IASPM JOURNAL
ISSN 2079 - 3871

Using Life Course Analysis to Investigate the Absence of Popular Musicians from the Field of Classroom Music Teaching

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Abstract

This paper uses theoretical concepts associated with Life Course Analysis to explore factors which may influence a professional musician's decision to gain – or elect not to gain – formal music teaching qualifications in Australia. Such an exploration is prompted by calls from Green (2008), Wright (2017), and Powell et al. (2017) to redress the historical absence of popular musicians from the field of music education, and to curate teacher cohorts with an understanding of skills and knowledges associated with popular musicianship. In this paper COVID-19 is positioned as a 'period effect' which may prompt popular musicians to consider gaining teaching qualifications and enter the field of qualified music teaching. In doing so, the potential short and long-term impacts of the pandemic on the vocational trajectory of popular musicians is of focus.

KEYWORDS: life course analysis; popular music education; period effect; music industry; COVID-19; Australia; music education; mature age students

Introduction

An absence of both popular musicians and those with knowledge of popular musicianship from the field of music education has been highlighted by Powell et al. (2020), Wright (2019) and Jones (2009). Wright (2017) argues that this is particularly problematic when noting that the introduction of pedagogies and curriculum drawn from the practices of popular musicians into school classrooms is shown to increase student engagement (Cremata 2017; Wilson 2019; Wright et al. 2012), music study retention (D'Amore & Smith, 2017; Hallam et al. 2009; Jeanneret 2010) and psycho-social wellbeing (Countryman & Stewart-Rose 2017; Russinek 2008; Wright 2015) in many contexts. Such pedagogical and curricular

approaches are often referred to as 'popular music education' practices [PME] and focus on developing skills and knowledge's which professional popular musicians' position as vital to their practice: such as aural learning capabilities, multi-instrumentalism, knowledge of the digital recording process, and an understanding of the musical tropes of specific popular music genres (Green 2001; Hannan 2006; Herbst and Albrecht 2018).

Studies in Australia and comparable nations have found that the introduction of PME into school classrooms may increase the size and diversity of student cohorts electing to study music at the non-compulsory level (Byo 2018; D'Amore & Smith 2017; Claus et al. 2017; Crawford, 2018; Cremata & Powell 2017; Jeanneret 2010; Russinek 2008). This is a particularly relevant outcome within the Australian context, as both national and state governments have identified the reduced size of music classes and the overrepresentation of those of financial/racial privilege in music classrooms as particularly problematic in the nation (Pascoe et al. 2004; Department of Education and Training 2013). These government funded reviews of music education explicitly encouraged music educators struggling with cohort size/diversity to consider instating PME into their classrooms to redress such phenomena.

However, due to a historical privileging of discourses associated with art musicianship within Australian music classrooms, many Australian music teachers do not identify as popular musicians and may lack the confidence, skills and/or knowledges required to instate PME within their classrooms (Carroll 2019; Dandolo Partners 2017; Department of Education and Training 2013; Simpson 2023; Stevens & Southcott 2018). Powell et al. (2020) and Wright (2017) note that the introduction of the voices, knowledges and experiences of popular musicians into the field of music education may lead to the more consistent use of PME; both from newly qualified popular musicians-come-teachers and from current in-service teachers who may gain guidance and confidence from such figures. However, there is currently little scholarly investigation of exactly *how* the field of music education can encourage professional popular musicians to lend their voices and expertise to a field from which they have historically been excluded.

Much scholarship exploring the absence of popular musicians from the field of music education applies sociological theories – such as those from Bourdieu (Burnard et al. 2015) and Bernstein (Philpott & Wright 2012) – to shed light on factors which lead to the exclusion of popular music and popular musicians from institutions offering initial music teacher education programs. Notably, such scholars often cite audition criteria which favour those of the upper classes and the dominance of art music within the curricular materials of music teacher education programs as factors which contribute to the exclusion non-art musicians from the field of classroom music education (Cavicchi 2010; Jones 2008; Koza 2010; Powell et al. 2017; Williams & Randles 2017; Wright 2019). Though the influence of university policy undoubtedly plays a role in excluding popular musicians from pre-service music teacher education programs, there currently exists little research exploring how factors *outside* of teacher education institutions discourage (or encourage) popular musicians from seeking careers as qualified classroom teachers.

