

**THE BIOGRAPHY OF MUSIC TEACHERS,  
THEIR UNDERSTANDING OF  
MUSICALITY AND  
THE IMPLICATIONS FOR SECONDARY  
MUSIC EDUCATION**

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## **Abstract**

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This study concerns the purposes of music education in English secondary schools at key stage 3 (age 11-14) and the role of music educators: whether it is to provide an experience of music or whether it is to develop musicianship in young people; how far teachers understand what it is to be musical and how musicianship can be developed. Music teachers will come from a range of diverse backgrounds, though research data would suggest that most seem to have been educated as ‘classical’ music performers which will have an affect on what they perceive to be central competences in the development of musicians. In turn, this will determine, to some extent, what is taught and learned in the classroom, as tensions can frequently arise between teachers’ expertise and the musical interests and needs of their pupils. This study explores how far the biography of secondary music teachers determines the approach they take to musicianship and the activities which are presented to young people in the classroom.

A mixed methods approach has been taken which has focused principally on the competencies and learning contexts required for the development of musicianship and how far these have been observed in practice in the classroom. The outcomes of the study have suggested a clear link between teacher biography and classroom practice but that there are potential tensions which can arise out of school practices, national policy, curricular organization, teachers’ education and training, and the musician-teacher identity. The study concludes by suggesting a range of recommendations for action to the ‘stakeholders’ responsible for the delivery of music education in English secondary schools.

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This study is dedicated to my mother and father.

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Music is a central part of many people's lives (Welch, 2008b *in* Mark, 2008, *also cited in* Savage, 2013; Hargreaves *et al*, 2002b) and, as such, it should be a central part of their education, for "music is not a gift but a right" (Mills, 2002; 2005: 6). Music is for all young people, not just those who have a natural propensity for it or the particularly gifted (Price & Savage, 2012; Mills, 2005a). The view that music is for all and that it has an important position in the curriculum is one with an extensive provenance (Goble, 2010 *in* Savage, 2013; QCA, 2007; Mills, 2005a) and its value in contributing to the development of young people has long been understood (Plato, 4<sup>th</sup>c. B.C., 1892 pub.; Price & Savage, 2012: 4). The development of the National Plan for Music Education (DfE, 2011b), ensuring a place for music in the English school curriculum, pays testimony to this understanding. There is much inspiring musical activity across many schools and some people engage deeply with the subject (Ofsted, 2009, 2012a). However, music education in secondary schools in England is also the source of criticism: that young people make limited progress in the subject (Ofsted, 2012a) and largely do not opt to study it beyond the compulsory cut-off age of 14 (Welch, 2012).

At the 'grass roots' of education lies the interaction between teacher and pupil and, if one is to understand something of the challenges of music education in schools, then it is vital to examine the work of these two groups. Several studies have already been carried out looking at the pupil/child and participation in and engagement with music, both in and out of school (e.g. Macdonald *et al*, 2002b; Lamont *et al*, 2003; Green, 2008; Saunders, 2008). There has been less on the teacher's role and especially on how their own biography and identity might determine and affect the nature of the learning experience for the pupil. This study seeks to extend the start that has been made in this area (e.g. the 'Teacher Identities in Music Education' (TIME) project reported in Welch *et al*, 2010) and to add to this knowledge by considering more specifically the relationship between teacher biography, their understanding of musicality and classroom practice. In this, it is the intention to understand more closely how these factors impact on the experience presented to young people in schools and how this may enhance or impede progress towards increased musicianship and their developing interest and participation in school music education.



This study focuses on secondary music education in England. However, it is pertinent to highlight here that many of the issues and concerns surrounding the position of music in the English education system are not unique to this country, but are also at the centre of worldwide debates (Savage, 2013). For example, Fellows at the Salzburg Global Seminar in 2011 expressed their concern for the future of music education and that it seemed to be at risk the world over (Salzburg Global Seminar, 2011 *in* Savage, 2013: 20-21). Also, the subject of teacher role – not exclusively in music – and the influence of biography and identity has been the focus of studies worldwide by educationalists such as Knowles (Australia, 1992), Dolloff (Canada, 1999) and Georgii-Hemming (Sweden, 2011).

This first chapter introduces the study with a brief overview of the position of music education currently prevalent in mainstream state secondary schools in England. It seeks to raise some of the issues which affect the way that music is taught, largely from the music teacher's point of view and also from that of initial teacher education (ITE). These issues include the various perceptions of what it is to be musical and what 'type' of educational experience young people in schools may need in order to build on their innate musicality, their musical interests and the requirements of schools and the curriculum. The central research question is founded on the hypothesis that a teacher's background and biography will play an important part in influencing the way in which music is taught and the potential dichotomies observed when this biography and personal philosophy of music education clashes with local and government policy. The research question will be introduced for the first time (section 1.5), with an initial exposition of the research methodology and the literature which informs some of the thinking that lay behind it.

## **1.1 Setting the scene**

It has already been noted above that this study focuses on the teaching of music in state-funded secondary schools in England. The various countries of the United Kingdom have independent educational systems and that pertaining to England is determined by the Department for Education (DfE), a government ministry. Whilst music education in the U.K. (and, indeed, throughout the world) may have similarities in content, that of England is informed by statute in the form of a National Curriculum (currently DfE, 2013) which has undergone several reviews and adaptations since its inception in the

late 1980s. The Education landscape of England is currently going through a period of rapid, far-reaching policy change and review, typified and exemplified by the DfE's comment that "the secondary education system is in desperate need of a thorough overhaul" (reported in Walker, 2013<sup>1</sup>, quoting an unidentified DfE spokeswoman<sup>2</sup>). These changes include a review of the National Curriculum for schools in England (DfE, 2013, for first implementation, September 2014), the review and reform of the examinations systems with proposals for an English Baccalaureate (Ebacc) taking the place of the more traditional GCSEs and moves to overhaul the A-level examinations, the shift to 'School Direct' in the initial education of teachers<sup>3</sup> (from 2012), and the drive for schools to free themselves from Local Authority control by becoming Academies and Free Schools. Some commentators have claimed that reform is being rushed and is destabilizing (reported in Glatter, 2012<sup>4</sup>) whilst others have suggested that they have not / are not radical enough (reported in Benn, 2012<sup>5</sup>). Whether this be the case or not, those who work in the arts, including those in music education, would seem to be becoming increasingly concerned – both for the place of the arts in the curriculum and also for the nature of that provision for young people (reported in Walker, 2013<sup>1</sup>), for example: "the exclusion of arts subjects [from the Ebacc] has led to protests... subjects left outside the Ebacc could be seen as 'discredited'" (ibid.).

Aspects of music education such as student progress and an inconsistent focus on musical sound as the 'language' of school music teaching and learning have come under some criticism from the Office for Standards in Education (Ofsted) (Ofsted, 2009, 2012a) and, potentially, may weaken any arguments for music's continued position as a curriculum foundation subject, and also at examination level in secondary education:

*"many of the concerns identified in Ofsted's last [previous, 2009] triennial report, Making more of music<sup>[6]</sup>, remain... While some exceptional work was seen and heard, far too much provision was inadequate or barely satisfactory." (Ofsted, 2012a: 4)*

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<sup>1</sup> Reported in 'The Guardian' newspaper, 31/01/2013; on-line version

<sup>2</sup> The quotation is also reflected in a speech given by the then education minister, Michael Gove, on 7<sup>th</sup> February, 2013, and documented at <https://www.gov.uk/government/speeches/curriculum-exam-and-accountability-reform> [retrieved 01/09/2014]

<sup>3</sup> 'School Direct' puts teacher education in schools who will work in partnership with training providers such as university education faculties, rather than the more traditional route of granting places with providers who will then work in partnership with schools.

<sup>4</sup> Reported in 'The Guardian' newspaper, 10/12/2012; on-line version

<sup>5</sup> Reported in 'The Guardian' newspaper, 17/09/2012; on-line version

<sup>6</sup> Ofsted (2009). These subject reports are published every three years by the Office for Standards in Education (Ofsted).

In both this Ofsted report on the ‘state’ of music education in England (2012a) and the previous one to which the above comments allude (2009), teachers were criticized for their “lack of understanding of musical progress” (Ofsted, 2009: 6). The 2009 report stated that student progress at Key Stage Three (KS3) was good or outstanding<sup>7</sup> in just 40% of the lessons they had seen (Ofsted, 2009: 23) and they suggested that work “tended to focus on developing the students’ technical competence without consideration of the quality of their music response and the depth of understanding” (ibid.). The situation had not, it would seem, improved significantly by the time of the 2012 Report which states that “in around a quarter of Key Stage 3 lessons observed, students made inadequate progress... [and] few... lessons where students made outstanding progress” (Ofsted, 2012a: 29). In order for students to make progress, according to Ofsted, musical outcomes and depth of response need to demonstrate increasing demand, range and quality (ibid.: 48). It seems important, therefore, to explore how far music teaching and learning in secondary schools is aimed at ensuring this progress and developing the next generation of musicians or whether, perhaps, it simply presents young people with a range of music-related experiences to engage in whilst at school. The nature of teaching and learning which become evident from such an exploration will determine the quality of the learning experience and, as such, is central to the purpose of this doctoral study and the research questions (see section 1.5). One curious feature of the most recent Ofsted position is that it implies that, as an organization responsible for promoting quality in music education, Ofsted itself seems to be rather ineffective if (a) there is no change over a three year period, despite their professional oversight and input, and (b) the situation appears to be worse than earlier in the decade. In the 1990s, Ofsted’s official reporting suggested unsatisfactory teaching was observed to be confined to a smaller proportion of lessons than is shown in later reports<sup>8</sup>. It may now be the case that the latest political initiatives, which include a new Chief Inspector and a new harder line on what counts as acceptable quality in teaching (reference the change in grading definitions for inspection grade 3 from ‘satisfactory’ to ‘requires improvement’), plus an emphasis on core curriculum subjects, is distorting the

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<sup>7</sup> Ofsted grades lessons observed as 1 (outstanding), 2 (good), 3 (requires improvement, post 2012; satisfactory, pre-2012) and 4 (causing concern / fail).

<sup>8</sup> In the Annual Report from Her Majesty’s Chief Inspector of Schools (HMI) for 1997/98, for example, 54% of lessons were described as good or very good (Ofsted, 1999); in the 2000/01 Report 61% of lesson were good or very good; and in the 2002/3 Report on music, Ofsted found that 67% of secondary schools were described as having good or better quality of music teaching (Ofsted, 2004). This compares with 53% of schools in 2005/08 (Ofsted, 2009) and 40% of the lessons in 2008/11 (Ofsted, 2012a). This data would suggest that improvements were already being made in the quality of teaching and learning in the late 1990s and the first part of the 2000s, assuming that judgement criteria have remained the same – which may not be the case.

place of arts in schools. In the case of music, this can lead to a loss of focus on what is *really* important in developing musicality in young people; for example, with an increased focus on the end product of composing activity rather than the process (cf Paynter, 2000; Bray, 2000b).

Despite Ofsted's criticisms, the National Plan for Music Education (NPM), instituted in September 2012 (DfE, 2011b), continues to place music as important in the education of young people with new initiatives such as Music Hubs and projected 'ring-fenced' funding. It is to be hoped, perhaps, that music will hold its position in the curriculum, with the stated official desire that "all pupils receive a high quality music education" and "improve the quality and consistency of music education across England, both in and out of school" (DfE, 2011b: 7). However, Ofsted have been critical of the initial efforts of the Music Hubs<sup>9</sup> (Ofsted, 2013) and there is a continued threat to music education funding (reported by the Incorporated Society of Musicians, 2014<sup>10</sup>) – "in a fresh blow to music educators, local authorities are being ordered by the Department for Education to cut all their funding for music services – a key partner in many music education hubs from 2015-2016" (ibid.).

Wright (2012) has suggested that part of the 'problem' with music in schools lies in the relationship between policy and practice. Policy would require that music education, along with other areas of the curriculum, is fully inclusive but that it is also increasingly academic<sup>11</sup>. For example, it is the stated aim of government in 2013 that examinations should become more rigorous and academic (reported in Walker, 2013<sup>1</sup>). "The particular emphasis upon academic knowledge (think here the theory necessary to access A-level music, [for example]) may serve to undermine the best efforts of teachers working for the inclusion of all their students in the music class" (Wright, 2012: 29). Wright goes on to suggest that "the covert message therefore being sent out is that music can be

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<sup>9</sup> Music Hubs, created out of the National Plan for Music Education, are bodies which have in many cases developed from the traditional music services providing the instrumental teaching in schools and which have a wider remit, under the auspices of the Arts Council England, including the overview of all music education in and out of schools.

<sup>10</sup> Reported on the web-site of the Incorporated Society of Musicians (ISM) at <http://www.ism.org/news/article/ism-launches-protect-music-education> ; accessed 06/05/2014

<sup>11</sup> This principle is reflected in a speech on the review of the curriculum by the then Education Minister, Michael Gove: "So our new curriculum affirms – at every point – the critical importance of knowledge acquisition. We have stripped out the rhetorical afflatus, the prolix explanatory notes, the ethereal assessment guidance, the inexplicable level criteria, the managerial jargon and the piously vapid happy-talk and instead simply laid out the knowledge that every child is entitled to expect they be taught." (Gove, 2013, <http://www.smf.co.uk/media/news/michael-gove-speaks-smf/>)

inclusive until you want to be taken seriously in it and then you need to develop academic skills in the discipline in order to proceed” (ibid.). It is perhaps possible then that music teachers strive to provide activities which are inclusive and ‘attractive’ to all, but do not seek to develop music skills to the extent that supports the development of the more musically-orientated and gifted as they progress to becoming musicians.

There are, perhaps, further tensions inherent in a music teacher’s activity. As already suggested, there is the reported desire to bring music to as wide a group of young people as possible; to make music as inclusive as possible because music making is, by its very nature, essentially a characteristic human activity (DfE/DCMS, 2004; Mills, 2005a; Cross, 2006; Welch, 2001). However, for any real expertise to develop in the subject, it would seem to be apparent that considerable time, effort, finance (state or private, or both) and commitment is required. For example, it is reported that it can take between 10 and 16 years to develop expertise in instrumental performing in Western classical music genres (Chaffin & Lemieux, 2004; Hallam, 2011; Lehmann & Gruber, 2006). In addition, tensions may arise between the teacher’s areas of musical expertise – given that most are educated in the Western classical music tradition (York, 2001; Hargreaves *et al*, 2007; Kemp, 1996; Welch, 2012) – in contrast to the musical interests of their pupils (York, 2001). It has to be considered, perhaps, that whilst Ofsted may criticize the musical progress of significant numbers of young people in English schools and the quality of the teaching and learning, it may be beyond the capacity of teachers and schools working within the structures and constraints currently existing, to deal completely with the issue due to the mis-match of expectations, knowledge and skills, and perceptions of what it is to be musical and how to develop musicianship, amongst many of the music educators employed by schools, musical professionals, as well as the policy makers in local and national government. There is, therefore, a need as part of this current study to investigate the range of views which pertain to the nature of musicality and musicianship.

## **1.2 Musicians and Musicianship**

Chapter 2 will explore more fully the characteristics of the musician and the nature of musicianship. However, it is necessary here briefly to outline some of the aspects and issues related to musicians and musicianship, as this current study and its findings

depend much upon it. It would seem apparent there are a range of different views as to what it is to be musical; these include:

1. That we are ‘hard-wired’ for music – all of us; that we are all, effectively, musicians (Mills, 2005a; Welch, 2001; Cross, 2006). Menhuin and Davis (1979) actually suggest that we *need* music “as much as we need each other” (Menhuin & Davis, 1979: 1). Whilst this view of our need for music does not go so far as to suggest that we are all ‘musicians’, it does suggest that the capacity for musicianship and an understanding of music is part of our very nature as humans.
2. That in order to be musicians, performance skill on a musical instrument (or voice) is an essential pre-requisite (Fletcher, 1989; Ben-Tovim, 1979).
3. That musicians are reported to be able to ‘audiate’ – that is to be able to ‘internalise’ sound/music; hear it in one’s mind (Gordon, 1997; Pflederer, 1963).
4. That musicians will always wish to devise (compose/improvise) as well as re-create (perform) music (Rousseau, 1779; Hargreaves, 1986; Paynter, 1994a).
5. That musicians will have gained, through some form of informal or formal training or combination of the two, a level of expertise in music (whether that be, for example, in performing, composing, arranging, leading) which sets them above the simply *musical* (Kemp, 1996; Welch, 2001; Chaffin & Lemieux, 2004). What is frequently less clear is the level of expertise one is required to attain in order to go through the transition from being musical to musician.
6. That, arguably, a *real* musician is one who can step beyond the purely technical (in performing on an instrument for example) and engage with the expressive nature of the art (Jaffurs, 2004; Ofsted, 2009; QCA, 2001).

These different views of what it is to be a musician have the potential to pose problems if, for example, the classroom teacher ascribes to some, the pupils others, and government policy yet others. Kemp (1996) highlights the ‘tug-of-war’ that might be present within a music teacher’s mind and practice:

*“on one side there may exist feelings of loyalty towards their own musicianship which... offers them a real sense of personal identity. Pulling in the opposite direction, there may hover a belief, instilled by their initial course in teaching, that in order to communicate with ‘ordinary’ children they need to approach music from a more realistic, day-to-day, and person-orientated stance. This may well involve letting go of some cherished beliefs and deeply seated attitudes.”* (Kemp, 1996: 229)

In general, it would seem that many of us who may not be directly involved in a particular vocation have a perception of what a mathematician or a geographer or a sportsperson ‘looks’ like; what his or her particular traits and characteristics might be, and how we might recognize them. This is less the case, perhaps, in musicians. Hargreaves *et al* (2012b), for instance, argue that the term ‘musical’ is fluid:

*“We suggest that the term musician is a socially and culturally defined concept, and that it is not simply the case that individuals practice over many years, develop high levels of technical skill, and only then adopt the label “musician”. In other professions, people obtain qualifications that enable them to adopt the appropriate professional title, such as “doctor”, “dentist”, or “lawyer”, and so on. This has no parallel in music: individuals do not go to university or college, attain a degree in music, secure a job as a musician, and then adopt the label “musician” in the same way”.* (Hargreaves *et al*, 2012b: 132)

This study will explore some of the characteristics of musicians and, more particularly, musicians who become teachers so that it might be possible to trace how some of these characteristics and the life experiences which have formed them, may influence (or not) the practice in the classroom – the choice of repertoire, the design of activities, the strategies for teaching, and expectations of what students may be able to achieve in music.

### **1.3 Musicians as teachers**

Teaching – whether to classes in schools or to individuals and small groups learning musical instruments – is frequently a core activity for many musicians as part of a portfolio career (Rogers, 2002; Lehmann *et al*, 2007). A desire to pass on one’s love of music and to develop musicianship in others is, in many cases, a part of the pathway to becoming a professional musician (Papageorgi *et al*, 2009; Manturzewska, 1990). As hinted at above, however, not all musicians gain formal qualifications in music; yet all Initial Teacher Education (ITE) secondary music courses in England currently require that applicants have a first degree<sup>12</sup> and most will require that this degree (or equivalent) is in music or a music-related area, such as music technology (DfE/TA, 2013)<sup>13</sup>. This

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<sup>12</sup> usually recognized as a UK Bachelors degree or its equivalent

<sup>13</sup> The DfE web-site (<http://www.education.gov.uk>) states that those who wish to consider a secondary phase PGCE course (Post-Graduate Certificate in Education) “are expected to have a good understanding of their chosen subject(s) – usually to degree level” before they start training (DfE/TA, 2013). It goes on to advise how those without such a degree may choose to do an optional enhancement course preliminary to undertaking a PGCE. All applicants must be graduates.

can be an issue for those highly competent, often professional, musicians who have a passion for teaching but who do not have the formal qualifications; such as, for example, the musician “who has wealth of experience of working in schools, providing workshops and other valuable musical activities for children... [but] do not have the required qualification profile to enter the traditional model of ITE” (Durrant & Laurence, 2010: 178). There is also the issue of the ‘socially constructed’ view that many musicians have of themselves: as ‘musicians who teach’; that they “may wish to retain their work and identity as musicians by pursuing several employment pathways”, continuing to teach alongside “a professional performance career path” (ibid.).

Developing musicianship, it appears, requires more than the technique of learning a musical instrument or of ‘re-creating’ music through performance; it is also about being creative, imaginative and expressive. Welch (2012) suggests that there is a ‘paucity of creative opportunities’ in some schools in England and, further, that this can be attributed in part to the “musical biographies of the music teachers, who predominantly have a Western classical music background”; whose experience and background is frequently focused on “the re-creation of notated scores for performance... rather than activities which [are] more explicitly creative”, such as in jazz improvisation or “popular music creation that arise when young people are in informal group settings” (Welch, 2012: 388). The biographies (musical and otherwise) of music teachers, it can be surmised, will have an impact on the nature of what is taught in the classroom, the methodology of its imparting and the ‘quality’ of musicianship brought out in the young people. Figure 1.1 (Welch, op. cit., overleaf) explores further the issue of the predominance of Western classical musicians in the teaching profession in England and how the relating biographies can set up a ‘self-fulfilling’ cycle of persistence. This ‘cycle of music education in England’ (figure 1.1) illustrates some of the issues which underpin this current research thesis: that the ‘Western classical-centric’ nature of the curriculum in many schools can lead to a loss of interest amongst young people in choosing to take musical studies beyond compulsory learning in Key Stage 3, and a consequent reduction in the spread of musical expertise available amongst potential musical teachers. This study’s remit includes an exploration of the nature of music teacher biography and its impact on the music delivery in the classroom.



