridge section, which usually provides new harmonic,

melodic or rhythmic interest. Where applicable, instrumental solos and extemporization are also used. Examples of this form can be heard on the recordings of popular music artists such as King (1972), Jackson (1982) and Prince (2004). This composition portfolio does not intend innovation in terms of creating novelty within the form but on how the form can be used and experienced in connection with its educational application.

This project is presented as a resource for the application of a learning model within HIPME, embedding educational theory into its delivery. Over a career within HIPME, the author has found that educational theory has been little discussed; this research has awakened a newfound awareness in the author, leading to the creation of a pedagogic approach to composition that benefits from an application of educational theory. This has resulted in the embedding of educational theories into a resource for tuition, facilitating an awareness of how these theories can be used to benefit students and colleagues, and contributing to teaching and learning within the HIPME community.

The next chapter begins to examine a range of educational theories that have impacted on the compositional processes used within the project, identifying different approaches to learning and ideas that may be used to enrich compositional activity, and exploring how that may be transmitted into current HIPME practices.

Chapter 1: Theories of Learning

There are many accepted theories of learning: “all of them present a range of different and often conflicting perspectives” (Gray, Griffin and Nasta, 2005, p. 26) and this project aims to strike an effect balance between superficiality and excessive detail, highlighting three specific theories. Beginning from Fautley’s (2010) premise that, “for music-learning purposes, it is possible to classify learning theories into three broad families” (p. 43), behaviourist, constructivist and socio-cultural theories, this chapter begins with a contextualization of how these theories have the potential to inform the compositional process. It also discusses which educational theories could best be integrated into the composing of popular music repertoire for use within HE, before selecting the five approaches that are the continuing focus of this study.

A combination or collaborative approach is an important theme within music education. Gaunt and Westerlund (2013) present an extensive discussion of collaborative learning within HE, whilst Younker argues that “notions of collaborative learning have been part of educational literature for over a century, but a resurgence has occurred in the last 20 plus years e.g. Cornacchio (2008); Green, (2002); Jaffurs (2004); Stanley, (2009); Wiggins, (2003)” (Younker, 2014, p. 369). This project contributes to this resurgence in the pursuit of enhancing “key skills for the twenty-first century, (...) which are particularly valuable in the entrepreneurial activities that characterize current professional music practice” (Gaunt and Westerlund, 2013, p.111), identifying the variety of skills that may be well served by collaborative models of learning.

The educational theories that are associated with the five pedagogic approaches used for this project – self-learning, peer learning, master apprentice, instrument specific and multi-instrument specific – emanate from Fautley’s ‘three broad families’ (Fautley, 2010, p.43). These underpin the educational theories that have influenced the compositional process, the potential for doing something different based on educational theory, and the ensuing pedagogic approach of the author. These ‘families’, used within a collaborative model, have inspired a newly informed approach to the author’s HIPME practices and their discussion here is intended to have a similar effect on others within the community.

Green argues that popular musician is inextricably linked and concerned with

“memorizing, copying, jamming, embellishing, improvising, arranging and composing” (Green, 2002, p. 41) and that any effective and relevant education or tuition of a popular musician, regardless of instrumental specifics, must include elements of these components. So rather than a single approach, a multi-faceted approach is the ideal; observing that the popular musician has a culture of self-tuition, inclusive of several approaches to learning, often dominated by listening and copying music they have heard, enjoyed and then shared with others. Green concludes, “no musician or other creative artist can ever be totally isolated” (Green, 2002, p. 77), so an approach that calls for an appreciation of different approaches, ensuring there is no isolation, suggests that an exploration into different approaches is necessary.

1.1 Behaviourist

A behaviourist learning theory, “which usually refers to the behaviourist theories of conditioning, for example Pavlov, Watson and Skinner” (Gross, 1988, p. 7). Gross argues that learning can be tangibly observed and measured as a result of conditioning, or a change in behaviour occurring through reinforcement, particularly repetition. Skinner and Holland argue, “to acquire behaviour, students must engage in behaviour” (1961, p. 389) and Coon (1983) adds that learning is defined more specifically, as a distinctive change in behaviour based on past experience.

Both these views suggest there is a practical element to how we learn and a necessary process of performing and repeating that practical element. Leaving aside the role that negative reinforcement, or punishments, can play in changing behaviour (Campbell and Church, 1969), which have “unpleasant side-effects of stress, anxiety, withdrawal, aggression and so on” (Gross, 1987, p. 62), in many respects a behaviourist approach seems well suited to instrumental tuition and the development of practical skills, which can then be tangibly measured by identifying changes in behaviour against existing repertoires.

Behaviour changing or learning occurring as a result of existing experiences, raises the question as to whose experiences behaviour should be changed by, the teacher’s or the student’s? Within current practices, an application of this approach often involves the one-to-one teaching of repertoires, the acquisition of skills and an engagement with positive notions of reinforcement; leading to a demonstration of what has been learnt, overseen by those who have already learnt it. The behavioural perspective articulates what should be, but if it is largely based on the recreation of

existing repertoires it potentially limits the opportunities for what could be, as a creation of the learner's experience.

The predominant use of a behavioural approach, as is often the case within current practice, does not suit a learning model that seeks to enhance collaborative approaches within HIPME. The author takes the view that HIPME should be more than a demonstration of recreation, but a process of recreation leading to creation. The compositional process took influence from a behavioural approach, as the recreation of pre-determined skills through repetition and reinforcement are valuable components of instrumental tuition. For those elements of the composition process, its compositional purpose was to maintain this component of a behavioural approach. A reason for exploring beyond this single approach was the desire to compose repertoire with components that rely on skills developed through social interaction, in which performance solutions are not necessarily based on what has gone before. For this, other educational theories focusing on different approaches to learning have the potential to be more suited to the learning environments the compositions are placed in.

1.2 Constructivist

An alternative theory of learning, constructivism, proposes, "knowledge is a function of how the individual creates meaning from his or her own experiences" (Ertmer and Newby, 1993, p. 62) therefore, this composition project draws on the constructivist ideals of individual creativity, a prerequisite of the author's approach to popular music performance. A constructivist view argues for a connection between what is to be learnt and the environment in which those skills can be utilized. In this sense, learning represents a constructional process underpinned by previous knowledge and experience. "Each stage incorporates and reconstructs the previous one and refines the individual's ability to perceive and understand" (Webb, 1980, p. 93), so the compositional process, informed by a constructivist approach, aims to integrate individual creation based on self-reasoning and reflection. Learning is an individual experience, "intellectual growth occurs only when the learner is doing thinking that is of a high level in relation to their [own] development" (Webb, 1980, p. 25) and the compositions aim to provide opportunity for the individual restructuring of experience, necessitating learner involvement and action, so learning can occur at an individual's stage of readiness.

The construction of individual learning experiences is an important aim of HPME. How an individual creates their own response to stimuli is an important element of creative processes within popular music. Those responses are shaped by a synergy between the assimilation of knowledge that already exists and the creation of new interpretations of existing repertoires, with interpretations resulting from the application of creative skills to the development of new repertoires. In this instance, an example would be a drum student learning a specific technique, such as a paradiddle, and then using that technique to create their own performance with a new interpretation. The educational theory at the heart of the project encapsulates both behavioural and constructivist approaches. While using repetition, reinforcement and the teaching of repertoires, its compositional purpose is to benefit HIPME by enabling alternative individualistic solutions to be accomplished among peers, while encouraging positive social reinforcement.

1.3 Socio-Cultural

The socio-cultural aspects of HIPME, although heavily relied upon, are perhaps tenets that are under-explored when specifically relating to collaborative approaches. Individual tuition is often dominated by two instrument specific individuals, with one receiving instruction from the other. The composition process sought to broaden this dual relationship into an instrument specific group relationship, “placed in the context of social relationships” (Gray, Griffin and Nasta, 2005, p. 31). “Learners inevitably participate in communities of practitioners” (Lave and Wenger, 1991, p. 29) and the mastery of skills and knowledge requires a movement towards, “full participation in the socio-cultural practices of the community” (Lave and Wenger, 1991, p. 29). However, it should not be assumed that students will participate in their community of practitioners without encouragement to do so.

On exploration of this approach, there was a desire for the compositional process to maintain an element of a behavioural approach with the one-to-one connection of current practices providing a conduit to group participation. Alongside that, the socio-cultural aspects to popular music practices and their inclusion into other areas of the curriculum, discussed by Pulman (2009) and Lebler (2008) have been shown to have currency. The compositional activity looked to embody this approach, using socio-cultural learning theory with the aim of encouraging an explicit requirement for learning to involve a dependency on not just the individual, but also the social relationships formed within a behavioural and constructivist paradigm.

'The Praxial Philosophy' of Elliot (2003) argues music has inherent individual and societal values and

the aims of music education depend on developing the musicianship and listenership of all music students (...) performing-and-listening, improvising-and-listening, composing and-listening, arranging-and-listening, conducting-and-listening, and listening to recordings and live performances (...) should be at the center of the music curriculum (Elliot, 2003, p. 7).

There is an emphasis on listening and developing, "our students' musicianship and creativity simultaneously", (Elliot, 2003, p. 8) and the project draws on this view, with its requirement that the process of learning relies on listening to others within a social group, to inform the individual experience. Regelski (2008) argues for existing school music "to provide certain musical benefits to society; contributions that meet the musical 'needs' society deems to be important" (p. 5), linking musical education and learning with societal constructs. Goble (2003) argues that schools

have the pragmatic function of meeting agreed upon social, cultural, and economic needs (...) schools are central agencies for the transmission of accepted knowledge and values (...) schools and universities are (...) places where students learn to construct meaning rather than to receive it as already formed and approved" (p. 78).

The compositional activity draws heavily on socio-cultural theories, providing an opportunity for social relationships to be the instigator for learning.

To a lesser extent, the learning model has been further influenced by two other socio-cultural theories of learning, rhizomatic learning, presented by Deleuze and Guattari (1980) and the 'flipped classroom', based on research presented by Tucker (2012) and expanded upon by Berrett (2012). Using the concept of a rhizome, rhizomatic learning begins from the premise that learning is interconnected and integrated with things that are already known, as opposed to knowledge being the ability to reproduce a predetermined set of ideas. Knowledge derives from learning experiences and is a social and personal knowledge creation that is not always dependent on what has gone before as a way of judging the knowledge that is created. On the premise that successful learning should be based on schemata that is, "always detachable, connectable, reversible, modifiable, and has multiple entryways and exits and its own lines of flight" (Deleuze and Guattari, 1980, p. 21), the compositions aim to be used as a collection, or as individual pieces which are connected yet modifiable, requiring multiple but un-predetermined solutions.

Rhizomatic learning requires that both learner and educator form a collective, “as part of a system as a whole” (Barab et al., 1999, p. 350), so “the curriculum and subject knowledge are constructed from contributions by members of the learning community” (Sharples, 2012, p.33). Therefore, the compositional process sought to embody the individual as part of a collective, contributing to the knowledge and skills of others while continuing to develop individual knowledge and skills based on a continual engagement with the collective. A compositional purpose was to create environments in which the individual is expert and novice, continually shifting and reshaping their own perception. The compositional activity aims to provide a context in which learning can occur as a result of a community-influenced curriculum, incorporating feedback through immediate testing, personal reflection and peer validation.

Tucker (2012) explores a learning and teaching model that provides an area for future developments within HIPME.

“The core idea is to flip the common instructional approach: With teacher created videos and interactive lessons [and] instruction (...) fostering better relationships, greater student engagement, and higher levels of motivation” (p. 82).

and, although the approaches selected do not employ this technique, it does present “a place to work through problems, advance concepts, and engage in collaborative learning” (Tucker, 2012, p. 82), which all draw on some of the techniques within a flipped classroom approach.

The compositional process has sought to embed these three broad families of educational theory into both the musical construction and the way the compositions are experienced. The values within the discussed approaches have been shown to have an impact on how learning takes place. This includes a requirement for a variety of social constructs to be formed to create an appropriate environment for delivery. These approaches have become part of HPME pedagogy in several areas of the curriculum, but there is limited specific use of them within HIPME. This project explores how composition can engender the engineering of a variety of social constructs to enable educational theory to beneficially impact HIPME.

To explicitly ensure a broader utilization of a collaborative learning model, the decision was taken, based on educational theory, to integrate one of five pedagogical approaches into each piece within the project. The approaches (self-learning, peer learning, master apprentice, instrument specific group learning and multi-instrument learning), were chosen for their amalgamation of behavioural, constructivist and socio-cultural approaches and their promotion of collaborative relationships between both learning styles and learners. Within this group of approaches, the behavioural approach is more closely associated with a master apprentice style of tuition, while the self-learning takes its cue from constructivist approaches. The other three approaches provide a hybrid or fluctuating approach, as will be seen in later chapters. They are relevant to the compositional process because each approach reflects a component of the pathway to performance, from the individual to the contribution of the performance of others. They also represent a collaborative model of learning that is synchronous with current popular music practices.

This chapter has examined the approaches to learning that have been the focus of the author's educational research and that have had a direct influence on the compositional activity within the project. How these have been applied to the specific compositions will be discussed in later chapters, but based on the research presented in this discussion, there is evidence to suggest that educational theory can enrich compositional activity and that theory can be overtly transmitted into current HIPME practices. This is less likely to happen if there is not an explicit awareness of such theories in the first instance. If compositional activity is to be enriched by educational theory then engineering the understanding and adoption by teachers and students of a variety of approaches to learning provides a novel way forward.

There are of course HIPME teachers who have excellent knowledge of educational theory, acquired from reading pedagogical texts, and who apply these theories to their teaching using conventional repertoire; perhaps applying a range of pedagogical theories to how they teach their students to play drum parts from a range of popular recordings, or to the use of existing studies for drums or other instruments. There are also many examples of teachers who use a range of learning methods unconsciously, without being conscious of practicing developmental, constructivist or blended learning. What does seem evident is that composing repertoire devised specifically for HIPME that foregrounds educational theory would be a new contribution to HPME, would provide a new model of teaching and learning that would complement other approaches and provide different educational

advantages. This method can help ‘model’ an educational approach that sees other repertory in the light of the learning styles and approaches explored. It is clear that overtly educational repertoire could help some teachers and learners to become aware of pedagogical approaches that they might not otherwise use and that such new compositions could contribute to existing practices.

Having explored some of the theories relating to how individuals learn and discussed the environments for learning to take place, this chapter concludes where it began, with the acceptance that it is not a comprehensive review of the literature on educational theory. Instead, it has provided a contextualization of the project in terms of educational theory, the values that may be embedded into the compositional process, and the potential for the transmission of educational theory into HIPME practice. This exploration of relevant educational theory offers an insight for other composers of HIPME repertoire, as well as enriching the compositional process in this particular project.

Armed with an awareness of relevant educational theory, and of the ways it may be applied to current practice, this discussion now moves forward to explore whether a greater awareness of educational theory can be used to address specific problems within current HIPME practices. What are those problems and how can they be best addressed with the use of compositional activity enriched by educational theory? Rather than the binary opposition presented by Panaiotidi (2003) whose dichotomy presents “aesthetic experience versus musical practise” (p. 71), the compositions within this project call for music learning as the musical practise of aesthetic experience, combining existing repertoires, the creation of new repertoires and different theories of learning.

Chapter 2: Drum Kit Resources and Pedagogy – Problematising Current Practice

This research aims to address the problem of a lack of awareness of educational research within HIPME practices. One of the catalysts for this study was to explore a repositioning of current HIPME practices and to that end this chapter takes a broadly ethnographic approach, identifying current resources and pedagogic approaches that are in common use and discussing the experiences of those involved in HIPME. The chapter explores the limitations of current practices and asks what problems can be addressed through being armed with a greater awareness of alternative approaches?

2.1 Online Resources

The onset of the digital age has instigated a rise in online resources, presenting a variety of drummers and teachers, professional or amateur, demonstrating a range of performance skills and techniques. Uploaded video content, postings, blogs and performances are now available to most and these mediums are being used as a learning resource. In terms of professional content perhaps the most comprehensive website is www.drummerworld.com (Castiglioni, 1996). Its intention is “to spread the word and show the younger drummers and students the masters at work - from the beginnings to the present” (Castiglioni, 1996); with featured drummers, many of whom have their own individual websites and instructional DVDs, categorized in terms of genre, chronology and their influence on popular music drumming. The site also enables users to discuss ideas in a global forum, encouraging the sharing of information and common experiences. Using high quality video and audio clips, the site also provides play-a-long tracks with transcriptions. Using a similar model with a specific focus on gospel music, but without a section dedicated to tuition resources or the sharing of information amongst peers, is www.gospelchops.com (Forrest, 2004), which features DVDs and videos of virtuoso performers, including bass players and guitarists.

Although not specifically targeted at HIPME students, many drum kit and percussion equipment manufacturers, exemplified by www.vicfirth.com (Vic Firth Company, 2017) also have their own website, often having dedicated educational resources

featuring video lessons, play-a-long audio files, drum kit transcriptions and articles by endorsed performers. In addition to providing source material for the HIPME student, they are more widely designed to appeal commercially to a general cross section of the popular music performance market. Despite their commercial sensibilities, functioning to promote a particular brand, they offer resources that HIPME students are increasingly accessing as a supplement to their HIPME studies. A wider digital platform is provided by [YouTube](#) (Google, 2005) and [Fandalism](#) (2012), offering innumerable videos and wide-ranging content, through which students can engage in self-learning, in order to develop their own performance capabilities.

Online content provides a global platform, with access to leading performers and educators being an invaluable tool. Content can be accessed several times, often without charge, offering students the opportunity to take control of their development. Those platforms that are publicly available for all, regardless of critical success or validation, have the potential to counterbalance any alienation effect associated with virtuoso or critically acclaimed performers' demonstration of complex musical concepts and techniques, so there is something for all.

The use of online resources employs a combined constructivist and behavioural approach, in that it encourages instrument-specific peer interaction, with development stemming from the self-motivation to assimilate the presented techniques and examples. Hallam (2014) argues for the existence of four prerequisite factors in order to increase motivation: "the satisfaction of a personal need; the development and maintenance of a positive identity; the acquisition of appropriate approaches; and a supportive environment" (p. 334-5), perhaps highlighting a potential drawback to an over-reliance on digital content. Firstly, the "acquisition of appropriate approaches", suggests the need for selection based on past experience. Unfortunately, a student may not have the necessary experience to be able to determine what is "appropriate". Secondly, using an approach so heavily reliant on self-learning restricts the environments from which support can be given and ignores the benefits, and perhaps creative essence, of music-making within a community.

2.2 Publications

There are numerous publications focused on an advanced level of drum kit study and the intention is not to reference them all. Instead, this section selects examples of a range of titles. Firstly, tuition texts HIPME students may encounter during their studies and secondly, an example of how current pedagogy has specifically influenced the compositional process within the project, in terms of approaches to adopt and approaches that may be improved with the transmission of educational theory.

Popular music examination boards such as Trinity College London (2018), Rockschool Limited (2018) and the Associated Board of Royal School of Music (2018), which apply a grading system to a systematic approach to instrumental tuition, provide resources for a formalised structure of development, leading to diploma and licentiate levels of performance. Special interest magazines, such as *Rhythm* (Future Publishing, 2017) and *Modern Drummer* (Modern Drummer Publications 1977), are aimed at a general audience of drummers as opposed to a particular targeted level of study. These publications provide print and online content for the aspiring drummer, featuring tuition content alongside news and interviews with professional drummers. These materials can be integrated into a formal scheme of study, although they are not specifically aimed at the advanced HIPME student.

Literature aimed specifically at drum kit tuition is generally categorised in terms of beginner, intermediate and advanced levels of ability. It generally focuses on a specific technique, concept, artist(s), or genre of music and places the onus on the student to assess the suitability of the material, in relation to their own interests and progress. Associated printed material is available for much of the professional online content, for example, *Advanced Funk Studies* (Latham, 1993) and *The Art of Bop Drumming* (Riley, 2010), while *Graded Course for Drum Kit* (Hassell, 1989), is aimed at a range of performers and standards, addressing a variety of genres.

Resources are sometimes presented without the level of difficulty being specified, as is the case with *Conversations in Clave* (Hernandez, 2000). Moore (2011) emphasises that “popular music is a valuable tool (...) precisely because of the strong feelings, reactions, opinions and ideas it often elicits in listeners of all ages” (p. 14), hence a passion for a particular genre or artist could lead to a student being drawn to resources that were initially intended for performers of a higher level.

Existing resources primarily rely on a self-learning model of tuition, again encouraging development within a limited palette of options, based on repetition as a consequence of self-motivation; the compositional process has drawn from several key texts that are associated within the tuition of advanced levels of drum kit performance.

With a focus on jazz, Chapin (1963) articulates the common goal for all drummers,

The ultimate aim is to free both hands and both feet from dependence on one another, and to give the drummer the means by which he [she] can, without breaking the rhythmic mood, embellish the beat successfully (p. 2).

Chapin presents notated tuition material, with later editions of the text also including CD audio examples, with an emphasis on the technical demands associated with playing with brass sections in a big band and “improvising short solo fill-ins characteristic of be-bop” (Stearns, 1958, p. 218) and, although it is intended for the advanced drummer and is specific to a particular genre, one of its foci is on the development of the physiological aspects of drum kit performance. Chapin argues the presented material will assist the drummer, ensuring the ability to “develop a measure of coordinated independence between hands and feet” (1963, p. 1) and the resource takes the form of a series of exercises that explores this independence. Chapin describes the primary value of this resource as being “the improvement of the drummers’ general control and flexibility” (p. 1) and he is keen to highlight that “the exercises in this book are intended as exercises and nothing more (...) they are not designed to be lifted from the context and used while playing” (p. 2), arguing the intention is to encourage the student to take responsibility for the musical application of these exercises, therefore, acquiring a wider knowledge of the context and interpretation of the material.

Morello (1967) is also focused on jazz, although there is a greater awareness of other genres. Morello presents an approach that is concerned with “a modern application of the rudiments” (p. 1).

The drum rudiments are exercises for developing control and technique for the solo drummer [and] are pretty much accepted by most objective drummers as the ‘scales’ of drumming and their study is approached with this in mind (Morello, 1967, p. 2).

Drawing on inspiration from rudimental sticking patterns, Morello presents a series of musical exercises orchestrated around the drum kit, to inspire the creation of innovative musical ideas. He cites his own early rudimental training as the foundation “that has helped a great deal” (p. 2) in his own future technical developments, promoting the rewarding nature of a rudimentary awareness for the developing drummer. He also points to a scholarly but musical approach to technical expertise as a vital component of successful drum kit performance. Another example of an existing text that takes a similar approach is Wilcoxon (1979). This adopts a rudimentary approach to technical proficiency and focuses on the techniques required for consistent and competent snare drum playing. Adopting a rudimentary and scholarly approach has been an influential factor within the compositional process, which has sought to combine the necessity for rudimental competency with an ability to create and subsequently communicate individual interpretations.

Future Sounds (Garibaldi, 1990), begins with, “I’d first like to stress the importance of having well-developed basic skills” (p. 4), described as, “reading, hand technique, rudiments, etc.” (p. 4) and continues by saying, “the performance of this material includes repetition, which builds technique, concentration, endurance, etc.” (p. 40), suggesting the approach that should be adopted when using this resource is largely behavioural, based on reinforcement through repetition. Garibaldi presents,

ideas for the drum-set that is applicable to, and inspired by, contemporary music (...) all of the studies are in the funk/jazz fusion category and combine technique with a musical idea (p. 4),

He focuses on the development of the creative uniqueness of the individual, “hopefully this book will (...) assist you in reaching your goal of being the best player you can possibly be” (p. 4), and is keen to emphasise the importance of “groove playing” (p. 18), described as “a machine-like consistency from beat to beat and from section to section within a tune” (p. 18); he also makes reference to the influence of other genres impacting on popular music. Garibaldi argues popular music drum kit performance “draws upon ethnic music for content” (p. 20), although the term “ethnic” is problematic. It suggests that not all music has an ethnicity. Garibaldi is of white American ethnicity and seems to be implying that popular music draws upon cultures outside of the scope of white American culture. Salmins encapsulates the need for diversity in perhaps clearer terms, “if you are not into different stuff you will get caught out” (In Nicholls, 2013, p. 19) so, in an attempt to reflect the calls for genre

diversity, the compositional process sought to include a range of musical references.