Within this paper I apply the sociological analytical tool of Life Course Analysis to understand the career trajectory of professional popular musicians in Australia.

This analytical tool explores how social concepts like 'age norms' and perceptions of the 'typical' ordering of life events may influence the decision making of individuals (Settersten et al. 2003). I employ Life Course Analysis to examine how the structure and order of events in the lives of Australian professional musicians may influence their decision to gain – or elect not to gain – qualifications required to teach classroom music in schools. Further, I explore how the COVID-19 pandemic could serve as what Settersten (2003) labels a 'period effect' which may prompt popular musicians to reconsider their career trajectory and become more open to employment opportunities within the field of education. Finally, this paper concludes with suggestions exploring the role policy at state, national, and institutional levels may play in encouraging popular musicians to enter, influence, and inform the field of music education in the future.

Positionality Statement

I come to explore these topics as a former professional popular musician who gained a teaching qualification and now works as a pre-service teacher educator. I benefited from the employment of methods associated with popular musicianship whilst I was a student, as well as when I served as a classroom music educator. I believe that popular musicians hold unique skills and knowledges which are advantageous within schooling contexts, particularly within schools serving students from marginalized populations who Wright (2017) and Powell et al., (2017) note may be disadvantaged within music classrooms dominantly exploring non-popular musics. Since becoming an educator, several popular musicians have approached me stating that they are considering becoming classroom music teachers. However, few of these colleagues have received teaching qualifications in the time since, and even fewer are working as classroom educators now. This paper explores theoretical frameworks which may lend insight into this phenomenon.

Applying Life Course Analysis

Moen and Hernandez (2003: 266) posit that Life Course scholars "theorise about *lives in context*, examining historical, cultural, and structural risks, resources and constraints shaping life changes and life quality" (italics in original). Though rarely utilised within music scholarship, examining how the course of a teacher's life is structured within educational and institutional norms lends insight into the ways individuals reinforce, or defy educational paradigms (O'Rand 2009; Schmidt 2020). In doing so, the time at which major life transitions occur (timing), the order in which such life events take place (sequencing), and the duration of time spent within these life stages (duration) are positioned as vital factors influencing an agent's decision making (Elder & George 2016; Settersten 2003). Settersten (2003) argues that an understanding of timing, sequencing and duration within a life course allows researchers to examine an agent's life course trajectory; defined as the life pathway an agent is likely to take based upon their past life experiences and societal expectations. In the context of this paper, the ways in which the life course trajectory of professional popular musicians may influence their decision to gain – or elect not to gain – teacher qualifications is of interest.

Exploring the 'Typical' Life Course of a Music Teacher

Within the field of education in Australia it is notable that age and institutional expectations have curated a 'typical' pathway to becoming a teacher which reflects relatively homogenous timings, sequencing, and durations of life events (Chesters et al. 2020; Crawford & Emery 2021). The so-called 'typical' or 'expected' pathway to becoming a music teacher is highlighted in Figure 1, and tends to reflect the following sequence; *senior music study in highschool → university music study → gaining of teaching qualification → early career as a music teacher* (Wright 2017). This trajectory implies age norms associated with each step, such as entering university music programs immediately after highschool (or at times after a one year break), beginning teaching qualification programs in one's early twenties, and beginning one's career in music teaching immediately after receiving these degrees (often in a teacher's mid 20s) (Chesters et al. 2020; Crawford & Emery, 2021). Though there exist exceptions to this homogenous presentation of the life course trajectories of music educators, these age norms and perceptions of 'expected' ways to enter the field remain; influencing the thoughts and behaviours of prospective teachers (Alwin & McCammon 2003; Chesters et al. 2020; Crawford & Emery 2021; Powell et al. 2017; Simpson, 2023; Wright 2019).