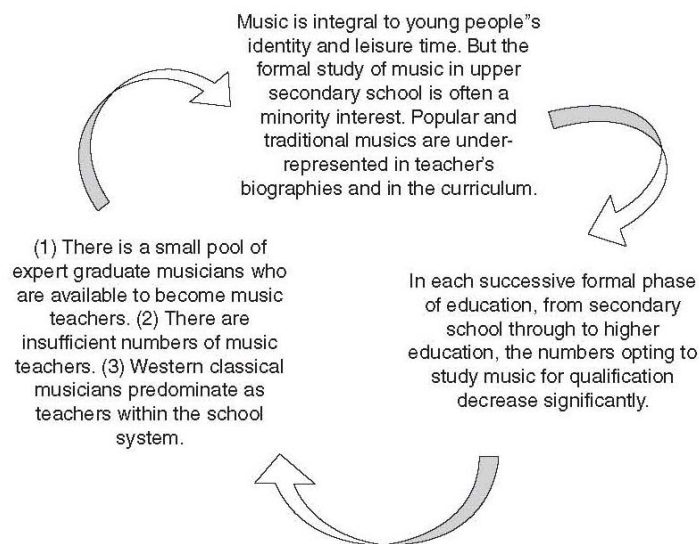


Figure 1.1

The cycle of music education in England is characterised by the persistence of a relative insufficiency in the supply of appropriately qualified music teachers and a relative over-representation of Western classical educated musicians in schools within those recruited.  
(Welch, 2012: 389)

Kemp (1996) has suggested that musicians with different backgrounds have somewhat different personality traits and characteristics. He goes further to suggest that this may also have an impact on the teaching styles of those who move into education as music teachers. For example, he found that musicians, generally, tend to be introverted and aloof: being “bound up with their own internal world and values” (Kemp, 1996: 220) with classical musicians being more so than those from popular and jazz traditions (ibid.: 192). In contrast, Kemp proposes that teachers have a need to be more extravert than musical performers but, also perhaps, less sensitive (ibid.: 232). A paradox seems to result: “while extraverts appear to make effective music teachers, they may not be the most receptive music learners... temperamentally, it is by no means the case that high musical achievers necessarily make the best teachers” (ibid.: 228).

This now gets to the nub of this current research study. If musicians from different traditions and backgrounds have different musical values and perceptions of musicianship, then how far does this ‘translate’ into the classrooms in which they work? This range of perceptions and approaches may have a possible affect on the ‘depth’ and ‘quality’ of musicianship which the teachers endeavour to instil into their students. Swanwick (1999) highlights this issue when he discusses the perceived disjunct between a teacher’s “own specialism (which may or may not be valued by students) and

an insecure ‘generalism’, for instance in popular music and what has come to be known as ‘world musics’” (Swanwick, 1999: 99). He goes further (also discussing the work of Hargreaves, 1996) by suggesting that whilst music teachers are specialists in a small range of musics and generalists in the many more required of them by curriculum and a diverse society, there is an inevitable problem with ‘authenticity’ and that this frequently results in students being ‘disenchanted with music in school’ (ibid.). This disenchantment will inevitably contribute to the ‘cycle of persistence’ highlighted in figure 1.1 and discussed above (Welch, 2012).

It is said that we are products of our own biography (Bronfenbrenner, 1979; Schlaug, 2003; Entwistle, 2007a). However, with the predominance of music teachers in England coming from one musical background in particular; and that being largely centred on the reading of musical notation in re-creating music through performance, this can, perhaps, produce a rather one-sided approach to musical learning in our education system. This may not even always be the most effective approach for the young people at the ‘receiving end’. The end result, as intimated above (section 1.1), may be that the ideals of musical development sought by agencies such as Ofsted, may never be attained through the curriculum alone, not least because young people are such consumers of music outside school settings (Hargreaves *et al*, 2002a) and there is a significant disjunct between these inside/outside musical experiences (Saunders & Welch, 2012; Swanwick, 1999). Young people who are serious about music may need to go beyond the set curriculum in order really to develop their innate musicianship into musical accomplishment. If it proves difficult for Ofsted’s ideals to be met through curricular music alone, additional barriers are raised for many young people for whom access to music beyond the classroom will be challenging, if not impossible, due to the financial implications, peer pressure, the perceived needs of future higher education and employment, policy bias towards the so-called ‘core’ subjects and time considerations. There may also be challenges posed by factors such as gender and ethnicity.

#### **1.4 The biography of music teachers and its impact on practice in schools: its significance**

If (a) music is at the core of many young peoples’ lives (Clarke *et al*, 2010; British

Music Rights Society Survey, 2008<sup>14</sup> in Welch, 2012), yet (b) music in schools, despite many warnings and research findings reinforcing the issue, is still not addressing young peoples' musical needs and interests, or 'attracting' them to further study beyond KS3 (Welch, 2012: 388)<sup>15</sup>, and (c) schools and teachers continue to be criticized for a lack of musical progress amongst their pupils (Ofsted, 2009 & 2012a), then it becomes increasingly challenging to defend the current packaging of music in the curriculum. On the other hand, (d) there is a considerable body of literature and research stretching back several hundreds of years, which emphasise how important and vital music is to the education of young people (e.g. Plato's 'Republic' written in the 4<sup>th</sup> century BC (1892 publication); Rousseau, 1779; Jacques-Dalcroze, 1905 in Mark, 2002; Paynter, 1982; QCA, 2007).

If these two contrasting aspects of music education – music not addressing the needs of young people and the vitality of music in young people's lives and education - are to be reconciled, then it is considered necessary for the purposes of this thesis to explore key issues which surround the apparent dichotomy. These issues, it would seem, and as argued earlier, include the possible effect on classroom practice of music teachers' biographies and the apparent resultant experiential bias in the music teacher 'population'. It then becomes necessary to explore the potential effect of the approaches that these teachers take to musicianship, the skills and competencies which their pupils require to develop as musicians, and their understanding of what it is to *be* musical. Finally, it is important to study the implications that these may have for the development and future of secondary music education in England and how far matters may need to change in terms of practice, curriculum, training and policy – locally and at national policy level.

## 1.5 Research question and methods

The key research question (KQ) central to this study is: **'Is there any relationship between what is taught in class music and a music teacher's biography?'**. There are

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<sup>14</sup> The British Music Rights Survey found that "music 'is an absolutely integral part of young people's lives', with 14-17 year olds listening to music over 6 hour per day, either in the background or as the main focus of their attention" (in Welch, 2012: 388)

<sup>15</sup> It has long been known that the 'take up' of students nationally for examination courses in KS4 (such as GCSE) is around 7-8% on average (Welch, 2012: 388). This situation has been recognized as a challenge for music education as long ago as 1971 in a Schools Council working paper which raised concerns about the small number of pupils taking music beyond 3<sup>rd</sup> year of secondary education (Adams *et al*, 2010: 21 *discussing* Schools Council, 1971).

five subsidiary questions (SQ) which also become pertinent:

- SQ1. What competencies are key to the development of musicianship?
- SQ2. How far are these competencies evident in the teaching and learning of music in the classroom?
- SQ3. What activities/people contribute most to the development of musicians?
- SQ4. What is the nature of the biography of the secondary music teacher and how far does this impact on the development of musician/teacher identity?
- SQ5. What factors may restrict or enhance success in being an effective music teacher?

The study has taken a mixed-methods approach which has included a range of data sources (figure 1.2). The participants have principally included PGCE (Post-Graduate Certificate in Education) and GTP (Graduate Training Programme) teacher trainees in the 2010-11 and 2011-12 cohorts from a London university ITE provider, together with their music teacher-mentors within practice placement schools from the provider's secondary ITE partnership.

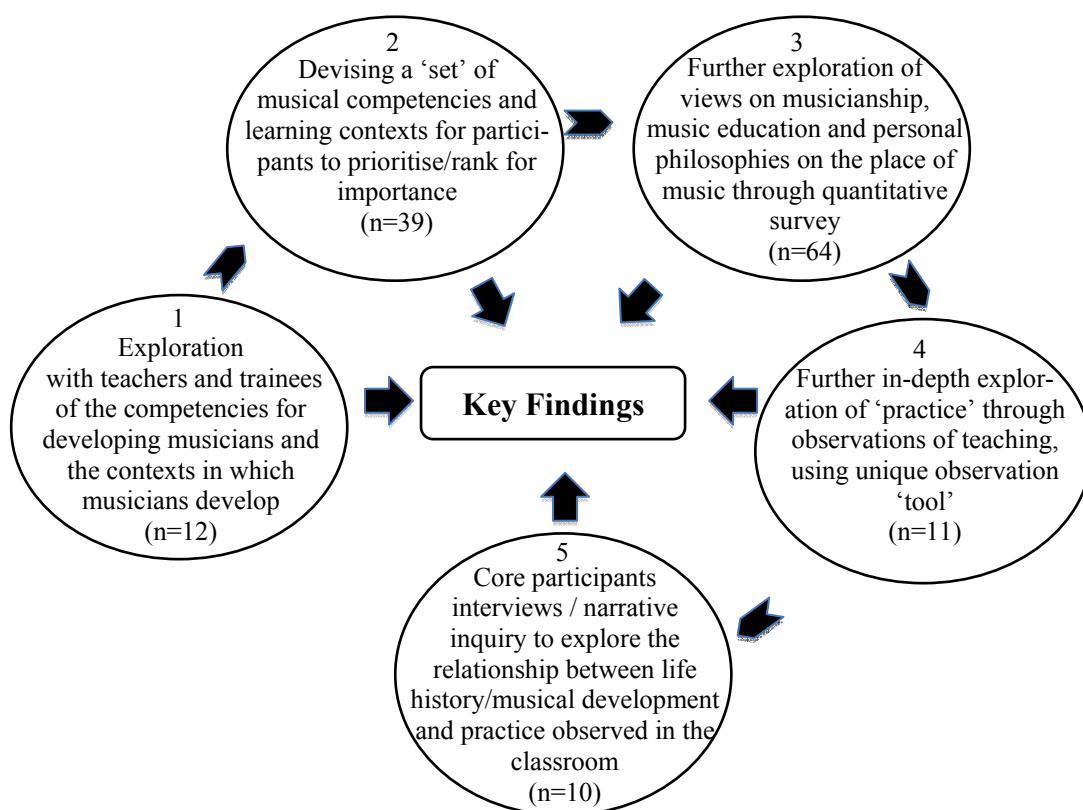


Figure 1.2  
Figure to illustrate the research methods pertaining to the current research study  
(with numbers of participants)

Table 1.1 shows how the research methods and data sources relate to the research questions:

Research method / data source		Research questions
1	Initial exploration of competencies and contexts for musicianship to develop	SQ1,2,3
2	Sorting activities: (a) musical competencies, (b) contexts in which musicianship develops	SQ1,2,3,4
3	Survey	KQ; SQ1,2,3
4	Observation of classroom practice: Core Participant Group	KQ; SQ1,2,3,4,5
5	Core Participant Group interviews	KQ; SQ1,2,3,4,5

Table 1.1  
The research activities and how they relate to and match the research questions

The thesis which follows is in six parts:

Part 1: *Setting the scene* (chapter 1)

This introduction

Part 2: *Review of literature* (chapters 2-4)

An overview of what it is to be musical and a developing music teacher's biography and identity. In this section, the literature and research surrounding the nature of musicianship and musicality is explored, the development of a musician and, finally, the more specific development of the music teacher. This part concludes with an exploration of music teacher identity and a model of its development, based on an investigation of the literature, as it is suggested that our identity informs many of the actions and decisions that we take.

Part 3: *Research methods* (chapter 5)

The research methodology and methods, as outlined in Figure 1.2, will be described and justified in detail along with a consideration of ethical implications.

Part 4: *Research findings* (chapters 6-7)

Music teachers have been studied as part of this research – teacher trainees and teachers in schools – through the methods outlined at figure 1.2, investigating any potential relationships between practice in the classroom and the identity and biography of the teachers. Comparisons between various groups of participants will be explored where noted and appropriate; e.g. between teachers and trainees.

Part 5: *Discussion* (chapter 8)

A discussion of the findings, relating them to the literature described in Part 2, exploring these against each of the key and subsidiary research questions.

Part 6: *Conclusions* (chapter 9)

This section will consider the implications of the research findings and subsequent discussion for teachers, initial teacher education, schools, undergraduate music courses, and government policy in regard to music education.

## **1.6 Theoretical framework**

This study has at its centre the conception that we are all products of our biography: that we are a result of the life-histories that we each possess, with all the cultural, experiential and relational aspects that contribute to them (Bronfenbrenner, 1979; Woods, 1984; Welch, 2012). In addition, whilst there is little that one can do to alter our life-histories, we can be agents in recognizing and, if necessary, changing our biographies as they are formed and recognizing how far the experiences of the past need to impinge on the activity of the now and future (Tudge *et al.*, 2009, discussing the work of Bronfenbrenner). In this thesis, the affect of the music teacher's biography on their values as a musician and a teacher and the practice in the classroom will be explored.

An important aspect that springs from biography is that of identity. Biography is the 'historical counterpart' of identity; identity is shaped by our life-histories (DeNora, 2000; Harrison, 2008), whilst Kidd and Teagle (2012) also suggest that we can mould our identities and that this can shape our future lives (Kidd & Teagle, 2012: 78). It would seem that biography and identity are inseparable and that, if this study focuses on the affect of biography on understanding and practice, then at least some attention will also need to be made to the shaping and affect of identity on practice, especially as the identities of music teachers as musicians and as teachers have the potential to come into conflict when considering the nature of school music education (Saunders, 2008; Wagoner, 2011). This thesis, therefore, will consider a music teacher's identity and how it is shaped by their biography, and this will include reference to 'activity theory' (Engeström, 2001; Welch, 2011a) in order to illuminate the various factors which come into play in the development of that identity.

Finally, this study is underpinned by the theory that all people have potential for musicianship; that this is not the province of a few particularly gifted individuals (Mills, 2005a; Welch, 2001). How far along the ‘road’ towards expertise as musicians that each of us travel will depend very much on the opportunities and experiences we are presented with but that many music teachers in English secondary schools have a restricted view of what it is to be a musician which is directly related to their own biographies and identities (Saunders, 2008; Hargreaves *et al*, 2002b). This, in turn, can impact on the developing identities as musicians of the young people in the classroom (Hargreaves *et al*, *ibid.*); that many people, even when engaged in musical activity, do not see themselves as musicians (*op.cit.*).

### **1.7 A retrospective and a looking forward**

The author is a lecturer of music education who has extensive experience in supervising the education and training of secondary music teachers and of working in partnership with their teacher-mentors in local schools. His own biography and education has been somewhat unorthodox<sup>16</sup> and, under the expectations and requirements of teacher recruitment currently pertaining in England, he may not have had the opportunity to enter the profession at all. He has a driving passion that young people in schools receive the very best musical education and experience possible and for the training of teachers capable and passionate about doing the same. However, there is also concern that the pressures put upon these trainees and teachers from aspects such as government and school policy (Wright, 2012), assessment and accountability (Finney, 2002; Fautley, 2010), an emphasis on some curriculum subjects over others (Stephens, 2013; Welch 2011b *in* Savage, 2013), contradictory views of what a musician is (see section 1.2) and what experiences our young people should receive (*ibid.*; Paynter, 1994b), can not only hinder the development of musicianship in their students but actually stifle progress altogether. The teaching profession is peopled by individuals who each bring to the role of teacher their life-experiences, education, personal musicianship and identity. These will find their way into influencing what the teachers present to their students. At the

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<sup>16</sup> ...including considerable periods of self-teaching whilst at school age (no ‘formal’ music teachers for O-level studies and some external guidance provided during A-level studies); a ‘late-starter’ as a musician; no music specialist degree and an underwhelming musical expertise before embarking on teacher training; and a range of teaching positions which has given the opportunity to teach young people from 5-18.

same time, there is a tendency towards a ‘culture of compliance’<sup>17</sup> where we are all encouraged to do similar things at similar times using similar methods with little opportunity for critical debate.

The author strongly believes that his own biography has played a very large part on the manner in which he has taught music in both primary and secondary education and, now, in Higher Education and in the training of the next generation of music teachers. For example, the need he feels to pay greater attention to potential teaching skill and expertise than the nature of qualifications possessed; to give potential new teachers the chance that he, himself, was given to prove themselves in the classroom and bringing their passion for music to the young people in their charge.

If music education is to develop in the 21<sup>st</sup> century, then consideration needs to be paid to the range of factors which contribute to the way in which musicianship is fostered in our future musicians. The premise of this study lies in the likely affect that a teacher’s own background, education and experience has in the education of the young. This study seeks to explore this issue and how these elements might impact on the musical development of young people in secondary education. In order to carry out this exploration, we need, almost as a prelude to attempting to answer the research question (and subsidiary questions 1 & 2), to consider what it is to be musical and a musician and what aspects should be part of every child’s musical education. This is the focus of the next chapter.

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<sup>17</sup> Hadfield & Atherton (2008). Whilst in their paper they are concerned principally with Further Education, they write in the abstract to the paper: “In recent years a ‘compliance culture’, characterised by detailed prescription of systems, has come to dominate professional and vocational education, and the practice of teaching and assessment in that sector. Some forms of professional education cannot successfully be undertaken under such a culture, and learning is severely inhibited if programmes cannot tolerate the risk inherent in experimentation. In terms of organizational culture, the compliance approach serves to mitigate the anxiety characteristic of working in a target-driven environment, but at the cost of distorting the task.”



A key focus for this study concerns the relationship between music teacher biography and what is taught in the music classroom. As part of this exploration it becomes necessary to define what is meant by being musical or being a musician; and what skills, knowledge and understanding (and competencies) are required to become a musician and how potential musicians are educated.

This chapter will examine why even defining a musician is often a challenge and that the transition from being simply ‘musical’ to being a ‘musician’ is a difficult point in time to pin down. However, it is an important part of this study to understand something of how a teacher, with all their own personal back-experience and musical values, might facilitate this transition in their students.

The chapter starts by exploring what is meant by the terms ‘musical’, ‘musicality’, ‘musician’ and ‘musicianship’, and more precisely what the characteristics of musicians and musicianship are. It then moves on to a consideration of how potential musicians are recognized and educated in England. Then, finally, as this is central to this thesis, it will explore the competencies of musicians: those musical abilities, characteristics and traits which mark out the musician and, arguably, which young people need to develop if they are to become musicians. A list of musical competencies will be proposed which will become part of the research activity described later in the thesis.

## **2.1 Defining terms: the challenge**

The Oxford Dictionary of English (2<sup>nd</sup> ed.: Soanes & Stevenson, 2003) in defining ‘musical’, refers to being “fond of or skilled in music”. In defining ‘musician’, however, the dictionary goes further by suggesting that a musician is someone “who plays a musical instrument or composes music, especially as a profession.” This notion of a musician being someone who plays a musical instrument is, it would appear from the dictionary’s point of view, a widespread one and this tends to be echoed in views of young people and (Western) society in general (Lamont, 2002; 2011; Rogers, 2002; Hallam, 2006; Müllensiefen *et al*, 2011). Yet, as we shall see, being a musician tends to include many more skills than instrumental performance.

There are four terms which will be used throughout this study and which, whilst there is clearly some overlap, need defining closely so that distinctions are clarified for the purpose of this thesis. These are *musical*, *musicianship*, *musicality* and *musician*. For example, whilst a musician will clearly be musical, there is some debate about how musicality (*musical-ness*) can develop and be fostered: whether musicians are ‘born and not made’ (McPherson *et al*, 2012: 5). The development of those with musical propensity – and some would attest that that is *all* of us (Mills, 2005a; Welch, 2001; Cross, 2006) – into musicians would probably depend on received experiences, opportunities, education and background, amongst other factors (Jaffurs, 2004; Green, 2002; Entwistle, 2007a; Moore *et al*, 2003).

There would seem to be some general agreement that the act of participating in musical activity (being musical) is something that many people do – group singing at a football stadium, for instance; whilst being a musician suggests a more ‘formally trained’ (or at least, consistent self-regulation and practice) approach to participation – en-route to perhaps becoming, or having become, a professional (McPherson *et al*, 2012). Research is currently being carried out by the ‘Music, Mind and Brain research group’ at Goldsmith’s, University of London through the vehicle of the B.B.C.’s on-line ‘Lab-UK’ project into the musical abilities of Britain (Müllensiefen *et al*, 2011). Whilst the analysis of research data is still progressing, the authors suggest that “a lot of what we know about music comes from comparisons of musicians and non-musicians. It has become increasingly clear that a more sophisticated view of musicality – one which takes into account listening and engagement – will yield even greater insights” (*ibid.*). They go on to propose that most people “think that musicality is about being able to play a musical instrument, but this is just one aspect of being musical” (*ibid.*).