Similar to Ameen and Goines (1990) and Malabe and Weiner (1990) who present a historical, geographical and musicological context to the fusion and application of Afro-Cuban rhythms for drum kit, the compositional process was shaped by a desire to contribute to the idea that popular music performance “draws upon ethnic music for content” (Garibaldi, 1990, p. 20), or rather, it is influenced by music across a range of cultures. Developing a broader awareness of a wider cultural sphere, with a practical knowledge of repertoires based on regional and cultural idiosyncrasies, was a compositional objective, supporting the acquisition of knowledge that is not necessarily performance related, but knowledge that can have a positive influence on performance outcomes.

Björnberg (1993) recognised that an integrated approach, encompassing theoretical, practical, historical and sociological disciplines, has many advantages, particularly in relation to popular music. In contrast to Western art music, which has historically used normative teaching of conventional canonical repertoire, an objective of popular music education is to facilitate the “attainment of a repertoire of basic musical gestures in a number of styles” (Björnberg, 1993, p. 73), often through a collaborative process between student and teacher. The compositional process has sought to adopt an approach to popular music pedagogy and instruction that encompasses wider contexts, providing an opportunity for that objective to be met. The approaches promoted by Chapin, Morello, Garibaldi, Goines and Ameen, and the example of Wilcoxon, indicate that regardless of the approach taken for learning, advanced drum kit performance is enhanced when the performer has a comprehensive command of rudiments and a wider awareness of musical cultures. Therefore, the compositional process sought to include these as fundamental tenets of competent performance, without them being necessarily linked to one of the project’s approaches to learning.

Chester presents a philosophy of instruction using “systems” (1985, p. 2); musical ideas conceived from real-life experiences acquired over time. These are “designed to develop coordination, musicality, reading ability and confidence” (p.3) and Chester hails these as prerequisite skills for successful popular music drum kit performance. He describes these systems “as tools to develop new musical ideas” (p. 3), arguing that a popular music drummer “must be prepared to play an incredible variety of musical genres” (p. 3) and that his systems “can be applied to any and all musical styles” (p. 3), acknowledging that the performance of popular music encompasses and benefits from an awareness of a wide spectrum of genres. Allied to “the

development of individual creativity” (p. 3), Chester also links the ability to read music fluently as a relevant component for professional success within the popular music environment. He argues, “you should be able to sight-read anything” (p. 3), a view which is perhaps contentious. To be able to read music is a central component of printed literature, despite some being available with audio examples. Whether the word ‘should’ is the correct approach for tomorrow’s students, as opposed ‘it can be advantageous to be able to sight-read anything’, remains undecided. Digital software is available allowing for notation to be played back, so it can be learnt aurally, with little or no dependence on it being able to be read. The use of the compositions does not seek to limit the use of technology, nor is there a suggestion that HIPME should not look to embrace technology as a means to improving outcomes for its students. This composition project aims to provide the opportunity for fundamental skills to be developed, which may be relevant for future performance opportunities, and to further this aim, the compositions are presented with notation to encourage the development of musical literacy.

Chester also draws attention to an approach that may still be embedded within a self-learning or master apprentice scheme of working, but identifies that development can be prompted by the inclusion of several approaches, calling for the “fifth limb” (p. 7) or the inclusion of a vocal element to tuition to improve performance. The idea being that it will make the performer more engaged and integrated into the performance through a greater awareness of one’s own breathing pattern: “if you breathe normally, your playing will flow normally” (p. 7), resulting in an improved performance. This has not been specifically adopted into the compositions but it is an example of existing resources suggesting an alternative approach, something not addressed in many of the other publications.

The compositional process has drawn on the resources and conclusions of the selected performers and educators. During the author’s career, these have proved invaluable, providing inspiration and practitioner-based ideas for drum kit performance. They are unanimous in their view of the benefits to a comprehensive rudimentary and multi-genre awareness, themes which have heavily influenced the compositional process. Alongside that, despite their value and promotion of sound performance practices, there is a limited articulation on which pedagogic approach might best suit the delivery of the presented materials and limited suggestions for the application of approaches other than repetition. In light of the fact that these are tuition resources, it seems that one of the problems within current HIPME pedagogy

centres on the lack of consideration given to how best resources can be used to maximise the potential for the development of relevant skills.

2.3 Current Practice

To refer back to Chester's view of reading capabilities leading to the development of technical and performance skills, this project employs a format that incorporates musical notation and audio recordings. When beginning their HIPME studies, although some students do not, many have formal qualifications in the form of graded exams, which have required or encouraged an ability to read music. The problem remains that levels of musical literacy vary from student to student and it cannot be presumed that HIPME students have previous knowledge and experience of formal performance practices, such as written or musical notation. Nevertheless, the concept of 'writing a tune' or 'writing a song', stemming from a notational centrality (Tagg, 1979) borne out of formal music study and the centrality of European art music, cannot be disregarded.

The compositions within this portfolio are based on the "paradigm of literacy" (Treitler, 1986), contrasting with Swanwick who asks, "imagine the consequences of insisting on notating jazz, rock, before performance? Such a needless exercise would impede fluency and stifle creative thought" (1999, p. 224), arguing that the inclusion of notation within popular music is by definition negative. Lilliestam (1996), takes a less definitive view, identifying that both schools of thought, with or without notation, have their own deficiencies as well as advantages. Regardless of the arguments for and against, there are varying rates of music literacy within HIPME students. Within the approaches to learning, the compositional purpose has been to include the opportunity to engage with music notation, as an aspiration towards musical literacy amongst HIPME students.

HIPME studies often form the trajectory from student to professional and the application and demonstration of skills, knowledge and acquired understanding, with the ability to develop measurable independent practices. How best to orchestrate that transition remains a constant problem for the HPME community and this project seeks to address this, examining whether the transmission of educational theory could be a catalyst for a best way forward.

Hallam argues there should be the promotion of "multi-genre musical expertise and rounded performance excellence, supporting (...) students' transition into a

professional career” (2014, p. 182), while a different conclusion is drawn by Gaunt and Westerlund “in preparing people for present and future life, higher education should extend beyond a focus on technical or historically rooted knowledge for a particular discipline” (2013, p. 2). By using educational theory to develop “people who are members of a joint enterprise, sharing a body of competencies and a repertoire of language, resources and methods” (Wenger, 1998, p. 25), the project presents an opportunity to address the transitioning of students towards professional challenges, by extending the range of HIPME approaches for both teacher and student, with experiences that go beyond an immediate discipline and extend towards a range of disciplines.

Stewart argues

specialist training for young players and singers (...) is there to help the greatest number of music students navigate their way into a dynamic and complex job market (...) musicians today have to be able to manage their careers (...) if that's what the complete artist is today, then those are the skills we have to train (Stewart, 2013, p. 34-35).

and an ethos that encourages

(...) young musicians to (...) recognize the value of moving into the profession (...) we are about informing people that they have choices and helping them find work by giving them as many options as possible (Stewart, 2013, p. 35). Preparing musicians for working life is paramount (...) people want to make their training more relevant to the needs of the next generation of working musicians (...) [to] develop (...) into the profession (Stewart, 2013, p. 36).

The socio-cultural and constructivist theories drawn on during the compositional process directly relate to the skills that are not primarily performance related. Skills such as social interaction, group responsibility and the teaching of others are skills which may well lead to employment opportunities. These are an example of how educational theory can be used to enrich compositional activity and transmit educational theory into HIPME practices, addressing wider problems within HPME. Students, often building portfolio careers, need skills to exist as professional musicians that are in addition to those that are performance related. A compositional purpose was to employ approaches that encourage the development of non-performance related skills adding to a wider set of skills for the student. That is not to say that the traditional behavioural approach of the instrument specific teacher does

not remain a powerful one. Wollner and Ginsborg (2011) present a limited range of alternatives to the traditional master-student relationship but argue, within music tuition at college level, “one-to-one instrumental lessons provide individual students with continuous support and specific feedback” (p. 302). However, there are “potential limitations” (p. 302) including an over dominant teacher hindering autonomous learning, or personality clashes between teacher and student, resulting in the under appreciation that musical performance is invariably a collaborative process.

Musicians work with colleagues from a wide range of backgrounds (...) students should thus have the opportunity to be exposed to a variety of approaches, if this is not ensured, [students] may not learn all the skills required of them as professional musicians today (Wollner and Ginsborg, 2011, p. 302).

Wollner and Ginsborg argue that alternative approaches should remain a “complement to one-to-one teaching” (p. 302) as they may restrict the development of a “significant relationship with a single principal study tutor” (p. 321); one who shares the same concerns for the continuity of the culture and the need for innovation, a deep understanding of music, a recognition of musical meaning through shared experience and an understanding of goals derived through effort. This project shares those sentiments but argues one-to-one approaches have the potential to be isolating or prove problematic and do not have to be at the expense of alternative approaches.

Persson (1994) argues that teachers, although they may be experts in their field and well-known performers, have “little or no formal training as teachers” (p. 79) and “generally lacked flexibility in both pedagogical strategy and knowledge of the dynamic nature of teaching and learning” (p. 89); highlighting when it includes such a teacher, the “potential stress factors in the training of musical performers” (p.79). The dominant, and at times inflexible teacher can be a real problem: “skilled performers [who] sometimes make unreasonable demands in instructing future generations of performers and prevent insecure students from establishing their identity as musicians” (Persson, 1994, p. 80). “Those who dominate the instrumental lesson seem to give their students limited possibility to assume responsibility for their own learning and musical development” (Jørgensen, 2000, p. 70), although, “not all students want (...) independence” (p. 70), emphasising the dichotomy that lies within one-to-one teaching. “Personal responsibility and freedom in learning is not welcomed by all students” (Jørgensen, 2000, p. 71), and for some the important

aspects of musical tuition are the acquisition of the prevailing conventions within the specific genre of study. The compositional activity resulting in the transmission of educational theory addresses this dichotomy, allowing for both one-to-one guidance and personal freedom within the learning model. Invariably, undergraduate programmes have one instrument specialist who teaches all the students who play that instrument. In the event of personalities clashing, this would hinder the progress of an individual. Among the composition purposes was the desire to address some aspects of the all-encompassing teacher pervading the whole of an individual's instrumental experience. Re-positioning the dominant teacher, to be part of a community in which the student has, at times, equal dominance to that of the teacher.

The problem of how to address an improved amalgamation between the individual, group and peer influenced environment of the popular musician is explored within the compositional process and, along with accepting existing theories concerned with acquiring musical expertise which place significant emphasis on an increased amount of individual practise (see Deliege and Sloboda, 1996), Lebler (2008) argues that the pedagogical approach employed within popular music education should be designed to mirror existing learning activities and experiences of its students.

Learning practices involving increased amounts of practise, self-assessment and peer or group learning are commonplace in popular music, so it seems logical they should be commonplace in pedagogic approaches aimed at acquiring those skills. Fuller, Unwin, Felstead, Jewson, and Kakavelakis argue practices that are conceptualised as 'expansive' are, "more likely to foster learning" (2007, abstract) and if this is the case then an interchange between restrictive practices, which have a more solitary connotation associated with individual practise, and expansive practices, reflective of existing activities, may provide an improved pedagogic approach for HIPME, benefitting current practices and future students.

One continual problem faced by HIPME is its cost. Individual tuition is expensive. This project examines whether this is always the best fit approach and within that, whether practices can evolve, with a focus being not on reducing working time for teachers, but rather providing areas where simultaneous professional development and improved practices can occur. The compositional use of non-instrument specific teaching, rather than diluting the effect of tuition has the potential to improve it, bringing with it elements that can only be achieved within that particular dynamic. To

give an example of how it could provide added benefit, the lack of a shared specialism means the student has to take more responsibility for their instrument, as at that point, they are the master rather than the teacher; this brings opportunities to foster confidence and challenge the existing hierarchy. This situation does not automatically occur within a master apprentice approach.

Models for learning have the liberty of beginning from ideals but for them to be applied they have to be placed with the financial constraints of HPME delivery. “Higher education establishments should search for other sources of financing as the financial resources allocated by the state are insufficient to ensure implementation of the comprehensive study process adopting modern innovative tendencies” (Erina and Erins, 2015, p. 188), therefore, while HE establishments continue this search, one cannot ignore the financial constraint faced by many HPME departments. This composition project presents opportunities for a new approach to factor in the reality of financial constraints, to align with concurrent imperatives, both fiscal and musical.

This chapter sought to identify and critically examine elements of current practice that may benefit from a greater engagement with educational theory. These elements were identified as: 1. The potential for over dominant teachers. 2. The reliance on one approach. 3. The limitations of that approach and the lack of diversity of approaches due to a lack of an awareness of them. 4. The inability for one approach to reflect wider practices, serving several functions. 5. The inevitable costs of one-to-one tuition. The evidence discussed identifies that while existing resources maintain currency within HIPME, current practices may not be making the best use of that currency because of a lack of awareness, resulting in a reliance on an approach that may not always best serve the ever-changing needs of their students and the HE landscape more widely.

One-to-one tuition exists for a reason and the author does not suggest it should be neglected or thought of as devalued. Instead, defining the problems within current practices has led to the suggestion that HIPME can use compositional activity for tuition repertoire, to systematically encourage different approaches to learning, simultaneously functioning as a way of expanding an awareness of alternative approaches in the HIPME community and enabling the benefits of those theories to impact on current practices.

Chapter 3: Consultations: Questioning the HIPME Community

It was important for this composition project to be placed in the context of current HPME practices. For that to be achieved the decision was taken to consult with those directly and indirectly involved with HIPME. This chapter will examine the responses of the project's participants to establish views beyond that of the author on current practices. It is also intended to determine whether the problems identified earlier – the potential for over-dominant teachers, the reliance on one approach, the limitations of that approach, the lack of diversity to approaches due to a lack of an awareness of them, the inability of one approach to reflect wider practices serving several functions and the inevitable costs of one-to-one tuition – are a concern for other practitioners within the HIPME community.

Rather than presenting a comprehensive review of attitudes within HIPME this chapter explores the ethnography of a limited sample and through open discussion, interviews and some quantitative data, attempts to determine whether any answers lie within the current practices of the community, establishing whether the community identify with the problems and whether there are strategies or an awareness of alternative approaches to address them. This chapter, through a discussion on current practices and the respondent's responses, focuses on two of the research questions. Firstly, how can HIPME repertoire be used to encourage and transmit educational theory into current practices? Secondly, how can different approaches usefully enrich such compositional activity? The collection of data from the participants will also inform the composition process because one of the project's purposes is to meet the expectations associated with higher-level instrumental studies. In order for those expectations to be met they first have to be defined and so this chapter will define those expectations in order to help the project do two things; meet expectations while increasing the variety of approaches.

The project's principal and wider participants include a group of student drummers, popular music educators and performers, and a group without a direct connection to HIPME. Participants were either interviewed or invited to complete an online questionnaire aimed at indicating current attitudes to HIPME. The principal participants, AS (head of a popular music performance programme), CB (senior drum kit teacher and professional performer), OR, (Popular Music Graduate,

University of Huddersfield) and DS (senior education administrator of the programme in which this project is situated), were selected for interview because of their professional experiences of HPME, more specifically HIPME, and for the potential insight they may provide on current and future practices. Additionally, four undergraduate drummers referred to as students A, B, C and D, who were enrolled on a two-year undergraduate HPME programme (in which the project takes place), were also interrogated during the trialling of the approaches.

This chapter also introduces the individual compositions, showing how the various educational approaches have been applied and the theories they transmit. The student participants experienced the compositions and their respective approaches, which were guided by the author, before providing their reflections on both (Appendices A-D) and these are explored in terms of their thoughts on whether HIPME benefitted from the use of the various approaches.

The views of a wider group of HPME educators and popular music performers were collected using a questionnaire (Appendix E) to explore attitudes from inside the HPME community, and a wider self-selecting group, not directly connected to HIPME, were asked for their opinions on HPME. This group were invited to complete an online questionnaire, distributed informally amongst social networks (Appendix F). Each of these groups were selected because there was a desire for the project to be informed by current attitudes and for it to begin where current and new attitudes connect. Before a discussion of the data, which will attempt to determine what can be learnt from it with regards to influencing compositional activity, this chapter briefly presents a rationale for the method used during the interrogation process.

3.1 The Method

Roster argues “Internet surveys are fast becoming the preferred mode for survey delivery as they afford researchers convenient use of design options” (2014, p. 91) and their use for this study presented the opportunity for each participant within their respective group to be asked the same questions in a standard format (Appendices A-F). This project uses a limited sample size to indicate current views and has a qualitative focus. It was decided that the ‘best fit’ approach was to use qualitative methodologies, allowing for conclusions to be based on the specific individual experiences of those involved, as opposed to conclusions based on quantitative data, in which personal experiences can be overshadowed by the experiences of the

majority. The project's qualitative data is embedded in social constructionism, concerned with generating meaning assigned to individual experiences and exploring perceptions of a select group. Examples of previous studies that have adopted a similar approach include Jaramillo (2008), Teague and Smith (2015), Lebler (2008) and Gonzalez (2012). These are generally conducted with small samples and are context-specific. As a consequence, conclusions are based on the researcher's interpretations, making it more challenging for them to be generalised across a wider community. The quantitative aspects to this study explored pre-existing beliefs and were not reliant on interaction with the researcher. It was hoped that by broadening the sample size there would be a greater possibility for a larger range of views to have an impact on the compositional process and purpose.

Amongst the student group, due to the logistical restraints, each learning style and composition was experienced over a four-week period, with thirty minutes a week allotted for participation in the project. Perceptions of the approaches to learning were canvassed and, having experienced each piece of repertoire and approach, the student's perceptions of each were subsequently assessed. For the majority of the responses a scale limited to five options (strongly agree, agree, neither agree or disagree, disagree and strongly disagree) was used. To counterbalance this approach, and mindful of Alderson (1992) which discusses its drawbacks, including the limitations of the options and their subjective interpretation, interviews were also used. These were primarily conducted in person, on a one-to-one or group basis, and sought to allow participants maximum flexibility to comment on any areas of their experience of the project and the aspects they perceived to be relevant during their participation.

Learning from Lewis (1994), which discusses "depth interviewing [which] stresses the desirability of the non-involvement of the interviewer" (p. 372), attempts were made, as in Pulman (2013), to ensure that leading or closed questions were not used and that the author's perceptions were not added to the narratives. The objective was to garner an ethnographic view from the participants, identifying areas deemed important to HIPME. To achieve the desired objective, open questions were used to invite comments and again, similar to Pulman (2013), each interview was transcribed by the author, which benefitted the process of analysis. Acknowledging participants' voices, the responses are explored in terms of establishing the attitudes towards current practices amongst the four principal participants, before exploring the responses of the students and their experiences of participation in the project and to

the approaches that were trialled. An examination of the data is undertaken to determine what aspect of current practices could benefit from compositional activity to improve how HIPME is currently experienced.

3.2 The Responses

Beginning with the quantitative data (Appendix F) the intention was an attempt to widen the scope of this project to a more diverse group of respondents. Through the self-selection process of making it available through social networks, it was hoped to ensure that a proportion of the responses would come from those outside higher-level music studies. The quantitative data revealed statistics that may prove useful for further areas of research, such as the role gender, ethnicity, or previous experiences may play in shaping attitudes for music education, and it provided an insight into the expectations of HIPME from a wider perspective.

An interpretation of the data and insight this group provides indicates that practices such as the learning of a diverse range of existing repertoires, the acquisition of skills that relate to musical literacy and the potential for HIPME studies to be a pathway to future employment, are still perceived to be important components of higher-level music studies. Collectively, 91% of the wider group either agreed or strongly agreed that HIPME should contain a range of musical genres and 81% felt that those charged with teaching at a higher-level should be musically literate. 68% of the wider group also presented the view that undergraduate music performance should include the acquisition of music literacy skills. The data also points to the view that formal teaching qualifications should be an aspiration for those employed within undergraduate education, with 55% identifying their importance.

The quantitative data points to a continuation of what could be described as the traditional practices of music education, which have relied on behavioural approaches to meet their end. A compositional purpose of the project was to address the expectations of higher-level music studies by continuing the development of traditional skills such as literacy and diversity within performance repertoire. If this data acknowledges the wider expectations of the components of HIPME, then the challenge remains to attempt to explore the best approach for the success of those components. These views do not directly address the problems identified earlier, but they do point to the elements of HIPME that are considered important for higher-level music studies and therefore they point to a destination for the compositional process, if not a specific route. Taking on board the data collected from the wider group, there

was a compositional decision to ensure that diversity of repertoire and the development of music literacy skills were central to the compositional purpose.

The aspiration for a formalised approach representing best practice, in the form of formal qualifications for tutors, was another expectation of the wider group. How could this be addressed by the compositional activity? The use of more than one approach is a component of the composition purpose; to highlight alternative systems for learning. What is learnt, and in what productive way, is relevant to a better understanding of learning and to an improved sense of an understanding of the productive relationships within that (Fuller et al., 2007). In an attempt to begin the process of ensuring teachers who do not have formal qualifications have a broader base on which to rest their teaching, the compositions introduce formal concepts of educational theory into the context of HIPME, to go toward a more informed and qualified workforce.

Moving to the qualitative data, and the interviews amongst the group of educators, there were further insights into areas where the transmission of educational theory may benefit current practices. The respondents' perceptions revealed 3 emergent themes, two of which were in concert with the wider group: the need for diversity within repertoire and the value of musical literacy being a component of HIPME. The third was the importance of individual tuition, in its traditional sense.

Smith (2013c, 2014) argues, "popular music programmes aim to equip students with skills required for today's music business, and hopefully also that of tomorrow" (Smith, 2014, p. 37) and undoubtedly the music business is a diverse arena covering many genres. An approach that facilitates an ability to operate within such an arena has to include opportunity for that to be practised. This view was echoed within the principal respondent group.

OR:

in terms of the repertoire (...) engaging in different styles of performance (...) yes, it should be varied.

AS:

the word popular is incredibly broad these days, we use it in a way that people use the term classical to describe 400 years of diverse music, we are talking about probably a century's worth of music (...) that is more diverse. If we are going to be working at this level with our students (...) we need to be enabling them to perform across as wide a variety as possible.

Similar to Smith, within the educator group the evidence points to current practice drawing a link between the development of skills that can adapt to changing environments, enabling students to operate across a wide spectrum of genres, and creating avenues for future employment

AS:

You may well have a successful career as a metal drummer for 10 years and then decide you want to go and play jazz but not have the tools to do it. I think we have a responsibility as educators to make sure that our students can take a right turn at some point if they want to.

Interviewer:

Right. We can hope to give them available choices, and whatever they choose to do, that's up to them?

AS:

Yes, and give them the skill set that enables them to evolve and change.

Within a complex job market, undergraduate programmes are often the continuation of the pathway towards future employment, in which performance skills may not necessarily be the driver for employment (Pulman, 2013). If HIPME can be expanded to embed the opportunity for a wider set of skills to be developed alongside those that are performance related, it may serve as an improvement on those practices that focus on performance expertise alone. A reflection of the data suggests that a potential area in which the transmission of educational theory through composition could address some of the problems – the reliance of one approach and its resulting limitations, a lack of awareness of other approaches limiting the choices for a best fit approach, and the lack of approaches that reflect wider practices and serve more than one function – is to place the one-to-one relationship in different contexts, to develop an opportunity for students to have experience of it in different ways, encouraging the development of additional skills that allow for evolution.