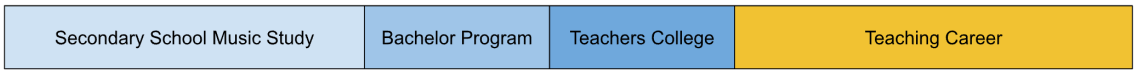

FIGURE 1: The 'typical' life course of a qualified music teacher

When considering Wright (2019) and Powel et al.'s (2017) observation that popular musicianship often remains under explored in the curriculum of both secondary school and university music programs, this life course structure may see music educators enter the field of music education with little exposure to popular musicianship. This relatively packed sequence of life course events affords little time for guided explorations of popular musicianship outside of formal institutions, and affords little to no time for a prospective educator to gain practical experience as a professional popular musician before seeking teaching qualifications. Thus, educators may enter the field of music teaching with little to no knowledge of professional musicianship outside of a largely institutionalised, art music dominant curriculum experienced within secondary school, university, and/or teacher education institutions (Jones 2008; Vasil 2015; Williams & Randles 2017; Williams 2014; Wright 2017). (1)

As noted by Vasil (2015) and Jones (2008), this lack of exposure to popular musicianship within the life course of many music teachers may see them unwilling to employ pedagogical approaches stemming from popular musicianship within their classrooms. In a study examining the impact of a tertiary course exploring the ways in which popular musics and pedagogies rooted in popular musicianship can be integrated into the classrooms of prospective music teachers Williams and Randles (2017: 54) note that "for many, this proves to be a difficult task, as they have never been asked to do such a thing before in their musical lives". These prospective teachers may not have been afforded the opportunity to develop skills

and knowledges associated with popular musicianship within a rigidly structured life course that sees them sequentially enter educational programs which have historically valued the discourses of art musicianship to a greater extent than popular musicianship (Cavicchi 2010; Koza 2010; Moore 2013; Powel et al. 2017; Stevens & Southcott 2017; Wright 2019).

Yet Green (2001, 2008) and Herbst and Albrecht (2018) note that many of the skills required to successfully introduce popular musicianship in the classroom are skills likely to already be possessed by professional popular musicians; including aural learning capabilities, a knowledge of the stylistic tropes of multiple different popular music genres, multi-instrumentalism, and an understanding the digital recording process (Powel et al. 2020; Vasil 2015; Williams 2014; Williams & Randles 2017). Though professional musicians may not yet hold the knowledge of teaching and learning required to teach classroom music, they are likely to hold the practical musical knowledge necessary when employing pedagogies associated with popular musicianship in a classroom. Yet, despite in-service educators calling for the voices of popular musicians to more consistently inform educational practice (Powel et al. 2020; Zavitz et al., 2024) and the development of popular music centric degree programs which allow graduates to gain teaching qualifications, those with experience as professional popular musicians remain largely absent from the field of classroom music education. I posit that an examination of the life courses of popular musicians as they exist *outside* of tertiary institutions may lend insight into this phenomenon and illuminate potential ways this may be rectified in the future.

The Flexible Life Course of a Popular Musician

When exploring the trajectory of a 'typical' music teacher's life course (Figure 1), we note a smooth transition between life stages. The sequence of this life course is rigid and teleological (following an ordered sequence). Each step on this trajectory is a prerequisite to the next, creating little room for atypical sequencing. For example, you cannot enter graduate teaching programs without first gaining a bachelor qualification, nor become a qualified teacher without such degrees. However, Herbst and Albrecht (2018) and Kruse (2016) note that the pathway to working as a professional popular musician is likely to be far less rigid or teleological. Kruse (2016) and Green (2001, 2008) note that the limited impact of institutionalisation on the career prospects of popular musicians may play a role in this.Green's (2001) study of the learning practices of popular musicians found that the dominance of art music within the formal schooling lives of these musicians prompted them to develop high levels of musicianship *outside of* formal educational spaces. Similarly, Herbst and Albrecht (2018) note that professional session musicians working within popular genres do not feel that possessing a formal qualification in music necessarily advantages one popular musician over another. Thus, the teleological sequencing implied within hierarchically ordered formal educational institutions is less likely to influence the life course trajectory of a popular musician. Rather, the sequencing, timing and pacing of the life courses of popular musicians are more likely to be heterogeneous than those of music teachers following the 'expected' life course trajectory highlighted in Figure 1. As is highlighted in Figure 2, popular musicians may enter the professional field whilst