The Oxford Dictionary of English’s definition of a ‘musician’ (above) suggests that a young child who is clapping along to a music recording of a favourite song is not, strictly speaking, a *musician*. They are simply demonstrating some *musicality*. Hallam (2006) broadens the definition by discussing various attributes such as ‘musical ability’ (that is: capacity or power), ‘musical aptitude’ (natural propensity or talent), ‘musical talent’ (specific aptitude/faculty), and ‘musical potential’ (latent) (Hallam, 2006: 93). Jaffurs (2004), on the other hand, describes the breadth of definitions that can be applied to the term ‘musicality’ when she writes that the term can be associated with

*“the child who chants a nursery rhyme, or to [the] harmonica player who plays by ear, or to [a] conductor like Toscanini. Some educators believe that musicality is manifested in the technical achievements of musicians. Others believe that technique is secondary and musicality is the level of expression a musician is able to bring to a work.”* (Jaffurs, 2004: 3)

Jaffurs goes on to refer to Bennett Reimer (1989) who differentiates between the terms ‘musical intelligence’ and ‘musicality’ – the first referring to the *concept* of musicality and the second to talent and skill (ibid.).

It is becoming clear that, in fact, there is no one simple definition of words such as musical and musician. In order to attempt to understand the difficulties more completely and why these may potentially affect the variety of ways in which music is taught in English schools, the next section will explore in a little more detail the range of views on musicality and musicianship which are reported to exist in various cultures, traditions and genres.

## **2.2 Views of music and participation**

The view that music is a single entity which can be the subject of study may well be a feature of Western culture but, as Hallam (2011) notes, there are some cultures where there is, indeed, no separate word for music, e.g. the Igbo people of Nigeria, and the use of the word ‘geino’ in Japan to refer to “all categories of ‘humanly organized sound and movement’” (Kikkawa, 1959 *in* Hallam, 2011: 202). This idea is, perhaps, reflected in the concept of the muses in ancient Greece and the educational curriculum proposed by Plato (Rainbow & Cox, 2006; Mark, 2002) where the word ‘music’ incorporated many of the arts<sup>18</sup>. Along with these multi-skilled and integrated approaches to the concept of music goes, hand-in-hand, the concept of musicianship. This is demonstrated in the Balinese culture (Dunbar-Hall, 2011a) where there is a “continuum within which the distinction between the most gifted is muted by the fact that everyone participates, the distinction between child and adult – as performer, as actor, as musician – is lost...” (Mead, 1970 *in* Dunbar-Hall, 2011a: 21).

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<sup>18</sup> The Platonic curriculum consisted of the muses and gymnastics; the latter for the development of the body and the former for the development of the soul (Plato, *Republic III*: 411-412; pub.1892). The muses included poetry, rhetoric, music and dance (Rainbow & Cox, 2006).

Again, there is, in some cultures and musical traditions (e.g. Indonesian gamelan), no separation between making music through the act of composing and making music in performing (Clarke *et al*, 2010). Clarke *et al* suggest that, for example, songwriters in contemporary popular genres will frequently be working in both these areas (composing and performing), whereas there tends to be a sharper distinction in the ‘classical’ music of the Western world (ibid.). ‘Classical’ musicians tend to be known primarily as composers (e.g. Mozart, Bach, Elgar) or performers (e.g. Menuhin, Pavarotti, Brendel) even though many composers, such as Mozart, were also prodigious performers. In the popular music tradition, however, well-known artists are frequently known as both song-writers and performers (e.g. Paul Simon, Phil Collins, John Lennon) (Clarke *et al*, 2010; Hargreaves, 1986).

‘Youth Music’ – a British organization supported through government funding to promote music amongst young people – commissioned research on the ‘work, education and training of musicians in the 21<sup>st</sup> century’ (Rogers, 2002). This pre-empted Müllensiefen’s point (2011, see section 2.1 above), concluding that any definition (or ‘re-definition’ as referred to in the report) of a musician must have at its heart “the musician’s main function: an engagement with the artistic enterprise. ‘Musician’ is a generic term from which flows such diverse roles as composer, performer, leader and teacher, in all genres, cultures and traditions” (Rogers, 2002: para.2.11). This contrasts with Fletcher’s view (1989) who argues that “the only way to come to understand music properly is by learning to play a musical instrument (including the voice)” (Fletcher, 1989: 124; also, Ben-Tovim, 1979).

### **2.3 The practising musician**

With reference to the debate regarding the definition of terms such as ‘musician’ as presented so far, perhaps it is reasonable to suggest an ontological position that being musical – a reference to potential (adjective) and engagement (verb) – is a means, or a ‘stepping-stone’ to becoming a musician. If everyone has the capacity to be musical, arguably, it is only through participation, education, training, practice and progression that one attains the goal of becoming a musician. This is a view supported by Kemp (1996), who suggests that a musician ‘chooses’ to be so, and that it is the “further encounter with music that allows composers, performers, and listeners to develop their individuality and their sense of identity” (Kemp, 1996: 21). This position that musicians

*participate* in active music-making is further supported by Stephen Fry (2010), the comedian, actor and polymath who stated his belief that “we are not nouns, we are verbs. I am not a thing – an actor, a writer – I am a person who does things – I write, I act... I think you can be imprisoned if you think of yourself as a noun” (Fry, 2010).

The view that it is largely the undergoing of some form of training which contributes to the definition of who a musician is resonates in the work of Alexandra Lamont (2002). Lamont suggests three categories of young people as they participate in class music lessons in school: (a) trained musicians – those who have formal lessons on a musical instrument, (b) playing musicians – those who play a musical instrument but who do not have formal lessons, and (c) non-musicians (Lamont, 2002: 48). These categories were based upon ‘self-descriptions’ by young people as part of a survey carried out by Lamont across a sample of schools. The results of this survey indicated that 48% of the participant young people labelled themselves as non-musicians, 22% as playing musicians and 30% as trained musicians (ibid.: 47-48). Her survey did show some significant differences, however, between different schools and between school phases (ibid.). What we find here in particular, though, is that young people themselves seem to define musicianship in terms of performance on a musical instrument and, by extension, that a musician plays an instrument or sings. The idea that a person who may (for example) have really creative, imaginative and original musical ideas fighting their way towards expression but, perhaps, where this is limited by the executive skill of reproducing the ideas instrumentally, may not still be defined as a musician, can be seen to be a controversial one (Fletcher, 1989; Jaffurs, 2004).

However, the notion of what a musician *is* does seem to be undergoing changes in the late 20<sup>th</sup> and early 21<sup>st</sup> centuries, with the advent of Information and Communication Technology (ICT) apparently as the catalyst. In the 1980s, when ICT in music education was, to some extent, in its infancy, Fletcher (1989) saw its introduction as a ‘cultural invader’, endorsing an “inartistic approach to art” (Fletcher, 1989: 46). Kemp (1986), however, had a widely differing view for the time:

*“At first glance it might appear that the memory facility offered by the new technology could oust, and render unnecessary, the capacity to internalise... After all, some might ask: why develop the ability to think in sound if technology will do it for you? A more appropriate view is that the child’s capacity to image is likely to be stimulated by the activities which I have described. A pupil who is engaged in adding a second part to a previously*

*recorded one is forced to construct an image of the first, may well then attempt to superimpose a second image over the first before translating the second image into its live performance. Admittedly, this kind of process is an ideal towards which we should encourage children to move, particularly through singing; micro technology makes it more readily attainable.”<sup>19</sup>*  
(Kemp, 1986: 41)

It is possible for a student today to present their ‘performance-based’ option at the General Certificate of Secondary Education (GCSE) examinations, for example, as a sequenced piece using computer software, or as a performance using ‘DJ Decks’ (e.g. Edexcel GCSE specification, 2008: 8; for first assessment in 2011). In addition, ICT can facilitate the ability to devise music without the need to physically perform it. Wise *et al* (2011) have reported on some of the teachers that they studied as part of their research into the use of ‘digital technologies in secondary music education’. These teachers commented “that technology was a necessary part of the music courses they offered, but that it was only a part of what should happen in the music classroom. The traditional activities of music-making allowed students to enjoy the experience of improving practical skills (e.g. those required to play a particular instrument), to improve their skills in group activities, and to understand what can be done with groups of instruments” (Wise *et al*, 2011: 131).

Savage (2012) suggests that music education is still quite a distance away from exploiting the full potential of current technological developments (Savage, 2012). He goes on to observe that many teachers present ‘unmusical’ activities for their students in order to incorporate ICT into music lessons and supposedly engage them with enthusiasm (*ibid.*). He also criticizes a rather narrow perception that the development of musicianship is not possible, or restricted, when the young person’s vehicle for musical expression is centred on ICT. Savage asks: “Is learning to play a virtual instrument really different from learning to play a traditional instrument? Is using a sampler to create and explore sounds really that different from working with another live instrumentalist? Composing with a pen and paper is different from using a piece of compositional software on a computer... But these differences can easily be misunderstood and overstated, thereby masking the commonalities in approach and use within particular musical contexts” (Savage, 2012: 170). This viewpoint is a long way

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<sup>19</sup> The author of this current doctoral study used activities similar to this as part of research contributing to the award of M.A. (Reading) entitled “Microtechnology and its use in music education to develop skills in composition” (Dalladay, 1993).

from that of Fletcher's (1989) reported above, i.e. Fletcher questioning that musicianship can be developed through the use of ICT, whilst Savage is suggesting that, with the appropriate *musical* approach, it can be fostered.

The first three sections of this chapter have attempted to find a route through the 'forest' of views as to what it is to be musical and a musician. It is possible to conclude from the literature that definitions remain rather fluid. However, for the purposes of the current study, a person is being *musical* whenever one engages actively with music (performing, composing, active listening) and one may well exhibit a certain *musicality* (capacity for making music and potential for increased expertise) as a result; but that a *musician* will have participated in some further training/education/in-depth practice in order to more fully realise that musical potential. The difficulty now lies in identifying precisely (or even approximately) where on that continuum one moves from being musical to being a musician. The next sections will continue to explore this issue and which people might be said to be musicians.

## 2.4 Who are musicians?

The 'Music Manifesto' (DfES, 2004), produced under the Labour government of the time, states as its 'creed' that "music has a unique contribution to make to education – and by this we mean [for] all children, not just those with the potential to become professional musicians and composers<sup>20</sup>..." (DfES, 2004). Mills (2005a) states quite categorically that she believes there is no such thing as a 'non-musician' (Mills, 2005a) and this view is supported by Welch (2001) and Cross (2006), amongst others; the former of whom suggests that the human species is 'programmed' for music (Welch, 2001: 22). Perhaps, though, what we are looking at here is the *capacity* to be musical rather than the *act* of being musical. The reason that many do not go on to become musicians – however musicianship may be defined – may simply come down to the support (or lack) we receive from those around us and the opportunities for 'training' in musical skills and knowledge which we are presented with (ibid.). This places much responsibility on the role of music teachers and schools to ensure that young people have this opportunity, especially when the scope for it may be limited out of school.

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<sup>20</sup> It is interesting to note here how the 'Music Manifesto' distinguishes between 'musicians' and 'composers' implying, perhaps, that the writers of the paper consider that composers were not musicians. Does this reinforce the idea explored previously in this chapter that musicians are essentially instrumentalists?

In reflecting on and extending the point made in the final paragraph of the previous section (2.3), it could possibly be argued that we all have musical potential and we are all on the journey towards becoming a musician, but we are all at different points on the ‘road’. How we might recognize that we have actually reached the point where we might confidently define ourselves as musicians is difficult to determine and may well be different for different people in different circumstances. This view is supported by Clarke *et al* (2010) when they state fairly unequivocally that “almost all humans develop musical awareness and musical skills and, as such, can be expected to express a preference for particular repertoire, to sing along (whatever the quality of the sound) to familiar tunes, or to interpret the emotional function of a film soundtrack” (Clarke *et al*, 2010: 134). They go on to suggest that, for the vast majority of the population, “the extent of their development is determined as much by opportunity, motivation, and interest as by the notions of ‘talent’ that often pervade discussions of performing skill, in particular” (ibid.: 135).

There seems to be one small exception to the argument so far discussed: that applying to a very small number of people who, in contradiction to the view stated by Mills (2005a) above, do indeed seem to be un-musical; they have a condition termed as *amusia* in which there can be a “lifelong failure to recognize familiar tunes or tell one from another, frequently complain[ing] that music sounds like a ‘din’...”<sup>21</sup> (Stewart, 2010).

Saunders (2008) also discusses the journey from being a ‘non-musician’ to being a musician when she highlights that this route is frequently affected by the “interplay of social and cultural factors including parental support, peer support, formal tuition, social reinforcement, and hours of practice leading to intrinsic motivation to continue” (Saunders, 2008: 73; referencing Sloboda & Davidson, 1996). She suggests that the role of education is to facilitate young people to find their own point on this continuum and “become increasingly ‘musical’ (Saunders, 2008: 73)

Taking Saunder’s point above further, and if it really is the case that we are all at various points on the road to musicianship, or have even reached that point in the journey where we might define ourselves (and others of us) as musicians; then it now

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<sup>21</sup> One estimate is that the proportion of the population suffering with amusia (sometimes, erroneously known as ‘tone-deafness’) is probably as low as 3-6% (Ayotte *et al*, 2001). However, the term is somewhat controversial.



becomes necessary to explore that journey, if only briefly so that we can more fully understand some of the ways in which musicianship can develop and be nurtured. It will be possible, later in the thesis, to consider the effectiveness of the music education 'received' by young people in schools. Subsequent chapters in this study will consider in more depth the typical (if there is one) biography of the musician but the next section briefly examines the education of the musician.

## **2.5 The education of the musician**

The nature of music education has evolved over time (Cox & Stevens, 2010) and, in order to examine the effectiveness of current practice in this thesis, it is useful to explore a little of how 'we have got here' and the nature of the music education experienced by many of the young people in English mainstream secondary schools. This will also enable a continued examination of some of the characteristics of musicians which music education has sought and seeks to develop. A brief overview of the development of music education through history as well as in the present day can provide an outline of some of the common and differing views of what it means to be musical - those traits and skills required of a musician. Such an overview can be found in Appendix 1.

Whilst it has been argued elsewhere that everyone has the capacity to be musical, there are likely to be specific characteristics which will identify a person as actually possessing a more developed musical potential. One's definition of musicality may depend on ability to perform (instrumentally and/or vocally), to perform by ear (aural capacity) and be open to engaging with a range of different musics. Opinion may well vary considerably, in addition, as to the relative merits of skills in interpreting staff notation and the place of technology in music in developing musicianship. Context/setting will surely play an important role in this. However, some skill in a wide selection of aspects of music would seem to be a requirement for those wishing to go further in their musical development by becoming music teachers (Ofsted, 2009: 49).

As the development of music in education is traced (see Appendix 1), the art form moves from being for a select few who demonstrate particular talent to 'music for all'. In the process, it is also possible to note how the education of a musician has evolved from being a performing practitioner (singer, instrumentalist) to musical appreciation

(19<sup>th</sup>/20<sup>th</sup> century), and with skills in devising music reserved for only the most gifted with individual teachers, to the current situation where performing and devising theoretically take equal ‘status’ in the National Curriculum.

The stated ‘purpose of study’ of the current National Curriculum Framework (NC)(DfE, 2013) is that “a high quality music education should engage and inspire pupils to develop a love of music and their talent as musicians...” (DfE, 2013: KS3 Music). Notable is the use of the word ‘musician’ here, with the implication that all young people are, or can be, musicians; further, that the Programmes of Study (PoS) are intended to seek to develop musicians.

Mills (2005a) puts the view that “we teach music in school primarily because we want children – all children – to grow as musicians... music is not a gift but a right” (Mills, 2005a: 5-6; also Savage, 2013: 37-38). Despite this, music can be problematic in schools (Saunders, 2008; Welch *et al*, 2010; Spruce & Matthews, 2012).

Saunders and Welch (2012) remind us that young people access music and develop as musicians in a variety of ways: (a) formal education in school classrooms, (b) the school’s extra-curricular programmes, (c) instrumental/vocal specialist teaching, and (d) from within their communities, e.g. local musical groups and peer-to-peer music making (Saunders & Welch, 2012: 15). Developing musicians, wishing to be taken seriously as such, will frequently participate in most or all of these learning contexts (Wright, 2012), although it is reported that ‘formal’ music education can cause the most alienation and be the least useful in terms of meeting personal development needs (*ibid.*; Spruce & Matthews, 2012; Saunders, 2008). “It was those pupils involved in the ‘extended’ curriculum that were most likely to opt to study music at GCSE level” (Bray, 2000a *in* Saunders, 2008: 17). Savage (2013) observes that the school curriculum today tends to be based on the ‘delivery model’. “Within this model, teachers are the white-van curriculum delivery service, dropping off pre-ordained packages of curriculum content within a set timetable of deliveries” (Savage, 2013: 85). He goes on to suggest that a more effective approach would be where subjects relate to each other more and in a more holistic manner (*ibid.*).

It is the ‘alienation’ in ‘formal’ education practices alluded to in the previous paragraph that is echoed in the triennial music reports published by Ofsted, as for example, “The

work tended to focus on developing the students' technical competence without enough consideration of the quality of their musical response and the depth of musical understanding" (Ofsted, 2009: 23).

*"While many students participated willingly and were interested in listening to or learning facts about different musical styles and traditions, the majority had a limited understanding about the essential musical features of these styles and how they related to each other. Similarly, while the majority were willing to participate in creative tasks set by teachers, the depth of their responses was limited because their understanding about the vocabulary and grammar of musical language was weak."* (Ofsted, 2012a: 29)

In music education literature and practice of the early 21<sup>st</sup> century, it is increasingly common to hear of the ways in which young people learn as being from formal, informal or non-formal education and it is useful at this point in this chapter to define these terms as they will be referenced in subsequent text. Formal education centres on the learning which frequently takes place in the school classroom, frequently directed by a teacher and following a prescribed curriculum (Saunders & Welch, 2012; Green, 2008). Informal education, which can also take place in the school or music centre, will tend to be more student-directed and focused on the students' emerging needs and interests; it is grounded in social co-operation (McPhail, 2013; Green, 2008). Non-formal education is that learning which young people may acquire beyond the boundaries of the school and other educational institutions; e.g. through community music-making and musical participation in peer groups (Saunders & Welch, 2012; Green, 2008).

There has been much written and said about the relationship between formal and informal learning and how the latter would seem to have the potential to address the needs of young people more effectively than the former (e.g. Green, 2002 & 2008; Allsup *et al*, 2012; Saunders & Welch, 2012; McPhail, 2013). Informal learning can be described as "socially controlled, non-linear, cooperative learning" (Campbell, 2001 *in* McPhail, 2013) and much of this particular approach in secondary schools today has developed from the research of Green (2002) which, in turn, has led to the development of what has become known as the 'Musical Futures' approach<sup>22</sup>. In this approach, particular emphasis is given to the 'student voice' (i.e.

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<sup>22</sup> The Musical Futures approach was developed by the Paul Hamlyn Foundation and is founded on the research of Lucy Green (2002) into how popular musicians learn.  
<http://www.musicalfutures.org>

encouraging students to select their own music) and to learn in ways frequently observed in out-of-school music-making – perceived as the way that young people will often learn music if ‘left to their own devices’ - and upon consistently practical music-making, particularly through performance (Green, 2002 & 2008). In this way, this approach is said to be more ‘authentic’, in the sense that these approaches to developing musical performance are frequently those taken by professional musicians in the field (Green, 2002). Allsup *et al* make the comment that “musical authenticity lies not in what is taught, but in *how* music is taught” and that musical authenticity or lack of it, is at the root of student disaffection towards school music (Allsup *et al*, 2012: 465-466; also Hargreaves *et al*, 2003; Lamont *et al*, 2003). Ofsted, themselves, (2012a) have suggested that the Musical Futures approach has had a “considerable and beneficial effect, both on the engagement of young people in music education and on their musical development”, but they go on to highlight that where this approach has been defined by the school rather than the Paul Hamlyn Foundation, the result was frequently “poor progress because teachers did not demonstrate that they still had a key role to play and the principles of good musical teaching and learning still applied” (Ofsted, 2012a: 40-41; also supported in Zeserson, 2014).

The inevitable result perhaps of the approaches to teaching and learning highlighted above which are prevalent in the secondary music classroom, is that many young people who wish to seriously grow as musicians will frequently need to supplement (even replace) what they are offered in the school classroom with a range of additional activities and learning and that this, also perhaps inevitably, reinforces the social stratification which Wright (2012) suggests is all-too-common in music education: “As the ability to ‘pay to play’ in terms of access to additional instrumental and theory tuition outside school has long affected the nature of the student group able to elect for GCSE and BTEC/A level and other 16+ examinations in music... Those from more affluent families have preferential access to music as a curriculum subject once additional tuition becomes necessary” (Wright, 2012: 30). Spruce and Matthews (2012) suggest that there is a further stratification resulting in music education which, whilst it makes attempts to include music from a range of cultures and traditions, the methods of learning about these are still very much rooted in Western musical practices, the consequences of which are that “the teaching of music from ‘other’ cultures focuses on the

production and study of musical artefacts rather than the development of musical practices” (Spruce & Matthews, 2012: 124). Again, aspects related to authenticity seem to be part of the problem, as teachers largely educated in the Western classical tradition (York, 2001; Rogers, 2002) tend to lack the knowledge and expertise to teach other genres and traditions (Saunders & Welch, 2012). This can further be exacerbated with the rather Western-centric nature of Higher Education where many undergraduate degree courses at universities and music conservatoires are based predominantly on Western tonal music. Whilst there has been some significant diversification in music courses in the last few years (Gaunt & Papageorgi, 2010), Western music courses continue to be the route many music teachers have taken (York, 2001; Rogers, 2002).