The second theme to emerge amongst the principal respondents was the role that

notation plays within HIPME, a theme discussed earlier. Within current practice and wider expectations there is a link between HIPME and musical literacy. Of the educators group (Appendix E), collectively 82% either agreed or strongly agreed that having notation as well as audio examples aided the learning process. Within the wider group of participants (Appendix G) there was a collective 81% agreement that those charged with teaching HIPME should have the necessary skills to enable their students to read and write music. 68% of the wider group agreed that undergraduate studies should include a knowledge of music notation, as exemplified by one of the principal respondents:

DS:

Well I'd say at HE I'd agree, if not even strongly agree, the limited amount I know about music. My son's done A Level music and he has to know notation.

If there is an expectation that HIPME involves a higher level of education, then for some it seems there should be a continuation of those practices that appear to represent that higher level. The evidence provided by the respondents suggest that current practices still sees currency in the use of notation as a valuable tool.

Interviewer:

Does notation have a role to play in instrumental tuition within HE?

AS

If you can support ... with what I call musical literacy, understanding your theory, understanding how to listen analytically and then applying that theoretical aspect to your playing in my experience takes players' level up exponentially once they understand why it works.

I think the reading part makes some connections between the music and the movement and the brain and the copy that is valuable. Once certain learners can see graphically what's happening orally, the music improves in my experience, but making that connection is really important.

Interviewer:

Notation has a role to play in instrumental tuition within HE, do you strongly agree, agree, neither disagree or agree, disagree, or strongly disagree?

OR:

I would agree. Yes. I would agree because I think one should be learning notation alongside the performance (...) I think you need to learn notation in order to be able to work with different styles and stuff. And, actually, to be able to sight read as well is very important, especially when you're thinking about your further career in drumming. If you had the opportunity to learn notation and learn sight-reading and be able to get involved with lots of different styles, why wouldn't you, really?

These responses indicate that the development of reading skills should be an integral aspect to HIPME studies but they do not discuss which approach is the best fit for that task. They also do not discuss the ways that notation could be learnt while serving a dual function, for example as a group, so that what is gained by the student goes beyond the acquisition of a particular skill and stretches into the participation, reliance and responsibility for a collective learning experience. Ilomaki (2013) discusses the move away from, "isolated tasks towards (...) authentic musical examples" (p. 123) and argues

When each student works alone on tasks that imply a single correct answer (...) individual differences in backgrounds and perceptual tendencies may be perceived as a hindrance by either the students or the teacher, rather than as resources for effective learning (p. 123)

If notation learning practices can transform their approaches, combining them with social interaction, it is possible to turn the students' mutual differences, such as their different perceptual tendencies, into a learning resource in which the skills of the strongest enable the skills of the weakest. This approach would perhaps better address the problem of the disparity in experiences of musical notation amongst HIPME students, and enable them to more readily develop the necessary skills while also proving useful for the development of auxiliary skills.

The third theme to emerge was the importance of the continuation of individual one-to-one lessons within the traditional master apprentice format. These have been the cornerstone of instrumental tuition and remain a fundamental tenet of current pedagogy.

CB:

The lessons I think are really important because they are literally one-to one ... tailored to the individual, which I think is quite a good thing.

A reflection of this response presented a challenge for the compositional purpose;

the question of how to maintain the one-to-one approach and the opportunity it affords for bespoke lessons, while expanding that approach and promoting educational theory and composition so that it could be used to enhance a student's responsibility for the direction of those lessons. By incorporating one-to-one lessons rather than relying on them, this project aims to widen the potential for students to rely less on one-to-one tuition being the driver for success; so individual tuition in its traditional sense does not necessarily have to mean it is always experienced as a binary activity between student and teacher. The value of one-to-one attention cannot be underestimated, as discussed by one of the participants:

OR:

it's not strictly necessary to have a tutor, but in my personal experience I do think it is an important part (...) having that right support for that individual, that instrumental tuition. Having people around you that are enthusiastic about what they do and spur you on and inspire you to get better.

Within this approach, the narrative suggests that a primary value of individual tuition may lie in the support it affords its students, rather than the specific tuition it provides. Therefore, the compositions seek to widen the scope of HIPME, to provide the opportunity for more than one channel of support for students, combining individual tuition with a required involvement in the success and support of peers whilst expanding the avenues for productive peer relationships. Christopherson points to the fact that, for those in music "teamwork and co-operation with others is a natural part of the working lives" (2013, p. 77) and while those approaches have been researched and implemented (Pulman, 2004, Reid, 2015) across many areas of the curriculum, they have not been fully utilised within those approaches that rely on behavioural strategies for learning. Learning to learn has perhaps equal value as learning itself. If, as Christopherson suggests, "an objective of higher education is the fostering of self-reliant human beings (p. 77), the skills acquired from learning to learn from a variety of approaches, in a variety of environments, seems like a common-sense approach.

An important dimension of current one-to-one practices is the exposure students get to experienced performers:

AS:

I think there's a credibility thing there, I think one of the reasons that students want to come to an HE institution is to be around people who are doing it for real in the industry or the profession.

OR:

A great performer isn't necessarily a great teacher, but it does help, obviously. Yes. I think if you've got a teacher who is out gigging and really made a name for themselves, obviously you look up to that and you think... You look at how has that person got to where they want to be? Yes, you would definitely look up to that person and make comparisons.

The contribution to HIPME by experienced performers cannot be underestimated and the compositional activity looks to develop that; to include the potential for that contribution to comprise more than just instrument specific tuition to an individual.

The importance of one-to-one tuition has been established. Based on this importance, in an attempt to address the selection of appropriate approaches, a reflection of the data suggests that compositional activity would benefit from embedding an opportunity for the tutor to see a student operating in a variety of ways and environments, thereby widening the potential for one-to-one tuition to be more effective because, led by the environments in which the student operates, it can be linked to a specific context and several points of reference.

A focus on individual lessons and on literacy is the way it has always been done, which perhaps explains why, during the interview and questionnaire process, there was little mention of pedagogical approaches other than one-to-one lessons. Within that, there was an awareness for staying “aware of student’s needs and criteria”, and the need for “more high quality online learning to support individual tuition” (Appendix E, Q.4), but no evidence of a consciousness of how pedagogy can be brought into individual tuition to do this. In which case, a resource that can be used in an online format, specifically aimed at developing that consciousness, would contribute to the improvement of current practices.

It seems from the evidence that past ideas are often being sustained from teacher to pupil without changes and developments in theory enriching or changing approaches. It seems that many teachers in the HIPME community are not considering the role that educational theory could play. The evidence suggests that a

more overt approach to introducing a range of pedagogical ideas would be useful.

3.3 The Approaches and Compositions

As well as being informed by the current HIPME landscape, the compositions seek to progress a new approach. The investigation of those delivering HIPME, as well as the perception of those outside the community presents the case for diversity of genre, musical literacy and the maintenance of some one-to-one tuition. Before exploring the experiences of the four students who took part in the project, the compositions, which are its focus, will now be introduced and discussed. This will draw attention to how different approaches to learning have usefully enriched the compositional activity and how the compositional process has sought to transmit educational theory in order to benefit existing practices. The compositional and delivery process was informed by delivering the five approaches to learning; self-learning, peer learning master apprentice learning, instrument specific group learning and multi-instrumental group learning. Setting them within their academic contexts, the compositions are introduced in the order the student group experienced them and the student responses explore their use in an attempt to improve future one-to-one practices.

3.4 Self-Learning / Peer learning – Tell Me in the Morning

The culture of self and peer learning within popular music has been explored previously, (see Green, 2002, Pulman, 2004, Lebler, 2008). Encouraging students “to realize that their prior learning processes were indeed of value and an aspect of learning that they should continue to embrace” (Ballantyne, 2013, p. 213), is an idea the author feels HIPME should embrace and was an approach the compositional activity wanted to adopt; bearing in mind it promotes activities many students are already engaged with. Hanken argues that “research on peer learning in higher education indicates that learning from and together with peers can benefit students in a number of ways” (2016, abstract) and Reid and Duke assert that

students can learn from each other as cooperative peer learners focused on a specific task and perhaps reflecting on and critiquing each other's' work within formal, teacher directed situations (2015, p.222.232).

Within its delivery, the self and peer-learning repertoire directly utilizes a peer-specific relationship. The student, through self-instruction and the subsequent constructed peer encounters, is invited to contribute to a method and pathway for their own learning and the learning of their peer. Self-learning and peer learning are

explored using *Tell Me in the Morning*, transmitting behavioural and socio-cultural theories.

During the self-learning phase, students worked individually and were invited to use self-sourced teaching materials and strategies to prepare either a complete performance or section of the given repertoire. In contrast to performance repertoire that supplies both types of supplementary material, such as an audio performance of the piece and a notated drum part, the students were presented with the performance repertoire in the form of a backing track without drums. They were not given a visual or aural example of a performance, but the backing track provided an indication as to the repertoire's musical genre. There was no specific instrumental instruction or tuition provided with regard to the skills required for successful performance of the given repertoire and the students were encouraged to develop personal strategies for the successful assimilation and development of the track. They were told that they would be required to teach what they had learnt to a designated peer. Within the peer-learning phase, students were invited to provide instruction to each other, with the focus of instruction being what they had learnt during the repertoire's self-learning format.

Although these methods are used within existing pedagogic approaches, often informally, these theories of learning are embedded into the compositional process because of the requirement to engage in, and subsequently transfer and communicate to others, what has been learnt during self-learning. The use of these two approaches aims to enhance the learning of the individual, by ensuring that both self-learning and peer learning are taking place, as opposed to assuming they naturally take place with the HIPME environment.

Self-initiated, or self-directed learning, and peer learning, bring with them self-assessment and peer assessment. These topics have been discussed by others (Partti (2015); Pulman (2009, 2011); Harrison (2013); Hanken, (2016); Latukefu (2010); Lebler (2007); and Searby and Ewer (1997)) and are not addressed here. Instead, the self-learning and peer learning seeks to recreate professional environments in which challenges often need to be overcome, either independently or within a peer group, without the intervention and guidance of a tutor or instructor. The hypothesis argued is that a reliance on guidance has the potential to be limited by the experiences of the tutor, as opposed to enhanced by new possibilities constructed by the student and their peers.

3.5 Master Apprentice – *Marli's March*

From its largely behavioural starting point, the master apprentice approach has been the focus of many discussions, such as Gaunt, Creech, Long and Hallam (2012); Nerland (2007); Bennett (2008); and Daniel (2006), along with discussions looking at the potential negative aspects of this pedagogic model (see Burwell (2005); Carey (2008); Presland (2005); Persson (1994). These argue that one-to-one tuition can inadvertently result in an over-reliance on the teacher. Despite the arguments for and against this approach, it remains a cornerstone of HIPME. "Students in higher music education can draw from many resources to facilitate their learning processes, their principal instrument teacher being an obvious example" (Hanken, 2016, p. 364-375) and, within the collection of pieces, *Marli's March* utilises a master- apprentice approach. Each student receives individual tuition from an instrument-specific tutor, aligning with the principle that "the transmission of knowledge takes place in a vertical line from master-teacher to apprentice-student in a teaching situation, which often takes place one-to-one" (Hanken, 2016, p. 364-375), depicting the master as the primary conduit for feedback.

Collens and Creech (2013), Nerland (2007) and Hanken (2008) all identify the potential for conflict within one-to-one tuition, leading to a negative or unconstructive learning environment. This project hopes that those who use its resources aim to operate on an ideal of the master apprentice approach, predicated on a mutuality of collaboration and purpose in an environment that encompasses an inspiring, trusting and special relationship. Jørgensen concludes, "the absence of a teacher's influence, advice and discourse may limit the students' development of independence and responsibility [for] personal commitment and responsibility for practice behaviour" (2000, p. 73-4) so, accepting that "one-to-one instrumental lessons provide students with continuous support and specific feedback" (Wollner and Ginsborg, 2011, p. 302), a master apprentice approach has been included within the collection.

3.6 Instrument Specific Group Learning – *I'm Gone*

Cunio and Hitchcock (2011) argue that "sharing through social interaction, social construction of knowledge and collaboration are integral to the creative arts professions" (p. 35) and *I'm Gone* focuses on instrument-specific group learning. This was an approach that the author had not previously used during his professional practice and combines a behavioural and socio-cultural theory. Bjøntegaard (2015) and Johansson (2013) give examples of the arguments for the effectiveness of group

tuition within instrumental teaching and so this approach has been adapted for use. When using this approach, students, within a master apprentice framework due to the presence of an instrument specific tutor, receive tuition as a group of drummers.

The approach used for *I'm Gone* has similarities to that of a master class, in that it involves a group of instrument-specific performers accompanied by an instrument-specific teacher or master. Rather than having several drummers, either playing several drum kits or playing one drum kit as an individual and then receiving feedback and guidance from a master or peers, the drum kit is deconstructed into its component parts. When each component is played separately by the group, but collaboratively, the intention is that it sounds like one drum kit, played by one person. This is similar to music within Latin America, such as a samba band, where separate percussion instruments are combined to form a holistic sound. This is also comparable to an orchestral percussion section, theatre or circus group, African percussion, or any percussion-based music before the 20th century invention of the drum kit. This approach aims to bring the relationships between the component parts of the kit and the social construct of the group into sharper focus, in terms of their inter-rhythmic and social dependence on one another.

3.7 Multi-Instrumental Group Learning – *Move the Groove*

Sawyer (2007) supports the reasoning for why a multi-instrumental component was seen as being an integral part of a learning model based on a collaborative approach:

Professional musical performance is almost always an ensemble art, and those who aspire to become professional musicians would benefit from participating in collaboration and improvisation very early in their training . . . what they need more than anything else is to experience the collaborative nature of ensemble musical performance (p. 27).

Using multi-instrumental group learning, *Move the Groove* explores the combination of a master apprentice approach within a collaborative learning environment, using behavioural, constructivist and socio-cultural theories. The case for the collaborative, or ensemble environment continues to gain traction within HIPME. Hanken asserts that

Students can benefit in ways that complement their learning within a one-to-one teaching context. Different types of group lessons,

therefore, seem to be an invaluable supplement to regular one-to-one lessons (2016, coda).

Daniel (2004), within a Western classical arena, examines a group approach as a principal methodology for one-to-one tuition, concluding that it has value as a supplementary approach. Building on this, the multi-instrumental approach adopted for the repertoire utilizes non-specific instrumental tutors as a component of one-to-one tuition, rather than as a supplement to it.

Move the Groove is delivered using group tuition, within a multi-instrumental group, consisting of a bass player and a guitarist. In this instance, the bass and guitar player were fellow HIPME teachers and, although they had no prior one-to-one tuition experience with the participants, they provided the master apprentice dynamic within the group. Harrison (2013), presents similar research, focused on the narrative provided by the ensemble directors, whereas during this study, *Move the Groove* explores the narrative of the students within the ensemble.

The nature of one-to-one tuition in its conventional form, invariably means teachers work in isolation of each other and, despite research which argues “teachers can benefit by sharing knowledge, supporting and inspiring each other” (Hanken, 2016, coda), within the day to day activities of a HIPME department there is often limited opportunity for instrumental tutors to work together or across instrumental disciplines. The application of a multi-instrumental approach, involving instrumental colleagues, provides added opportunities for tuition to benefit from a sharing of knowledge within both student peer groups and faculty peer groups. This pedagogic approach exemplifies the potential for a re-structuring of the one-to-one experience, encouraging the use of faculty members across disciplines. Whilst transmitting educational theory, this approach speaks to issues surrounding the inevitable costs of one-to-one tuition. To alleviate the pressures of delivery, which are due to financial imperatives, an approach supported by educational theory embedding the use of tutors across disciplines provides a multi-functional approach simultaneously enabling individual staff development, greater faculty communication and a wider peer participation amongst tutors and peers.

The compositional processes have been enriched by educational theory and their associated pedagogic approaches, representing a collaboration of educational theories. “All human beings have the potential for realizing the best of themselves”

(Gray, Griffin and Nasta, 2005, p. 34), and it is clear that there are many ways to learn how that can be achieved, using either a singular approach or a variety of approaches in combination with one another. It is also evident that people experience things in a range of environments and in a range of individual ways, with specific approaches to learning being best suited to specific individuals and specific environments. Self-development and self-direction are necessary for this realization, with the emphasis being on the “individual’s uniqueness and freedom to choose a particular course of action” (Gross, 1987, p. 224) and the approaches adopted within the compositions embody educational theories that support that quest.

3.8 The Responses to A New Approach

One of the drivers for this project was to see if HIPME practices could be improved with the application and transmission of educational theory. The best way to test this was to do just that; test it. What follows are the responses to the delivery of the repertoire, approaches and the reflections of the student group on whether their experience was improved, and what that may mean for the adoption of different approaches more widely.

3.8.1 Self-learning – Tell Me in the Morning

Of the five approaches trialled, the first was self-learning, using the piece *Tell Me in the Morning*. Students were tasked with the responsibility of managing their own development towards a performance of the whole, or section of the piece. This explores previous arguments, such as Lebler, who argues for “a pedagogical approach based on the creation of a scaffolded self-directed learning community, a master less studio” (2007, abstract), suggesting the current focus on individual tuition may be more limited than some within the HIPME community may like to admit. Within the student group, its benefits to HIPME were reflected on.

Student C

I feel as though the self-learning is a good concept, in a way, because it gives you a sense of freedom to explore your own ideas, etc., and really come to terms with your own stylistic elements.

Student D:

I could just fully concentrate on the stuff that I wanted to concentrate on (...) I only focussed on the bit I found interesting or the bits that I

found were in the same vein of what I like playing or the styles I like playing.

There were also negative aspects stemming from a pre-existing expectation regarding where responsibilities lie for guiding development:

Student B:

I'm not so sure about being left on your own to do your own thing for a long period of time. (...) if you're going to be left to your own devices, why go on a course and you can do that when not registered and when not enrolled on a course? You can be developing and doing your own things, as many musicians do so. I guess if I am on a course, I do have the expectation that I'm being shown stuff regularly and, yes, I'm not expecting that the tutor's going to teach me everything that I need to know but will definitely give me the foundational ideas and concepts.

Student D:

It doesn't take you out of your comfort zone really. It's not something that... I didn't sit down thinking, "Right, I'm going to choose something I'm not very good at and try and improve on my weaknesses.

Student A:

I'd question how successful it would be on its own.

It is not clear whether student A is referring to the individual piece or the approach to learning, but there is evidence to support the argument that students enter HIPME to be taught and have a reasonable expectation for that tuition to come from professional educators, instead of it being reliant solely on what an individual can teach themselves.

A necessary component of self-learning is the maintenance of self-motivation, although some responses suggested that students didn't necessarily see themselves as responsible for developing and maintaining their own self-motivation.

Student A:

You've got to be very self-motivated for that to be effective. I think it helps if you're learning about something that really interests you because that motivation tends to drop if it doesn't, which is where sometimes you need that little push from a peer or a teacher...

That's not going to apply to everyone but if it applies to me, it must apply to some other people.

The ability to work using self-guided and self-constructed solutions, as a result of

self-motivation, are valuable skills, especially for musicians who often pursue self-employment opportunities. Compositional activity developing those skills would perhaps mirror life after study; this supports the use of self-learning strategies within HIPME. Increasingly, today's HIPME graduates have portfolio careers, where time management skills are essential, along with an ability to successfully trapeze the line between work and life and co-ordinate both. Teague and Smith identify the need "to gain a deeper understanding of work-life balance for musicians and that pedagogical approaches in higher music education could more effectively help students to prepare for their futures in a more holistic way" (2015, abstract), suggesting that a self-learning approach enables students to integrate their learning into their existing life patterns.

Student A:

I like the fact that I could allocate time in my working day to just sit down and research something about drums that I haven't been told to do. I can go, "I want to do that," so I'm going to research that. I think it made it more enjoyable on some levels because it's almost taken something that I might do in my leisure time and putting it into my working time.

Tell Me in the Morning presents an opportunity for a deeper understanding of how repertoire for HIPME performance and tuition can be composed to facilitate students' learning, not only for specific tasks, but learning in a way that is compatible with a career and the life choices of its students. Popular musicians often use self-learning as a primary component of their development, therefore it seems logical that within repertoire for HIPME this existing self-learning paradigm should be more widely explored.

3.8.2 Peer Learning – *Tell Me in the Morning*

The students' second learning style was peer learning, in which the students worked in pairs to teach each other what had been learnt during the self-learning phase.

Lebler (2008) argues,

Popular music is usually learned in the broader community as a self-directed activity, sometimes including interactions with peers and group activities, but rarely under the direction of an expert mentor/teacher (Abstract).

Beginning from the initial self-directed activity of *Tell Me in the Morning*, the students

went on to experience peer learning where, because they were tasked with teaching what they had learnt during self-learning, they were the primary source of what was to be taught. Lebler (2008) warns that any enhancement of peer learning can be counterbalanced by the potential for peer learning to be undermined, because of the lack of a formal or institutional input into the process, although concludes, “students are well prepared for this kind of peer learning activity” (Lebler, 2008, abstract) so, within a peer-learning approach, *Tell Me in the Morning* looks to examine that preparedness.

The respondents articulated a value to this approach but that value did come at a cost. Pre-existing expectations of HIPME were not realised and its value was dependent on improved communication within a community, as a result of the structured approach being taken.

Student D:

Again, I think it should be experienced. I think it certainly... I was talking to student B about it and it did kind of raise some questions about how we need to communicate more as drummers.

Student B:

Obviously, the good thing is being able to interact with another student and, particularly for us, with another drummer, because we don't obviously always get that on a regular basis, because we're generally left on our own and do things separately. So, from that perspective it's definitely nice.

Popular music ensembles usually have one drummer, so the opportunity for drummers to interact with one another is rare, unless it is specifically constructed, something which the peer-learning approach of *Tell Me in the Morning* sets out to do. Furthermore, it seeks to expand peer relationships to ensure students have an opportunity to experience the role of teacher and learner, one they may have after graduation and a role that entrusts a responsibility for the learning of others.

The positive opportunity for communication, discussed by student B and D, comes with a caveat. Preceding it is the expectation that students will learn from professionals and not peers.

Student A:

I think there is still value in it at HE level, yes. The only real negative is that you're not learning from somebody that necessarily knows how to teach well. Learning with a professional teacher or somebody who does that professionally, they've either got training or experience.

They've got somewhere they've come from, whereas a fellow student might not have any of that. They might have never taught before or they've got no training, so they might not know the best way to put across what it is they want to do.

To put the education of HIPME students in the hands of fellow HIPME students is not what this approach aims to do, although it does seek to widen the expectations of those students and present challenges that result in the acquisition of skills other than those that are performance related, such as an ability to confirm knowledge by communicating what you know:

Student C:

I found it quite difficult sometimes, because I'd obviously play a groove and theoretically I wouldn't know. Then I'd struggle to tell the person that I'm with how to do so, so I think it does really test your ability of your generic musical knowledge, like note placement, what the note value is.

The cementing of self-learning via peer learning, as a result of a responsibility for peer learning, was embedded into the delivery of the learning style. There is evidence from the interviews to suggest that this resulted in an incentivised individual with an appreciation for the successful dissemination of knowledge within a community.

Student A:

Yes. I thought personally the most valuable part of it was teaching somebody else because it was just re-establishing all the things I'd learnt in my own mind. Learning those things and then going on to pass those things on enhanced my own understanding because when you have to pass something on and explain something, you have to be very clear about what it is you're doing. You have to be confident that you know what you're talking about.

I think it pushed me to go into a deeper detail than I would just learning by myself. You're going to look an idiot if you go into a room and say, "Right, I'm going to teach you something," and then you don't know what you're talking about or you do in your own head, but you can't put that across. I think the process of figuring out how you're going to put that across, cements it, for me, in my mind.

Peer learning inevitably encompasses peer teaching and the "multiple identity realisations across potential roles" (Teague & Smith, 2015, abstract), is increasingly the case for today's HIPME student. The embedding of peer learning not only requires teaching skills but requires the student to firstly think what those skills might

be. This provides an opportunity for students to become aware of how learning takes place, which in turn may result in a reflection of how their individual learning takes place. Alongside that, the embedding of peer learning, and by definition peer teaching, speaks to a serious consideration for graduating musicians, those being skills that could lead to avenues of future employment. Simones (2017) examines the dual role that musicians play, while at the same time acknowledges that the skills needed for these roles are not necessarily embedded within current HE practices.