still in high school (with teenagers and young adults finding success in the field not uncommon), or they may do so after graduation (if choosing to graduate at all). They may engage with school level music education, or they may perceive this as irrelevant or unnecessary to their career trajectory. They may choose to begin a popular music focused tertiary degree program, or they may decide not to; with negligible influence on their chances of gaining employment as professional musicians in the future (Green 2001; Herbst & Albrecht 2018).

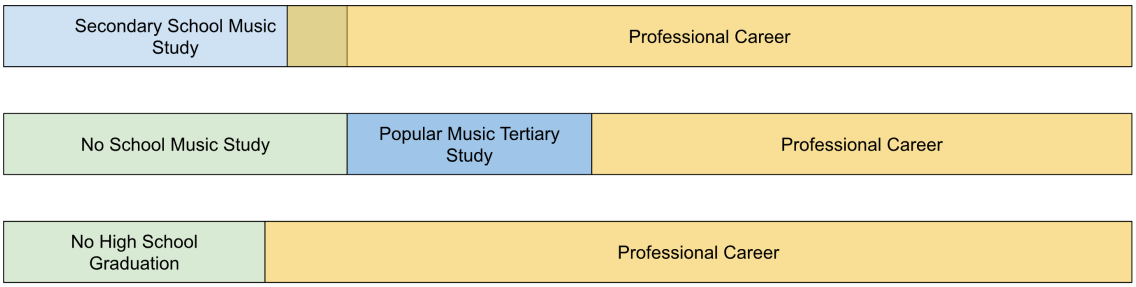

FIGURE 2: Examples of the heterogenous nature of potential life course trajectories for popular musicians

The institutionalised nature of both art musicianship and the field of music education does not allow for the kinds of flexibility associated with the field of popular musicianship. With few exceptions classroom music educators must hold a teaching qualification (as required by governmental policy), which necessitates the possession of an undergraduate music degree, which in turn often requires previous engagement with formalised music education (in schools or via private tuition) to meet audition criteria (Koza 2010; Powell et al. 2017; Wright 2017, 2019). This presence of prerequisites on the pathway to teaching music positions this sequence as rigid and dictated by inflexible policy (see Figure 1). Thus, professional popular musicians who decide they would like to become qualified classroom music educators must begin this rigid sequence from the beginning. In other words, they must train to meet the audition criteria of a bachelors music program, gain entry into a teaching qualification after graduation, and then meet the criteria for licensure at the conclusion of this five-to-six-year process; there are almost no options to do so non-teleologically. Though completing this teleological set of qualifications is not an impossibility, Settersten's (2003) concept of life course reversibility lends insight into why beginning this process outside of the expected life course trajectory for music educators may impact a professional musician's perceived ability to become a classroom music teacher.

Life Course Reversibility

Within the context of Life Course Analysis, the concept of reversibility refers to the extent to which one feels able to alter their life course trajectory once they have begun on a particular pathway. Many factors inform the perceived reversibility of a life course trajectory, including financial independence, spousal/parental responsibilities, and age expectations. An oft cited passage from Ryder (1965) within literature exploring Life Course Analysis argues that…

> the potential for change is concentrated in the cohorts of young adults who are old enough to participate directly in the movements impelled by change, but not old enough to have become committed to an occupation, a residence, a family of procreation, or a way of life. (Ryder 1965: 848).

This is not to argue that changes to career occupation and life course trajectory are not possible for older adults. In fact, Chesters et al. (2020) specifically highlight cases in which Australian students with atypical life course trajectories have entered initial teacher education programs. Rather, the concept of reversibility posits that factors which may negatively impact a person's *willingness* to make such a decision are likely to compound over time and encourage an agent to remain on the life course trajectory they are currently pursuing.