The next section focuses more specifically on the music curriculum in English secondary schools today in order that some insight into the nature of what is considered important in the development of young musicians in the 21<sup>st</sup> century can be gleaned and understood.

## 2.6 Music in schools: the curriculum

It is, perhaps, fair to suggest that there is not *a* music curriculum but *many* curricula, even within the sole context of the secondary school classroom. Whilst the National Curriculum Orders for music (QCA, 2007; and more recently, DfE, 2013)<sup>23</sup> might be regarded as *the* curriculum – that laid down by government (as represented by the Department for Education (DfE))<sup>24</sup>, for teaching in all English state maintained schools – it is sufficiently broad and, combined with the different approaches and interpretations on it made by individual teachers (influenced by their biography, passions and expertise) (McQueen & Hallam, 2010; Cain, 2007), there will inevitably be *many* curricula. It should also be noted that schools which are not state maintained (e.g. Free Schools, Academies, Independent schools) are not bound by having to teach the National Curriculum by law. Ball and Bowe (1992 in Benedict & Schmidt, 2012) suggested that the “National Curriculum Act in Britain could ‘exaggerate diversity of

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<sup>23</sup> The National Curriculum Orders from September 2014 (DfE, 2013) supersede those of QCA, 2007.

<sup>24</sup> The National Curriculum Orders for Music in England (DfE, 2013), in common with other subjects, comprises the Programmes of Study – that content which is required to be taught and for pupils to learn. The Attainment Target Level Descriptors which have become a ‘trade mark’ of the previous incarnations of the NC (e.g. QCA, 2007) have been discarded as an assessment tool in the 2013 Orders and the total document for music at Key Stage 3 is reduced to just 2 pages.

practice in the sense that teachers construct their own version of the National Curriculum in accordance with their individual philosophies” (Ball & Bowe, 1992: 339 *in* Benedict & Schmidt, 2012: 110). In broad terms, the activities constituting the curriculum are generally designed to integrate the core musical ‘actions’ of performing (on an instrument and/or voice), composing (including improvising), and listening and appraising.

Bray (2009) argues that the overarching curriculum as directed centrally has a tendency to swing in its shape and design to some considerable extent and that this is informed by the agenda of government legislation as well as the persuasions of the educators. There would appear to be a number of different ‘stakeholders’ in music education and part of the underlying perceived challenges to designing and delivering a music curriculum is ensuring that it meets the needs of each of these stakeholders (Bray, 2009). Bray goes on to identify some of these stakeholders as: (1) the students, (2) the teachers, (3) the politicians, (4) the employers, (5) the parents, and (6) further and higher education (*ibid.*: 74-5). Each of these would appear to have different views on the place of music, the purpose of the curriculum and what they want/need to ‘get out of it’. For example, the students, to whom music is a vital life-force (Clarke *et al*, 2010; Welch, 2012), do not seem in general to have their interests and needs met in curricular music (Saunders & Welch, 2012), which is delivered by teachers who have frequently learned their craft in rather different styles and in more formal learning environments (Baker, 2006), and overseen by bureaucrats who have radically different political and economic justifications (Beck & Young, 2005). Wright (2012), in reviewing the work of Basil Bernstein<sup>25</sup>, has proposed that “music has become a series of knowledge bites to be internalized and reproduced by pupils to evidence their attainment of ‘musical understanding’... the creative and experimental aspects of the subject become subservient to the attainment of this goal” (Wright, 2012: 29). Saunders and Welch (2012) have contended that some secondary school teachers who have received a ‘highly specialized musical training’ may be ‘inappropriate for the demands of the contemporary secondary school’ (Saunders & Welch, 2012: 20; Hargreaves *et al*, 2007).

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<sup>25</sup> Basil Bernstein is a British sociologist who examined challenges and changes encountered by members of professional occupations (Beck & Young, 2005). One of Bernstein’s publications, cited by Wright (2012), is: Bernstein, B. (2000) *Pedagogy, symbolic control and identity: theory, research, critique* (rev.ed.). London: Rowman & Littlefield.

Ofsted produces a subject-based report on the ‘state’ of music education every three years, with the most recent having been published in 2012 (called *Music in Schools: Wider still, and Wider*). Their findings are pertinent at this point and a small selection of points from this generally unhappy report can be summarized thus:

- ‘the overall effectiveness of music was outstanding in six and good in 29 of the 90 secondary schools visited’ (p.29) [38.9% good and outstanding];
- ‘by some way, secondary school students’ musical achievement was weakest in Key Stage 3. This was a direct consequence of weak teaching and poor curriculum provision... standards were above average or high in only around one in 10 of lessons’ (p.29);
- ‘most students should be able to perform significant parts from memory..., improvise melodic and rhythmic material within given structures, use a variety of notations, and compose music for different occasions using appropriate musical devices. These expectations were not met in around three fifths of the schools visited’ (p.29);
- ‘12% of students were benefiting from additional instrumental or vocal tuition, and 11% were participating in extra-curricula activities’ (p.33);
- ‘the quality of the curriculum was... outstanding in only seven and good in just 21 of the schools’ (p.38) [90 schools were visited; this is 31.1%];
- there was a feeling that the common 50-75 minutes allocated each week to music at Key Stage 3 was ‘sufficient to provide students with an appropriate range of musical experiences’, but that there were an increasing number of schools who had reduced time for music, most notably where the Key Stage 3 music time was reduced from 3 years to 2; or where music, in carousel with other subjects, was taught over a block time within the year and then was absent until the following year (p.39);
- ‘the access to and impact of CPD was outstanding in three schools; it was good in 28’ [34.4% total]; ‘... professional isolation continues to be a major issue for secondary school music teachers...’ (p.43);

So, according to Ofsted (2012), the current picture of music education in secondary schools is not an entirely ‘rosy’ one. Many teachers do not seem to understand how children progress in music, weak teaching and curricula is noted, and comparatively few students take up opportunities for extended musical activity outside the classroom but within school (this includes going to further study at GCSE level, for example, which

remains fairly stable at around 7-8% of the cohort each year – see footnote 15). Teachers, themselves, are also frequently professionally isolated and apparently have little support beyond their own department. Yet, Bray (2009) reminds us that music teachers, who are generally passionate about their art form, will quite naturally wish to bring music alive for their students and to develop a sense of enjoyment and musicianship. This, though, can then produce a strong negative or positive force for learning (Bray, 2009: 74) as the teachers handle the, sometimes, conflicting needs of the students, the pressures from school and government, their own education and biography, and their professional teacher training (ibid.). Here it is important to quote from Jorgensen (2003) rather extensively in summary of the goals music teachers will probably wish to aim for:

*“Music education comes alive when it is experienced holistically. It comes alive when its educational aims are spiritual as well as material; when its participants celebrate the present, transcend past practice, and come to love wisdom; and when duty, reverence, and integrity are central to the educational and musical enterprise. It comes alive when learners view knowledge as relevant to their lives; within their powers to grasp; challenging, inspiring, and encouraging them to move beyond past attitudes, abilities, and attainments. And it comes alive as it impacts the lived experience of its public in ways that are humanizing and civilizing. Full of hope, courage, joy, and faith, such music educators dare to put people at the centre of the music educational process. They challenge the unquestioned assumptions, stultified attitudes, and irrelevant practices of the passé and status quo. And they seek to meet directly the needs, interests, and aspirations of people where they are rather than the abstract claims and expectations of experts far removed from their particular situations.”* (Jorgensen, 2003: ch.5)

For the reasons highlighted by Jorgensen amongst others, two developments in music education, which seem to transcend the dictat of bureaucracy whilst still ‘sitting within’ the guidelines of the NC, are those of (1) the ‘Musical Futures’ approach<sup>26</sup>, and (2) partnerships across schools, workshop providers, organizations and community groups (McQueen & Hallam, 2010; Saunders & Welch, 2012; DfE, 2011a). The former approach (Musical Futures (MF)) has begun to gain some ‘ground’ in the music classroom and is frequently a feature of what is termed ‘informal learning’ (with the more traditional approaches being termed ‘formal learning’) (McQueen & Hallam, 2010). McQueen and Hallam (2010) report on a survey taken in 2008 on the number of schools using, or planning to use, the MF materials and they reveal that 700 secondary

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<sup>26</sup> see footnote 22



schools at the time were in this position, though with only one-quarter of these using the whole curriculum approach (ibid.: 235). In the case of the latter (partnerships), whilst some work in developing partnerships has been evident over a period of time “the process of ‘joining up’ music education provision would appear more complicated than previously expressed. There is a need to consider the process not only from a structural perspective, enabling formal and non-formal providers to work more effectively together, but also from a pedagogical perspective, ensuring that the inherent strengths of musical provision in the non-formal sector are not diluted...” (Saunders & Welch, 2012: 9). There is some common ground in both approaches and both can be considered part of the non-formal learning curriculum and can be summed up in the words of Folkstad (2005) who argued that “non-formal learning... occurs when playing and making music. Formal learning occurs when learning how to play music” (Folkstad, 2005 *in* Saunders & Welch, 2012: 17). In both cases, too, some of the key issues are the professional development of those educators involved, a role for the ‘student voice’ in the ‘decision making process’ (Saunders & Welch, 2012: 10), and the support and commitment of the schools’ senior management team (McQueen & Hallam, 2010). In the case of partnership, perhaps, there is, on the other hand, the benefit that, if as previously suggested, some musicians are not suitable to be music teachers, by sharing expertise amongst a range of different education providers, this issue can be exacerbated. Additionally, this may also be to the advantage of the young people on the ‘receiving end’ (Saunders & Welch, 2012: 8-9), who might also be consulted themselves as the ‘consumers’ of education provision (Zeserson, 2014).

In contrast to the moves towards informal and non-formal learning described above, some music educators, such as the composer Peter Maxwell-Davies (Ward, 2007), would reject this in favour of a more traditional curriculum. He castigated the education policies and the use of “‘zombie-like’ pop as an instrument of mind control” and that, whilst he risked being labelled as elitist, “children should learn about the western classical tradition...”; “that without a knowledge of musical notation he would have been ‘stymied’” and that “his experience of teaching at [name omitted] grammar school... showed him how 13-year-old pupils could learn to sight-read Palestrina” (ibid.).

However, what both Maxwell-Davies and the proponents of non-formal learning would possibly have in common, is that music is a ‘practical’ experience (e.g. Paynter, 1992;

Mills, 2005a; Ofsted, 2012a). Ofsted (2012a) criticised some of the teaching and learning they had seen because “in too many instances there was insufficient emphasis on active music-making or on the use of musical sound as the dominant language of learning” (Ofsted, 2012a: 4). Many linguists would suggest that immersion in a new language is frequently the most effective manner in which to learn it (Pattern, 2012<sup>27</sup>) and, perhaps, Ofsted in their report are suggesting the same thing. However, it has been demonstrated that the music educator can be restricted by:

- their own lack of experience in some aspects (Welch, 2012) with sporadic impetus to take up resources/opportunities to call upon the strengths of others in partnership (Ofsted, 2012a);
- limitations on the availability of professional development opportunities (Ofsted, 2012a);
- time on the curriculum (Paynter, 1972 *in* Mills & Paynter, 2008; Calouste Gulbenkian, 1989);
- physical resources (space, instruments, and so on) – these can vary from exceptional to less than impressive (Calouste Gulbenkian, 1989; McQueen & Hallam, 2010);
- the support of senior managers (Ofsted, 2012a; McQueen & Hallam, 2010).

In summarising this section and the previous one, it becomes evident that there are potential challenges to schools in the education of developing musicians and how far these challenges are met with any degree of success through the targeting of musicianship development or the presentation of a range of musically-orientated experiences as the focus of the curricula – an aspect which will be returned to in subsequent chapters of this study. Having now explored the nature of being considered a ‘musician’ and aspects related to how they are trained at the secondary KS3 phase, let us now turn our attention towards how we might recognize a musician; what skills, knowledge and understanding might reasonably be expected of them.

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<sup>27</sup> reported on the web-site ‘ScienceDaily’ at <http://www.sciencedaily.com/releases/2012/03/120328172212.htm> , last accessed 23/05/2014

## 2.7 Recognizing the musician: the competencies of musicianship

Hargreaves (1986) identifies musicians as diverse as Paul Simon, Duke Ellington, Paul McCartney and Mozart as those who work “on the run” – with some internalization of the music they are creating – and that, even though the balance between labour-intensive thought and work processes and natural inspiration seem to be rather varied, these musicians are not only performers but also song writers and composers (Hargreaves, 1986).

Mozart – perhaps no *ordinary* musician, even among musicians – gives us an insight into the manner of his composing process in a letter, probably written in 1789 (Holmes, 1878 in Vernon, 1970) where he discussed how he develops the ideas which have already begun to ‘inhabit’ his mind:

*“...provided I am not disturbed, my subject enlarges itself, becomes methodized and defined, and the whole, though it be long, stands almost complete and finished in my mind, so that I can survey it, like a fine picture or a beautiful statue, at a glance. Nor do I hear in my imagination the parts successively, but I hear them, as it were, all at once... What a delight this is I cannot tell! All this inventing, this producing, takes place in a pleasing lively dream. Still the actual hearing of the tout ensemble is after all the best. What has been thus produced I do not easily forget, and this is perhaps the best gift I have my Divine Maker to thank for.”*

(Holmes, 1878: 211-213; Vernon, 1970: 55-56)

In examining this quotation, it becomes clear that the ability to hear sound internally was a central competency for Mozart. Gordon (1997) is unequivocal in his view that the ability to ‘audiate’ is a pre-eminent skill required of musicians – the ability to “hear and comprehend in one’s mind the sound of music that is not or may never have been physically present” (Gordon, 1997: 361 in Jaffurs, 2004: 4). Gordon goes on to detail six stages and eight ways in which he believes that we audiate (ibid.).

It should, perhaps, be recalled at this point that the whole concept of musicality and, indeed, music itself, would seem to vary in different parts of the world and that the observations made here are very much biased to that of the Western culture (Cross, 2006). However, there are many musical cultures in the world in which learning music is part of an oral tradition and the ability to internalise sound inevitably becomes central to this approach. Language and music have a commonality in that they are present in

some form in every culture of the world (ibid.). Yet, in the Western classical tradition, it is argued, for example, that there is a sharp distinction between the activities of composing and performing whilst, in other traditions (contemporary popular for example), the distinction is more blurred (Clarke *et al*, 2010). It is also suggested that the activity of simply listening to music is largely a Western one, whilst in some other cultures there is an expectation that engaging with music is concerned, almost entirely, with performance and creation (Cross, 2006).

Related to the concept that musicians can internalise sound are those of being able to perform ‘by ear’ (from imitating others and from memory) or being able to read from traditional staff notation. In a great many musical traditions around the world, whilst they may have some form of representational system, it is the custom that musicians learn through imitation and from memory – what might be termed the oral tradition - India, Indonesia, West Africa, Contemporary popular music, Jazz, Folk, etc. There would seem to be little doubt that many believe this to be an important skill (e.g. Maxwell-Davies *in* Ward, 2007; Fletcher, 1989; DfE (2013) in the Orders for the National Curriculum at KS3). The argument runs along the lines of, “anything more than a superficial insight into music requires a thorough ability to read and hear it” (Fletcher, 1989: 129). However, there are also many who may feel that staff notation has its place, but with serious reservations (Mills & McPherson, 2006; Philpott, 2001; Paynter *in* Mills & Paynter, 2008). These reservations can possibly be summed up in the short epithet ‘sound before the sign’ (as referenced in Philpott, 2001: 89) and, Paynter, with quite strong reservations, develops this debate by suggesting that music is *sound*, not dots on a piece of paper; that there are many ways of creating music that do not require it to be written down (Paynter *in* Mills & Paynter, 2008: 26). Further, Mills and McPherson (2006) give a detailed list of six reasons why the ability to decode written staff notation can cause problems in education; not to say that it does not have a place at all (Mills & McPherson, 2006).

In examining the traits of a range of well-known musicians, it is possible to identify three possible features concerning the nature of musicianship (Hargreaves, 1986):

- (1) that musicians develop the ability to ‘internalise’ sound; not simply physically experience it via the ears (Gordon, 1997; Odam, 1995; Glennie, 2003). Evelyn Glennie (2003), the profoundly deaf percussionist, would go further by

suggesting that we allow our whole body to experience the ‘life’ and ‘journey’ of the sound (Glennie, 2003).

- (2) that musicians frequently desire to devise music, not just perform it; it is often an important part of one’s engagement with the art form (whether through composing or improvising) (Rousseau, 1779; Paynter, 1994a *in* Mills & Paynter, 2008; Hargreaves, 1986; Veloso & Carvallio, 2012). Rousseau states that “...to understand music, it is not sufficient to be able to play or sing; we must learn to compose at the same time, or we shall never be masters of this science” (Rousseau, 1779: 251).
- (3) that musicians are able to go beyond the realm of technique and the ‘science’ or ‘mathematics’ of music and into the emotional and expressive effect (Pflederer, 1963; Hallam, 2006; Veloso & Carvallio, 2012). It is partly an over-emphasis on technical competence over musical understanding that Ofsted criticized in the 2009 Report into music in English schools (Ofsted, 2009: 23).

Pflederer (1963) lists her beliefs of the characteristics which identify what it is to be musical:

- possessing a musical ear;
- having the ability to co-ordinate melodic and associate the sound stimuli through the musical ear;
- searching out coherent melodic and harmonic meanings, not satisfied with passively bathing in the sensuous colours of sound;
- finding delight in experiencing music as an integrated whole;
- co-ordinating the sound impressions by reducing them to their simplest relationships in an attempt to clarify the formal structure;
- having an awareness and response to stylistic differences in formal structure and tonal relationships to be anticipated in music of different epochs;
- having an ability to identify and respond to the expressive quality embodied in music which is communicated through the movement of the musical impulses within the total gesture.

(Pflederer, 1963: 50-52)

She also identifies a hierarchy in musicality, placing the composer at the top of the ‘tree’, superior to performers who are, in turn, superior to listeners (ibid.).

Hallam (2006) summarises research data drawn from a series of studies (Hallam & Prince, 2003; Hallam & Shaw, 2003; Hallam & Woods, 2003) where a cross-section of respondents, musicians and non-musicians, identified the concepts related to musical ability. Of the responses, she highlights the following indicators of musical ability: aural skills (28%), listening and understanding (32%), having an appreciation of music (24%), being responsive to music (15%), and being able to play a musical instrument or sing (71%) (Hallam, 2006: 101).

It would seem that, across much of the research carried out in the area of musicianship and musicality, and in much of the literature pertaining to it, the overwhelming view (as suggested at the beginning of this chapter) is that the ability to play a musical instrument<sup>28</sup> is the key characteristic of a musician; one who is musical. ‘Youth Music’s survey mentioned earlier in this chapter into the work, education and training of professional musicians in 2001/2, posed the question, “what musical skills do you have?”. The largest response by far were those of ‘player’ (84%), with the next being ‘tutor’ (50%) (Rogers, 2002). Learning to play a musical instrument is important too, to children and young people. In research carried out by Hargreaves *et al* (2002a), “21% of boys and 26% of girls overall report having instrument lessons at school... [and] of those who don’t, 40% say they would like to” (Hargreaves *et al*, 2002a). Singing, too, is considered to be a vitally important skill in music (Welch, 2006; Mills, 2005a) and, of course, might be regarded as more ‘inclusive’ an activity than learning to play a musical instrument (Bannan, 2002). From the earliest days of state education, singing has been at the heart of the music curriculum. Indeed, schools could be ‘paid by results’ in singing. From 1873, children able to sing six songs at the annual inspections carried a grant of one shilling for the school; from 1883 a further 6d could be earned if the children could sight-read the songs (Rainbow & Cox, 2006). However, today, singing is seen as potentially problematic in the secondary classroom due to a lack of teacher confidence in their own voices and the perception that young people (especially boys) do not want to sing (Bannan, 2002: 107).

This seems to contrast the point that Pfleiderer (1963) makes, highlighted above, when she suggest that composers are the highest in the hierarchy of musicians; an opinion

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<sup>28</sup> For some (e.g. Savage, 2012), an instrument might well include ‘virtual instruments’; i.e. those ‘performed’ through the medium of computer software. They may also include other technologically-based ‘instruments’ such as a disc-scratching desk.

supported (as, perhaps, one might expect) by some composers themselves; but also by some educationalists, illustrated in the following two quotations:

*“it is better to make a piece of music than to perform one, better to perform one than to listen to one, better to listen to one than to misuse it as a means of distraction, entertainment, or acquisition of ‘culture’”.* (Cage, 1978: 64)

*“...to understand music, it is not sufficient to be able to play or sing; we must learn to compose at the same time, or we shall never be masters of this science”.* (Rousseau, 1779: 251)

Over the last one hundred years or so, several educationalists/researchers have sought to identify the characteristics of musicianship and potential to be musicians by testing the capacity of participants to display them. These tests of musical aptitude have been derived by such as Seashore 1919-1960, Gretsche-Tilson 1941, Gordon 1965, and Bentley 1966 (Hallam, 2006: 94). These focus, in the main, on the participant's ability to discriminate between changes in musical attributes such as pitch, rhythm and structure and/or recognition of musical 'shapes' from memory and they largely centre on the idea that musicality can be tested through aural perception where the participant is not involved at all in actually making music. Generally, these tests were used to assess potential and the selection of candidates for instrumental/vocal tuition. “While alternative, more active measures of selecting pupils for learning to play an instrument have been adopted by teachers, these have tended not to be formalised” (Hallam, op.cit.). They are, in addition, based around the elements and principles of western music in particular.