Just over half (51%) saw themselves working in the future as both music teacher and performers, 29% only as teachers and 20% only as performers. Almost a third (31%) were already engaged in teaching, mostly private instrumental tuition. Despite the teaching aspirations of the majority, the importance of learning and acquiring relevant teaching skills remained mostly not acknowledged both, by students and universities: only a few students expressed concerns about developing relevant teaching skills and the universities' main mission, of 'preparing students for professional life', appeared to include little reference to it (Simones, 2017, p. 252-262).

The opportunity for composition to not only reference the acquisition of those skills but embed the beginnings of that acquisition into its delivery, presents an opportunity for graduates to develop skills that may lead to employment after graduation. Thus, HIPME repertoire and tuition that develops these skills has particular relevance.

The peer learning trial also brought with it responses regarding an engagement with a peer on a less formal basis than the traditional teacher student relationship. Whether they are comments on peer learning per se, or on the specific and manufactured inter-personal connections required as participation with this project, is not addressed. The evidence does suggest that the informality of peer relationships brings with it something that cannot easily be quantified but has a positive contribution to an individual's learning.

Student A:

Another student probably wouldn't teach me about the things that a teacher would teach me about because they're not a teacher.

Interviewer:

In that instance, they are a teacher.

Student A:

Yes, but I think the subject matter is different. It's less academic. I think it's fair to say it's less academic.

Interviewer:

It's less academic? Less formal?

Student A:

Not necessarily less formal. Maybe academic is the wrong word.

Student A appears to articulate the very essence of peer learning, or perhaps the potential for a dynamic connection between peers. Connections such as these, exemplified by song writing team Holland-Dozier-Holland, point to relationships that certainly benefit from peer learning, but also display a unique and dynamic peer-related connection that cannot be synthetically manufactured or reproduced.

Despite the benefits of peer relationships, there was evidence to suggest that reflections on the approach were underpinned by a need for those relationships to be led by someone other than a peer;

Interviewer:

(...) would you recommend it as a style of teaching within HE?

Student B:

I would, but I do think that some sort of direction would still need to be given, perhaps from a drum tutor, just to make sure, as I said before, that whatever's being given is kind of challenging enough for each individual player.

This cements the view that students come into HIPME to be taught by experienced professionals and, so to meet those expectations, the primary guidance for learning should remain with a tutor. Nonetheless, the responses of those who had experience of an integration of self and peer learning in their instrumental lessons, demonstrate that it can be used to transmit educational theory and that such theory can enrich compositional activity, widening the skill set of its students and beneficially developing approaches to learning.

3.8.3 Master Apprentice – Marli's March

The master apprentice approach continues to be the bedrock of HIPME and its use

within a collaborative composition project acknowledges that, in the view of the author, it should remain as such. This approach has been continually supported through the interrogation of the participants throughout this process. The studies, which have been highlighted and discussed during this project, all comment on current practices, so the perceptions of the participants were particularly relevant in order to gain further understanding of how it operated and was perceived during the trial. Within those perceptions, it was clear that prior to their HIPME studies, this had been the approach that was familiar and they were most comfortable with, so there was an expectation that this would be the primary approach.

Student A:

It's probably the most conventional type of lesson that I've had and it's kind of the style that I've been used to over the last few years, certainly. Just kind of going through school and college and stuff, that was always the style. So, it's a very familiar way to learn. I think master apprentice is a really good method for instrument-specific learning

Student B:

I think it's my preferred method (Laughter). I think I learn better knowing that somebody who's teaching me knows a lot more than me and that they can impart their knowledge to me and that I'm able to... I'm free to ask questions, because that's what I like to do, ask loads of questions and draw stuff out of people and try and pick stuff up. So, it's my preferred method, definitely (...) the main bulk of it should definitely be master apprentice.

Student C:

I think it is a very good one because, number one, it's one-to-one.

The master is focusing their time on the student, so you get a lot of initial experience and advice from them. I just think that it's a bit better that way because it's more formal, I think.

Student D:

Master apprentice was my favourite one. I felt I learnt the most from it and actually felt the most comfortable learning in that style as well.

Interviewer:

Okay, so let's just explore that then. You say you felt the most comfortable learning in that style, can you explain why that might be the case?

When using this approach, one of the reasons for this comfort came from the immediate feedback and reinforcement that the students got, something that was

valued by the students and is valued within the compositional purpose of the project.

Student D:

I felt that when I came to the next lesson, obviously, if there were parts that I'd done well, you praised me on those and if there were parts that I didn't do so well, we explored those further and kind of tried to make a bit more ground with them.

Interviewer:

So, it's a case of the reinforcement, i.e. the validation that you got from your teacher, the fact that your teacher said, "Yes, that bit was right, but no that bit wasn't so right" you found that an important part of your learning process?

Student D:

Yes, definitely, because, obviously, you're giving praise, but then you're also making sure that the bits that you're not so good at, you've also got to work at those.

Master apprentice is generally discussed as being a developmental process, combining self-learning and individual tuition. It cannot be successful without a student practicing alone between individual lessons and the success of master apprentice study depends almost entirely on the diligence of the student between lessons. Within that, because it is the approach most commonly used, it suggests to the author that students are in a better state of readiness to engage with tuition that uses that approach, are more likely to respond to it and champion its continuation. Student D seems sure that the 'bad bits' will be noticed and worked on, as a result of a master apprentice relationship, rather than as a result of their own diligence, giving responsibility for their improvement to the teacher. The teacher does have some responsibility but by not having an over-reliance on a master apprentice approach, the project's purpose seeks to embed a wider personal responsibility within the student.

Gaunt, Creech, Long and Hallam (2012) identify the close relationships that often exist within the one-to-one tuition. These intersect with the role of mentor, which considers the whole person and focuses on the overall development of the individual, rather than simply the transmission of a specific professional skill. A reason why this project incorporates one-to-one tuition is because the author would hope that all approaches to HPME include a wider focus on the individual, bordering on mentoring, where there is an acknowledgement that individual tuition includes

pastoral influences, emotional, interpersonal, and empathetic connections within a positive environment. The value of a personal relationship cannot be underestimated, although equally it should not be over-estimated, as the quality and professional standing of a teacher may be the primary focus within a students' mind, superseding any perceived or expected emotional connection between the teacher and student.

The transmission of educational theory paves the way for the potential of a student to have access to a pool of masters, because for some the one-to-one relationship in terms of a personal connection may have less significance than some teachers would like to acknowledge, therefore an opportunity to choose a different approach may be the best fit for an individual student. Approaches that don't allow for this student choice may be seen as restrictive and not the best way forward to meet the needs of HIPME students.

Often within HIPME departments, one teacher is responsible for the tuition of a group of instrumentalists on a one-to-one basis, that does, however has its drawbacks:

Student A:

Maybe if you only ever go to one person for a lesson, you're...
There's going to be benefits to that, but you're also going to be
slightly limited by what they teach you and their take on stuff.

I think having the pool of masters is an interesting idea that I hadn't
really considered before. I'm not sure about the realities of doing that
on a HE course but, that would certainly be an interesting option,
because it would give you that kind of wealth of different experiences
and different takes on playing.

Daniel (2004) argues that the master apprentice approach is often a re-enactment of an individual teacher's experiences rather than being underpinned by new thinking. This project looks to redress that view, with new thinking on how HIPME can be developed, while maintaining the opportunities it provides students.

3.8.4 Instrument-Specific Group Learning – I'm Gone

Before conducting this study, the author underestimated the effectiveness of group tuition, a view perhaps shaped by his experience of undergraduate tuition which was largely on a one-to-one basis. It may also have been shaped by HIPME instrumental lessons being automatically timetabled as one-to-one sessions. Hence, the opportunity to engage with or explore group tuition was not frequently presented.

The student group placed significant value on the group experience, an experience that cannot be recreated within a traditional one-to-one environment. The reflections of this approach were overwhelmingly positive and all four student participants felt that *I'm Gone*, which used instrument-specific group tuition, was an effective approach and should be used within a HIPME programme. From the responses, there is evidence to suggest that there is potential for this to be a catalyst for larger and further quantitative research into how composition can further this approach. Within this study, the positive reception to the approach justified its inclusion into a composition project aiming to expand the paradigms for learning. From the start, the voices of those currently within HIPME were important to the research questions and, in pursuit of acknowledging that voice, the inclusion of large sections of the transcripts that discuss this approach are, by way of revealing the narrative, presented verbatim, without interpretation.

Interviewer:

Okay, so I'm here with Student A, who has completed the instrument-specific group learning, so, ... how do you feel it went?

Student A:

Yes, well. It's an interesting experience. It's not something you'd normally get to do, so it's quite engaging. Yes, because you think about each voice of the kit differently (...) deconstructing it like that gave you kind of a different view of the voices and the different timbres and stuff like that.

Interviewer:

Right. Okay, and is there anything else that you'd like to add in relation to the instrument specific group learning?

Student A:

I'd like to do more of it I think.

Driscoll (2009) identifies that alongside individual pleasure, the satisfaction derived from a group experience is highly regarded amongst those learning musical instruments. The innovative group approach used during this project led to a re-defining and a re-imagining of the instrument and a sense of responsibility, within a joint enterprise, which was deemed to be a significant factor in the success of the instrument-specific-group approach.

Interviewer:

So, what do you think guys? What do you think of the system that we used, the deconstruction of the kit? Do you think it was a useful method?

Student C:

Yes, I think it was a very useful method, because you start to realise how important all the different elements of the kit are, instead of just walking into a room and just banging on the drums. You actually realise how dynamic you can be and how it can advance your playing.

Student B:

Yes, I agree. I felt that focussing on the separate areas really helped me to zone in. So that really helped me to have a different approach and, of course, overall, because we had a sheet with us, it was also helping with our reading skills as well.

Student D:

I thought I gained the most information from that mode of learning. It was the one that made me, it was the one that was most thought provoking and certainly for me the taking everything apart point of view made me realise there is more to playing an instrument than just focusing on the instrument as a whole. Being able to pinpoint each individual instrument like the hi-hat, snare drum and bass drums as individuals just made me think about certainly how you place them within a groove.

I had never really thought about the three instruments separately I just, I don't know, I just thought of the drum kit as a whole. So, it just made me go away and think about how I play a groove and whether everything is kind of aligned when I play it. And if it is in the correct place, where it should be, sort of thing. So yes, I really enjoyed that one. I thought it was the best one, to be honest.

Interviewer:

Right, okay then. And so just moving on from that, did you feel that being part of a group also added to the process? Or would you have preferred it to have been an individual process?

Student D:

No, definitely the group aspect worked really well. Again, that was part of the reason why I thought it was the most thought provoking (...) you could tell that people were really locking in with each other and yes, it was brilliant. I don't think it would have worked quite as well as an individual. So yes, definitely the group aspect was really good.

Interviewer:

Were there any negatives, do you think?

Student D:

No, not as such for me personally. I would say the only negative is that I would have just liked to have done more of it, because it was just the one that I enjoyed the most.

Interviewer:

So, of all the styles that you have studied (...) what would you say?

Student D:

It was the one that I just came away from feeling like I had learned the most. I mean, for me, the most effective learning style would be the master and apprentice one really, but as a different route and something to make me think a bit more about the instrument.

Whether any preference for master apprentice can be attributed to mere habit cannot be easily determined, as the participants were used to that style. The positive responses to instrument-specific group learning presents evidence to suggest that this is something that may have been previously underutilised in previous tuition. It also suggests that such an approach may be of benefit to music pedagogy in the future. The reflections of this approach articulate firstly, there was a greater value in it than had previously been considered by students and secondly, as a result of the interrogation process, a greater value was placed in this approach by the author.

Student D:

(...) definitely made me think about my playing a lot more.

When you play a backbeat, if you are playing a bass drum with that back beat then effectively you have got three instruments all playing at the same time there and it is imperative you place those three instruments all at the same time, not getting them slightly out.

So, for me it was definitely the one that I got the most joy and mileage out of really.

Interviewer:

Okay. Is there anything that you would like to add? ...did you enjoy the group experience of just being in a room full of drummers?

Student D:

Yes, definitely yes, yes. It was definitely a positive, yes. Since I've started the course I don't think that is really something I have done before, and it is just brilliant to talk to the other drummers and just kind of bounce ideas off each other. It is interesting to hear how other people think about the same subject, if that makes sense?

As I said earlier, I don't think it would have had half the enjoyment if it was just a kind of individual thing. So yes, having a group of

drummers and being able to discuss it through and talk about it with each other is definitely a positive, yes.

As touched upon earlier, HIPME should not assume students communicate with each other. An instrument-specific group learning approach embedded the manufacturing of pathways to initiate group communication. Initially, this was done using introductory exercises.

Interviewer:

Okay, so we've been doing it for four weeks. We started with some exercises to explain the concept and to introduce you to the concept and then those exercises were developed and eventually we've got to the track and the notation. Was that a good method of instruction?

Student C:

Yes, I think it was a really good method in instruction, because it sort of like creates the chemistry slowly if you, obviously, practise at it, you're getting better and then if you do it with your group more often. It's like anything you'll slowly start to become better. Whereas, if we just walked into the room and was given that, it wouldn't have sounded as good as what it is at the moment or we wouldn't understand it as much as what we do now.

Student B:

Definitely, I agree. I think the exercises that we began with as well really helped develop our listening skills and the awareness of our internal pulse. Perhaps, particularly with the lemonade and pineapple patterns, if we were just playing it on our own, it would actually sound quite smooth, but when we had to play one section of that each, it was amazing how although we're all drummers and great drummers in our own right, we had struggles and we weren't hitting where we should be. So, from that perspective, definitely.

In this instance, the 'lemonade' and 'pineapple' refers to a specific rhythm that uses those terms as mnemonics for a rhythmic sound (two semiquavers and one quaver and the reverse of that, one quaver and two semiquavers).

Interpretation of the trial has identified that instrument-specific group learning was a previously under-appreciated approach, an approach that has value, and that its transmission benefitted the learning of the student group. An aim of the composition project was to successfully employ underutilised educational theory. The evidence

presented by the participants suggest that this aim had been met.

Interviewer:

Okay. Is there anything that you would like to add?

Student B:

Just enjoyed it, yes.

Student C:

Yes, it was fun. It was a different activity. It's a lot more different than what you expect. It's a lot harder, but it's challenging at the same time, because it pushes your playing. So, yes.

3.8.5 Multi-Instrumental Group Learning – Move the Groove

From the research on popular musicians (Green 2002; Lebler 2007, 2008), it appears that for the popular musician, learning often occurs within a multi-instrumental environment with those assuming the role of teacher not necessarily specialising in a particular instrument. Daniel (2004) points to the Suzuki Method, which is often used in the classical tradition of early years music and the responses to this approach suggest that group instrumental tuition, with a non-instrument specific teacher, has relevance for HIPME studies. Within the trial, the success of this approach was not without qualification, as for one student the approach held little value, although what factor the role of working with familiar tutors in unfamiliar environments played in determining perceptions is difficult to quantify.

Student D:

For me personally, this one was the one I least enjoyed. I don't think I got much out of it at all to be honest. I think when we started this, I had an idea in my head of what I thought it might entail. What I thought it might entail wasn't anything to do with what we actually covered.

Interviewer:

What did you think it would entail?

Student D:

I thought there'd be more of a focus on how the bass player and drummer relationship works and things like locking in with a bass player, ideas that you can play with a bass player in terms of whether a bass player wants you to play a simple groove within a song or a complicated groove or wants you to do fills everywhere, that kind of thing. I just thought it would be, from a bass player's perspective, how they want a drummer to play with them kind of thing.

Interviewer:

What did you feel that it actually was?

Student D:

From my experience, it was them giving us ideas approaching a song (...) in a different style and trying to expand our own ideas on what we could do really. I don't know, I just didn't get much enjoyment out of it. I thought it was the least effective for me (...) to be honest, the least effective learning style.

The fact that the learning style did not match the student's expectations may not be a comment on the learning style per se. A possible way to ensure expectations are met would be an agreed focus between students and tutors regarding the tuition and a students' expectations prior to commencement of the approach. In contrast, the other participants reflected on the numerous benefits to this approach, including the strengthening of inter personal and faculty relationships.

Student C:

Yes. It was quite a good experience. I mean there were two good main things. The first one was with the tutors being there you can ask them general questions, not just about drummers but what do guitarists want the drummers to have and what do the bassists like. We asked them real industry questions ... different advice.

Student B:

Prior to doing it, I didn't know how to benefit (...) with someone that didn't play the instrument that I played, or a musical instrument that wasn't the same strength as mine. But I actually found it very valuable, because obviously the tutors we had were able to explain what they wanted us to do, explain their ideas...they still found a way to communicate in a way we could understand what they were requiring of us. So, I actually found it a lot more valuable than I thought I would.

Interviewer:

Okay. And were there any downsides to it, do you think?

Student B:

I think it would have been nicer to do it over a longer period of time. We couldn't get to, I think, where they intended to or wanted to, because our full sessions were only half an hour long.

Interviewer:

So basically, what you're saying is that the downside to it is the fact that it was so successful?

Student B:

In a sense, yes. I think I really, longer sessions would have achieved more.

In the case of this project, to benefit the experiences of the students the enrichment provided by a greater awareness of educational theory enabled the specific merits of a specific approach to be identified and employed.

Student A:

It went well. It was a completely new experience. I'd never really participated in that sort of group before. Yes, it was a new experience. It was a positive experience. We talked about things in lots of different ways that we wouldn't talk about normally. Yes, it was just quite fresh and interesting.

Interviewer:

Okay. When you say you talked about things in different ways - when you say new and interesting ways, different ways than you would normally speak about them with your instrument specific teacher?

Student A:

Yes, so it was less specific to the nitty-gritty of playing the drums because the teachers weren't drummers. It was more about the general feel of what you were doing, the interaction between different instruments. It was less technique-based and more about the overall musicality of it.

Interviewer:

Right. The fact that your teachers weren't instrument specific, was that a benefit and a positive?

Student A:

Yes. I mean the stuff we were doing, yes. If you wanted to learn something quite specific about drumming, that would probably be a bit of a useless approach. If you're looking at the broader picture, musicality and interaction, then it's really good.

Move the Groove does indeed aim for a development of musicality and interaction, so the approach adopted for its delivery seems well suited. When considering the effectiveness of group interaction, the evidence suggests that the respondents were largely positive in terms of this being an effective learning method. The responses also validate Hanken (2016), who calls for continuing research into peer related learning.

The responses from this study suggest there is an under-explored potential for an inter-peer relationship between student and teacher, as well as an under-explored use of the professional skills, be they musical or otherwise, of tutors:

Interviewer:

Yes. Well you knew them previously as a bass teacher, as a guitar teacher or as an ensemble teacher but you possibly hadn't seen them play, hadn't played with them, hadn't sat down and interacted with them on that kind of level. Was that beneficial do you think?

Student A:

Yes, I think it was interesting. It's always interesting to see people play, teaching. Yes, I mean it was beneficial to know them beforehand as well because there was no awkward get in, go in. It was just straight in and everybody knows everybody, and everybody knows where everybody is at. It was quite an easy way to learn.

With the use of its multi-instrumental approach across faculty staff, there is an exploration of how existing staff can be beneficially employed illuminating a pathway for staff development and ensuring that students get the benefit of operating with a wider selection of staff and environments, exposing them to a wider source of instrumental support from a wider source of professional references.

Activity within a group was again identified as a positive to the multi-instrumental approach, as long as it was approached with a positive frame of mind.

Interviewer:

Right, okay. The fact that you were doing it all in a group, again was that a positive, was that a negative? Would you have liked to have been the only person within that multi-instrumental group thing or did

you like the fact that it was a group of drummers with some different instruments?

Student A:

No, it was good as a group. I mean specifically that group because everyone was quite supportive. In a different situation with different people it might be different, but my experience was positive. It was a supportive group.

Interviewer:

Right, so there is potential then for it to be a showy-off or an unsupportive environment or a one-upmanship environment?

Student A:

Yes, if people have the wrong attitudes.

It is possible for anyone to display these inappropriate attitudes within the learning environment. West and Rostvall (2003), based on the Classical tradition, point to the sense of power and control some teachers may exert during a lesson, even going so far as to say that some teachers “often ignored and sometimes even ridiculed students’ verbal initiatives with sarcastic comments” (p. 21)’. In contrast, although the scheme of work overall implies a ‘command’ structure (i.e. a tutor sets up the multi-dimensional learning experience), the group dynamic utilised by *Move the Groove* provided an opportunity for shared power within the overall structure of the master apprentice approach. This opportunity allows for sharing between instrument specialists and teaching colleagues across instrumental curricular, combining developmental and constructivist approaches. For some participants, this re-aligned the role of the teacher into the role of a peer.

Student C:

Yes. I think a person can be different when they're playing. It's a different persona ... Obviously they change when they play.

Interviewer:

Did you enjoy playing with them?

Student C:

Yes. It was really fun because it's annoying if you turn up and the guys aren't great or they're not too prepared, it's quite annoying. I

don't know if it's because of their playing level but it is really fun to have ... [the tutor] is a really tight bass player so it's just really fun.

In addition to the enjoyment facilitating the learning process, the teacher-student relationship revealed the potential for a multi-layered connection to exist, as band members and as student and teacher, cementing, while at the same time, blurring the authority assumed by tutors and perhaps expected by students within a formal environment, yet allowing tutors to display their credibility as performers.

Student D:

In these sessions, he actually had his instrument on, he was playing for the whole time. He could demonstrate things that we could relate to in terms of an ensemble situation.

Interviewer:

What would be your opinion if I was to say it's important for students to see their tutors perform or play or have experience of their tutors playing or performance, and it's important for students to see their tutors in different situations within the programme and across the programme? Would you agree with that or disagree with that?

Student D:

Oh yes, agree 100%, definitely. I think with some students, there's a naivety about the experiences of their tutors or their peers. I think sometimes you only ever get to see one side of a particular tutor or teacher and I think it's important that you see them in different areas. In all areas to be honest, so you can view them as the rounded individuals that they all are and the experienced people that they are. That's why they're on the course and that's why they're in this position of authority and passing on their knowledge. I think it's important for all students to see that yes, definitely.

Interviewer:

...the chance to see one of your lecturers close up in a completely different environment, that in itself was a positive, was it?

Student D:

Definitely, yes, definitely. If I hadn't have had that learning experience ...I wouldn't have understood why he did that or even know why he did that. So, from that point of view, yes, that's definitely a positive.

Returning to the theme of the group experience and self-perception, Pulman (2004, 2008) and Lave (1991) claim that positive benefits stem from self-assessment in relation to peers, a view supported within the student group:

Student B:

I would say I have enjoyed working with other drummers.

Student B did not expect to be working with other drummers within a group situation, whether that be instrument-specific group learning or mixed-instrumental group learning but found that experience to be beneficial. Student A was concerned about competitiveness, or as earlier alluded to, approaching the learning style from a positive perspective; this should always be a consideration.

Student A:

Yes. I don't know, maybe there's an element of healthy competition but yes, some people could take the wrong attitude to it. I think on the whole, people are supportive.

In the course of this project there was no evidence to suggest that the respondents were not supportive of each other, but the author acknowledges that this is an important consideration for all approaches.

Building on Pulman (2011), the group being comprised of students from across different years of study has influenced the compositional purpose and the delivery of the approach, an aspect that was identified as being beneficial.

Interviewer:

Because you're a first year on this particular programme right now and the majority of the other drummers were second years. Having the different year groups within the same group, how was that?

Student C:

Yes, I think that is good because I mean obviously, second years are more experienced in that aspect of things. If you're worried about anything you can ask them and 9 times out of 10 you're going to get some form of answer.

In fact, every time I've asked something from the second years, they've always given me an answer so it's good to have the second years as well. Because again, it wants you to raise your game as well because if the second years can do it, you obviously want to impress the second years because you're in the first year.

The student group replicated the views of those within and outside current practices with regard to the importance of the use of musical notation, presenting evidence that it has currency among students, with engagement in musical literacy being viewed as a beneficial component of the process.