Gerson (1995) and Stone and O'shea (2013) note that as a general rule, the more financial and personal responsibility you have to others (including to loan lenders, spouses, children, and/or colleagues) the less likely you are to consider making major alterations to your life course trajectory. For example, a thirty year old professional musician who has recently taken out a large home loan and is supporting a small family using their single income may not feel as if they have the financial or personal freedom to enter full-time study at this time. Conversely, a childless, unpartnered thirty year old with a significant amount of financial savings may see the possibility of leaving the workforce to gain teaching qualifications as plausible. For the latter the reversibility of their life course trajectory (which implies that once entering the workforce you will remain there until retirement) is perceived as higher than that of the former, despite their ages being the same (Alwin & McCammon 2003; Kerckhoff 2003; O'Rand 2009; Settersten 2003).

When examining the typical life course of a qualified music teacher (see Figure 1) we note that the decision to begin this four to six year study pathway without the possibility of gaining full-time income often begins soon after one has graduated high school as a teenager – a period when an individual is likely to have less financial or personal responsibility to others. Conversely, those who have already curated a professional career as popular musicians likely spent their late adolescence in the workforce (rather than in tertiary study, see Figure 2). Thus, professional musicians who are considering entering the field of music education are likely to do so at an age older than late adolescence, when they may hold increased personal and financial commitment to others. Stone and O'shea (2013) note that mature age students forgoing full-time income to return to study report feelings of guilt for creating financial instability for those who may depend upon them (including long-term partners, spouses, and children). With a person more likely to take on financial and personal commitments as they get older, those who are considering entering tertiary study *after* having already spent their adolescence/young adulthood curating professional careers may be less likely to actually pursue this pathway.

In his seminal research, Settersten (2003) notes that this connection between age and perceived life course reversibility is influenced by the presence of age expectations. Unlike age *norms* – which set legal and social boundaries met with sanctions if not adhered to (i.e. the legal age of marriage) – age expectations exert influence via "informal social controls" which are more covert in nature (Settersten 2003: 86). Societal discourses which imply that one should have graduated from

schooling, found a life partner, gotten married, and/or had children by particular age markers are likely to prompt individuals to take on such responsibilities as they grow older. Though not adhering to these expectations may not lead to formal sanctions, feelings of guilt, inadequacy or social exclusion (or the prediction that one may feel this way in the future) are likely to influence one's aspirations, behaviours, and life course trajectory. With professional popular musicians considering a career change to qualified music teaching likely to be older than the 'expected' age of a student beginning the pathway to becoming a music teacher as a teenager, they may be more likely than younger peers to take on (or have already taken on) roles which impact perceived life course reversibility; such as that of a homeowner, spouse, or parent.[(2)

COVID-19 as a Period Effect

Despite the likelihood of a professional musician returning to study to become a qualified music teacher impacted by factors of life course reversibility, the advent of COVID-19 may see popular musicians more likely to consider a shift in their life course trajectory. Alwin and McCammon (2003), Elder (1974), and Settersten (2020) note that large-scale social, economic, or health related events may prompt individuals who had not anticipated making changes to their life course trajectory to consider doing so. In the field of Life Course Analysis this is labelled a 'period effect' and is highlighted as a phenomenon with the potential to prompt changes to paradigmatic views, ideals, and behaviours.

The COVID-19 pandemic and corresponding policies relating to social distancing, working from home mandates, and travel bans has been labelled as a period effect with the potential to alter the ways in which the field of education functions in the future (Settersten et al., 2020; Zavitz et al., 2024). This writing notes that COVID-19 is not solely a health-related concern, highlighting that one needn't be 'infected' to be 'affected' by the social, political and economic impacts of the pandemic (Settersten et al. 2020: 2). There already exist hundreds of articles exploring the extent to which educational practices put in place during the pandemic may have long-term impacts on the field of education. However, there is almost no literature exploring the ways in which the impacts of the COVID-19 pandemic may serve as an opportunity for the field of music education to redress its historical exclusion of popular musicians.