## **2.8 Summary: twelve competencies**

Having explored in some depth the nature of what it is to be musical and the characteristics of musicianship, it is possible to return to the issue of defining terms – musical, musicality, musicianship, musician. In particular, as the current thesis concerns the development of musicians, a working definition of the term ‘musician’ and some pointers which would assist one in identifying musicians is of central importance.

Welch (2001) and Mills (2005a) among other music educationalists would agree that *all* (except the smallest minorities such as those suffering with amusia) have the potential to be **musical** (the ability to engage in musical activity) and that we can all be said to be

musicians but, perhaps, simply at different points on the journey. In general, however, there seems also to be some consensus that the **musician** has had, or begun, some form of musical training and can be recognized through the attainment of various indicators of **musicianship** or **musicality**.

Extrapolating from various writers, many of whom have been referred to in section 2.7 above, it is possible to draw up a working set of indicators or competencies; though it is, perhaps, likely that only the fully-formed musician will possess all (or at least, most) of these competencies and that, therefore, the developing musician will be exhibiting signs of increasing competence in a selection of them. Before listing these competencies it is important though to offer a word of caution: that these are in general Western-centric, though many of these will also be pertinent to a range of other cultures and traditions. As Stefani (1987) points out: musical competence is ‘the ability to produce sense through music’ and Hargreaves (1994) develops this point to suggest that “what constitutes music in one society may not necessarily do so in another, and our definition of musical competence correspondingly needs to be able to take into account the cultural, artistic, and educational traditions of particular societies” (Hargreaves, 1996: 146, referencing Stefani, 1987: 7; also in Savage, 2013: 68)

The twelve competencies listed below cover the most salient of skills, knowledge and understanding that musicians may need to possess, at least in part or development, in order to be described as musicians as opposed to musical. This current study will, therefore, be exploring in Chapter 6 onwards how far these are the focus for music learning in the classroom and how far their incorporation or not may be affected by teachers’ own background, experience and values. They will form part of the subsequent research activity described in those later chapters.

*Twelve competencies which can be associated with musicians*  
(listed in no particular priority)

- i. the ability to perform on a musical instrument with confidence and appropriate technique (Rogers, 2002; Hargreaves *et al*, 2002a; Lamont, 2002; Fletcher, 1989; Müllensiefen, 2011; MENC, 1994);
- ii. the ability to develop original, imaginative compositions (Swanwick & Tillman, 1986; Swanwick, 1988; Hargreaves, 1986; Rousseau, 1779; Paynter, 1982);



- iii. the ability to improvise with confidence (Paynter, 1982; Swanwick & Tillman, 1986; Thompson & Lehmann, 2004; MENC, 1994);
- iv. the ability to use musical terminology in appraising music (Pflederer, 1963; MENC, 1994; QCA, 2007);
- v. the ability to read from staff notation fluently (Maxwell-Davies *in* Ward, 2007; MENC, 1994, Fletcher, 1989; DfE, 2013);
- vi. the ability to sing with accurate intonation (Welch, 2006; Hallam, 2006; MENC, 1994; DfE, 2013)
- vii. the ability to use ICT to develop and enhance musical ‘events’ (Wise *et al*, 2011; Kemp, 1986; Savage, 2012);
- viii. the ability to perform music ‘by ear’ (Pflederer, 1963; Glennie, 2003; Green, 2002);
- ix. the ability to harmonize melodies applying stylistic conventions (Swanwick & Tillman, 1986; Edexcel, 2012 (implied by course requirements); also implied by the National Curriculum PoS, QCA, 2007)
- x. a general knowledge of a range of music from different times, traditions and cultures (Pflederer, 1963; Rogers, 2009; MENC, 1994; DfE, 2013)
- xi. the ability to discuss, write and/or draw about the expressive content of music (Hallam, 2006; Pflederer, 1963; Swanwick & Tillman, 1986; MENC, 1994; DfE, 2013)
- xii. the ability to aurally analyse the relationships between sounds (aural discrimination) (Paynter *in* Mills & Paynter, 2008; Bentley *in* Hallam, 2006; Hallam, 2006; Gordon, 1997; DfE, 2013)

This list is remarkably similar to that laid down in the ‘National Standards for Arts Education’ (MENC, 1994; Jaffurs, 2004: 6) in the United States of America<sup>29</sup> and, in turn, many of these competencies feature quite strongly in the National Curriculum Orders for Music in England (QCA, 2007; DfE, 2013) and the specifications for GCSE music (e.g. Edexcel, 2012). Such evidence suggests that the validity of the list and the selection of competencies is appropriate, at least for the purpose of this thesis.

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<sup>29</sup> These are: (1) singing challenging solo and ensemble repertoire with technical accuracy and expression; (2) performing challenging instrumental repertoire in ensembles and solos with technical accuracy and expressively; (3) improvising in a variety of styles; (4) composing and arranging; (5) reading and understanding full score notation; (6) understanding whole musical experiences; (7) evaluating for aesthetic qualities; (8) comparing and contrasting other curriculum concepts; (9) describing music from other cultures and the traditions that influenced them.

In this chapter, we have considered what it is to be a musician, some aspects of the journey to becoming one and, finally, an exploration of how one might recognize a musician. Williamon (2004), perhaps, sums up very concisely the nature of the musician when he suggests that “musicians routinely encounter an elaborate array of mental and physical demands during practice and performance, having to process and execute complex musical information with novel artistic insight, technical facility, and a keen awareness of audiences’ expectations” (Williamon, 2004: 3).

It is now necessary to examine in the next chapter what enables a person to become a musician in the first place and, as this thesis centres on the influence of biography on practice, the typical life-histories of musicians – if there is any such thing as a typical personal story and route to musicianship. It is also the intention to explore how far the competencies described above are part of the musicians’ development.

This thesis concerns the impact that biography can have on the working practices and understanding of secondary music teachers in England. In this chapter and the next, the nature of biography is explored in depth. As music teachers frequently hold on to their identity as musicians as well as teachers (Saunders, 2008; Kemp, 1996), it is appropriate to consider the biography of musicians first (in the current chapter) and then the biography of music teachers (in the next chapter).

In this chapter then, the role of biography in the development of musicians is considered - background, influences, practice and experience - and how this contributes to the developing identity of the musician. In this way, it will be possible to see how far biography affects the development of what is ‘important’ in music and in musical development, and how this may shape the life of the musician over time. The opening section focuses on the nature of biography and some aspects of the debate on how we are its products (Brofenbrenner, 1979; Woods, 1984). The discussion will then proceed to an exploration of the musician’s development - initial influences, training, behaviours - and growth towards expertise. The chapter will also consider how far biography impacts on the formation of the musician-identity which many music teachers seem to consider is very much a part of them (see above; Saunders, 2008). Finally, and by way of summary, the chapter will briefly examine the contexts in which a musician learns and grows, presenting a list (as at the end of the previous chapter) which will form an important part of the research activity described later in this thesis.

### **3.1 The making of a musician**

#### *3.1.1 Influencing factors*

There has been a long-held ‘folk belief’ that musicians are ‘born not made’ (Sloboda & Howe, 1991). However, this is not generally found to be the case in the literature and research surrounding the development of musicians; that the “most successful musical profiles undertook more practice, possessed a more persuasive sense of music’s function in their lives, and had parents who supported their practice activities”

(McPherson *et al*, 2012: 5; Sloboda & Howe, 1991). There is also a body of evidence which suggests that all people have, as part of their genetic code, the wherewithal and potential to be musical (Welch, 2001; Hallam, 2006; also Blacking, 1971; Wallin *et al*, 2000).

Whether one takes the stance that musicians are born and not made, or vice versa, there is considerable evidence that argues that there is likely to be a fairly strong influence on a musician's development from the environment in which they live, especially in early life (Lehmann & Gruber, 2006; Manturweska, 1990; Jaffurs, 2004; McPherson *et al*, 2012; Sloboda & Howe, 1991). These influences would include, for example, culture - class, ethnicity, society; social environment - family, peer groups; and music education - informal and formal. Moore *et al* (2003) simplifies this list, identifying three basic factors in the development of the young musician: (1) parents - research by Bloom (1985a) suggests that "highly musically skilled children are introduced to music because of the interest of at least one parent"; (2) teachers and schools - "an inspiring teacher may be essential to engage a child with a new domain"; (3) peers and friends - "during adolescence, in particular, peers may have a far greater influence on behaviour than families or teachers do, and may be critical for the establishment of self-esteem and identity (Patterson, DeBarshye and Ramsey, 1989; Urberg, 1999)" (Moore *et al*, 2003: 530-10; also McPherson *et al*, 2012: 5-7). It seems clear, and perhaps not surprising, that the people closest to us (parents, friends, teachers) will be those who influence our decisions through life concerning how far we develop, in all ways as well as musicians. These will, later in this thesis, become important factors as the development of the musicians and teachers participating in this research project is examined.

It is likely that people will align themselves most closely with the music which they have been exposed to mostly (Davidson *et al*, 1977; Sloboda, 1985). Young people especially, will usually absorb the music of the culture and society in which they are brought up (Jaffurs, 2004). The role of cultural background is central to musical development and the preferences of the young person. Musicians from Bali, for example, will develop different aspects of musicality to Western classical musicians (Dunbar-Hall, 2011b). Even within similar ethnic cultures, there may be differences in approach to and practices in music. Green (2002) and Westerlund (2006), for instance, talk of "garage musicians" and "garage rock bands" - those who teach themselves music; often from peers or on their own, through experimentation and developing the

‘musical ear’ (Jaffurs, 2004; Green, 2002; Westerlund, 2006). This is frequently referred to in educational discussions as ‘informal learning’ practices, in contrast to the ‘formal learning’ practices of the traditional classroom teaching (Green, 2002; McPhail, 2013).

It is not unusual for parents and carers to provide infants with musical stimuli which derive from the musical way we have of speaking to children, the singing of nursery rhymes and the like, and even the natural body rhythms when being carried (Trehub, 2006). “...Whatever genetic inheritance an individual may have is greatly enhanced by a musically enriched environment” (Schlaug, 2003 *in* Hallam, 2006: 105). The music of the family is also likely to be linked with the music of the cultural community (Campbell, 2011). It has been suggested that musical identity is closely aligned with social identity and the relationships young people have with their peers; that musical development and tastes form part of the group identity - frequently noticed in teenagers especially (Tarrant *et al*, 2002).

The manner in which we develop as musicians, through both informal and formal music education, may influence the way we view musicianship and musicality in others (Welch, 2012). The quality of the learning and what is achieved will be a product of (1) the student’s background, ability, conceptions, knowledge and aspirations; (2) the approaches to learning and studying; and (3) the perceptions of the teacher learning environment (Entwistle, 2007a *in* Welch, 2008). Our views are shaped significantly by those who have taught us, the musical experiences we have had ‘exposure’ to (see figure 1.1, chapter 1; Welch, 2012) and, in the case of musicians who go on to teach (especially instrumental teachers) we will often teach in ways which have been perceived as successful by our own teachers (Haddon, 2009). This may well be because the identities of pupils and teachers are interlinked “as both develop within the same social and educational context” (Hargreaves *et al*, 2007: 678).

### 3.1.2 *Biography: theoretical framework*

It is a common view that we are products of our biography (Bronfenbrenner, 1979; Lamont, 2002; Welch, 2012; Woods, 1984). Woods (1984) identifies both *macro* (formative experiences) and *micro* (environmental factors) aspects to our biographies and our developing identities whilst Bronfenbrenner (1979), in his ‘ecological model of

developmental contexts' (figure 3.1), identifies four 'systems' illustrated by concentric circles:

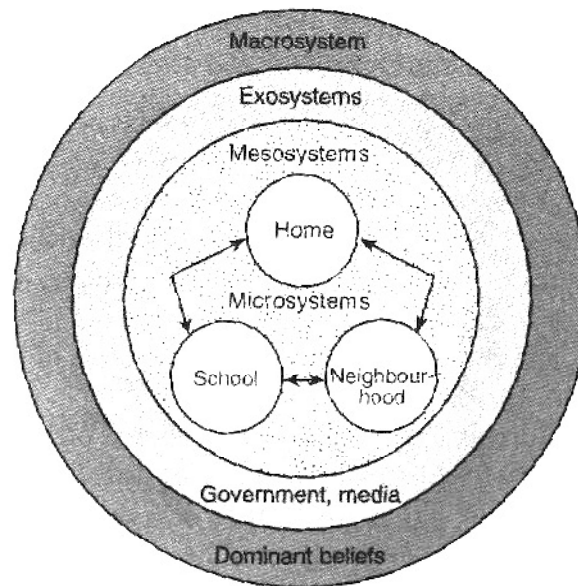


Figure 3.1  
Brofenbrenner's ecological model: contexts of development  
(Brofenbrenner, 1979 in Lamont, 2002: 42)

1. *microsystems*: those aspects which relate *directly* with children - home, school, the environment;
2. *meosystems*: these 'reflect the relationships between the microsystems - these relationships may create tension or not as different processes impact on the children, for example different ways of 'doing things' at home and at school;
3. *exosystems*: aspects of the wider influences on children and the development of their identity such as government policy and media;
4. *macrosystems*: the 'dominant beliefs of a particular culture', e.g. the value of education.

(Lamont, 2002: 42-43)

Brofenbrenner revised his theory later in his career by highlighting the lack of attention it gives to the role that the individual has in his/her own development: that the systems detailed above concern only contexts in which an individual is immersed (Tudge *et al*, 2009). He went on to develop the model into one with four concepts: Process, Person, Context, Time; otherwise known as the PPCT model (*ibid.*), in which (1) 'processes' refer to the increasingly complex interactions between the person and other people and the environment; (2) 'person' refers to the characteristics and traits of the person him/herself relating to aspects such as gender and age (demand characteristics), mental,

emotions and material resources (resource characteristics) such as home, intelligence and skills; (3) the four 'systems' of the original model together with the addition of 'chronosystems' - historical contexts; and (4) the affects of time upon the processes and contexts (e.g. a person's age and the duration of developmental periods) (ibid.; Krishnan, 2010). An understanding of a model such as Bronfenbrenner's PPCT model can be useful for exploring the manner in which a variety of biographical aspects of a person's life can relate to each other and impact upon their development. For example, how the reinforcement of parents in the life of a young person and the influence and relationship with music teachers (Processes) need to adapt to the young person's needs (such as increasing musical complexity as experience grows, the need for support in transporting instruments to rehearsals, etc.) (Person). Any conflict between any aspects in the model may likely cause disaffection and a lessening of musical commitment; for example, in repetition of musical knowledge at school which was learned considerably earlier in instrumental lessons, or the apparent mockery of peers towards the musician.

Whilst the view that we are products of our biography seems to be a commonly held one, there are psychologists who would argue differently. For example, both Freud (1915) and Erikson (1950) proposed developmental theories which included stages through which a person passes. In the case of Freud (*in* Child, 1973; Lovell, 1973), events taking place in childhood play a large part in one's development but, more so, behaviour and personality develop largely as result of responses to physical demands or instincts (e.g. hunger), much of which operate at an unconscious level. For Erikson (1950), on the other hand, development was seen largely as part of overcoming conflicts or crises; in an adolescent, for example, in establishing a sense of individual personal identity and breaking away from family influence (see also Cherry, K.<sup>30</sup> at <http://www.psychology.about.com>). These theories focus very much on instinct and the unconscious 'ego' (Freud, 1915 *in* Child, 1973), whereas the views described in the previous paragraphs (e.g. Bronfenbrenner, 1979) would place more emphasis on learning through experience 'shaping' our neuropsychobiological 'design' and in which the choices and motivations of the individual seem to play more of a part (Eraut, 2004; Welch 2012).

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<sup>30</sup> A short summary of the theories of Freud and Erikson can be found at Kendra Cherry's 'psychology.about.com' web-site at <http://www.psychology.about.com/od/developmentalpsychology/a/childdevtheory.htm>; retrieved 13/05/2014

Amongst musicians (or anyone else come to that), there is clearly no *one* biography but, from the point of view of this thesis, focusing on the music education of England, we can recognise some particular traits which certain musicians have in common, in terms of their background and education and these will be explored in some depth in due course. Our identity as musicians, as a developing and ‘fluid’ product of our biography (DeNora, 2000), can be a positive or negative one for the musician themselves and linked to tacit learning, as illustrated in figure 3.2. In this model, two separated but related aspects of development are rooted in those events, people, relationships, activities we *experience*, and the *knowledge* we receive through those experiences, our education and interactions with others (Welch, 2009; Eraut, 2004; Sternberg *et al*, 2000). So, according to this model, a developing musician may have the personal experience of using sounds to make music along with the received knowledge of the cultural background, origins, compositional techniques and so on, of the music being performed. The performer will develop his or her memories of the experience as a result of personal action, a developing autonomy of the performance practice and the verbal knowledge gained through teachers. These then, in turn, will gradually form the musician’s sense of identity and self-esteem as a performer. Thus the musician develops as their experiences become increasingly significant and knowledge also expands (Welch, 2009). As such, this model (figure 3.2) complements Brofenbrenner’s (1979) discussed above and the theoretical framework that we are products of our biography and it is now appropriate to turn in this thesis to an exploration of how musicians develop their musicianship. This is the focus of the next three sections.

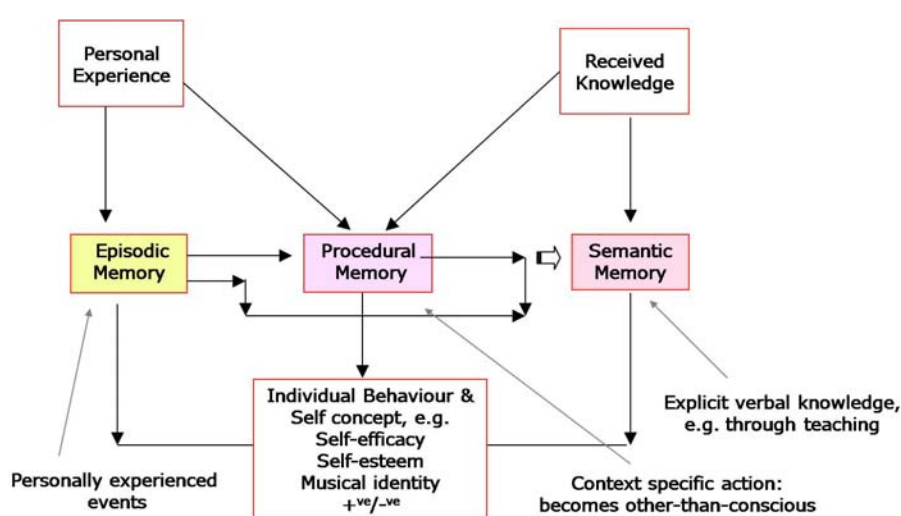


Figure 3.2  
Memory structure and knowledge acquisition pathways;  
A cognitive model of tacit knowledge  
Sternberg *et al*, 2000; and adapted from Eraut, 2004 by Welch, 2009



### **3.2 Musical beginnings: the place of family and musical culture**

To examine the biography of musicians, this section and the following two will consider some of the theoretical frameworks surrounding how musicians develop. There is, of course, no one biography which can be applied to all musicians and those who range from starting their ‘journeys’ in music to professionals and experts will have a wide variety of biographies. However, a consideration of some of the theories of musical development will permit an insight into possible commonalities within Western musical traditions and this will allow a comparison to be made later in this thesis when discussing the biographies of the research study participants.

“Musical behaviours do not occur in a vacuum. They are the product of a complex interaction between biological, developmental, and environmental factors over time” (Welch, 2011a: 386). It is argued that children respond to music pre-natally (e.g. Deliège & Sloboda, 1996; Papoušek, 1996), for example through movement; and there is some debate that musical propensity may be encouraged by the processes through which babies are ‘exposed’ to musical stimuli (Parncutt, 2006). Lecanuet (1996) is one who has proposed that the human race can respond to auditory stimuli whilst still in the womb and, further, that the fetus seems to react in relation to differences in music: “...its loudness, its pitch and, to a large extent, the behavioural state of the baby...” (ibid.: 16). He goes on to report findings from Feijoo (1981) and Hepper (1988) who observed that babies, post-natally, were “significantly soothed and attentive to music their mothers listened to daily during the last 3 months of pregnancy” (ibid.: 21). Trevarthen (2002) writes rather poetically when he suggests that the role of ‘fellowship’ with someone we trust and who ‘admires’ us (e.g. a parent), is akin to an “improvised song or dance of companionship”; that the development of artistic expertise will more commonly spring from a “sense of embodied emotion..., grace and spontaneity” and, more rarely, from “obedience to instructive authority” (Trevarthen, 2002: 35).