Student C:

I think it improves your reading skills if you have the sheet music, because you've got to read it. You don't have anything to fall back on. There's no plan B, so, yes. I think the good thing about it as well is it was the creative approach. You were given a piece of paper, but you weren't doing it note for note, they were expanding and getting you to bring your own skills into the piece.

Student B:

Yes. Yes, definitely beneficial and useful. I think one of the things that I've picked up, which is something that you yourself have said as well, is just not to use it as a restriction. But kind of use it as guidance.

This, demonstrating a meeting point between existing and new practices, is an aim of the project, encouraging tenets of existing practices in a new format. In this instance, the new element is the direction given to instrumental specialists by a tutor who has a different specialism to that of the student group. The direction is given within a performance context and so the student is benefitting from the guidance provided by instrumental peers who offer a variety of instrumental perspectives. Providing the tutor with an opportunity to work outside their own specialism and across instrumental disciplines, widens the experiences of the tutor and encourages peer sharing within a team of tutors. The student responses, exemplified by Student A, support the argument for the inclusion of a multi-instrumental group approach, within a master apprentice structure.

Student A:

I think they could work well together. I don't think it should replace it because the group session lacks the detail that a drum-specific lesson would have. Yes, because I think sometimes when you have one-on-one drum lessons, or whatever instrument, it's nice to take it and put it into context, the skills that you've learnt. If you're just playing drums all the time on your own, it's difficult to imagine it in context sometimes. If you learn a set of skills and then you're put in a group of musicians and you get to use those skills and make some music, then it all works really well.

This interview suggests that students understood how the group experience could be an important integrated component of HIPME, rather than it being a side-line or supplement, with benefits for the teacher and student (Harrison, 2013; Hanken, 2016).

After all pieces were trialled, the student group were asked for their view of the repertoire, in terms of their expectations for their level of study and whether they were met during the trial.

Interviewer:

Okay, and so looking at the piece itself, did you feel that the piece was in keeping with your level of study, the course that you are on, the fact that you are in HE, an accomplished player? Was the repertoire the kind of thing that you would expect to see and find?

Student D:

Yes, definitely yes. It wasn't all the same kind of style. The grooves were intricate they weren't just a backbeat with a couple of bass drums (...) there were accents, there were open hi-hats. The fills consisted of toms, bass drums, and cymbals.

So obviously when you looked at it, you did have to kind of take a moment to work out within the bar where a snare drum was or where a bass drum was, and it just made you think a little bit more as an individual.

So yes, it was a really good exercise.

Interviewer:

Right. Okay, and do you feel that technically the repertoire is in keeping with the standard of study that you're embarking on, i.e. HE performance study?

Student B:

Definitely. I think that a lot of the feels that were incorporated were quite challenging and probably not feels that you would naturally think of and play. So, from that perspective, as well, it made me think outside of my usual box of perhaps just playing eighth note feels or just playing 32-second note feels. You know, it helped with the creativity side of things.

Student C:

Yes, similar to.... It's sort of opened my eyes a little bit ... So, yes ... I do think it is up to standard and it does help your playing a lot in the degree.

The repertoire was well received during the trial, in terms of the expectations for the level of study and its suitability for use within HIPME. Of those who had direct experience of the repertoire, whether that be through learning, or using it as repertoire for tuition, 73% (Appendix D) concluded that it achieved its aims. This respondent articulates the view of the majority.

Interviewer:

Okay. I think the repertoire I have performed is suitable for HE popular music performance repertoire. Strongly agree, agree, neither agree or disagree, disagree, strongly disagree?

OR:

Strongly agree. Picking up on the point that I said before, it's important to have material that pushes your technique, but also gives you an opportunity to display your own flare and put your own creativity and your own personality... I think that's important. The material that I have been working with, these pieces has contained that and has had that. Yes.

Interviewer:

Okay. I would recommend them to other musicians and institutions, the HE popular music performance repertoire. Strongly agree, agree, neither agree or disagree, disagree, strongly disagree?

OR:

Strongly agree. In fact, I already have, and they've already played them.

Daniel (2004) observes the limited amount of published research on the comparative efficiencies of the one-to-one environment against alternative methods. This project presents repertoire that enables this paradigm to be explored further within the context of an individual, group, or community of practitioners. While contributing to the development of a canon of repertoire for HIPME, the compositions explore the broadening of past and recent research in an attempt to develop new ways to benefit the delivery of HIPME.

The interrogation of the HIPME community strongly suggests there is a value in pieces that introduce tutors and students to pedagogical approaches other than

developmental learning, in order to address a variety of genres, traditions and forms. It also suggests current practice could best be enriched by pieces that offer suggestions about how they are approached in terms of learning style, without discarding the developmental practices, which clearly have value. Within that, what seems to be needed is a vehicle by which HIPME practitioners can be given an introduction to other approaches to learning, and to the concept of different pedagogical approaches being used in classes.

The respondents do not overtly suggest which particular approaches may or may not be most beneficial but they do support the view that HIPME is enhanced by embedding group learning within it. The participants saw their individual achievement being enhanced when it had the opportunity to be accompanied by learning within a group. In this case, compositional activity has been enriched by those educational theories that allow for development to be simultaneously based on an individual and on a group.

This chapter has examined the views within current practice, how those have been amalgamated with educational theory to inform the compositional activity and purpose of the project, and how this process has led to the composition of HIPME repertoire that embeds educational theory into its delivery and experience. Having examined the responses to existing and new approaches and addressing how current pedagogy and existing practices can be enriched by and transmit educational theory, the next chapter presents the compositions, demonstrating how these theories and the interrogation of HIPME participants have been used to embed a wider awareness of the application of educational theory into tuition repertoire.

Chapter 4: New Compositions Embodying Theories of Learning and Composition Commentary: Towards a Fresh Approach to Drum Kit Teaching Studies

The previous chapters have been concerned with defining the terms of reference for this project, before moving on to the author's exploration into educational approaches and current resources, pedagogy and the problems the project seeks to address. The interrogation of the HIPME community provided valuable insight into not only current attitudes but into the transmission of educational theory, revealing its potential to benefit the student participants' one-to one experience. As a result of this process, this chapter presents the individual compositions, along with the options for bass and guitar, and discusses how the composition of new HIPME repertoire can be used to encourage and transmit educational theory into the practice of practitioners and how, to the benefit of the HIPME, different approaches can usefully enrich such compositional activity.

Collectively, the pieces present a collaborative approach to HIPME repertoire, exploring and combining augmented learning with challenges based around social learning, technical ability, timekeeping and a sense of appropriate genre and creative interpretation. Each piece, and how the theories of learning and the interrogation of HIPME participants has had a bearing upon the compositional process and the compositional purpose, will be further discussed but firstly, this chapter presents the individual pieces in a format to be used by teachers and students. This includes a contextualization of the pedagogic approach and guidance notes for the delivery of each piece.

Although the compositions are designed to be used collectively, each piece can be used in isolation and each learning style could in theory be used with alternative repertoire. Although this thesis is presented as a portfolio of drumkit-led compositions, its more substantial contribution is as an exemplar to a multi-dimensional pedagogical approach to HIPME. The intention is not to limit the users'

choice of repertoire but rather to show how repertoire can be composed to embody educational theory, benefitting HIPME practices; and secondly provide operational resources for a new model for learning. Each of the pieces has been written as a component of a collaborative learning model and within that model, its use, and how it is experienced, performs a specific function. This project presents the case for repertoire selected for HIPME to have a duality of function; to explore musical challenges and to incorporate approaches to learning that widen the experiences of the student. To present an example, the use of master apprentice in *Marli's March* provides opportunity for a student to explore technical and cultural challenges on a one-to-one basis, while being guided in an approach that is predominantly based on the development of skills through repetition. Other titles, such as *I'm Gone*, present musical challenges that rely on the group, engaging socio-cultural theory. When adopting this collaborative model, if a tutor selects to use alternative repertoire, each piece should aim to fulfil the same specific function as the pieces presented here, with the repertoire being experienced in a similar way as the compositions in this project.

Higher Instrumental Popular Music Education (HIPME) Repertoire

P.A. Francis

A Collaborative Learning Model

The audio recordings that accompany this project are
available at:

<https://soundcloud.com/repertoire-hipme>

Preface

This resource supports a learning model that embeds educational theory into HIPME performance repertoire for drum kit. It seeks to develop an awareness of how educational theory can benefit current HIPME practices, using five separate approaches of delivery; master apprentice, self-learning, peer learning, instrument-specific group learning and multi-instrumental group learning. Each piece, which is intended for solo performance, uses a specific learning style to widen the experiences of the HIPME student. Collectively they are presented so that learning can benefit from the integration of educational theory and musical practice.

This resource is primarily aimed at the HIPME teacher for the HIPME student, where one tutor teaches a cohort of instrument specialists, in this case the drum kit (although options are presented for bass and guitar). In its entirety, its use encompasses the use of individual and group based theories and, although each piece can be used in isolation, or in ways not intended, the project presents repertoire for HIPME drum kit tuition using a collaborative approach, based on educational theory and the variety of ways in which we learn.

The learning model does not suggest a timeframe, in relation to duration or scheduling of tuition, as this is something that has many variables, including student and teacher availability and the availability of additional resources. Therefore, it is expected that the frequency and duration of tuition are agreed between those involved.

Along with the accompanying recordings, the notated scores reflect the author's experiences during a varied popular music performance career, in which specific elements of the performance are entrusted to the interpretation of the individual performer. The notation, while containing some written instruction, is presented to the student as a guide to performance. The parts combine performance possibilities with conceptual and rhythmic challenges, allowing for the recreation of the presented material as well as individualistic interpretation. Improvised sections are employed to explore individual creativity and, in some instances, dynamics and phrasing have not been indicated. Certainly, both of these factors have a bearing on any final performance, although the notation is not presented as something to be simply recreated. The aim is to elicit new and individual interpretations of the repertoire, based on the performer's creativity, knowledge and skills, which are being developed

during the teaching and learning process.

The notation used for the written parts employs established musical and drum kit notation, as can be seen in Figure 1.

4

2

CONTINUE SIMILARLY OR SOLO SECTIONS.

Figure 1: Drum kit Notation

Frequently performing within an ensemble or band environment, the HIPME drummer is rarely a solo performer. While containing one solo piece, this project presents repertoire that places the performer within the context of an ensemble. To that end, included within the project are options for the guitar and bass, which could apply similar educational theory to their delivery. These options are presented using the established notation for each instrument, although some variations may apply (see Figures 2 and 3).

GUITAR

HAMMER ON

PICK THE HIGHER NOTE
THEN SOUND THE LOWER NOTE
BY PRETTING

PULL OFF

HAMMER ON

PULL OFF

SLIDE

PICK AND SLIDE TO NOTE

SLIDE

DEAD NOTES

PICK WHILE MUTED

TAPPING

VIBRATO

SOUND NOTE BY
TAPPING THE STRING

The image displays six examples of guitar notation, each consisting of a treble clef staff and a bass clef staff.
 1. **HAMMER ON**: The treble staff shows a half note on G4 followed by a half note on F4, connected by a slur. The bass staff shows a half note on G3 followed by a half note on F3, also connected by a slur.
 2. **PULL OFF**: The treble staff shows a half note on G4 followed by a half note on F4, connected by a slur. The bass staff shows a half note on G3 followed by a half note on F3, connected by a slur.
 3. **SLIDE**: The treble staff shows a half note on G4 followed by a half note on F4, connected by a slur. The bass staff shows a half note on G3 followed by a half note on F3, connected by a slur.
 4. **DEAD NOTES**: The treble staff shows a half note on G4 followed by a half note on F4, connected by a slur. The bass staff shows a half note on G3 followed by a half note on F3, connected by a slur.
 5. **TAPPING**: The treble staff shows a half note on G4 followed by a half note on F4, connected by a slur. The bass staff shows a half note on G3 followed by a half note on F3, connected by a slur.
 6. **VIBRATO**: The treble staff shows a half note on G4 followed by a half note on F4, connected by a slur. The bass staff shows a half note on G3 followed by a half note on F3, connected by a slur.

Figure 2: Guitar Notation

BASS

HAMMER ON

PICK THE LOWER NOTE
THEN SOUND THE HIGHER NOTE
BY FRETTING

PULL OFF

PICK THE HIGHER NOTE
THEN SOUND THE LOWER NOTE
BY FRETTING

SLIDE

PICK AND SLIDE TO NOTE

DEAD NOTES

PICK WHILE MUTED

TAPPING

SOUND NOTE BY
TAPPING THE STRING

VIBRATO

PICK NOTE HOLD
AND VIBRATE BEND

The figure displays six musical techniques for bass guitar, each with a musical staff and a fretboard diagram.
 1. **HAMMER ON**: The staff shows a quarter note on the 2nd line (D2) followed by a quarter note on the 3rd line (F2) with a slur. The fretboard shows frets 2 and 3.
 2. **PULL OFF**: The staff shows a quarter note on the 3rd line (F2) followed by a quarter note on the 2nd line (D2) with a slur. The fretboard shows frets 3 and 2.
 3. **SLIDE**: The staff shows a quarter note on the 2nd line (D2) followed by a quarter note on the 3rd line (F2) with a slur. The fretboard shows frets 0 and 2.
 4. **DEAD NOTES**: The staff shows a quarter note on the 2nd line (D2) followed by two eighth notes on the 3rd line (F2) with a slur. The fretboard shows frets 2, 3, and 3.
 5. **TAPPING**: The staff shows a quarter note on the 2nd line (D2) followed by a quarter note on the 3rd line (F2) with a slur. The fretboard shows frets 3 and 2.
 6. **VIBRATO**: The staff shows a quarter note on the 2nd line (D2) followed by a quarter note on the 3rd line (F2) with a slur. The fretboard shows frets 2 and 2.

Figure 3: Bass Notation

With the exception of *Marli's March*, which only has two, each composition has three audio versions. A performance version, where all instruments can be heard; a minus one version, in which all but one instrument is heard; and a minus one version with a click track. All of the recordings are 'demos', similar to those a performer receives before a rehearsal, recording session, live performance, or series of performances. The recordings are presented as example interpretations of the repertoire and provide additional support for this learning model.

The academic context of the educational theories, integral to the compositional process during the project, are not overtly explained here. This resource supports a doctoral thesis in which a further explanation and discussion of their use within a collaborative approach is addressed, and indicative sources for the research into each of the selected approaches is included. In this format, the pieces are presented as approaches to HIPME composition and tuition delivery.

Marli's March

Master Apprentice Learning

Tuition Guidance Notes

Marli's March, figure 4, is a solo drum kit piece that begins as a New Orleans march and transitions through a variety of Afro-Latin genres. Throughout the performance, there is a requirement for limb independence and limb coordination, in order to separate and merge the individual voices of the drum kit. This is dependent on the specific rhythms, their historical and musical context and the individual interpretation adopted by the performer. Increasingly common in popular music are specific musical references to New Orleans and Afro-Latin rhythms, for example, Harry Connick Jr. (1996), Shakira (2008) and Inglesias (2014). Therefore, a focus on these genres seeks to give students an understanding of the origins of these references and the core skills required to recreate them.

Using a master apprentice approach, in a one-to-one environment, during which the audio recording of the piece can be used, an instrument specific tutor is presented as the master. The student assumes the role of the apprentice, receiving individual tuition on the techniques, skills and rhythmic challenges of the specific rhythms in the piece. *Marli's March*, through direct contact with a tutor employing a behavioural approach to learning and the acquisition of skills to assimilate existing repertoires, enables learning to begin from the individual connection of a one-to-one environment.

During the tuition process, the tutor should aim to provide the student with a historical, geographical and cultural background of the styles used, which include many that have New Orleans and Afro-Cuban influences. Students and teachers are encouraged to have an awareness of the recordings of New Orleans artists, such as Dr. John (2001), Allen Toussaint (1987) and Harry Connick Jr. (1996), as well as Afro-Cuban musicians, such as Tito Puente (1984). Furthermore, tuition should be supplemented by complementary exercises based on the relevant technical and musical challenges. Many of these challenges emanate from the clave rhythms that are associated with Afro-Cuban music and, as a starting point for immersion into these genres, existing publications such as *Afro-Cuban Rhythms for Drumset* (Malabe & Weiner, 1990) and *Conversations in Clave* (Hernandez, 2000) provide a historical and geographical background, a range of example rhythms and an array of

exercises for developing the skills to perform within these genres. Within that, the tutor is encouraged to develop exercises based on the needs of the individual, involving practical demonstrations of how the rhythms emanating from this genre can be applied more widely within popular music.

MARLI'S MARCH

♩ = 115

P A FRANCIS

Marli's March is a 4/4 march in G major, composed by P. A. Francis. The tempo is marked as quarter note = 115. The score is written for a single melodic line on a treble clef staff. It begins with a forte (f) dynamic and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece is divided into measures, with measure numbers 5, 7, 9, 11, 14, 17, 19, 23, and 26 indicated. A 'FILL' section is marked at measure 19. The piece concludes with a piano (p) dynamic and a final flourish.

5

7

9

11

14

17

19 FILL

23

26

f

p

2

29 *f*

33

38

42

45 *ff*

49

51

53 *f*

56

59 CONTINUE MAIN GROOVE WITH TOM VARIATION

66 *f*

68 *ff*

70

72

74 *mf* *pp*

77 *ff* *f*

81 *f* *pp* A NIENTE

Figure 4 Marli's March Drum Score

Tell Me in the Morning

Self-Learning / Peer Learning

Tuition Guidance Notes

Tell Me in the Morning is a popular music song, with a repeated harmonic structure, a vocal arrangement consisting of a lead line and backing vocals, and repeated sections that use the same harmonic and lyrical content, with instrumentation consisting of drums, auxiliary percussion, electric guitar, bass, piano and vocals. When using this piece for self and peer learning, it is intended that this is done with an instrument-specific tutor and that the notation and the performance version of the audio recordings be withheld from the student; and using either of the minus one versions. This is to enable a student's own interpretation to be the focus of the performance, as opposed to the performance being influenced by what is heard on the example. When this is transferred to the peer learning phase, the student becomes the primary source of what is to be taught, because they are communicating their own interpretation. In the event that students do have access to the audio recordings, then this can be used as a catalyst for student ideas.

Popular music performance has a long-standing tradition of learning by ear, or self-tuition, and students are often familiar with learning musical techniques without the need for a tutor. They are also familiar with learning within a self-selected peer group where ideas, styles and techniques can be discussed in order to share learning and knowledge. The scenario of hours of listening and bedroom practise is a familiar one, incorporating the rewinding and re-listening of favourite songs to firstly master a particular lick, fill or groove, and secondly boastfully display that ability to friends. In this scenario the recording assumes the role of teacher, with the student developing strategies for recreating, or in the case of this piece, creating what is to be heard. *Tell Me in the Morning*, figure 5, recreates the culture of self and peer learning as it involves limited interaction with a specific tutor, but requires the student to develop effective solutions for their perception of what should be played. During peer learning, what has been learnt is then communicated to others. With the use of this piece the tutor does not control how learning occurs. Instead the tutor, in the form of the piece, provides the opportunity for the individual student to consider how their learning can continue along existing practices, while contributing to the learning of

others.

Self-learning

Students are given the minus one audio recording that is specific to their primary instrument. Students are then tasked with presenting a performance of the piece in its entirety, or sections of it. It is important at this stage that the tutor discusses the meaning of self and peer learning and that the student perceive that this is likely to be a continuation of their existing practices; for example, copying something that has been heard or seen and then demonstrating it to a friend. During the self-learning phase, students are encouraged to reflect on their learning, in terms of how their learning experiences can subsequently contribute to the experience of others. If used as suggested, there is no version of the performance until the student creates one, as no example is given. The student is responsible for the creation of the interpretation and becomes its primary source, potentially making them best placed to communicate that interpretation to others. Once the student has created an interpretation, they are then tasked to share that within a peer relationship.

Peer learning

With a peer learning approach, the tutor has several alternatives when using *Tell Me in the Morning*, where the emphasis is placed on learning derived from peer-to-peer, or one-to-one relationships, which are constructed by the tutor but not dependent on the tutor. Students could be asked to explain and demonstrate elements of their self-learning of the repertoire. This could be broadened to include a formative scenario, in which questions and feedback on each other's performance can be exchanged. An alternative implementation of the peer learning phase could be students demonstrating contrasting interpretations of the piece, in a series of mutually agreeable and private peer-to-peer coaching lessons.

As in the self-learning approach, during the learning process the notation and performance version of the audio recording could be withheld from the student so as not to influence the student's experience of the music and their subsequent interpretation. Peer learning could be further linked with the self-learning of the piece, with a requirement for students to teach or coach each other, with one student in possession of the recording and the other the example score.

TELL ME IN THE MORNING

LYRICS BY P.A.FRANCIS / CAUTION COLLECTIVE

P.A. FRANCIS

SOLO INTRO

DRUM KIT

3

VERSE

6

8

10

14

FILL

18

CHORUS

22

26

CHORUS

30

FILL

FILL

FILL

FILL

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2

38 BRIDGE

40

44

48 PLAY OUT CHORUS

52 DEVELOP GROOVE

56 VOCAL OUTRO

FILL

X3

Figure 5: Tell Me in the Morning - Drum Score

Tell Me in the Morning – Bass and Guitar

Lead sheets for bass and guitar, see figures 6 and 7, are included for the scenario of using this repertoire with performers other than drummers. The scores are representations of the structure and fundamental components of the demo recording and, in a similar way to the drum kit example, it is intended that the approach is conducted by an instrument-specific tutor. To limit their influence on any final performance, it is suggested that during the learning process the student does not have access to the notation and performance version of the piece. In contrast, using the recording or notation during the tuition process can be a catalyst for developing student ideas.

TELL ME IN THE MORNING

♩ = 108

12

VERSE

13

8va

8

F#m

G#m

E

15

(8)

1

21

8

F#m

G#m

E

CHORUS

29

CONT. SIM.

8

VERSE

37

8

F#m

G#m

E

41

8

F#m

G#m

E

CHORUS

57

G#m

F#m

E

F#m

G#m

MIDDLE 8

62

F#m

E

D#

65

4

8

F#m

G#m

E

VERSE

73

8

F#m

G#m

E

CHORUS

77

Vox OUTRO

6

Figure 6: Tell Me in the Morning - Guitar Option

TELL ME IN THE MORNING

4-STRING BASS GUITAR

VERSE

4

4

5

BASS

7

8

7

4

7

4

7

E

2

4

2

4

2

13

4

6

4

6

4

0

7

0

7

0

21

8

F#

G#m

E

CHORUS

8

F#

23

G#m

E

G#m

E

29

4

6

6

6

6

6

6

7

7

7

0

2

4

7

4

VERSE

8

F#

G#m

E

x3

BASS

2 41

CHORUS

BASS

57

61

65

VERSE

73

CHORUS

BASS

77

VOX OUTRO

6

6

x4

x7

Figure 7: Tell Me in the Morning - Bass Option

I'm Gone

Instrument Specific Group Learning

Tuition Guidance Notes.

I'm Gone is a popular music song with a funk shuffle undertone. It is taught using methods embedded in a behavioural approach, with tuition from an instrument-specific teacher, and a constructivist socio-cultural approach, associated in this case with group drum kit tuition. Within an instrument-specific group setting and by deconstructing the drum kit into its component instrumental parts, students work with an instrument-specific teacher. During the tuition process, it is intended that students are given the notation for the example performance, but not the audio recording. Each participant plays one component of the drum kit in order to recreate the given notation. The aim, using either minus one version or the version with click track, is to make the drum kit sound as though it is being played by one person.

The following exercise, shown in figure 8, is to be used as an introduction to the concept of deconstruction and, while this example is recommended for four students, the repertoire can be used with any number of participants.