COVID-19 as a factor which encourages musicians to consider retraining in a new career

It is undeniable that creative sectors – and musicians in particular – were hit hard by pandemic policies. With early articles positioning singing, dancing, and wind instrument playing as factors which may spread the virus at higher rates, musical performances were some of the first major events to be cancelled in response to the threat of COVID-19 (He et al. 2021; Hedworth et al. 2021; Read 2020). Survey data from the 'I Lost My Gig' initiative (2020), as well as that from Crosby and McKenzie (2021) noted that some Australian musicians lost up to two years of performance bookings when venue capacity limits and social distancing measures were initially

announced in 2020. With 55% of respondents to the 2021 'I Lost my Gig' survey noting that they are considering working in a non-creative sector due to the financial instability, Akkermans et al.'s (2020) theorisation that the pandemic may prompt professionals to reassess their vocational trajectory is relevant to the Australian music industry.

Referencing the pandemic specifically, Settersten et al., (2020: 6) argued that "millions of displaced workers will require re-training, skill upgrading, and new degrees, enabling movement into growth sectors", and that governments/institutions should consider instating policies to support such figures. When noting that popular musicians are likely to possess skills and knowledges considered valuable when employing pedagogical methods associated with popular musicianship, perhaps the field of music education, and teacher education programs can serve as creative spaces in which professional musicians considering career changes are welcomed. This may be a particularly salient suggestion when noting reported shortages of teachers across many western nations, and calls for teachers with knowledge of popular musicianship to enter and inform the field of music education (Powell et al. 2020; Settersten 2020; White et al. 2024; Wright 2017, 2019).

Notably, the pandemic has the potential to mitigate factors which may have previously informed a professional musician's decision not to enter university study and gain formal teaching qualifications. Financial and social responsibilities which may have discouraged musicians from pausing full time employment to enter teacher education programs may now prompt musicians to consider seeking a more stable career pathway (particularly when realising the number and scale of performance cancellations possible within a short time). Similarly, a hyper-awareness of one's physical health in response to the pandemic may see those who are self or casually employed more likely to consider a career which provides adequate health care coverage and/or paid health leave. A lack of a regular income during and after pandemic times may see the financial impact of entering full or part time university study less severe. Relatedly, the normalisation of online learning since the pandemic may allow musicians to continue taking on parenting/spousal roles whilst studying in ways not possible during previously paradigmatic in-person learning (Chesters et al. 2020; Crawford & Emery 2021; Settersten et al. 2020; Stone & O'Shea 2013; Zavitz et al. 2024).

Thus, the influence of factors negatively impacting the perceived reversibility of a popular musician's life course trajectory may be mitigated by the pandemic. In fact, the pandemic may position a move into qualified music teaching as an enticing option, particularly when noting that many professional musicians may already teach private lessons as non-formally qualified educators. With a newfound motivation to seek employment beyond casual and contract work, calls for the increased use of methods stemming from the practices of popular musicians in classrooms, and the impact of COVID-19 mitigating a perceived lack of reversibility regarding ones life course trajectory, now may be the best time yet to encourage professional musicians to consider careers as school music teachers (Powell et al. 2020; Settersten 2020; White et al. 2024; Wright 2017, 2019; Zavitz et al. 2024).

How can barriers to perceived life course reversibility be mitigated to encourage popular musicians to gain formal teaching qualifications?

To encourage professional popular musicians to gain formal teaching qualifications, explicit strategies aiming to make the transition from the full-time workforce to initial teacher education studies are necessary. The following section explores potential policies which may help to encourage popular musicians to transition into the field of music education.

1. *Financial support for mature age students*

Settersten et al., (2020) note that employees across many sectors are likely to require retraining and upskilling to gain employment in a post-pandemic economy. Thus, finding ways to encourage mature age students to enter tertiary degree programs may become necessary. Alwin and McCammon (2003) and Settersten (2003) note that the financial instability of entering/returning to university study serves as a factor which impacts the reversibility of one's life course trajectory. Thus, providing increased financial support for mature age popular musicians entering teacher education programs may mitigate such influence. Government grants, scholarships and/or reduced cost of living measures for mature age students (including reduced day-care costs or tax credits) may serve as strategies which encourage alterations to life course trajectories. In the context of education, specific measures to encourage mature age students to enter the field of education (in which there are large scale documented teacher shortages) may be required. Strategies such as raising the base pay for teachers and/or partly funding education degree programs may also aid in addressing such issues (Chesters 2020; White et al. 2024; Settersten et al. 2020; Sutcher et al. 2019).