The role of parents in the musical development of children is comparatively recently understood (Borthwick & Davidson, 2002). Borthwick’s and Davidson’s study would suggest that there is a significant “transgenerational” link in terms of the value placed on a musical upbringing. “It seemed that a degree of importance given to music by members of the [parent’s] immediate and extended family influenced their decision to accord music a particular status and role, and this had a direct influence on their current

family lifestyle. Many parents saw their own parents as key players in their children's current music identity" (ibid.: 63). They go on to highlight that music is frequently the stimulus for family discussion and activity, and that there was an expectation for children to participate in music. Issues, however, arose where (in 10 out of the 12 families involved in the study) strong musical identity links were made between *one* parent and *one* child; that this could, indeed, have a negative effect on the other family relationships (ibid.: 67). McPherson *et al* also found in their research that there was a strong influence on the musical development of the child from family members – parents and siblings in particular (2012: 6).

A number of well-known and internationally established musicians will attest to the support received from parents and, in some cases, siblings: Jan Holdstock, Julian Lloyd Webber and Evelyn Glennie to name but three (Harrison & McCullough, 2011) and, in research carried out by the National Association of Music Educators (NAME)<sup>31</sup>, 70% cited family as early influences on musical interests and development (ibid.: 66). In their book, "Sound Pathways", which is an exploration of the individual contributors' journey to music, NAME quote respondents to the research:

*"There was always music in our house"*

*"I... sang nursery rhymes with my mother, and she tells me I frequently made up my own songs"*

*"I was interested at a very early age. My grandmother gave me a record and book for my birthday when I was under 5"*

(Harrison & McCullough, 2011: 66)

Manturzevska's research (1990) into Polish musicians found that over 93% came from families with some musical tradition; nearly 50% following in the steps of the father and over 25% in those of the mother. Only 5% came from families with no musical tradition (Manturzevska, 1990: 119). The same research found that over 50% of the professional musicians came from the 'intelligentsia' and nearly 30% from the 'craftsmen families', with only 13% from farmers and blue-collar workers. As this data was taken with musicians born between 1890 and 1960, Manturzevska also analyzed the current population of students at the Chopin Academy of Music in Warsaw and found very little difference, though the proportion for the last two categories were even smaller (ibid.). This study was carried out largely with musicians involved in Western classical music.

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<sup>31</sup> In 2013 NAME merged with The Federation of Music Services (FMS) to form the U.K Association for Music Education – Music Mark. <http://www.musicmark.org.uk>.

Families, then, would seem to play a large part in stimulating musical interest and engagement in developing musicians. There are a number of theories of how musicians *continue* to develop and the stages they progress through in the course of that development. This thesis now turns to explore a range of these.

### 3.3 General theories of musical development

Gordon (1989) argues that we are all born with a particular aptitude to music which, generally, decreases after birth, though this can be countered to some extent with an appropriate “informal and formal music instruction”. He goes on to suggest that, based on his own research, this music aptitude stabilizes at around age 9: “a person’s potential to learn music remains through his life, what it was when he was nine years old” (Gordon, 1989: 2-3). In considering this possibility, speculation leads one to ask whether a child prodigy in music exists as a result of intense exposure to music, or as a result of inherent and natural genius or mental aptitude which Galton (*in* Stein & Heinze, 1960; Vernon, 1970) argues is hereditary (Dalladay, 1993). In contrast, Sloboda and Davidson (1996) highlight five essential characteristics for high-level musical performance: automaticity, systematicity, communicability, stability, and flexibility (Sloboda & Davidson, 1996 *in* McPherson *et al*, 2012: 9); and that these can be learned whether the musicians “had been taught formally or not and that they related to a high level of domain-specific structural knowledge and significant memory span increases” (*ibid.*).

Whether there is some inherent potential or not that we have little control over, psychologists and educationalists have suggested theories on how we develop musically from birth onwards. These include theories by Swanwick and Tillman (1986), Hargreaves and Galton (1992), Barrett (1996), and Ockelford (2008). The last of these was specifically related to musical development in young people with a range of complex needs but could, arguably, also be applied more widely.

*“Although attempts to generalize about the acquisition of musical skills and perception are complicated by the highly individual circumstances in which young children come to know and experience music... rhythmic skills are generally agreed to be the first to be established... pitch discrimination is also evident in children as young as six months...”* (Clarke *et al*, 2010: 130).

It would be useful, at this point, briefly to overview a small selection of these theories of musical development.

Perhaps one of the most well-established theories in British music education is the ‘Spiral Model of Musical Development’ proposed by Swanwick and Tillman (1986; also Swanwick, 1988). This model is made up of eight ‘developmental modes’ and was developed from a starting point of exploring children in the role of composers because the “idea of play, a very important human activity, is intrinsically bound up with all artistic activity” (Swanwick & Tillman, 1986: 306-7). The eight developmental modes are ‘matched’ to approximate ages from birth through to age 15+ and, within them, there is the suggestion that young people develop through 4 levels of understanding: (1) developing a mastery of materials, (2) developing a recognition of the expressive nature of music, (3) developing an understanding of musical forms, and (4) developing an understanding of the intrinsic value of music and its place in society. The concept of the spiral is an important part of the developmental model: “we do not merely pass through one of these modes but carry them forward with it into the next. At times it is necessary to begin again. For example, if we handle a new instrument... we are sent back to the problems of mastery... these transformations are both cumulative and cyclical” (Swanwick, 1988: 63). Bamberger (2006) would support the concept of the spiral when she suggests that “musical development is a spiralling, endlessly recursive process in which multiple organizing constraints are concurrently present, creating an essential, generative tension as they play a transformational dance with one another” (Bamberger, 2007: 71). It is generally accepted (according to Philpott, 2009) that this model was a strong influence on the early development of the National Curriculum Orders for Music in England, in particular upon the inferred development of expertise laid out in the Attainment Target Level Descriptors (QCA, 2007). If one considers a model such as this, then it becomes clear how education, family support, environment, and so on, as suggested earlier within this chapter, can play a large part in the development of the musician. Mozart, for example, no doubt reached the final, ‘meta-cognitive’ stage at a considerably earlier age than Swanwick and Tillman’s suggested age 15 for the average child<sup>32</sup>; whilst many, suggests Swanwick (1988), may *never* reach that level of musical thinking and skill (Dalladay, 1993).

In contrast to Swanwick and Tillman’s spiral model of development, Hargreaves and Galton (1992) identified five phases: sensori-motor (age 0-2), figural (2-5), schematic

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<sup>32</sup> Mozart composed the opera ‘Ascanio in Alba’ as well as seven symphonies at the age of 15 (Einstein, A., 1971 *Mozart*. London: Panther Books Ltd., pp.412-3, 231).

(5-8), rule systems (the employment of conventions) (8-15), and professional (15+) (Hargreaves & Galton, 1992; also *in* Deliège & Sloboda, 1996; North & Hargreaves, 2008). One of the principle problems with this theory of development, unlike Swanwick and Tillman's, is the inferred suggestion that learning is linear in nature which Mills (2005a) strongly argues against (*op.cit.*: 158). This inferred linear nature of musical development, however, can also be detected in the performance progression through a range of grades administered by such organizations as the Associated Board of the Royal Schools of Music (ABRSM) and the Target Level Descriptors of the National Curriculum Orders for Music (QCA, 2007) (Mills, 2005a).

Both of the models of musical development discussed in the previous paragraphs relate to chronological development – that is they suggest that young people will, under 'normal' developmental states, reach certain stages at certain approximate ages. Rogers (2009) presents a more contextual model in which he explores how different 'understandings' of music relate to each other. In discussing age-related stages, Swanwick (1988) does make the point that, in his and Tillman's model, it is the sequence which is central; that the sequence of development may be followed more quickly in a musically rich environment and more slowly, even completely arrested, in an impoverished musical environment (Swanwick, 1988: 81). Rogers's model, however, does not suggest any approximate ages of attainment at all or even a sequential line of development but simply explores the relationships between various aspects and how they contribute to the overall acquisition of musical understanding. Thus, in Roger's model, we find that learning is informed by four contexts: (1) understanding of the features of musical elements, (2) knowledge of conventions, processes and devices, (3) practical experience of musical styles, genres and traditions, and (4) the development of practical musical skills.

One further example of a theory of musical development may be drawn from Ockelford's work (2008) with children and young people with complex needs (figure 3.3). There is, perhaps, a difficulty associated with the Swanwick and Tillman model which does not seem to pertain to that by Ockelford: that of defining approximate age

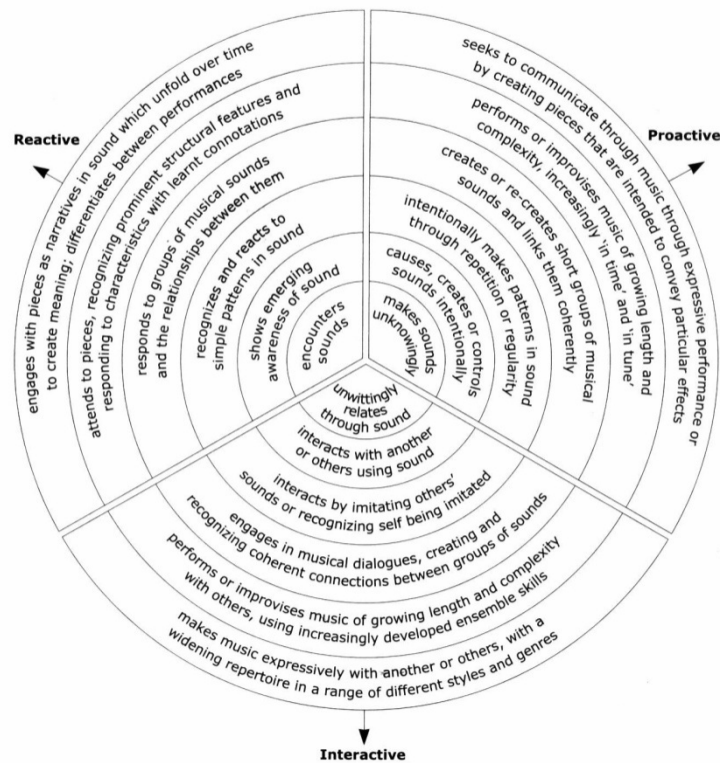


Figure 3.3  
The 'Sounds of Intent' framework of musical development  
(Ockelford, 2008)

ranges for each stage of development. This idea pre-supposes that every child (or, indeed, *person*) has similar exposure to music education without going so far as to suggest what shape that exposure might take. In Ockelford's model, though, he presents no fewer than *three* sequences relating to the *reactive* (the manner in which young people react to music they engage with), the *proactive* (the manner in which young people seek to address themselves through music-making), and the *interactive* (the manner in which young people interact with other people through music-making activities). Each of these 'sequential' aspects operates from the innermost circle of the model outwards, perhaps suggesting how each also builds on the former to illustrate the increasing knowledge, skill and understanding of the young person. Whilst this model was developed through the study of children and young people with complex needs, it can be seen, by comparison with other developmental models, to have some validity across entire populations and in being adapted for early years settings.

However appealing the notion of a sequence of development might be, it is possible for the educationalist to be mis-led or confused by where their pupils should be at any point; that pupils may, indeed, be struggling because they have missed out on earlier stages through a lack of, or faulty or inappropriate teaching – they have, perhaps,

missed the musical equivalent of the ‘playing in the sandpit’ stage. In all the models discussed above, the manner in which young people develop musically relies on a rather spurious and over alluded to ‘norm’ of musical ‘input’ and experience; but this can be problematic for, as Finney (2009) argues, “...students had throughout their schooling been expected to ‘assimilate’ too many new experiences without enough space or time for these to be ‘accommodated’... I doubt whether schools as we know them are the best places for humans to develop... such a climate of accountability and distrust is very unlikely to facilitate worthwhile development” (Finney, 2009). A cynical view perhaps, but one which is shared by others such as Fletcher (1989).

The lesson that can be derived from models of musical development might be that, as those involved in music get more proficient and experienced, the factor which really develops is the capacity to interact with more and more complex music. This may well be the case – in part – but Geertz (1973) proposed that what really gets better is precision: that progress “is marked less by a perfection of consensus than a refinement of debate” (Geertz, 1973: 89 *in* Bamberger, 2006: 89). This sentiment is echoed in the National Curriculum in England where teachers can find the guidance to encourage pupils to “consolidate and extend their learning and increase the quality of their response rather than constantly to attempt new things” (QCA, 2001). The following sections of this thesis develop this concept by exploring how musicians move from an initial exposure and experience of musical activity to becoming experts in their field.

### **3.4 The road to expertise**

Lehmann and Gruber (2006) suggest that training for musicians - as instrumentalists/vocalists - starts at different times, relating to what will be termed in this thesis as the ‘*operating genre*’<sup>33</sup>. They suggest that Western classical musicians, for example, tend to start their musical training at an earlier age than jazz or popular musicians (Lehmann & Gruber, 2006; also Welch, 2008a). An ESRC (Economic and Social Research Council) Teaching and Learning Research Programme (TLRP) funded study of higher education music learning (Welch, 2008a) found that classical musicians ‘tended to have begun to engage with music at an earlier age (first study instrument mean age, 9.2 years; Welch, 2012: 391) and were influenced by parents, instrumental or vocal teachers and formal groups’, whilst other-than-classical musicians ‘tended to be

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<sup>33</sup> ...by which is meant that genre/tradition a musician has principally been trained and educated in.

slightly older in their formative encounters (mean age 12 years; *ibid.*) and reported that, typically, they were influenced by well-known performers and informal groups (Welch, 2008a; 2012: 391). Lehmann and Gruber (2006) also identify the commonalities present when developing musical experience across genres. These include: investing time (in practice) and effort; and these take place, according to Bloom (1985a), across four phases: informal (introduction to music), formal (starting tuition), commitment (to become a professional) and contributory (e.g. playing in concerts) (Lehmann & Gruber, 2006: 458-462). These phases have a parallel in the stages of proficiency outlined by Chi (2006), adapting the work of Hoffmann (1998):

<i>Chi (2006:22)</i>	<i>Lehmann &amp; Gruber (2006:458-462)</i>
Novice }	Informal
Initiate }	
Apprentice	Formal
Journeyman	Commitment
Expert }	Contributory
Master }	

The implication of the models of development discussed in the previous section (3.3) is the apparent assumption that, given the ‘average’ child with appropriate support, education and training, they will make the inferred progress, eventually achieving expertise in their field. This is clearly not the case or there would be considerably greater numbers of expert musicians than there evidently are. There are, perhaps, other factors at play here though. It has been suggested, for example, that social class and affluence may well play a part (Wright, 2012; Lehmann & Gruber, 2006; Woodford, 2012) – that these influence “the choice of teacher, [and] the quality of the instrument played” (Lehmann & Gruber, 2006: 458) and the ability to “pay to play” (Wright, 2012: 29) for additional tuition out of school, travelling to rehearsals, etc. Two other potential factors which are absent from the models of development described at section 3.3 are those of motivation and effort. “In every field that has been examined, those who attain eminence do so only after prolonged hard work over a period of years. This is as true of music as of any other field and suggests that, whatever the role of hereditary factors, if these exist, the aspiring performer must be willing to work for success” (Chaffin & Lemieux, 2004, reprint 2011: 19; a view supported in McPherson *et al*, 2012).



Entwistle (2007) has proposed that the quality of learning (not just in music) is seen as a product of interactions between (1) “students’ backgrounds, abilities, conceptions, knowledge and aspirations”, (2) “approaches to learning and studying”, and (3) “perceptions of the teaching-learning environment” (Entwistle, 2007 *in* Welch *et al*, 2008a: 4). Welch *et al* (2008a) go on to suggest that “...classical musicians emphasized the drive to excel musically and technically and prioritized notation-based and analytical skills, whilst other-than-classical musicians attached a greater importance to memorisation and improvisation. Classical musicians attached greater relevance to giving lessons and solo performances, whilst their other-than-classical colleagues favoured making music for fun and listening to music within their own genre. Nevertheless, all musicians believed that practice and preparation were important” (Welch *et al*, 2008a: 7-8).

It has been argued that it can take at least 10 years to become an expert in any field of endeavour (Chaffin & Lemieux, 2004). For Western classical musicians, however, this might be as many as 16 years (*ibid.*; also Hallam, 2011; Lehmann & Gruber, 2006). Ericsson *et al* (1993) express it slightly differently, but in just as stark terms when they found that conservatoire students studying to be professional performers could accumulate as much as 10,000 hours of formal practice by the age of 21 (Ericsson *et al*, 1993; Ericsson *et al*, 2006: 691-2; McPherson *et al*, 2012: 6). Within the different genres and traditions, the length of time and the areas of focus will vary. Sudnow (1978), for example, comments on “how tedious, effortful, frustrating and time-consuming was the experience of acquiring expertise in jazz improvisation, whilst some classical trained musicians experience difficulties in performing atonal or rhythmically complex music” (*in* Hallam, 1995; Hallam, 2011: 208).

Having spent the last few sections of this chapter exploring the development of musicians and their ‘journey’ from beginner to expert, a number of contributory factors which have a role in the on-going progress of the musician have become evident. Home and family environment have a particularly strong role, especially in the early stages of the musician’s growth (Lehmann & Gruber, 2006; Manturzewska, 1990), and a particularly musically enriched home environment - supportive parents and siblings who are also actively involved in music - is especially important in the early development of the musician, including favourable aspects in relation to socio-economic conditions, attitudes, value systems and emotional stability (Lehmann &

Gruber, 2006). Wrapped up with family life, affluence and financial wherewithal is crucial, particularly in respect to instrumental purchases and transportation (Wright, 2012). Perhaps, the most significant factor of all is the motivation and self-efficacy of the individual. Strong motivation is required, for example, in developing a practice discipline; not just in putting in the hours but also in managing the time effectively (Chaffin & Lemieux, 2004). Lehmann and Gruber (2006) argue there are clear links between motivation and quality of the practice with success as an expert performer. This, though, can vary depending on the chosen instrument(s) with Western classical musicians on piano or violin generally engaging in longer hours of practice, for instance, than singers (op.cit.: 460), and jazz musicians spending large amounts of their practice time with others in ensemble (Welch, 2012). However, motivation is not sufficient on its own without self-belief that one is “capable of developing the requisite skills” (Chaffin & Lemieux, 2004: 32). General intellect, too, evidence would suggest, even has a part to play, with ‘smarter’ children tending to progress more strongly in music (Schellenberg, 2006).

Models of musical development, such as those described in the previous section of this chapter, demonstrate that musicians will tend to progress through a range of stages on their ‘journeys’ in musicianship. Chapter 2 also explored the idea that musicians will usually be performers on instruments or voice. The next section will consider how the stages a performer may progress through is made explicit through their biography.

### **3.5 Stages of development in performance and implications for biography**

Hallam (2011), drawing on the research of Fitts and Posner (1967), discusses the stages that a musician will ‘pass’ through on their road to expertise in instrumental/vocal performance, outlining 3 stages: (1) ‘cognitive-verbal-motor’ – a period in which the learning is controlled through the performer’s own instruction and support of others; (2) ‘associative’ – in which the learner sequences responses and increases fluency; (3) ‘autonomous’ – in which the learner responses become unconscious (Fitts & Posner, 1967 in Hallam, 2011: 208; Papageorgi *et al*, 2009: 34).

Papageorgi *et al* (2009) went further in advocating a seven-stage model of development of expert music performance based on the work of several other writers (figure 3.4). This model covers the life-span of the professional from first acquaintance with music

to retirement, refers to the life-span of an instrumental/vocal professional performer, and combines a ‘developmental pathway’ with the development of skill acquisition after the research of Hallam (1998).

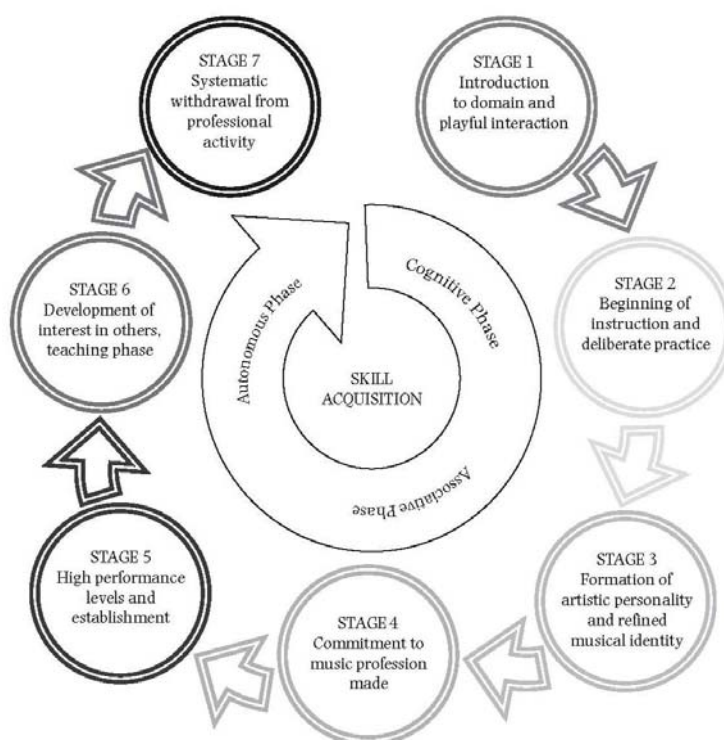


Figure 3.4  
The developmental pathway of professional musicians  
(Papageorgi *et al*, 2009: 34)

(drawing on theories from Bloom, 1985a; Sosnial, 1985, 1990; Manturzevska, 1990; Ericsson & Smith, 1991; Hallam, 1998)

This ‘pathway’ and the research that fed into it are based on the expertise of Western classical musicians and, according to Papageorgi *et al* (2009), assume that “(1) expertise encompasses a process of development that normally spans many years; (2) formal instruction, practice and parental support are very important for expertise development; and (3) the longer a person engages in musical activities, the more expert they are likely to become as performers...” (op.cit.: 33).