Figure 8: Introductory Instrument Specific Group Exercise

The principle of the introductory exercises is to present the concept of cohesion amongst a group and to manufacture the pathways for communication. Along with each bar of the exercise, the respective voices of the drum kit are intended to sound like they have been played by an individual, as opposed to sounding like a group performance. Each student plays one note from bar A until it sounds like it is being played by one individual. When this is mastered, they subsequently play one note from bars B and C, ensuring group consistency, even time-flow and the illusion that each bar is being played by only one person. Figure 9, bars D and E, illustrates how, after bars A to C are achieved the exercise can be developed to incorporate the use of quavers and semiquavers within an individual bar.



Figure 9: Secondary Instrument-Specific Group Exercise

The focus during these exercises is to ensure a consistent tempo within each bar and within the group, while ensuring that, as opposed to a group of people, every subsequent bar has the appearance of being played by an individual. Following the introductory exercises, the group is given the notation for *I'm Gone* (see figure 9), and is asked to recreate the sections that are notated. Expansion of this approach can occur as a result of group and tutor interaction, with the un-notated sections of the score being created amongst the group and realized within the deconstructed format.

If, at the teacher's discretion, there is a decision to provide the group with the example of the performance version of the audio recordings, then there are advantages and disadvantages to both approaches. The author suggests that withholding the recording promotes the development of reading skills; however, there may be those who wish to focus on aural skills, in which case, access to the recording may prove to be beneficial. Ultimately, the choice should be made according to the tutor's judgement, dependent on the composition of each individual group and their collective experiences.

During tuition, and under the guidance of the HIPME tutor, a group of students play individual components of the drum kit. When using this approach, it is intended that the tutor's and group's emphasis is on: firstly the relationship between the specific voices of the drum kit, in terms of dynamics and rhythmic placing; secondly the learning process as a result of and within a group environment; thirdly the activity of contributing towards new interpretations of existing repertoires; fourthly the advancement of a community's practices through participation within that community; and fifthly the ability to play within an instrument-specific and wider ensemble.

The process of deconstruction is to be used primarily as a tuition tool, as the repertoire can be performed as a single drummer. Nonetheless, the whole repertoire could be performed as an ensemble using the deconstructed format. If students choose to sing as an accompaniment to the performance, this is certainly welcomed.

Considering the voice as a “fifth limb” (Chester, 1985, p. 7), this could be an added component to the tuition process and provides a further example of how HIPME can be expanded.

I'M GONE - RHYTHM SECTION SCORE

DRUM KIT

LYRICS BY ROB GREEN

P.A.FRANCIS

A 14 **B** A TEMPO RALL

18 **C** FILL

VERSE 21

24 2 FILL

28 **D** BRIDGE - RIDE

33 FILL RALL

37 **E** A TEMPO

40 FILLS AROUND THE GROOVE

46 **F** HANDCLAPS HANDCLAPS HANDCLAPS HANDCLAPS HANDCLAPS HANDCLAPS GUITAR SOLO 2

51 2 2 BIG FILL

2

48 GUITAR SOLO 2 2 2 2 FILL INTO PLAYOUT

Dr.

56 GROOVE AND FILL AROUND AFRO /LATIN FEEL x4

Dr.

60

Dr.

64 VOCALS 1.2. x3

Dr.

68 3. RALL TO END

Dr.

Figure 10: I'm Gone - Drum Score

I'm Gone - Bass and Guitar

Group cohesion and rhythmic assurance are some of the fundamental aspects of this piece. The included lead sheets for bass and guitar, figures 11 and 12, present the structure of the track for these specific instruments. Rather than a detailed transcription of their respective performance version, the structure of the piece becomes the element that is deconstructed. An example of this would be that within a group of bassists, each individual could play each bar, or a four-bar section. The options for how the audio recordings are used remain at the discretion of the tutor, although the aims of its use with bass and guitar remain the same as those for its use with drum kit.

I'M GONE

4-STRING BASS GUITAR

VERSE

9

9

10

BRIDGE

5

5

15

D Em7 C(add9) G D Em7/B C(add9)

CHORUS

CHORUS

19

N.C. Em7 C(add9) G D Em7/B C(add9)

VERSE

23

G D Em7 C(add9) G D Em7/B C(add9)

27

Fmaj7 Am Fmaj7 Am Fmaj7

BRIDGE

32

Am Fmaj7 G G

3

2

36 D Em⁷ C(add⁹) G D Em⁷/B C(add⁹) G D

CHORUS

BASS

41 Em⁷ C(add⁹) G D Em⁷/B C(add⁹)

3

3

BASS

7 7 8

Em⁷/B C(add⁹)

48 G D Em⁷ C(add⁹) G D Em⁷/B C(add⁹) x10

PLAY-OUT

BASS

REPEAT UNTIL FADE-OUT

Figure 11: I'm Gone - Bass Lead Sheet Option

I'M GONE

NC. Em7 C(add9) G D Em7 C(add9) G D

VERSE

5 Em7 C(add9) NC. Em7 C(add9) G D Em7 C(add9)

10 Fmaj7 Am Fmaj7 G G LET RING-----

BRIDGE

15 LET RING - - D Em7 C(add9) G D Em7/B C(add9)

CHORUS

19 NC. Em7 C(add9) G D Em7/B C(add9)

VERSE

23 G D Em7 C(add9) G D Em7/B C(add9)

27 Fmaj7 Am Fmaj7 Am Fmaj7

BRIDGE

32 Am Fmaj7 G G LET RING-----

36 LET RING - - D Em7 C(add9) G D Em7/B C(add9) G D Em7 C(add9)

CHORUS

42 G D Em7/B C(add9) LET RING-----

48 G D Em7 C(add9) G D Em7/B C(add9)

PLAY-OUT

REPEAT UNTIL FADE-OUT

Figure 12: I'm Gone - Guitar Lead Sheet Option

Move the Groove

Multi-Instrumental Group Learning

Tuition Guidance Notes.

Move the Groove, figure 13, is taught within a multi instrumental or ensemble context and within the learning model provides repertoire to explore individual tuition being delivered by a non-instrument specific teacher. It is a multi-genre piece and adopts a master apprentice, socio-cultural and constructivist approach. The piece is delivered with a focus on specific instrumental teaching from a tutor, whose primary expertise is in a different instrument to that of the student group.

Incorporating guitar and bass, the student is presented with the score for the repertoire without exposure to the example performance version for their specific instrument. The score highlights the ABAC structure used in this piece, enabling easy identification of common sections, which is an example of alphabetical rehearsal marks used to assist the rehearsal-like, or peer group nature of the approach used.

The group receives tuition from a tutor(s) who is not a specialist drummer or drum tutor (in the case of a group of bassists or guitarists, the tutor would again have a different specialism to that of the group). Within the ensemble environment, using the minus one version of the track, students are invited to perform excerpts or a complete performance of the repertoire based on the tuition provided by a tutor(s) and on the peer interaction within the ensemble environment. During tuition, it is intended that tutors also play a role within the ensemble, to enable students to experience the performance skills of their tutor(s) and experience performing with them.

Specific rhythmic parts are outlined (this is the same for the guitar and bass), with the intention that these form the basis of any eventual performance. There is scope for interpretative elements, which take the form of non-prescribed repeat bars, or band figures, which are rhythmically notated. An example of this can be found in bars 14, 15 and 18, as well as the section assigned the rehearsal mark of D. The specific fills in bar 4 have been notated to provide technical challenges and source material for further research into limb independence. Performances of this piece may or may not include these specific fills, but during the tuition process it is intended that these will be attempted, developed or reconstructed by the performer(s).

MOVE THE GROOVE

P A FRANCIS

A

♩ = 110 LATIN FEEL

DRUM SET

mf

B

4 1. 2. *FUNKY* *f*

8 1. 2.

12 CONT GROOVE FILL *GUITAR MELODY*

18 FILL

23 *LATIN FEEL*

27 1. 2. *mf*

C *FUSION ROCK*

32 *f*

36

2

40 *FILL AROUND THE GROOVE*

45 *SOLO* *ff*

50 *FUNKY* *f*

55 *FILL* *ff*

59 *FILL* *CHOKE*

The drum score is written on five staves. The first staff (measures 40-44) features a complex rhythmic pattern with many eighth and sixteenth notes, marked with accents and the instruction 'FILL AROUND THE GROOVE'. The second staff (measures 45-49) shows a series of eighth notes, followed by a double bar line and a 'SOLO' section marked 'ff' with a 'D' in a box. The third staff (measures 50-54) begins with a 'FUNKY' section marked 'f' and a 'D' in a box, followed by a double bar line and a 'f' dynamic. The fourth staff (measures 55-58) starts with a 'FILL' section marked 'ff' and a double bar line, followed by a complex rhythmic pattern. The fifth staff (measures 59-62) begins with a 'FILL' section, followed by a 'CHOKE' section marked with a 'C' in a box and a double bar line.

Figure 13: Move the Groove - Drum Score

Move the Groove - Bass and Guitar

Options for bass and guitar can be used, see Figures 14 and 15, incorporating the same approach as that used for drum kit students. Delivery remains within a multi-instrumental ensemble, orchestrated by a tutor who is not an instrument specialist to that specific instrument. Within the ensemble environment, using the minus one version of the track, students are invited to perform excerpts, or a complete performance of the repertoire, based on the tuition provided by the tutor and on the peer interaction within the ensemble environment. During tuition it is intended that the tutor(s) also plays a role within the ensemble, to enable students to experience performing with and the performance of their tutor.

MOVE THE GROOVE

A D^{\flat} E^{\flat} D^{\flat} E^{\flat} P A FRANCIS

$\text{♩} = 110$ LATIN FEEL

mf

D^{\flat} E^{\flat} D^{\flat} E^{\flat} D^{\flat}

5 **B** *FUNKY*

f

10 E^{\flat} Fm^7 D^{\flat}

13 D^{\flat} E^{\flat} Fm^7

16 D^{\flat} D^{\flat} E^{\flat}

2 19 Fm^7 $D\flat$ $D\flat$ $E\flat$ Fm^7

GUITAR MELODY - IMPROVISED LINE

24 $D\flat$ $D\flat$ $E\flat$ Fm^7 $D\flat$

29 $D\flat$ $E\flat$ Fm^7

32 $D\flat$ $D\flat$ $E\flat$

36 $E\flat$ $D\flat$ $E\flat$ $D\flat$ $E\flat$

41 **C** FUSION ROCK **D** $D\flat$ $E\flat$

X4/AD-LIB SOLO

mf *ff*

1 1-1-4-1 1-4-1 4 4 1 3 4 4

4 4 1 3 1 0 1 3 3 1 3 3 3 3 1 3

4 4 1 3 4 1 4 1 1 6 6 1 3 3 8 8 1 1 6 6

1 3 3 8 8 10 8 3 1 1 1 6 6 1 3 3 8 8 1 1 6 6

4 4 1 1 3 3 1 1 4 4

47 Fm^7 $D\flat$ **E** *FUNKY* $D\flat$ $E\flat$ 3

f

51 Fm^7 $D\flat$ $D\flat$ $E\flat$ Fm^7

IMPROVISED LINE

56 $D\flat$ $D\flat$ $E\flat$ Fm^7 $D\flat$

ff

61 $D\flat$ $E\flat$

f

63 Fm^7 $D\flat$

The image displays a bass line for a piece titled "Move the Groove - Bass Option". It is written in 4/4 time and features a key signature of two flats (Bb and Eb). The notation is organized into five systems, each with a measure number and a staff. The first staff of each system contains the bass line, and the second staff contains the fretboard diagram. The first system (measures 47-50) includes a key signature change to Eb and a tempo/style change to "FUNKY". The second system (measures 51-54) includes a key signature change to Bb and a tempo/style change to "IMPROVISED LINE". The third system (measures 56-59) includes a key signature change to Bb and a tempo/style change to "ff". The fourth system (measures 61-62) includes a key signature change to Eb and a tempo/style change to "f". The fifth system (measures 63-64) includes a key signature change to Bb and a tempo/style change to "f". The notation includes various musical symbols such as notes, rests, and dynamic markings.

Figure 14: Move the Groove - Bass Option

MOVE THE GROOVE

P A FRANCIS

♩ = 110

LATIN FEEL

A

Chords: Dbmaj7 , Eb , Dbmaj7

ELECTRIC GUITAR

4

Chords: Eb , Dbmaj7 , Eb , Dbmaj7

E. GTR.

8

Chords: Eb , Db , Db/Eb , Fm7 , Db

FUNKY

FEEL FREE TO USE EXTENSIONS WITH ALL CHORDS

E. GTR.

13

Chords: Db , Db/Eb , Fm7 , Db

E. GTR.

2

17

Db MUTED Db/Eb

E. GTR.

E. GTR.

MUTED

19 Fm7 Db

E. GTR.

E. GTR.

23

E. GTR.

E. GTR.

28

E. GTR.

Db MUTED Db/Eb

E. GTR.

MUTED

31

Fm7 D \flat D \flat maj7 E \flat D \flat maj7

E. GTR.

LATIN FEEL

E. GTR.

E \flat D \flat maj7 E \flat D \flat maj7 E \flat

36

E. GTR.

E. GTR.

D \flat D \flat /E \flat Fm7 D \flat D \flat

41

E. GTR.

E. GTR.

4-2-2-1-1 3 3 8 8 8 4-2-2-1-1 1/3 1 4-2-2-1-1 3

D \flat /E \flat Fm7 D \flat D \flat D \flat /E \flat Fm7

46

E. GTR.

SOLO

E. GTR.

SOLO

4

Db Db Db/Eb Fm7 Db

SOLO CONT

52

E. GTR.

E. GTR.

SOLO CONT

57

Db Db/Eb Fm7 Db Db

E. GTR.

E. GTR.

AD-LIB RHYTHM AND PHRASING

62

Db/Eb Fm7 Db Db

E. GTR.

E. GTR.

66

Db/Eb Fm7 Db MUTED

E. GTR.

E. GTR.

MUTED

The musical score is for the guitar part of the song "Move the Groove". It consists of two systems of staves, each with a treble clef staff labeled "E. Gtr." and a bass clef staff labeled "E. Gtr.".

Measure 70: The treble staff features a series of eighth notes and chords, with a Db/Eb chord indicated above the first measure and an Fm^7 chord indicated above the second measure. The bass staff shows a sequence of chords and notes, with a "10" indicating a double stop on the 10th fret.

Measure 71: The treble staff continues the melodic line with eighth notes and chords. The bass staff shows a sequence of chords and notes, with a "4" indicating a double stop on the 4th fret.

Measure 72: The treble staff features a series of eighth notes and chords, with a Db chord indicated above the first measure. The bass staff shows a sequence of chords and notes, with a "4" indicating a double stop on the 4th fret.

Figure 15: Move the Groove - Guitar Option

There are limited resources dedicated to providing operational tools for embedding of educational theory into instrumental performance. The compositions in this project aim to expand that palette of resources, making use of the variety of ways in which we learn and embedding some of those processes into compositional activity, purpose and ensuing repertoire. This composition project looks to give HIPME educators an improved relevance, added insight and the operational tools to employ approaches that, if it is to stay relevant to its audience and keep pace with the ever-emerging research, should perhaps be more readily considered.

4.1 Composition Commentary

This composition project (see rhythm section scores, Appendix G), has been informed by research into educational theory, current attitudes within HIPME and the ethnography of the participants. Before discussing any conclusions as a result of this process and whether any answers can be aimed at the initial research questions; the penultimate section of this exploration presents a commentary on how the project and the experiences and attitudes within it have had a direct impact on the compositional process and ensuing delivery of the repertoire. Along with the impact educational theory and the interrogation of HIPME participants has had on the project as a whole, perhaps most evident is that as a result of the undertaking of this process, there has been a change in the order in which the learning model presents the approaches to learning. The ensuing section discusses each piece, the compositional process and intended compositional purpose.

During the compositional process, it was clear that within attitudes more widely, there was a definitive view regarding the benefits of a master apprentice approach and its centrality to instrument tuition. Within the interviews with four key interviewees, the wider group of educators and the group of student participants, there was an expectation that learning would be guided by an instrument specific tutor, based on an individual relationship and the familiar model of a master apprentice approach. This expectation from the students has led to the decision to change the order in which the approaches are experienced, beginning with a master apprentice approach, before moving onto the other approaches.

One-to-one teaching establishes a personal connection with the student and a familiar structure to learning, meaning that it is more likely to meet students'

preconceived notions of their studies. Furthermore, it is envisaged that the use of the compositions will be primarily conducted by an instrument specific tutor who will guide the student through the learning model. This change in order as a result of the compositional and interrogation process progresses in a systematic way; from the individual to peer. The individual establishes themselves in a one-to-one environment and then with a peer, before widening to a bigger group and eventually involving other instruments and teachers. The compositional purpose is to develop the one-to-one approach, so perhaps the best place for that to start is with the one-to-one environment, because learning is facilitated by a tutor who has an individual connection with each member of the ensuing groups, based on their initial one-to-one tuition.

A further benefit to starting with the master apprentice approach is that areas for self-learning can be individually identified prior to the self-learning approach. The responses of the participants suggest that the value of self-learning was perhaps undermined by a lack of guidance from the tutor and, bearing in mind that a formalization of self-learning may well be a new approach to music students, the evidence suggests that HIPME students still need and expect guidance within a self-learning paradigm. The use of a master apprentice approach, as a central pillar of learning at the very start of the project's use, provides opportunity for a master apprentice relationship to underpin the learning model. In addition to this, stemming from the research process, two other central themes had a direct impact on the compositional process, the benefits of genre diversity within repertoire and the expectations and perceived benefits of the acquisition of skills towards musical literacy.

To begin with diversity, an additional purpose of the compositional activity was to address those practices where there is no expectation of diversity within a student's performance repertoire, which may unwittingly restrict development. This project has shown that representatives of current attitudes and practices appreciated the benefits of learning from a diverse range of genres and therefore one intention was to provide the HIPME student with repertoire to explore this diversity within performance.

The decision to present the compositions with musical notation stems from the author's own approach to HIPME but, as the research and respondents within this study have shown, the use of notation provides a useful tool for learning and a skill set which does not limit future music-making or employment opportunities due to a

lack of skills related to musical literacy.

The themes of a master apprentice approach underpinning the delivery of the project, the inclusion of diversity within its component parts and its use of musical notation, have emerged throughout the process and have been adopted during the compositional process, becoming a central purpose of the project as a whole. The effect the research into educational theory has had on the compositional process is best explained on a piece by piece basis, beginning in the order in which the pieces are presented, rather than in which they were experienced during the trial.

4.2 Marli's March – Master Apprentice

The composition of *Marli's March*, its delivery and its use of a master apprentice approach, is intended to continue current practices and expectations within HIPME. Its behavioural approach, relying on the repetition of existing repertoires in the pursuit of the skills to re-create those repertoires, directly points to how educational theory has influenced the compositional process. Responding to the research, there was a desire for *Marli's March* to be an opportunity for core skills to be developed in a familiar and expected format for the student, while using its developmental approach as an opportunity to introduce a geographical understanding of wider cultures and genre boundaries that are within popular music.

Initially drawing on inspiration from New Orleans, before moving onto Afro-Cuban influences, the compositional process sought to include genre specific references that exemplify existing repertoires. The focus of the piece is on the recreation of the score, rather than a development or personal interpretation of it. The aim is the acquisition of musical concepts that also exist as cultural identifiers, requiring a need for their recreation to be based on a knowledge of previous pedagogy. To give an example, using a generic term that seeks to place the piece within a musical and geographic context, rather than to appropriate or to generalise a culture or its music, *Marli's March* is largely based around the clave rhythms found in Latinesque or Afro-Cuban music. As Malabe and Weiner suggest, "It is essential to understand the importance of clave in Afro-Cuban music" (1990, p.9) because clave, a Spanish word meaning 'key', serves as a skeletal rhythmic figure around which the different rhythms within this piece are played. Therefore, a successful performance of the piece requires knowledge of past repertoires i.e. clave rhythms, and an ability to re-create them. Further examples include the use of the Songo rhythm, "adapted to the music of the 70s and 80s" (Malabe & Weiner, 1990, p. 50), embedded in a Latin

American genre, or the clave rhythms based in, “African based drumming, singing, and dancing with mostly Spanish vocals” (Malabe & Weiner, 1990, p. 59), often described as a ‘Rumba’.

With its use of existing repertoires, the piece incorporates the use of a rudimental approach to drumming, which as this research has shown, is considered to be of fundamental importance. Utilizing the five and six stroke roll rudiments and Western Classical traditions, such as quintuplet groupings, it presents an opportunity to explore how a tutor’s knowledge can benefit the development of specific core skills associated with existing repertoires.

The recreation of past repertoires brings with it the notion of correct or incorrect performance. The element of a behavioural approach that includes reinforcement by way of feedback, suits a delivery in which there are existing parameters on which success can be assessed. Within a one-to-one approach, the validity of that assessment is based on an individual relationship and meets an expectation that learning will be guided by assessments based on individual relationships. The research during this project suggests that HIPME students expect a one-to-one approach, in which existing repertoires are taught by those who have the validity to assess the recreation of those repertoires. Students also expect an individual opportunity to tailor their future learning based on their learning of existing repertoires. The behavioural approach adopted within *Marli’s March* is the first approach used because it seeks to meet those expectations, while beginning the process of the formation of wider relationships on which the rest of the compositions are delivered.

The desire for further research and the acquisition of skills to be features of the piece led to further specific compositional decisions. A primary example of this is the skill required to play ‘ghost notes’, a very soft tap or stroke played within the spaces of the primary beat, borrowing from Garibaldi’s, “two sound level concept”, (1990, p. 5), and delineated in the score with parentheses around the notes. When Garibaldi argues, “to produce the type of drum-set sounds heard throughout today’s music, you must develop two sound levels” (Garibaldi, 1990, p. 5), he acknowledges that, “in a playing situation there will be more than two sound levels” (p.5), however, he uses the term to argue the case for drummers to develop the skills to use a range of dynamics.

In the years since Garibaldi’s conclusion, even though popular music has changed,

the importance of dynamic control during drum kit performance still has resonance with today's leading exponents. As Simon Philips (2017) suggests, "to me dynamic playing is probably the most important part of playing any instrument and performing music" and the skills to use dynamics to influence a performance, remain a cornerstone of successful musical expression. Therefore, it exists as a requirement for a successful performance of the piece.

For some, the master apprentice approach is the only approach used. A behavioural approach to HIPME promotes a structured learning process in which existing truths are transferred and the success of that transference can be tangibly measured. This project suggests that this continues to be a preferred method (or the only method some are aware of) and suits many of the aims of HIPME, although it does not suit them all. When primarily based on the experiences of the tutor, this approach can benefit a student, but it can also limit the experiences of a student, rooted in the tutor's past experience, rather than the future of the student. With a behavioural approach, *Marli's March* presents deliberately limited opportunities for individual creation and expression. Its use alone is thus not recommended, separated from the complimentary pedagogical approaches associated with the other pieces. A key lesson learned from this research project has been to show that learning goes beyond an ability for re-creation, and while master apprentice is the first approach presented in the collection, it forms only one part of a collaborative learning model.

4.3 Tell Me in the Morning – Self-Learning / Peer learning

From their constructivist perspectives, the research into both these approaches identifies them as synonymous with the development of popular music performance skills. Utilizing these approaches, the compositional purpose was to encourage a continuation of existing practices and encourage the student to see the potential for their practices to be the catalyst for others. If used as envisioned (without the notation and the performance backing track), when using the piece with a self-learning approach, there is no solution or demonstration of what should be. The composition of the performance is created by the student. This enables a unique position, as the student is the primary source of information which is then shared during the peer learning phase. The merits of research into these approaches, both in the wider field of HPME and within the experiences of this project, have already been discussed and these have had an influence not so much on the compositional process, but on how research into educational theory has shaped the use of

compositional activity in providing alternative approaches to performance tuition.

As the second learning style within the collection, self-learning is now placed within an underpinning of the master apprentice approach, because an individual relationship has been established in which areas for self-learning can be identified, giving guidance to that self-learning. Armed with the experiences of an established individual relationship, a tutor can make decisions regarding future peer relationships within the instrument group, based on the qualities of the individuals as experienced during master apprentice sessions. During the trial, the responses to questionnaires in an ethnographic study in the accompanying thesis, suggest the value of these approaches were not fully maximized, due perhaps to the lack of guidance within the project. Their repositioning within the learning model seeks to address that issue, as another example of how this process has directly affected the compositional purpose of the project.