2. *Shortening of education pathways for mature age students*

On average, it can take four to six years for a professional popular musician to gain the tertiary qualifications required to become a qualified classroom music educator. Exploring ways universities may assess and recognise the prior professional learning of these individuals may see this time shortened; and thus, the potential financial/personal impacts of returning to study lessened. Finding ways to ensure that such students still meet the licensure requirements of the contexts in which they aim to teach is essential. So too is ensuring that these professional popular musicians have an understanding of non-popular musics (including art musics and non-western musics) and can teach various music styles across various contexts. Perhaps knowledge swapping workshops with musicians and teachers could aid both in-service educators and prospective educators to expand their understanding of musics they have less experience exploring, whilst gaining course credits/professional development hours (as has been proposed in the past, see Simpson 2023).

3. *Continuation of flexible/online learning*

Access to online tertiary course offerings may allow those for whom engaging with in-person learning was previously not considered possible to gain university

qualifications. This is particularly salient when exploring issues which prevent those with young children from entering study programs; including the cost of childcare and housing close to university campus' (Chesters et al.; Stone & O'shea 2013). The ability to study online may save hours in travel time, and afford some the ability to work remotely in a part time capacity; mitigating the impact that personal and financial responsibilities to others have on the perceived reversibility of life course trajectory (Crawford & Emery 2021; Zavitz et al. 2024). Similarly, allowing students to undertake more flexible/online course pathways may help those influenced by compounding age expectations (such as pressures to enter into home loans or begin a family) feel confident they are able to make long-term commitments to gaining teaching qualifications throughout unpredictable futures.

Conclusion

Scholars in music education have long called for the introduction of knowledges, skills and experiences associated with popular musicianship into school classrooms (Green 2001, 2008; Wright 2015, 2017, 2019; Powell et al. 2017; Powell et al. 2020). Yet, a scholarly focus on institutional policies which prevent popular musicians from entering preservice teaching programs has rendered the ways in which social norms and life course trajectories influence this phenomenon largely absent from academic discussion. The use of analytical lenses drawn from Life Course Analysis lend insight into the role life course sequencing, age expectations, and perceived reversibility may play in the continued exclusion of popular musicians from the field of qualified music teaching.

Within the context of COVID-19, it is notable that Life Course Analysis illuminates ways in which pandemic policies may mitigate factors which impact a musician's likelihood of gaining formal teaching qualifications. Further investigation of this phenomenon, and careful consideration of strategies which may be implemented in response, may see the field of music education able to actively redress the historical absence of formally qualified popular musicians from the field.

Endnotes

(1) There of course exist exceptions to the dominance of art musicianship within the educational lives of Australian students. An increased openness to the use of PME at the senior level, as well as the presence of more popular music focused tertiary degree programs may mitigate the impact of a historical absence of popular music from formal educational spaces in the future (Carroll 2019; Stevens & Southcott 2017). This has been the case in other comparable nations which have long embraced popular musicianship at the secondary and tertiary level; including Ireland and Norway (see Dyndahl et al. 2017; Moore 2013).

(2) This is not to argue that older adults are unlikely to ever enter music teacher education programs. In fact, Settersten (2003) notes that those within later adulthood who may have already met (or subverted) age expectations may perceive that they hold increased freedom to alter their life course trajectory. Older adults who own their houses outright, or have adult children who have left the home may hold the types of personal and financial freedom associated with increased life course reversibility. Thus, such figures may be more willing to enter

university to gain teaching qualifications. However, with such figures likely closer to the age of retirement, their willingness to drastically alter their life course trajectory may be limited, and their time in the field of music education shorter than most.

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