If one explores Papageorgi’s *et al* model (figure 3.4), it is possible to draw out some of the typical features of an expert musician’s biography:

1. A positive home and family support for musical activities (see section 3.4).
2. The formal learning of a musical instrument (or voice) and sufficient motivation and self-efficacy to do the appropriate practice. The vast majority of musicians

from any culture and background will take up a musical instrument or voice as part of their musical development (Rogers, 2002). There are, though, some contemporary musicians who use a computer or other forms of technology as their means of performance – rather as in learning a more traditional instrument; and Savage (2012) challenges us: “those who can, play, those who can’t, use music tech” (Savage, 2012).

3. Music activity which goes beyond the school curriculum, such as with music services, extra curricular activities at school, workshops. (Wright, 2012).
4. Performing with others in ensemble and at public occasions; for the ‘fun of it’, for rehearsal purposes, for public performances (Hallam, 2011: 212).
5. Acknowledgement by others of one’s talents (e.g. through high grades in examinations, accolade following performances). “Society reacts to the combination of talent and interest by offering support which leads to further specialization” (Hunt, 2006: 34).
6. A defining point in one’s life when one ‘commits’ to music as a lifelong obsession and/or career path (Ericsson, 1996 *in* Papageorgi *et al*, 2009: 33).
7. A passing on of skills, knowledge and understanding through teaching others (Manturzewska, 1990) (we shall return to this point in the next chapter).

This thesis in part concerns how far musicianship is a focal point for development in English secondary school music lessons (subsidiary research questions 1 and 2). The bulleted list above suggests a sequence of features in respect of the potential ‘journey’ of a musician. Whilst it might be going too far to suggest that all of these features will be recognized in young musicians in a school environment (e.g. point 7), it may also be true that many young people’s musical journeys may be frustrated and even truncated due to a deprivation in any one or more of these areas (Wright, 2012; Burnard, 2006). For example, they may have an unsupportive family, or one without the financial means to be as supportive as they would wish to be; or for reasons of finance, peer pressure or opportunity, the chance to make music beyond the school curriculum may be lacking; or talents are not sufficiently recognized, acknowledged and encouraged. Any teacher engaged in bringing music to young people will, surely, be concerned about such a situation, and consider how to mitigate it and consider how far along the road to expertise every child need or can be taken (Woodford, 2012).

### 3.6 Portfolio careers of musicians; professionalism and amateurism

This thesis concerns music teachers, and many musicians take the role of a teacher at some point in their career (Rogers, 2002; Lehman *et al*, 2007). It seems appropriate at this point when considering the development of musicians, to consider briefly the nature of the portfolio career, some of which is of an amateur nature and some may be professional.

Smilde (2009) contends that in the 21<sup>st</sup> century, the common practice for professional musicians is what is known as a *portfolio career*, in which, at various points in their lives, they take on a range of different roles as decisions have to be made about the life directions spoken of by Alheit (Smilde, 2009). As such, she suggests that musicians have to be innovator, identifier, partner, reflective practitioner, engaged in research and evaluation, collaborator, connector and entrepreneur (*ibid.*). This ‘lifestyle’ of the musician has also been recognized in Rogers (2002), a survey of the work and training of professional musicians which identified no less than 12 different significant roles (player, tutor, composer, workshop leader, arranger, singer, teacher, producer, conductor, musical director, songwriter, sound/recording engineer) along with many other minor roles ranging from administrator to folksong collector to orchestral coach (Rogers, 2002: app.A, 4).

This survey (Rogers, 2002) was conducted amongst musicians from across a range of operating genres. Rogers also mentions the *portfolio career* concept and talks of research findings which point to the “growing numbers of examples of musicians, orchestras, trainers and audiences exploring and enjoying... different perspectives of what it means to be a musician” (Rogers, 2002: 4). The most common portfolio identified in this survey was that of performer and teacher (or tutor) (*ibid.*: app.A, 5).

Smilde (2009) suggests that it is the transitions in life that are frequently the source of much interest. It is at these times when we have choices to make – to go this way or that – and these decisions may be swayed by our biography to date. The decisions, he argues, can be local or global in that they can be related to a particular aspect of our biography (e.g. which teacher to ‘hire’ to teach a particular instrument) or they can be more life-changing (e.g. whether to become a professional musician or a music teacher). She cites Alheit (1994) who sums up this idea by putting forward the concept of the ‘transitional

potential of biographical learning’ which becomes evident in society and culture when ‘self awareness of people’s directions and choice’ provides the possibility for changing their lives (Alheit, 1994 *in* Smilde, 2009: 2).

Much of the discussion of this section could apply to all musicians but some of it applies particularly to those preparing to become, or those who already are, *professional* musicians and across both popular and classical traditions but, perhaps, mostly in the latter. McPherson *et al* (2012) talk of the challenges of becoming a professional performer and that few parents, teachers and the like will actively encourage young people to pursue a professional career (McPherson *et al*, 2012: 3).

*“As children progress from primary school into high school, the goals and curriculum objectives become increasingly dominated by desirable and attainable career pathways. In such circumstances young people are unlikely to find themselves encouraged to pursue their musical talents as vocational pathways”* (ibid.).

They go on to suggest that, without a considerable and sustained personal commitment from the young person, support mechanisms (e.g. financial support from parents) will tend to ‘dry up’ and the impetus to simply continue musical development as an amateur fades... “musical specialisation and the extraordinary increase in everyday listening opportunities may also have undermined the status of the amateur musician” (ibid.: 4) – as professionalism in music is considered highly prized but for the select few and amateurism is less valued.

Pitts (2012) also considers this dichotomy, observing in her research participants whose “route in lifelong music-making appeared to have been serendipitous, with chance meetings and casually offered opportunities” (Pitts, 2012: 123). She highlights that routes taken by individuals who retain a lifelong interest in music within amateur, educational or community settings fall into broad categories, with some overlap between them: (1) teaching music, (2) making music, (3) learning music (adult study), and (4) listening to music (e.g. concert-going) (ibid.: 127).

Increasingly, it would seem, in England at least, that the rhetoric surrounding education and the value of certain areas of the curriculum lies in its vocational potential and its potential to develop skills frequently sought after in the world of business and employment (Wright, 2012: 21; Beck & Young, 2005: 190). Possibly as a result, and as

Campbell (2010) tells us, beyond the “world of music professionals, music often falls in stature among the subjects of the school curriculum” and that some in society question that, when music is available at all times, at the ‘press of a button’, what is its value in the ‘school menu’ (Campbell, 2010: 233). “The elitist concept of musical talent again rears its ugly head and threatens to sweep music out of the mainstream of education” (ibid.: 234). The development of musicians who wish to ‘do’ music “for the love of it or regulate mood and movement, work, play, and socialization” can be less regulated in one’s life if one is not aspiring to be a professional (McPherson *et al*, 2012: 4; also chapter 12).

Space has been taken up in this thesis considering the biography of musicians – environment, home, education, journey to expertise, choice of musical pathways – but, as DeNora (2000) has suggested (and as first cited earlier in this chapter), our biography shapes and moulds our identity, no less so in musicians than anyone else; but, our identity can also help shape our biography (Kidd & Teagle, 2012). Of course, the role of biography is not as ‘fixed’ or as ‘deterministic’ as may be implied here. We are all agents in our own destiny (ibid.); no one biography will always lead to any one course of action. Much of our agency within the evolving shape of our biography will be impacted by our identity – our personality, temperament, self-efficacy, confidence, etc. (ibid.). Thus, this chapter would be incomplete if we did not now turn to the subject of the identity of musicians; how musicians see themselves. This is the focus of the next couple of sections.

### **3.7 Perceptions of self: the identity of musicians**

It has been observed earlier in this study (chapter 1) that our biography is the historical component to our identity (DeNora, 2000). DeNora suggests that “identity and its historical counterpart, biography, are conceptualized as an abiding trope of modern Western culture, realized in and through practices...” (DeNora, 1995; DeNora, 2000: 63, referencing writers such as Atkinson, 1990 and Bertaux, 1986). As such, a discussion relating to the biography of musicians, as in this thesis, will need to consider the role of identity in the development of those same musicians. DeNora goes on to argue that...

*“...the ‘projection’ of biography is by no means the only basis for the construction of self-identity. Equally significant is a form of ‘introjection’, a presentation of self to self, the ability to mobilize and hold on to a coherent*

*image of 'who one knows one is'. And this involves the social and cultural activity of remembering, the turning over past experiences, for the cultivation of self-accountable imageries of self"* (DeNora, 2000: 62-63).

Our self-identity has a tendency to change over time – it is dependent on the varying experiences and personal and social interactions that are a feature of the lives of us all (Saunders, 2008). The idea of biography simply being the historical aspect of identity is vital; that, to some extent, our identity, our awareness of self, springs from our biography – those experiences and relationships we have been exposed to in our lives.

However, the complex concept of identity goes much further than this as well. William James (1890) talks of the 'I' and the 'me' of identity, suggesting that the 'me' is that "part of our identity which can be observed and known, whilst the 'I' is that part that is able to reflect on the 'me'" (Hargreaves *et al*, 2002b: 9, discussing James, 1890). James goes further by suggesting four aspects of the 'me': "the spiritual self, the material self, the social self and the bodily self" (*ibid.*). The idea of the reflexive 'me' was developed further by Cooley (1902) who talks of the 'looking glass self' "in which we gain our identities partly by seeing reflections of what other people think of us" (*in* Hargreaves *et al*, 2002b: 9). Then Tajfel (1978) develops the idea further in 'social identity theory' in which he proposes that we have "a fundamental motivation to develop and maintain a high level of self-esteem, and this is established through identification with groups of people who have a positive image, since social identity and personal identity are conceptually distinct, yet inextricably linked" (*ibid.*). It is factors such as this motivation to maintain high levels of self-esteem which will enable us to, if necessary, determine the shape and choice of subsequent experiences, interactions and behaviours to act as agents for 'manipulating' our biographies of the future (Kidd & Teagle, 2012). Thus, our biography 'feeds' our identity and our identity acts as an agent for shaping our future biography.

Several writers and researchers have explored the issue of identity in musicians: O'Neill (2002), Kemp (1996), Pitts (2011) and Davidson & Burland (2006) to highlight just a few. Perhaps the clearest message which can be gleaned from these writings is that there is no *one* set of general identity characteristics which typify musicians, nor one route to their development. Indeed, Hargreaves *et al* (2002b) write that "aspects of our musical identities constantly are being reconstructed", dependent on levels of engagement and our ever changing likes and dislikes (Hargreaves *et al*, 2002b: 12). They go on to



identify self-identity as an overall view that we have of ourselves and this is made up of our self-esteem and our self-image. Of these two aspects, the former is concerned with our evaluation of ourselves – ‘how worthy we are’ – and the latter is concerned with the way we see ourselves. Our self-image, they maintain, can be both context-specific – how I see myself in a particular situation – or domain-specific – how I see myself in a role such as musician (Hargreaves *et al*, 2002b: 8). Our self-image is wrapped up in the manner in which we present ourselves to others, our personality and our place within social groupings. It “develops by a process of monitoring, and making social comparisons. We constantly compare ourselves with others, so that particular situations and social groups exert a powerful influence on what we do and what we say” (ibid.).

With young people, this monitoring of place and image within social grouping, is particularly significant within peer groups in which they mix and interact and this plays a major part when making decisions about musical preferences (Brown & O’Leary, 1971; Finnäs, 1989; *both in* Tarrant *et al*, 2002). Tarrant *et al* (2002) highlight the work of Tajfel (1981) who explores ‘Social Identity Theory’ (SIT). SIT suggests that we are all ‘members of social groups’. One is either categorized as part of a group or as excluded – members of an ‘out-group’. “According to the theory, this categorisation instigates a sense of self – a social identity – which guides behaviour” (Tarrant *et al*, 2002: 137).

The identity of musicians can be defined by the social and cultural roles that they have within the music (Hargreaves *et al*, 2002). Hargreaves *et al* go on to categorize these roles as the ‘generic’ – those of composer, performer, improviser, teacher; and the ‘specific’ which “derive from special interest groups”, for example, those relating to particular musical instruments or genres (ibid.). Reference is further made to Cook (1998) who, in contrast to Pfleiderer (1963) and John Cage (1978), suggests that the hierarchy in which composers exist on a “higher Plane” than performers is outmoded and derived from the European ‘classical’ tradition, and that this is inappropriate for the “contemporary musical experience” (Cook, 1998; also Hargreaves *et al*, 2002: 12). The contemporary musician will frequently be composer, performer and, perhaps even, music editor, as we can often find examples in popular music songwriters such as Paul Simon (Hargreaves, 1996).

Trevarthen (2002) argues that many of the features which would allow children to grow as musicians are present from birth. “A baby’s selective orientation to musical sounds, critical discrimination of musical features of sound, and vocal and gestural responses are timed and expressed to contribute to joint musical game, which is clearly a cultural achievement of human society, as strong roots in human nature” (Trevarthen, 2002: 21). However, he goes on to suggest that this development of identity (not just in music) can be truncated if not stimulated and supported in the environment in which the baby grows: “relationships and identities may be arbitrary in their particular features, but the motivation that gives them value is common to all human beings” (ibid.: 34).

Our image of whether we consider ourselves as musicians or not and the self-awareness that this brings is dependent, to some extent, on our definition of musician (as discussed in chapter 2).

*“When you’re a kid you just say, oh ‘someone plays an instrument – they’re a musician’, don’t you? But like my dad, he doesn’t play any instrument or anything, but his dad was very musical, and like he can pick up songs easily and things and sing them or whatever, and he doesn’t consider himself a musician at all, but I think he is, because he’s definitely musical, you know. I think it’s unfair to say, oh if you’re a composer or something, then you’re a musician, and I think there’s definitely more to it”* (undergraduate music student in Pitts, 2005: 20).

O’Neill (2002) suggests that young children will express their musical identities in ‘concrete’ terms such as “I play the piano” but, that as we grow older, our self-image focuses more on psychological characteristics such as “I am an expressive performer” (O’Neill, 2002: 80). Davidson and Burland (2006) suggest that the adolescent in particular is impacted in a major way by music and that music forms *part* of the self-image, the identity of the young person (ibid.: 478). They go on to discuss their own research (Burland & Davidson, 2002) in which they found that “there were distinct differences in biography and self-beliefs between musicians who became professional performers and those who did not”. The latter commented that they had felt pressurised, unable to cope with competition and criticism, whilst the former felt the same experiences were positive ones designed to motivate to self-improvement (Davidson & Burland, 2006: 479). Pitts (2011) suggests that, where young people have required to audition for performing parts, not doing well can lead to ‘musical disaffection’ which may well be long-lasting. However, she also suggests that activities, such as those

which form part of the extra-curricular provision in school, can, for many, contribute much to the development of a young person's identity (ibid.).

The case of the developing identity of popular musicians is particularly interesting and Green (2002) discusses the role of 'stars' in this development. She argues that idolizing a popular music star, 'being a fan', can "provide a public or private means of accruing kudos and constructing a positive personal identity through image-identification with the star. For the musician-fan such image-identification can translate into actions that produce the same or similar music... Being a fan, being able to imitate one or more stars and having ambitions of personal stardom can act as vivid motivating factors for young musicians" (Green, 2002: 119). Whilst this is true of popular musicians, it is less obvious in the classical tradition, though some instrumentalists will frequently have their favoured performers (Ivaldi, 2003). For many adolescents – whether they would define themselves as musicians or not – this development of personal and group identity through identifying with particular genres is frequently noticeable; appreciating the same music as those of one's peers establishes 'favourable social and personal identities' (Hargreaves *et al*, 2002: 9; Tarrant *et al*, 2002). Perhaps surprisingly though, this is not a new phenomenon – one that has grown out of the development of popular music in the last hundred years or so. Johann Sebastian Bach (1685-1750) was possibly displaying similar ambitions when he famously walked from Arnstadt to Lübeck (some 200 miles) to hear Buxtehude's music – some of Bach's subsequent music was certainly influenced by his 'idol' (Grout, 1981).

Macdonald *et al* (2002a) suggest that our earliest interactions with parents and carers – such as singing and rhythm games – form the basis of our identity as musicians, being based on "learning one's own position and role in relation to the reactions and communications of the other people around, and [these] are subject to constant development, renegotiation and change" (Macdonald *et al*, 2002a: 6). Our identity may also be wrapped up in the operating genre in which we make music: that, for example, a classical musician may be challenged when asked to improvise whilst another musician who has built their development upon improvisatory practices may feel embarrassed when faced with a music theory or score reading situation (ibid.).

Identity and biography, according to DeNora (2000) go hand-in-hand; they are two related aspects of who we are. They inform our actions, our decisions, our

understanding of the world (e.g. what is important in being a musician) and our further development (Hargreaves *et al*, 2002b). The biography of musicians and their identity will be re-visited in the next chapter when the discussion on this is developed in consideration of the biography of music teachers. However, as this current chapter is focused on the development of musicians, the next section continues with an examination of classical musicians and other-than-classical musicians in particular – classifications introduced by the TLRP project (Welch, 2008a) (section 3.4)

### **3.8 Musicians as social beings**

Music is, perhaps above all, a social activity at its heart (Hargreaves *et al*, 2002b) – something which is done with and alongside others. The social function of music is one of three, with the other two being the ‘cognitive’ and the ‘emotional’ functions (ibid.: 5). We play and sing music frequently in ensembles and to audiences; we listen to music (live music at least) in the company of others. Yet, music psychology places more emphasis on the cognitive and emotional functions than the social (ibid.). One of the only musical activities undertaken frequently in isolation is composing – at least, this is true of the ‘classical’ world. However, popular musicians, for example, will commonly compose co-operatively (Green, 2002): “one or two main song writers... would come to the rehearsal with ideas which were then embellished to a varying degree by the other band members, such that everyone to some extent, provides an original contribution to the finished product” (ibid.: 80). In other cultures too, such as in Indonesia, musical activity is largely a group activity... “a child gives up his/her individual identity to both the instruction of the teacher and the collaborative group effort of learning and performing pieces of music” (Dunbar-Hall, 2011b: 66). So, the ability to interact and make music together is an important one.

Kemp (1996), however, suggests that musicians in general, but Western classical musicians in particular, are introverted (“bound up in their own internal world”) and show characteristics of ‘aloofness’ and ‘restraint’ (Kemp, 1996: 218). There are significant differences though, Kemp asserts. For example, brass players tend to be more social and extroverted than string players (ibid.: 164-165) and composers – often “suspected as possessing additional, nearly superhuman qualities” – can be described as having a “unique combination of introversion, independence, sensitivity, imagination, and radicalism” (ibid.: 216). Contrary to what one might expect perhaps, Kemp

identifies few differences in the personality of popular musicians in comparison with ‘classical’ musicians; all exhibiting characteristics of neuroticism, stress and the need to raise self-esteem which can be compromised through lack of security in employment and a constant striving for higher standards (ibid.: 192). Hargreaves *et al* (2002b) question whether certain personality predispositions are attracted to particular manners of music-making or musical interests or whether the participation in these give rise to the development of the predispositions (unfortunately, they do not attempt to answer these questions) (Hargreaves *et al*, 2002b: 13).

Hargreaves *et al* (2002b) identify three principle functions of the social aspects of music: in the management of (1) interpersonal relationships, (2) mood, and (3) self-identity (Hargreaves *et al*, 2002b: 5). They go on to suggest that the music we play and listen to can act as an agent in developing relationships with others and can form part of our group identity as in the case of common tastes professed amongst teenage groups (ibid.; Tarrant *et al*, 2002). Secondly, people regulate their mood through their choice of musical engagement (such as when we experience *muzak*<sup>34</sup> in a restaurant or shop; or we listen to music when doing homework, etc.); the mood also being ‘mediated by the immediate social environment’. Thirdly, “one of the primary social functions of music lies in establishing and developing an individual’s sense of identity” (Hargreaves *et al*, 2002b: 5).

This section has briefly asserted that music is a social activity, yet the musicians themselves will not always be particularly suited to this function – an intriguing irony that may well affect the contexts in which musicians will learn their art. Throughout this chapter and as part of a thesis that explores the biography of musicians, it has been the case that we have also considered the learning contexts in which musicians develop their musicianship. Chapter 2 concluded by itemising twelve competencies necessary in the developing musician. It seems appropriate, therefore, that this current chapter concludes by itemising the learning contexts for the development of musicians.

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<sup>34</sup> that is ‘wallpaper’ music; music played in the background and intended for passive listening rather than active listening (focused, concentrated listening).

### 3.9 The contextual development of musicians

Having explored the biography and identity of musicians it is now possible to propose a ‘set’ of contexts in which musical development would seem to take place. The contexts in which we learn become part of our biographies. As with the twelve competencies listed at the end of Chapter 2 (section 2.8), these will form the basis for some aspects of the subsequent research related to this current study.