The role that HIPME plays in the trajectory towards employment has been discussed in earlier chapters. If a new model of learning can simultaneously and systematically arm students with the skills to proceed into existing and developing employment opportunities, then that suggests it is an improvement on current practices. The use of a self-learning and peer learning approach, as a component of performance skills, brings with it auxiliary skills that directly speak to that aim. The author's experiences suggest that the employment potential and working patterns of future musicians will increasingly draw on an ability and the skills needed for self-management within a varied career. This may well include developing individual strategies for self-employment. An approach that promotes an ability to self-learn and communicate that learning to others enhances the development of skills that may have to be relied on in the future.

Of the many opportunities available to HIPME graduates, teaching music, instrumental skills or other techniques remains a likely source of employment (Simones, 2017). As this is the case, the transmission of educational theories, related to the use of peer learning with its requirement for the student to communicate their own perspective, begins not only the development of those communication skills that may lead to future employment, but also the potential for a clearer realization of what those skills may be, developing them and then applying them to personal learning. This project doesn't suggest what these skills might be but, its use of self and peer learning does embed the ownership of learning, while

awakening the responsibility and potential for the uniqueness of that learning to be passed on.

The use of self and peer learning does not equate to the use of these approaches at the expense of others. Whereas a master apprentice approach may limit student creativity, an over-use or reliance on a self or peer learning approach may limit student development if it is not combined with guidance from an experienced tutor.

4.4 I'm Gone – Instrument-Specific Group Learning

The research into educational theory perhaps had the biggest impact on the composition of the repertoire for instruments-specific group learning. Combining a socio-cultural and behavioural approach, it features the requirement for learning to involve recreation within a group and a pivotal role in the group's success. The biggest challenge during the compositional process was to embody this approach into the specific musical structures and embedding its delivery within a socio-cultural context.

Despite scope for its use for solo performance, the piece was primarily envisaged as a group study piece, integrating the concept of the deconstruction of the drum kit into its component parts, allowing for group performance with the use of only one drum kit. The compositional process employed a linear construction interspersed with moments of polyphony. As each student plays their specific component, the group objective is to make the component parts sound as if performed by an individual playing the whole kit. The intention is that through the group experience, and with the guidance of a master apprentice delivery, students increase their awareness of the component parts of the drum kit and the importance of its interlocking of multiple voices. In addition, supporting existing educational theories regarding the benefits of the use of group-based theories for learning, the inclusion of this approach responds to that research and, perhaps more importantly the respondents' responses, championing the opportunity to work with other drummers and for approaches in learning to facilitate that.

Prior to this research, group tuition in an instrument-specific context had been underestimated and thereby under-utilised in the author's experiences of HIPME and ensuing pedagogic approach. A direct response to the research and the bearing it has had on the compositional process, has resulted in the innovation of the

deconstruction of the drum kit within HIPME; to integrate the benefit of an amalgamation of socio-cultural and behavioural theory into HIPME practice.

4.5 Move the Groove – Multi-Instrumental Group Learning

The compositional process for the final piece was largely governed by the research into educational theory. In addition to providing scope for individual performance, the desire to widen HIPME experiences led to an attempt to combine behavioural, constructivist and socio-cultural theories. The piece is delivered by a non-instrument specific tutor and requires the application of skills leading to a recreation of existing repertoires. For all of the primary instruments the composition makes use of the 'bombo' note (see figure 16), fulfilling the desire for genre diversity and presenting an existing repertoire for recreation. Taken from Latin American rhythms, this pattern emphasizes the middle of a bar when in 4/4.



Figure 16: Bombo Note

The compositional process sought to recreate multi-instrumental performance and to enable a master apprentice approach to be combined with constructivist and socio-cultural theories. The instrumentation employed sought to include complementary instruments, in terms of their relationships within popular music performance and to include instruments that had an instrument specialist within the faculty the trial was conducted in. *Move the Groove* does not assume that an instrument specific teacher for drum kit is always the best fit for drum kit tuition. By placing drummers under the guidance of a related instrument specialist, in this case a bass and guitar tutor, specialist guidance from within the community in which the student will eventually operate is being embedded. As a result of the research process a compositional purpose emerged, employing the extended skills of the faculty and developing the skills within the faculty team. It also enabled students, while constructing an application of core skills, to operate in a variety of contexts.

It is often the case that, within a one-to-one approach, HIPME teachers work in

isolation of their instrumental colleagues, with individual schemes of work based on individual sessions. In contrast, their views and practices have had an impact on this project which is intended for drum kit performance and, if those views can be brought together here to improve outcomes for drummers, then it seems logical that these views, which stem from beyond an instrument specific perspective, have an equal potential to have a positive effect on drum kit performance at the point of delivery. The inclusion of colleagues across instrumental boundaries opens avenues for cross curricular development across a faculty, enhancing the chances for innovation and best practice to be shared, and where it benefits, a shared programme ethos to be disseminated.

The compositional purpose has had a bearing on the compositional process and each have been widened as a result of the exploration into HIPME practices. The creation of new compositions allows for new models of learning to continually embrace and support enrichment by educational theory, as opposed for example to the appropriation of existing compositions, which at best can only be adapted to new models. It is important to draw a distinction between emerging research, simply employing five styles of learning utilising a range of materials and what has been attempted in this thesis: the presentation of new compositional constructs devised to intentionally and carefully embed the use of different approaches to learning within a popular music equivalent to etudes, studies or conservatoire test pieces. The compositional process has attempted to support its purpose; a demonstration of how a culture of educational theory and innovations in delivery can combine, leading to the creation of new compositional activity aimed at fulfilling specific performance objectives that are based in both educational theory and musical practice.

The compositional activity has provided a systematic approach to a widening of HIPME approaches to instrument-specific tuition. This chapter has provided evidence that the use of educational theory enhances participation within the wider community; the opportunity to learn and the opportunity to be the source of learning inspiring that participation for both teachers and students. The learning model and its collaborative approach also encompasses and requires collaboration within a faculty, with an intention that all those who use its principles will benefit from the integration of collaborative learning across a larger section of a department and not just within what can be the isolating environment of one-to-one lessons.

Conclusions: Embedding and Intentionalising Collaborative Approaches in HIPME Drum Kit Teaching

Before commencing this project, the author's HIPME practices and pedagogic approach were largely focused on a one-to-one method and involved the use of resources and repertoire that did not consider how educational theory could be utilized to enhance performance outcomes. This project aimed to create resources for the HIPME community that would enable a wider awareness of educational theory. It also explored how research into educational theory and current HIPME practices could address specific research questions: how could the composition of new HIPME repertoire be used to transmit educational theory into current practices; what theories could be used to enrich compositional activity; and did the use of such repertoire benefit learning? The project has presented a collection of compositions as a tuition resource for drum kit, with alternative examples for bass and guitar, with audio recordings and notated scores of HIPME performance repertoire. The compositions were supported by a thesis exploring existing HPME research and practices, learned from the quantitative and qualitative analysis of the perceptions of the respondents, to present performance repertoire that does not assume the variety of ways in which we learn are being effectively embraced. Instead, this project has provided a new model for HIPME compositions that embeds educational theory into their delivery, and a new approach to HIPME drum kit performance. It has proposed an approach that moves towards systematically maximizing the benefits of educational theory within HIPME, leading to a collaborative approach.

Each aspect of this discussion informed the compositional process and solidified the compositional purpose, with the initial stages identifying three pedagogic theories associated with the development of skills and competencies: behaviourist, constructivist and socio-cultural learning. Showing learning can happen as a result of a variety of approaches, this project has identified specific approaches to learning

based on educational theory and has suggested this area of research can inform future HIPME compositional activity.

This discussion uses the term HIPME to identify its focus on instrumental studies, but it is positioned within existing HPME research, hence the compositional process has been influenced by existing educational and performance research. Much of this has explored popular music performance practices, a collaborative approach to learning, the use of one-to-one methods and the increasing use of peer and group structures within HPME. Existing research also explores the motivations for HPME students and educators, which continue to have an influence within HPME.

The contribution of this thesis to new development in HPME research is the use of composition to overtly integrate educational theory into study repertoire. In response to this, and featuring a range of cultural influences, the compositional model is intended to be adaptable to emergent popular music culture, performance and professional environments. Offered as a resource for HIPME educators and students, this project provides operational tools for the implementation of a learning model that not only seeks to address a lack of awareness in some sectors of the HIPME community of educational theory but to intentionalise its use, systematically embedding its principles into the study process of repertoire.

The methodology employed for this research was determined based on its aims to investigate a smaller and more manageable sample size, interpreting phenomena, with the views of the majority not over-shadowing individual responses. This allowed for personal experience to be the driver for this discussion's conclusions rather than quantitative data. Due to a small sample size, the potential to extrapolate the data to a wider population is limited, but its purpose was to inform and inspire this particular compositional process rather than provide universally applicable results. The collection of data sought to ensure that one of the primary sources for addressing the research questions was the participants' opportunity for an in-depth reflection of their experiences. To that end, this project has sought to maximise the voice of the participants, using extracts of the conducted interviews in the form of verbatim transcriptions. Combined with the supplementary use of questionnaires, which could be completed anonymously in order to encourage greater honesty, the voice of the participants has provided the opportunity for individual perspectives to be examined in greater detail.

The project's predominately qualitative focus sought to examine the individual perspectives and reflections of a limited number of participants. These included a group of four student drummers, as well as professional HIPME educators and performers. Although a basic examination of the ethnographic context of the participants provided principally qualitative data, participants who represented a wider view of HPME provided some supplementary quantitative perspective, which is illustrative and further enriched the compositions.

An examination into the qualitative data revealed the varied views of those connected with HIPME and despite the limited number of respondents, an analysis of the responses presents conclusions that have relevance to compositional activity within HIPME. The quantitative data points to three strands of expectations within HIPME. The first is a continuation of the pedagogic approaches the author characterizes as traditional models of higher-level music performance studies, such as the acquisition of skills to enable an ability to read and write music. The second address the expectation that HPME graduates benefit from learning and experiencing a range of musical and cultural influences. The third focuses on the value of one-to-one tuition. Overall, the voice of the participants' ethnographic context speaks clearly through in the final compositional portfolio.

Stemming from the initial three educational theories, behavioural, constructivist and socio-cultural, this project has discussed how those principles were applied through five approaches to learning, those of master apprentice, self-learning, peer learning, instrument-specific group learning and multi-instrumental group learning. These were selected to represent firstly a combination of the theories connecting past and current approaches to HIPME, and secondly their relevance when considering the future learning environments of HIPME graduates. In a collaborative manner across sections of the curriculum, educational theory has been embraced to form a combined structure for learning.

Before considering the conclusions of this research, there is an acknowledgement of its limitations. It is not presented as a comprehensive examination of HPME research, but as a contribution to a research driven approach to composition of material intended for use within HIPME. This composition project aimed to ensure that HIPME students and tutors with a diverse range of backgrounds, prior knowledge and expertise, can by engaging in these works develop a grounding in skills, competencies and styles relevant to some of the wider educational aims

relevant to HIPME and the current popular music scene.

The final section of this study discusses the conclusions drawn from the delivery of each approach, each piece of repertoire, the learning model as a whole and the compositional and tuition processes. It also seeks to address whether such activity has been shown to benefit HIPME and considers whether, as a result of this project, this approach may have wider benefits in terms of more pedagogically-based approaches for future compositions, composers, educators and students within HIPME. To address the research questions more specifically, the conclusions drawn from the delivery of each approach will be discussed in the order in which the participants experienced them, rather than the order in which they appear in the collection. This is intended to help articulate the narrative of the research, thus framing its conclusions towards answering the specific research questions.

Self-Learning - Tell Me in the Morning

From a constructivist perspective, *Tell Me in the Morning* presents a self-learning repertoire where no solutions are given, making performance solutions a construct of the individual performer. Its position in the order of approaches undermined its effectiveness. The limited time with a teacher was viewed as a positive experience, although the responses suggest that this approach needs to be tempered, to ensure that the limited one-to-one time does not equate to a lack of guidance from a teacher. Greater structuring and support was required than was provided in this case study, the lack of adequate guidance and position at the start of a programme rather than sandwiched in the centre not only undermined its effectiveness, but the students' expectations of one-to-one instrument specific tuition from experienced educators were not met. Students are correct to think there are some things which are definitive, outside of their own realms of experience or knowledge, and are justified in having an expectation for those things to be taught. This conclusion suggests that as a singular approach, its use needs to be carefully managed within a programme of pedagogical approaches for students who have not experienced this method.

The values of this approach, including freedom, an autonomy to manage individual development and flexibility in terms of scheduling, point to its potential to contribute to development of required skills for those seeking future employment. These values are highly relevant and this study concludes that these skills are best served by careful guidance towards their acquisition, with an explicit systematic structure on

which to build that learning. The risk is that with teachers and learners unused to this approach there could be an assumption that those skills are being acquired. This project concludes that the placement of the self-learning and peer approaches needs careful consideration, and it acknowledges the limitations of these approaches, when not embraced within a guided structure.

Peer Learning – Tell Me in the Morning

Similar to self-learning, the positioning of this approach was not ideal within this project. The use of these two approaches saw peers who were not equally matched in terms of previous performance experience, collaborate and share the learning space. The use of both peer and self-learning has the opportunity to benefit from a tutor's acquired knowledge of a group as individuals, if they are used after a master apprentice approach in which individual relationships have already been formed with a tutor who has responsibility for a cohort of instrument specialists. In addition, because of the knowledge gained about the student during the master apprentice approach, this enables the matching of individuals in peer orientated approaches to be more equitable.

When reflecting on this project, the research points to areas where these approaches could be better supported and therefore, more effectively employed. Tutor selected pairings are perhaps best suited, after the group has taken part in teaching employing a master apprentice approach. Firstly, because the tutor, as a result of one-to-one interaction, has a greater knowledge of the individuals within the cohort and secondly, rather than relying on random pairings, this knowledge can be used to evenly match individuals, or base pairings on a range of intentional criteria. Another application might be that, assuming their new position in the order of the collection, the peer relationships are introduced during one-to-one sessions, where one student watches another's individual lesson, before students receive the opportunity to select the peer they would like to work with, based on, for example, previous friendships, or existing instrumental groups, as these are valuable points of connection. Allowing for this, the experience of the author suggests that any approach used for selection should attempt to ensure that each student has a partner.

Regardless of its positioning and implementation, the essence of the compositional aims for peer learning stayed the same: to inspire new interpretations of the repertoire, and for those interpretations to be seen as having enough validity and

importance to be shared. The use of peer learning constructed a socio-cultural environment, hopefully leading to a motivation for each student to be the primary source for sharing their interpretation and the primary source for sharing their new learning. A greater feeling of having responsibility for the learning of others, while providing opportunities for a cementing of an individual's existing knowledge, feeds into new strategies for HIPME to explore, such as the development of student teaching skills, which students could indeed be required to explore for themselves when securing regular employment after graduation (Stewart 2013; Teague and Smith 2015; Parkinson and Smith 2014). Existing research argues that "the notion of employability is ever changing" (Smith, 2014, p. 194) and the objective of HPME is "to instil in students the skills for (...) achievement in professional musical environment[s] of the future" (Smith, 2014, p. 194). This project suggests that, in collaboration with other approaches, there is value in embedding and intentionalising this objective using approaches that have the flexibility to work towards that end, and that self and peer learning are examples of two such approaches.

This composition project sought not to provide a comprehensive exploration into these two specific approaches, instead it sought to see whether they can be transmitted into educational practices through composition. Alongside further research into self and peer learning amongst students and teachers, as a result of this process, this discussion supports the argument that their structural inclusion enhances the HIPME experience.

Master Apprentice - Marli's March

In retrospect the master apprentice approach would have benefitted from being the first learning style experienced by the participants. As has been previously argued, (Howe 1991; Simones, Rodger and Schroeder 2015), the relationship between students and tutors is central to the development of skills and the approaches to future learning. The benefits of this approach – including the learning of existing repertoires, immediate individualized feedback and a symbiotic relationship based on trust – underpin a developmental approach to learning that can be readily measured. The potential drawbacks of this approach still exist, such as the potential over-dominance of a tutor, or the reluctance of students to take ownership of one's own development, but the aim of the composition was to widen the scope of a master apprentice approach, extending beyond the development of skill and impacting on a range of factors, leading to positive outlooks and expectations for current and future

development. Rather than being experienced in isolation, this project looks to use the master apprentice approach as a facilitator towards other forms of learning. The respondents articulated a perception that the master had something definitive to teach the student, an accepted body of knowledge, which in turn can be assessed and result in a process of self-assessment. This research concludes that while this is true, the master apprentice approach can also be used to embed educational theory into practice, to present a broader palate of guided learning pathways that more closely reflect the activities of life after HIPME, rather than life during HIPME.

Instrument-Specific Group learning - I'm Gone

The value placed on structured peer learning has been identified in research into education generally, and more specifically within HPME (see Lebler, 2007, 2008; Jérgensen, 2000). A significant conclusion that results from the author's journey is that approaches to learning employing socio-cultural, behavioural and constructivist theories were lacking in the author's previous experience of HIPME, and in the approaches of other peers. As a result of this project, it is clear that there is more investigation warranted, focused on how pieces aimed at instrument-specific group learning can enrich HIPME.

Research into educational theory has shown that peer interaction, peer feedback, peer observation and peer assessment invite a collaborative approach to learning (Lebler, 2008, Pulman, 2010). *I'm Gone* compositionally embeds these important principles into the process of tuition. The innovation of the deconstruction of the drum kit, by allowing drummers to collaborate in their learning, afforded the student participants an unconventional opportunity to work within an instrument-specific group. The responses to this process show that this was highly valued, not as a substitute for a one-to-one experience but as a component of it. Rather than learning being solely focused on the individual, in this instance the structural integration of a socio-behaviourist educational theory into the delivery of compositions for HIPME embedded and intentionalised individual attention within group participation, fostering a collective and individual responsibility for the development of a group. This approach proved to be successful in terms of the enjoyment it brought, but also in terms of the new perspective it gave the respondents and benefitting their one-to-one experiences.

Multi-Instrumental Group learning - Move the Groove

Perhaps the clearest example of the use of multiple approaches can be observed with *Move the Groove*. The research for this track reveals an expectation of the majority of participants that HIPME studies should include a diversity of musical and cultural references, and this influenced the compositional process, purpose and outcome. Structurally, *Move the Groove* integrates a multi-cultural approach into the composition, to develop and enrich the acquisition of skills that reflect a diverse range of genres. When HIPME is placed within a global context of music making, then an exposure to different genres has significant benefits.

This approach functioned within an ensemble environment and was used with a non-instrument specific tutor. This opens avenues for further research into how future HIPME composers and compositions can further enrich the tuition process, with repertoire created to develop peer interactions between students, as well as peer interactions between HIPME tutors. This project provided the opportunity for unusual collaborations for students and teachers. It also allowed for different instruments to share the same material, increasing the possibility for faculty members to cooperate when structuring HIPME studies. Having taught in several HPME departments, teachers of individual instruments are invariably not afforded the opportunity to collaborate on the structure or content of individual lessons across disciplines. This project presents evidence that suggests HIPME practices benefit from compositional activity that enables such possibilities, simultaneously enriching the experiences of students and teachers.

Overall, the student participants and the group of educators perceived the compositions to be successful in terms of developing performance and transferable skills that are instrument specific, with the potential for a wider general application both inside and outside formal study and popular music performance. The compositions showed the benefit of contemplating not only what is to be learnt, but also how it is learnt. The project has led to the conclusion that if new repertoire includes this consideration then this will be a beneficial shift in not only how repertoire is composed, but how repertoire is selected, presented and assimilated.

As a core skill, musical literacy still retains importance within HIPME and the participants attested to the positive benefits of interaction with musical notation; clearly articulating their expectation that it should be a component of higher-level

music studies. This project does not seek to answer questions related to whether there is a responsibility to equip today's HIPME student, who may become tomorrow's HIPME teacher, with a means through which they can continue previous notation-based practices. There are many examples of expert performers and educators who are not expert in reading and writing music. Aspects of this portfolio can be used with or without notation, or with a minimum level of notational understanding because its primary intention is to broaden an awareness of a range of teaching approaches, providing a model for specific HIPME compositional activity where the composition process is embedded within an understanding of different pedagogical approaches.

The student participants had an expectation of a master apprentice or behavioural approach, which was to some extent the method with which they were most comfortable. Parallel to this, the autonomy within the constructivist approaches, especially in terms of socio-cultural approaches that integrated peer relationships, had significant value. Students may be unfamiliar with the formalising of their self-learning and could prefer a master apprentice setting because they would have less responsibility for their own learning; already having familiarity with a learning environment that places the onus for learning on their teachers. This responsibility resonates with the sense of purpose, power and status that this approach gives to and is enjoyed by some teachers. In contrast, the important lessons for those writing music for use in HIPME teaching, and those charged with teaching it, are that this project provides evidence of the power of assigning importance to not just the integration of group, self and peer learning into repertoire and learning, but the intentional use of these educational theories.

During the delivery of the repertoire, each learning style was used for a period of four weeks for thirty minutes at a time. This was an example implementation of the learning model, although alternative implementations of the proposed model could be applied within the normal scheduling of HIPME tuition. Figure 17 shows an example of how, within a 15-week semester of studies, the learning model was applied.

	Master Apprentice	Self- Learning	Peer Learning	Instrument Specific Group learning	Multi- Instrument Group Learning
Teaching Weeks	1 to 4 14 and 15	5 and 6	7 and 8	9, 10 and 11	12 and 13

Figure 17: Example Embedding and Intentionalising of a Collaborative Approach

Delivering HIPME, using techniques and practices that overtly rely on one approach, may not adequately prepare or develop the skills that will be relied upon for future careers and, within a master apprentice approach, adopted by many teachers, it does not begin to explore areas for improved practices. This study argues that the use of an approach that has a reliance on a master apprentice dynamic restricts the potential outcomes for students and that alternative delivery options can be embedded within the learning paradigm, not just as supplementary components, but as structural components.

To specifically address the research questions of whether the composition of new HE repertoire can be used to transmit educational theory into HIPME practices, what theories can be used to enrich compositional activity and how does the use of such repertoire benefit teaching and learning, this project provides evidence to show how educational theory can be transmitted into practice through composition and the assimilation of new repertoire, and that a range of theories, self-learning, peer learning, instrument-specific learning, blended learning, master apprentice, with notation, without notation, are all theories that can enrich the composition process, and thus benefit the learning process.

As a result of this project, the author proposes a new term for an inclusive learning style: 'constructual', or a 'constructive behavioural approach', which seeks to define the integration of the educational theories associated with behavioural, constructivist and socio-cultural sensibilities. The evidence presented reinforces the suggestion that master apprentice approaches to HIPME have the potential to be more effective for learning if integrated with constructivist-led techniques and approaches. The project's compositions illustrate a varied format of constructivist challenges to acquire skills and knowledge, within a central behavioural approach, in order to prepare students for example for careers that depend on the application of more than just

performance skills.

This project presented HIPME performance repertoire and explored approaches to teaching to examine the potential benefits of those approaches being combined and their influence upon the compositional process. Prior to the presentation of this project, there was little music that was specifically composed for HIPME, and none that overtly integrated and illustrated a range of pedagogical approaches. What has been presented is a model process for composing repertoire for this specific area of music education, providing examples of methods through which an exploration into educational theory can enrich performance repertoire and tuition, providing a model for others to consider when composing HIPME repertoire. As a consequence of this project, future scholars or composers may seek to ensure that new or existing compositions and repertoire have the scope to utilise multiple approaches.

Amongst academics within HIPME, the link between research into educational theory and its impact on delivery is well established. In contrast, amongst practitioners in the field, who deliver HIPME from a practical rather than a theoretical perspective, there is not such an established culture of exploring these two strands. This portfolio contributes to knowledge by presenting new HIPME performance repertoire that integrates pedagogic and musical principles, embodying the existing strands of HIPME performance and educational research. This is an amalgamation of educational and performance research through composition and incorporates what is to be learnt with how it is learnt. It is hoped that, in the longer term, this project will prove useful for those practitioners who wish to explore this area of HIPME.

There is existing music education research about performance but limited research on how educational theory can be operationally embedded within performance. Avenues for the future development of this research would include a longitudinal study, taking students throughout their entire degree, in which specific compositions aligned to theories of learning would provide the framework on which tuition is based. An example of this could be that the initial stages of a degree could be one-to-one based with supporting repertoire, with later sections of the degree focussing on how the individual develops within group-learning environments. Further research avenues also lie in the exploration of how peer relationships amongst teaching colleagues could lead to improved outcomes for HIPME graduates. *Move the Groove* was dependent on the input of other tutors and resulted from an interest of the author in how peer tutor relationships can be developed through collaborative compositions.

Popular music has often progressed when the conventional rules have been broken, where an individual has constructed their own learning path based on self-learning and peer interaction, alongside or without a formal learning structure. Such scenarios have not been based on the individual's knowledge of a pedagogical theory, instead relying on an oral approach. Students entering HIPME are exploring knowledge, coupled with an expectation of specific guidance on where and how knowledge can be found. They also have previous experiences and learning behaviours that reflect a spectrum of pedagogic approaches. These compositions present an innovative learning model, with music that is composed to enrich HIPME by embodying the principles of HIPME performance and pedagogic strategies. This project has demonstrated that pedagogical theory can enrich the composition of HIPME performance repertoire and it has also provided evidence to show that composers of future repertoire to be used within HIPME would benefit from considering how approaches to learning can be addressed within the compositional process. The project has shown how composition of new HIPME repertoire can be used to transmit educational theory into HIPME practices, has explored a range of theories that can be used to enrich compositional activity, and that the use of such repertoire benefits teaching and learning.

The process of undertaking this project has required research into the specific area under discussion but more importantly has required the impetus to discover whether practices can be improved. As a result of this process, the author's own level of understanding of HIPME has developed and as a consequence of that there has been an improved change in professional practice, simply because of a greater awareness of the possibilities. Therefore, the project presents evidence supporting the conclusion that it has shown how composition of new HIPME repertoire can be used to transmit educational theory into HIPME practices; what theories can be used to enrich compositional activity; and that the use of such repertoire benefitted the experience of the respondents.

The fact that this area of research is ever evolving demonstrates the need for students, and perhaps more importantly teachers, to continually engage in its evolution. This project shows that using a number of pedagogical approaches, using approach-specific repertoire, incorporating the collaborative values of self-learning, peer learning, master apprentice, instrument-specific group learning and multi-instrument group learning, had significant perceived benefits for the students within

this project. In addition, this project, which explores so of the objectives of HIPME, and the experiences of students and tutors, not only tackles some fundamental assumptions guiding the study of popular music performance, but provides evidence that the HIPME community and future practices can benefit from compositional activity that includes embedded educational theory.

Walser suggested that “basic questions of analytical method deserve to be continually rethought” (2003, p. 16). This project suggests that HIPME practices also deserve to be continually rethought, and that by relying on past models, sectors of the HIPME community have neglected their responsibilities to do so. This project, resulting in a beneficial change of pedagogical approach, has engendered in the author a greater awareness of educational theory and the potential for it to be applied to HIPME. By providing an operational tool kit to facilitate a greater awareness of educational theory, it is hoped that this project will have a similar effect on the wider HIPME community.

Appendices

Appendix A-Pre-Study Questionnaire

Q1. Does your teacher / institution knows best what you should be taught?

- Strongly Agree
- Agree
- Neither Agree or Disagree
- Disagree
- Strongly Disagree

Q2. From the following methods, what instructional method do you think is an effective learning style for HE instrumental tuition?

1 Self-Learning (SL) - Modes of learning (e.g. books, YouTube, DVDs, learning from recordings, learning from self-made recordings, transcriptions).

2 Peer Learning (PL) - Learning from a friend or colleague

3 Master- Apprentice (MA) - Learning from a teacher

4 Instrument-Specific Group Learning (ISGL) - Learning with other drummers

5 Multi-Instrumental Group Learning (MIGL) - Learning in a band.

Appendix B-Post Learning Style Questionnaire – Self-Learning

Below is an example of the questionnaire that was completed after each learning style, in which the different approaches can be substituted, (e.g., peer learning is an effective learning style in HE popular music drum kit tuition).

Q1. Self-Learning is an effective learning style in HE popular music drum kit tuition.

- Strongly Agree
- Agree
- Neither Agree or Disagree
- Disagree
- Strongly Disagree

Q2. Please give reasons for your answer

Q3. Should this method of teaching be used in HE popular music performance tuition?

- Strongly Agree
- Agree
- Neither Agree or Disagree
- Disagree
- Strongly Disagree

Q4. Is there anything you would like to add?

Appendix C-Post Study Questionnaire

Q1. From the following methods, what instructional method do you think is the most effective learning style for HE Instrumental tuition?

1 Self - Learning (SL) - modes of learning (e.g., books, YouTube, DVDs, learning from recordings, learning from self-made recordings, transcriptions).

2 Peer Learning (PL) - Learning from a friend or colleague

3 Master apprentice (MA) - Learning from a teacher

4 Instrument-Specific Group Learning (ISGL) - Learning with other drummers

5 Multi-Instrumental Group Learning (MIGL) - Learning in a band.

Q2. If you feel your answer requires further explanation, then please do so here

Appendix D-The Repertoire Questionnaire

Q1. What Instrument do you play?

Write your answer here

Bass

Bass

Guitar

Guitar

Drums

Q2 - I think the repertoire I have taught / learned / performed is suitable for HE popular music performance repertoire

Page Options

#	Field	Choice Count
1	Strongly Agree	2
2	Agree	6
3	Neither Agree nor Disagree	1
4	Disagree	2
5	Strongly Disagree	0

Q3 - I would recommend the repertoire to other musicians and institutions as HE popular music performance repertoire.

Page Options

#	Field	Choice Count
1	Strongly Agree	2
2	Agree	6
3	Neither Agree nor Disagree	1
4	Disagree	2
5	Strongly Disagree	0

Q4 - The content and technical standard of the repertoire is what I would expect to find on a HE popular music performa...

Page Options ▾

#	Field	Choice Count
1	Strongly Agree	1
2	Agree	7
3	Neither Agree nor Disagree	1
4	Disagree	2
5	Strongly Disagree	0
		11

Showing Rows: 1 - 6 Of 6

Q5 - Having notation as well as audio examples made it easier to teach / learn / perform the repertoire.

Page Options ▾

#	Field	Choice Count
1	Strongly Agree	8
2	Agree	1
3	Neither Agree nor Disagree	1
4	Disagree	1
5	Strongly Disagree	0

Appendix E-The Educators and Performers Questionnaire

Q1. Your musical background had a bearing on what you are doing now, in terms of your profession or your performance activities?

1	Strongly Agree	75.00%	6
2	Agree	12.50%	1
3	Neither Agree or Disagree	0.00%	0
4	Disagree	12.50%	1
5	Strongly Disagree	0.00%	0
			8

Q2. How do you see the role of instrumental or performance tuition in relation to drum kit?

Please write your answer here

its a very tailored approach to the individual

This does not have a main role

Crucial

rhythm is fundamental in all musical forms and has to be taught correctly

I think it is vital.

Showing Records: 1 - 5 Of 8

Q3. You think your previous answer applies to other instruments?

1	Strongly Agree	75.00%	6
2	Agree	25.00%	2
3	Neither Agree nor Disagree	0.00%	0
4	Disagree	0.00%	0
5	Strongly Disagree	0.00%	0

Q4. Performance activities outside the institution / curriculum have a pivotal role when learning an instrument.

1	Strongly Agree	75.00%	6
2	Agree	25.00%	2
3	Neither Agree nor Disagree	0.00%	0
4	Disagree	0.00%	0
5	Strongly Disagree	0.00%	0

Q5. What is the relationship between your external performance activities and the classroom?

inform and influence

No performance activity in my role

Industry experience and contacts

The gaining of professional onstage experience.

It is a very close relationship. both situations inform each other.

Q6. What factors do you feel are most influential in musical and instrumental development within popular music instrumental tuition within HE?

Please write your answer here

creation of self discipline creativity..respect for other musicians

A distinct grounding in instrumental provision

Staff student ratios and musical literacy

Correct technique ability to read standard notation, understanding diatonic and cyclic harmony through intervals.

Student/teacher rapport. Real life experience. Assessment.

Q7. When considering popular music instrumental tuition within HE, is there anything that you would change about current thinking and practices?

Please write your answer here

staying aware of student needs or criteria.

Better continuity between Fe and He.

More high quality online learning to support individual tuition

Mandatory requirement to read standard notation.

No

Q6 Q7 Q8 Q9 Q10

Q8. Do you have, or favour, a particular method of instrumental tuition or learning.
(Please explain)

an individual stimulus to individual students

No

Individual and small group

yes

Just to try and instill a self-sufficient approach in students.

Q9. Notation has a role to play in instrumental tuition within HE.

1	Strongly Agree	62.50%	5
2	Agree	37.50%	3
3	Neither Agree nor Disagree	0.00%	0
4	Disagree	0.00%	0
● 5	Strongly Disagree	0.00%	0

Q10. Do you have an opinion about performance repertoire within popular music
performance tuition within HE? Yes (please specify) No

Yes essential from a social and music point of view.

Should be varied

Original composition basic requirement

It should encompass a broad range of styles. No grade material (Rockschool etc)

The repertoire needs to be aimed specifically at the students skill, level and ability.

Showing Records: 1 - 5 Of 7

Q11. If possible, grades, levels and standards of assessment should be the same at HE level.

1	Strongly Agree	62.50%	5
2	Agree	25.00%	2
3	Neither Agree nor Disagree	0.00%	0
4	Disagree	12.50%	1
5	Strongly Disagree	0.00%	0

Q12. In your experience, is there parity across institutions for learning and assessment?



1	Strongly Agree	0.00%	0
2	Agree	25.00%	2
3	Neither Agree nor Disagree	25.00%	2
4	Disagree	37.50%	3
5	Strongly Disagree	12.50%	1

Q13. There should be parity for learning and assessment across institutions.








1	Strongly Agree	62.50%	5
2	Agree	37.50%	3
3	Neither Agree nor Disagree	0.00%	0
4	Disagree	0.00%	0
5	Strongly Disagree	0.00%	0
8			

Appendix F-The Wider Public Questionnaire Results

1. 1. Are you male or female?

#	Answer		Response	%
1	Male		49	71%
2	Female		20	29%
	Total		69	100%

2. What is your age?

Table Options ✕				
#	Answer		Response	%
1	0-15		1	1%
2	16-18		0	0%
3	18-21		6	9%
4	22-25		9	13%
5	26-30		8	12%
6	30-40		13	19%
7	40-50		20	29%
8	50 or above		12	17%
	Total		69	100%

3. What is your ethnicity? Source: Access To Music BMus Popular Music Performance application form (2014)

Statistic	Value
Min Value	1
Max Value	19
Mean	2.46
Variance	19.89
Standard Deviation	4.46
Total Responses	68





#	Answer	Response	%
1	White (English / welsh / Scottish / Northern Ireland / British)	60	88%
2	White Irish	0	0%
3	White (Gypsy or Irish Traveller)	0	0%
4	White (any other white background)	1	1%
5	Asian / Asian British (Indian)	1	1%
6	Asian / Asian British (Pakistani)	0	0%
7	Asian / Asian British (Bangladeshi)	0	0%
8	Asian / Asian British (Chinese)	0	0%
9	Asian / Asian British (any other background)	0	0%
10	Black / African / Caribbean (Black British)	0	0%
11	Black / African / Caribbean (African)	0	0%
12	Black / African / Caribbean (Caribbean)	1	1%
13	Black / African / Caribbean (any other Black / African / Caribbean background)	0	0%
14	Mixed / multiple ethnic group (White and Black Caribbean)	1	1%
15	Mixed / multiple ethnic group (White and Black African)	0	0%
16	Mixed / multiple ethnic group (White and Asian)	1	1%
17	Mixed / multiple ethnic group (any other mixed / multiple ethnic background)	0	0%
18	Other ethnic group (Arab)	1	1%
19	Other ethnic group (any other ethnic group)	2	3%
	Total	68	100%

4. What is your educational background in relation to music performance?





#	Answer	Response	%
1	Grades	20	29%
2	GCSE	20	29%
3	BTEC	9	13%
4	A - Level	19	28%
5	Degree	38	56%
6	Masters	6	9%
7	PhD	4	6%
8	Professional	14	21%
9	Self Taught	13	19%
10	Other Please Specify	3	4%

Other Please Specify
HE Diploma
graduate diploma
Non-Musician

5. My understanding of musical notation is:

#	Answer		Response	%
1	None		5	7%
2	Little		7	10%
3	Some		15	22%
4	A Lot		42	61%
	Total		69	100%

6. In your experience students choose to study popular music performance at undergraduate level beca...

#	Answer		Response	%
1	Hope to have a career / job in popular music performance		34	50%
2	Hope to have a career / job in the wider popular music industry		27	40%
3	For fun		3	4%
4	Other (please specify)		4	6%
	Total		68	100%

Other (please specify)

Maybe it's the only subject they are good at so it's just logic. some people often don't see past the degree course and are not aware of all the potential employment opportunities. because they want to

All 3 of the above.

I don't teach

7. What do you think is the MAIN purpose of popular music performance studies at undergraduate level?






#	Answer		Response	%
1	To facilitate entrance into the professional world of performance		38	55%
2	to develop transferable skills e.g creativity, interpersonal skills, confidence, discipline etc		25	36%
3	To further academic research into popular music		4	6%
4	Other (Please specify)		2	3%
	Total		69	100%

Other (Please specify)






to be a better performer

The institution define the purpose, and it's for them to answer.






8. Popular music performance is better learned within the HE environment.

#	Answer		Response	%
1	Strongly Agree		3	4%
2	Agree		18	26%
3	Neither Agree or Disagree		42	61%
4	Disagree		4	6%
5	Strongly Disagree		2	3%
	Total		69	100%






9. All UK undergraduate popular music performance courses should have comparable entry requirements and criteria for graduation.

#	Answer		Response	%
1	Strongly Agree		13	19%
2	Agree		30	44%
3	Neither Agree nor Disagree		10	15%
4	Disagree		14	21%
5	Strongly Disagree		1	1%
	Total		68	100%






10. For graduation students should have to perform some pre-prescribed repertoire

#	Answer		Response	%
1	Strongly Agree		11	16%
2	Agree		31	46%
3	Neither Agree nor Disagree		13	19%
4	Disagree		9	13%
5	Strongly Disagree		4	6%
	Total		68	100%

11. It is important for popular music performance students to be assessed in a range of musical styles.

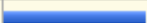




#	Answer		Response	%
1	Strongly Agree		20	29%
2	Agree		42	62%
3	Neither Agree nor Disagree		4	6%
4	Disagree		1	1%
5	Strongly Disagree		1	1%
	Total		68	100%

12. Undergraduate popular music performance studies should include acquiring the skills to read and w...






#	Answer		Response	%
1	Strongly Agree		21	30%
2	Agree		26	38%
3	Neither Agree nor Disagree		16	23%
4	Disagree		5	7%
5	Strongly Disagree		1	1%
	Total		69	100%

* Undergraduate popular music studies should include acquiring the skills to read and write music.

13. It is important that popular music performance tutors have formal teaching qualifications

#	Answer		Response	%
1	Strongly Agree		21	30%
2	Agree		17	25%
3	Neither Agree nor Disagree		12	17%
4	Disagree		13	19%
5	Strongly Disagree		6	9%
	Total		69	100%

14. It should be a requirement that all undergraduate popular music performance tutors have the ability to read and write music.

#	Answer		Response	%
1	Strongly Agree		32	46%
2	Agree		24	35%
3	Neither Agree nor Disagree		8	12%
4	Disagree		3	4%
5	Strongly Disagree		2	3%
	Total		69	100%

Appendix G-Rhythm Section Scores

TELL ME IN THE MORNING - RHYTHM SECTION SCORE

LYRICS BY P.A.FRANCIS / CAUTION COLLECTIVE

P.A.FRANCIS

ELECTRIC GUITAR

4-STRING BASS GUITAR

DRUM SET

SOLO INTRO

6

E. GTR.

BASS

Dr.

VERSE

8

F#

G#m

E

10

E. GTR.

BASS

Dr.

2

FILL

14

E. GTR.

BASS

Dr.

2

FILL

8th

F#m

F#

16 1 E 8

E. GTR. (8)

BASS G#m E 8

DR. 1 2 FILL

19 F#m G#m E

E. GTR. (8)

BASS F# G#m E

DR. FILL

22 8 F#m G#m

E. GTR. AD LIB RHYTHM CONT. SIM.

BASS 8 F# G#m

DR. CHORUS

25 E 8

E. GTR. AD LIB RHYTHM CONT. SIM.

BASS E 8

DR. AD LIB RHYTHM CONT. SIM.

27 F#m G#m

E. GTR. F# G#m

BASS F# G#m

DR. AD LIB RHYTHM CONT. SIM.

29

E. GTR. E G#m E

BASS E G#m E

DR. 2

8 F#m G#m

E. GTR. AD LIB RHYTHM CONT. SIM.

BASS 8 F# G#m

DR.

E 8 F#m

E. GTR. AD LIB RHYTHM CONT. SIM.

BASS E 8 F#

DR.

G#m E

E. GTR. G#m E

BASS G#m E

DR.

8 F#m G#m E

E. GTR. AD LIB RHYTHM CONT. SIM.

BASS 8 F# G#m E

DR.

E. GTR. *8* *F#m* *G#m* *E*

BASS *8* *F#* *G#m* *E*

Dr. *AD LIB RHYTHM CONT. SIM.*

E. GTR. *G#m* *F#m*

BASS *G#m* *F#*

Dr.

E. GTR. *E* *F#m* *G#m*

BASS *E* *F#* *G#m*

Dr. *2*

E. GTR. *F#m* *E* *D#*

BASS *F#* *E* *D#* *8*

Dr.

E. GTR. *8* *F#m*

BASS *F#* *G#m* *E* *8* *F#*

Dr.

E. GTR. *G#m* *E* *B* *F#m*
AD LIB RHYTHM CONT. SIM.

BASS *G#m* *E* *B* *F#*

DR. *2* *FILL* *PLAY OUT CHORUS*

E. GTR. *G#m* *E* *B* *F#m*
AD LIB RHYTHM CONT. SIM.

BASS *G#m* *E* *B* *F#*

DR. *2* *PLAY OUT CHORUS*

E. GTR. *G#m* *E*

BASS *G#m* *E*

DR. *2*

I'M GONE - RHYTHM SECTION SCORE

LYRICS BY ROB GREEN

P.A.FRANCIS

A

ACOUSTIC GUITAR

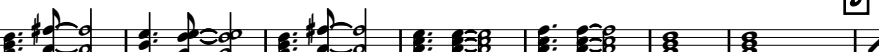
Em7 C(add9) G D Em7 C(add9) G D Em7 C(add9) Em7 C(add9)


4-STRING BASS GUITAR

A

DRUM KIT

9

A. GTR. 

BASS 

DR. 

8 A TEMPO

RALL

[illegible]

The musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is written for guitar (A. GTR.), bass, and drums (DR.). The score is in 4/4 time and features a key signature of one flat (B-flat). The guitar part is in the treble clef, and the bass part is in the bass clef. The drum part is in the drum clef. The score includes a 21-measure section with a repeat sign and a key signature change to one sharp (F#) for the final two measures. The guitar part includes chords: Em7, C(add9), G, D, Em7/B, C(add9), G, D, Em7, and C(add9). The bass part includes notes: Em7, C(add9), G, D, Em7/B, C(add9), G, D, Em7, and C(add9). The drum part includes a verse section with a key signature change to one sharp (F#) and a 2-measure section with a key signature change to one flat (B-flat).

26

A. GTR. D

BASS

Dr. D BRIDGE - RIDE

32

A. GTR. E

BASS

Dr. E RALL D A TEMPO

38

A. GTR.

BASS

Dr. FILLS AROUND THE GROOVE

44

A. GTR. LET RING... F

BASS

Dr. F HANDCLAPS HANDCLAPS

47

A. GTR.

BASS

Dr. HANDCLAPS HANDCLAPS HANDCLAPS HANDCLAPS

[illegible]

65

A. GTR.

BASS

DR.

G D Em7 Cadd9 G D Em7 Cadd9 G D Em7/B Cadd9

G D Em7 Cadd9 G D Em7 Cadd9 G D Em7/B Cadd9

72

A. GTR.

BASS

Dr.

x4

78

A. GTR.

BASS

Dr.

Em7 C(add9) G D Em7/B C(add9) G D Em7 C(add9) G D

Em7 C(add9) G D Em7/B C(add9) G D Em7 C(add9) G D

84

A. GTR.

BASS

DR.

Em⁷/B C(add9) G D Em⁷ C(add9) G D Em⁷/B C(add9) G D

RALL

RALL

P A FRANCIS

165

15

E. GTR. Fm^7 $D\flat$ $D\flat$ MUTED

BASS Fm^7 $D\flat$ $D\flat$

DR. Fm^7 $D\flat$ $D\flat$

18

E. GTR. $D\flat/E\flat$ Fm^7 $D\flat$

BASS $E\flat$ Fm^7 $D\flat$ $D\flat$ GUITAR MELODY - IMPROVISED LINE

DR. CONT GROOVE FILL GUITAR MELODY

22

E. GTR. $E\flat$ Fm^7 $D\flat$ $D\flat$

BASS $E\flat$ Fm^7 $D\flat$ $D\flat$

DR. $E\flat$ Fm^7 $D\flat$ $D\flat$

26

E. GTR. $E\flat$ Fm^7 $D\flat$ $D\flat$ MUTED

BASS $E\flat$ Fm^7 $D\flat$ $D\flat$

DR. $E\flat$ Fm^7 $D\flat$ $D\flat$ FILL

30

E. GTR. Db/Eb Fm^7 Db

BASS Eb Fm^7 Db

DR. C

33

E. GTR. C Dbmaj^7 LATIN FEEL Eb Dbmaj^7 Eb

BASS Db Eb Db Eb

DR. C mf

37

E. GTR. Dbmaj^7 Eb Dbmaj^7 Eb

BASS Db Eb Db Eb

DR. mf

41

E. GTR. Db Db/Eb Fm^7 Db Db Db/Eb

BASS f f

DR. f 167

47 Fm^7 $D\flat$ $D\flat$ $D\flat/E\flat$ Fm^7

E. GTR. *SOLO*

BASS *f*

DR.

52 $D\flat$ *SOLO* $D\flat/E\flat$ Fm^7 $D\flat$ *SOLO CONT*

E. GTR.

BASS *f* *ff* *SOLO*

DR. *ff*

58 $D\flat/E\flat$ Fm^7 $D\flat$ *SOLO CONT* $D\flat/E\flat$ Fm^7 $D\flat$

E. GTR.

BASS *ff* *SOLO*

DR. *ff*

AD-LIB RHYTHM AND PHRASING

65 $D\flat$ $D\flat/E\flat$ Fm^7 $D\flat$

E. GTR.

BASS *f* *FUNKY* $E\flat$ Fm^7 $D\flat$ *IMPROVISED LINE*

DR. *f* *FILL*

69 Db Db/Eb Fm^7 Db

E. GTR. Db Eb Fm^7 Db

BASS Db Eb Fm^7 Db

DR. Db/Eb Fm^7 Db FILL Db

73 Db Eb Fm^7 Db

E. GTR. Db Eb Fm^7 Db

BASS Db Eb Fm^7 Db

DR. Db FILL Db

77 Db Eb Fm^7 Db

E. GTR. Db Eb Fm^7 Db

BASS Db Eb Fm^7 Db

DR. Db CHOK

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