#### *Twelve contexts from and in which musicianship can develop*

(listed in no particular sequence)

- i. From a teacher (class and/or instrument) (Plummeridge, 1991; Entwistle, 2007a; Moore *et al*, 2003; Lehmann & Gruber, 2006);
- ii. Through performing with others (Tarrant *et al*, 2002; Ockelford, 2008; Papageorgi *et al*, 2009; Hallam, 2011; Pitts, 2012);
- iii. From considering role models and musicians we admire (Creech *et al*, 2008; Hargreaves *et al*, 2002; Green, 2002);
- iv. From family and/or friends (Trehub, 2006; Hallam, 2006; Bloom, 1985a; Moore *et al*, 2003; Borthwick & Davidson, 2002);
- v. Through regular practice (McPherson *et al*, 2012; Sloboda & Howe, 1991; Lehmann & Gruber, 2006; Chaffin & Lemieux, 2004);
- vi. By being a teacher to others (Papageorgi *et al*, 2009; Manturzewska, 1990; Rogers, 2002; Pitts, 2012);
- vii. Through developing our own musical ideas / composing (Swanwick & Tillman, 1986; Hargreaves, 1986; Paynter, 1992);
- viii. Through attending live musical performances (of peers, at concerts/gigs, etc.) (Pitts, 2012; Welch, 2008a);
- ix. Through academic studies (gaining qualifications) (Papageorgi *et al*, 2009; Hunt, 2006; Pitts, 2012);
- x. Through listening to recorded music (Welch, 2008a; North *et al*, 2000<sup>35</sup>; Welch,

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<sup>35</sup> The research by North *et al* (2000) found that young people listened to music for 2.45 hours per day (13-14 year olds). That by the British Music Right Society in 2008 found that young people listened to music for 6 hours per day (14-17 year olds) (Welch, 2012). It is difficult to ascertain how much this significant difference is a result of surveying different age groups but it does seem reasonable to suggest that, possibly due to the increase in personal music systems, there has indeed been a marked and considerable increase in access to recorded music in the few years which separate these two sets of research findings.

2012 (British Music Rights, 2008); Green, 2002);

- xi. Through performing to an audience (Lehmann & Gruber, 2006; Papageorgi *et al*, 2009);
- xii. Through jamming / improvising / developing musical ideas with others ‘by ear’ (Westerlund, 2006; Green, 2002; Welch, 2012).

### **3.10 Summary**

In this chapter we have considered the ‘typical’ development, biography and identity of musicians, as represented within the academic literature – musicians, principally, whose aim it is to become professional, frequently as performers. There is, of course, no ‘typical’ pattern, but there have been some commonalities noted. Many musicians will have been brought up in a supportive family and a musically enriched environment (family members as musicians and/or avid listeners and appreciators for music); will probably have had some musical ‘coaching’ within their school education but, more likely, will have also received instrumental/vocal tuition beyond the standard music classroom and have participated in a range of extra-curricular and/or community music-making activities; and will have spent considerable amounts of time, supported by motivation and a positive self-image as a musician, in practice and rehearsal and group music-making activities. As a result, these young people will have developed a sense of identity as musicians receiving positive reinforcement from their peers in regard to ability and advancement. In the process, as well as developing a sense of identity as a musician, they will also have developed a group identity founded on similar interests, standards of performance, tastes, admirations of musical ‘stars’ and common music-making activities.

Many musicians will spend time in the teacher role (Rogers, 2002) and, as the more specific biography of secondary music teachers is at the core of this current research project, it is to this topic we now turn in the next chapter.

## The biography of music teachers

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This chapter, contrasting and supplementing the subject of the previous, turns from the biography of musicians generally to those who decide to become music teachers. In this, the principle focus will be on those who teach ‘class music’ in secondary schools in England and, further, mainly to the 11-14 age range. The chapter starts by examining the various career paths of musicians, only one of which may be teaching, but very soon the ‘spotlight’ is focused on those who choose to teach. It continues to examine some of the characteristics and personality traits of music teachers, their attitudes to teaching and, finally, a general exploration of biography and identity.

### 4.1 Musical pathways

The music industry consists of musicians in a wide range of roles, many of which are part-time (Rogers, 2002). Many musicians have to be “as creative in terms of earning a living... as in their playing, singing or composing” (ibid.: 7; also Hallam & Gaunt, 2012: ch.1). The National Music Council (*in* Rogers, 2002) found that in 1997-8, 44% of those who worked in the music industry were producers of music – including retailing, managers, recording, promoters; 32% were creators of music – including composers and performers; and 24% were involved in education – class teachers in schools and higher education and instrumental teachers (ibid.: 7; NMC, 1999). Davidson and Burland (2006) highlighted the requirement for those who are considering a professional music career to have positive experiences in the relationships with other musicians and education, and the development of ‘methods for coping’; “the idea of a musical identity that persists throughout life can be seen to be essential” (Davidson & Burland, 2006: 482; also Lamont, 2011: 21).

A synthesis of the work of various writers contributing to Harrison and McCullough (2011) indicate three principle pathways, or ‘progression routes’ into a musical career, though clearly there may well be some overlap:

- Through academic study/qualifications at university or conservatoire (professional performers, composer, teachers). Whilst it has been true that conservatoires have traditionally focused on Western classical music repertoire



and practices, there is now an increasing diversity to include some jazz, folk and popular genres (Gaunt & Papageorgi, 2010);

- Through informal music training (popular music performers and songwriters) (Pitt, 2011);
- Through apprenticeship/people-centred models (community musicians, some ‘world-music’ traditions). “They learn by doing from more experienced practitioners. They learn from their mistakes. They learn about social and political contexts, and how they apply to their work. They find role models and, well... they pretty much stalk them...” (Deane, 2011: 58).

The vast majority of musicians, it would seem, take on a teacher role at some time in their career (Rogers, 2002; Lehmann *et al*, 2007). As this current study concerns music teachers and most music teachers would appear to come to the profession having studied at university or conservatoire and in the Western classical music tradition (Hargreaves *et al*, 2007; Pitts, 2012; Rogers, 2002), the next section will focus a little more on the pathways taken by such musicians.

#### **4.2 Pathways through and towards music education**

Musicians frequently develop their proficiency and their motivation to progress stimulated by their teachers (Lehmann *et al*, 2007: 185). Whilst ‘patterns of family interaction and values are important components of early [teaching] experiences’ (Knowles, 1992: 127-128 also Baker, 2006: 42), teachers – in school, private and ensemble – also have a big impact (Moore *et al*, 2003). Research by Isbell (2008) suggests that, in order of importance, pre-service music teachers have been influenced by (1) school music teacher, (2) parents, (3) private music teachers, (4) friends, and (5) siblings; and that, in addition, the decision to become a teacher can also be affected by performing in school concerts and in the community, leading groups in rehearsals, taking private lessons, leading school ensembles and teaching lessons (Isbell, 2008: 168). However, Baker (2006) discusses the limited power of in-school music teaching and learning to motivate and engage the more advanced developing musicians: “sometimes, school was discarded completely as a significant arena in secondary years... there were negative views of curricular music” in those more accomplished musicians “with skills that surpassed the demands of classroom music-making” (Baker, 2006: 43; also supported in Wright, 2012). For a school system which espouses

inclusion and ‘music for all’ (NC Orders, QCA, 2007), there would seem to be a dichotomy here: that for ‘serious’ development of musicians, there is a need to take advantage of music education provision beyond that which many schools can provide from within their curriculum (Wright, 2012). Despite all this, Philpott (2010) suggests that a musician who has not come to the role of class music teacher via a route which has included ‘school music, a university degree and teacher education’, all of which have been ‘informed by the Western classical aesthetic’, will find it more challenging than those who have (*in* Pitts, 2012: 129). Music education “continues to place its greatest emphasis on teaching children and adolescents in formal school settings” (Kerchner & Abril, 2012: 257) and, thus, music teacher education, in its turn, also places great store on training musicians to teach in these same ‘formal’ settings (*ibid.*). For many of those musicians working in a teaching role in other settings (e.g. peripatetic instrumental/vocal teachers), there is the possibility of not being formally trained at all (Baker, 2006).

The most important influence on the developing music teacher is frequently family and a positive teacher role model (Rickels *et al*, 2010). Thornton and Bergee (2008) also found that the other major influences include “(a) ‘important others’, (b) ‘love of music’, (c) ‘love of teaching’, (d) participation in music organisations, and (e) ‘the desire to share music with students’” (Thornton & Bergee, 2008: 12 *in* Rickels *et al*, 2010: 293). Baker (2006) suggests that school and home environment have, perhaps, the strongest influence of all on prospective music teachers’ outlook, for (and here he cites Knowles, 1992), “unlike future physicians or lawyers who come to their formal professional preparation relatively ignorant and unskilled about their future professional duties and places of work, future teachers do not come to teacher education and beginning teaching ignorant and unskilled... - they know classrooms” (Knowles, 1992: 100-101; Baker, 2006: 39); after all, the majority of us have, at one time or another, attended school as a pupil but, perhaps, fewer of us have direct experience of the law.

At the root, music teachers are reported to still think of themselves as musicians first and foremost and their sense of identity derives from their sense of their own musicianship (Saunders, 2008; Kemp, 1996). However, it is important to note that, contrary to popular mythology [“those who can’t, teach...”], research has suggested that music teachers are not necessarily musicians who have ‘failed’ to ‘make it’ in the world of the professional musician (Lehmann *et al*, 2007). It is also likely though that many

musicians do not always consider teaching as their first choice of career over professional performing, especially those who choose subsequently to be teachers in music services (instrumental/vocal teachers) rather than classroom teachers (Baker, 2006). Kemp (1996) goes further by suggesting that a good musician does not necessarily make a good teacher and that different schools when employing teachers may consider one aspect over the other – musicianship or ability as an educator – depending on the place of music in the school and the relative emphasis placed on the curricular and/or non-curricular music (Kemp, 1996; Saunders, 2008; Stowasser, 1996 *in* Harrison, 2008). Saunders (2008) warns us that there is “a danger that such implicit messages of worth, based on the teachers’ conceptions of themselves as musicians who teach rather than teachers who are also musicians, are communicated to the pupils who in turn may treat the inclusive curriculum of the classroom as a lesser beast” (Saunders, 2008: 68). Durrant and Laurence (2010) suggest that this ‘conflict’ of musician-first and teacher-first adds strain to those pursuing a career in music education because gifted musicians may well wish to continue some professional musical pathway alongside that of teaching which can cause problems when many initial teacher education courses and employment opportunities require a full-time commitment (Durrant & Laurence, 2010: 178). Perhaps the new qualification under discussion, planning and first implementation currently – the ‘Certificate for Music Educators’ (CME) accreditation – originally suggested in the Henley Report (DfE, 2011a) into music education and taken up in the National Plan for Music Education (DfE, 2011b), may prove a suitable alternative.

Three research studies in recent years have explored the biographical characteristics of music teachers: ‘Valuing school music’ (York, 2001), ‘Creating a land with music’ (Rogers, 2002, produced on behalf of ‘Youth Music’) and ‘Teacher Identities in Music Education (TIME)’ (cf Welch *et al*, 2011). A brief summary of the findings from these reports allows, later in this thesis, a comparison of the results from this current study and to examine how far these characteristics may continue to be pertinent. It would seem, from these three earlier studies, that the average secondary school music teacher is 30-49 years of age, ‘evenly split between males and females, almost exclusively white, have a classically trained music background, entered teaching straight from a traditional music degree, is probably able to perform on piano or vocals as a main instrument, and has a PGCE or BED’ (York, 2001; Rogers, 2002: App.31). These teachers ‘have a good knowledge of mainstream classical music, plus some related knowledge of musicals and opera’ (York, 2001) but, on entry to Initial Teacher Training

(ITT), there are frequently significant gaps in areas such as composing, contemporary repertoire and genres, and using music technology (Rogers, 2002). In York's (2001) research, 62% of the teachers surveyed had been trained at least ten years earlier with many having few opportunities for continuing professional development (York, 2001). The TIME project (Welch *et al*, 2011) looking at those entering the profession found that most teachers had followed a traditional academic music education route of GCSE/O-levels, A-level, music degree, PGCE; and that the majority played between 2 and 4 musical instruments with 90% being first study pianists or having significant keyboard skills (Welch *et al*, 2011: 296). Most of the respondents had been taught by private or school-based peripatetic instrumental teachers, with some having learned instrumental skills through experience of community-based ensembles. Many had experience of orchestral playing but fewer in jazz, popular, traditional or non-Western music (*ibid.*). Most had already gained some experience of teaching with over 70% "having experience as an instrumental teacher [whilst] 15% had delivered practical workshops or been involved in undergraduate outreach activities" (*ibid.*).

To these three studies can be added the suggestion that many teachers lack experience in composing (Paynter, 2002); that most will have trained primarily as performers (Paynter, 2002 *in* Mills & Paynter, 2008). Paynter (2002) develops this point by writing that "by contrast we would be hard pressed to think of art teachers we have known who [were] not active in their own right as creative artists" (*ibid.*: 187). The implication here is that this is a significant challenge when attempting to develop young people's composing in the classroom (a major element within the NC Programmes of Study: QCA, 2007 & DfE, 2013).

Following an examination of the data from these three studies outlined above, it is possible to discern how 'conservative' and academic many music teachers' development as musicians is likely to have been and that this can potentially pose difficulties in the classroom where the musical interests and experiences of young people are frequently more contemporary and less formalised, creating further potential issues of communication of expectations and a disjunct between school and pupil approaches to music (Dalladay, 2011; Macdonald *et al*, 2002a).

### 4.3 Attitudes towards teaching as a career

Teaching, for musicians, as has already been referred to above, is not always high on the career choices of young people. Mills (2005b), surveying a group of sixth-formers and another of 3<sup>rd</sup> year undergraduates at The Royal College of Music in London (RCM), found that the sixth-formers placed teaching in 7<sup>th</sup> out of 12 careers related to music, and the undergraduates placed it in 11<sup>th</sup> position (Mills, 2005b; Welch *et al*, 2011: 289). Interestingly, the same undergraduates, highly skilled musicians, reported that they would prefer to teach any other subject in secondary schools over music – behaviour and disinterest being important factors influencing their response (*ibid.*). This view is also hinted at by Witkin (1974) and cited by Fletcher (1989) when he radically describes the music teacher as ‘the unwilling doing the unnecessary for the ungrateful’; that he often “likes music too much to be happy about it” (Witkin, 1974 *in* Fletcher, 1989: 39). Mill’s research is also supported by that of Purves *et al* (2005) who found that 85% of undergraduate music students surveyed were not considering teaching as a career for similar reasons to those found in Mills’s study, together with concerns about in-school support and teaching pay and conditions (Purves *et al*, 2005; Welch *et al*, 2011). Pitts (2012), in her study, also reports on teacher trainees wishing to maintain their musical involvement beyond the classroom, as this is ‘beneficial to educational practice, well-being and personal development’ (Pitts, 2012: 127).

In Mills’s study (2005b) referred to above, students were further asked to comment on the purposes of class music in school. Responses focused quite strongly on music teaching being about “helping pupils to achieve their potential, about doing creative work in the classroom, and so forth” but these factors do not seem to persuade when considering a career in music teaching and, indeed, several “rarely think that teaching music to secondary classes is ‘doing music’” (Mills, 2005b: 71). Other potential teacher’s attitudes, as reported in Pitts’s study (2012), were often associated with their own experiences from their own teachers – both negative and positive. Pitts tells of one musician who felt that his own teachers’ negative responses to his competence as a developing pianist were, on becoming a teacher himself, a factor leading to his determination to “praise at all costs” but with the caveat that, where performance was not impressive, he would add “but look how we can make it even better!” (Pitts, 2012: 110). Others developed a passion for teaching that they identify as a result of the inspiring teaching they had received (*op.cit.*: 111).

The aspects of becoming a music teacher which have been explored in the last couple of sections of this thesis have begun to focus on not just attitudes but also on the characteristics and identity traits of beginning music teachers, so it seems inevitable that this is where the discussion should turn next in the following section, especially in relation to the development of the teacher role.

#### **4.4 Teacher biographies and the development of teacher role**

A consideration of how biography can impact the development of the role which teachers take when they enter the profession is key to the exploration of how it can also affect practice in the classroom, a central part of this thesis. Knowles (1992) has written extensively on the significance of teacher biography on ‘classroom behaviours and practices’. He suggests that understanding this significance “relates to the effectiveness of current components and models of teacher education for meeting the needs of students who have vastly different perspectives on the role of teachers and the teaching process from either those of cooperating teachers<sup>[36]</sup> or programme role models” (Knowles, 1992: 147). Furthermore, Welch (2012) argues that “musical behaviours do not occur in a vacuum” and, as a result, each of us will have a different ‘musical profile’ – unique to us as individuals, “whilst having some commonality with others of a similar sociocultural background, age and experience” (Welch, 2012: 386; Welch, 2000). Pitts (2012), too, also discusses the point that investigating life-histories can offer new perspectives on the many ‘valuable reasons for embedding music in childhood and in education’ (Pitts, 2012: 4), though her study covers the histories of a wide range of musical participants, not just educators.

As a teacher begins to take on the ‘teacher role identity’ (Knowles, 1992), he/she is influenced by many of the same factors as already outlined in the discussion on a musician’s identity in chapter 3 (section 3.7). However, in relating his identity theory directly to the teacher and practice in the classroom, Knowles (1992) suggests:

*“First, experiences of family, school and teacher are interpreted and are assigned meanings. The collective meanings of family, teacher or school experiences are modified, augmented and generalized to become family role models, positive or negative teacher role models or a personal philosophy of*

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<sup>36</sup> Knowles wrote about the education system in Australia. In England, these would normally be referred to as ‘mentors’ or ‘school-based trainers’.

*education. In turn, the constructs of the role models and philosophies are transformed into ideas for working in the classroom. From the idealized strategies, relationships and environments, the individual enacts classroom practices. These behaviours may be modified by the context of the situation.”* (Knowles, 1992: 142-3)

Musical identities can be moulded by ‘positive and negative critical incidents’ in a young person’s “River of Musical Experience” (Burnard, 2011). The negative experiences can have “a significant influence on musical ability and restrict the majority to become procurers of rather than producers of music” (ibid.: 170). In her paper, Burnard contrasts two teachers: the first, in his second year of primary teaching, from a non-musical background but who recognizes the importance of musical learning, with a vision as a Newly Qualified Teacher (NQT) of “making his school a ‘musical school’ and to convince teachers that they too are ‘musical’”. The second, an experienced secondary music teacher, reflects that her values are founded on her musicianship as a performer, developed from a young age: “Playing has always been my priority”; her values are fulfilled as she develops the ability to balance teacher and musician roles (ibid.).

It can be seen here that there does seem to be a link between biography, values and subsequent practice. Many teachers are likely to be aware that their biographies influence and inform their values, priorities and tastes, but they seek to use these as a ‘basis for musical learning undertaken with their students’ rather than to impose their tastes on their pupils (Spruce, 2012: 190). This is further demonstrated in a study by Georgii-Hemming (2011) who describes five Swedish music teachers from a range of backgrounds. In Georgii-Hemmings’s study, some gender-related differences are also noted with the females having had fairly formal musical experiences and the males having a broader experience of “genres, forms and contexts” but all five with a focus on Western classical music (Georgii-Hemming, 2011). “All five teachers grew up in families that stimulated their musical and cultural interests” but there were differences in “motivations for continued engagement in music” (ibid.: 200). These differences range from the energetic and sociable personality with a “musical identity which is strongly connected to social contexts”, to one teacher whose high goals and ambitions led to “insecurity, anxiety and nervousness as well as frustration with other peoples’ lack of competence” and who prefers to be the accompanist rather than the soloist (ibid.: 200-2). Four of the five teachers place music performance over factual knowledge, there

is little or no music history or listening involved in their teaching; three offer their students the opportunity to compose but few take up the offer; one teacher includes composition as a compulsory component; one teacher (the one with the frustrated ambitions mentioned above) expects all her students to play or sing in front of each other; and just one teacher insists that “students’ needs must direct the activities” (ibid.: 202-4). In taking the penultimate teacher as an example, it is clear from this description of biography and teaching practices that her frustrations with lack of musical competence in others and her own unfulfilled ambitions and anxieties are leading to her putting quite exacting expectations upon the ability and competence of her pupils.

Teachout and McKoy (2010) have experimented with developing ‘teacher role development’ training courses. The components of such courses involved trainees ‘claiming their professional title’, ‘examining their preconceptions about music teaching’, engaging in ‘activities with their professional reference group’, engaging in ‘field observation’, peer teaching, “and self-reflection on their observation and teaching activities”, and examining ‘their concerns about music teaching’ (Teachout & McKoy, 2010: 90-91). They found that there was little difference in any of the areas under investigation between the group who had received the training course and that which had not (ibid.: 98). However, Knowles (1992) would perhaps agree on the importance of carrying out such research for he has argued that “acknowledging that biographies are a significant factor in the classroom practices of pre-service and beginning teachers will be an important activity of teacher education programmes...”, and he goes on to add that one of the dominant issues surrounds the effectiveness of “teacher education for meeting the needs of students who have vastly different perspectives on the role of teachers and the teaching process...” (Knowles, 1992: 146-7).

In summarising this section, it becomes clear that the biography of teachers can potentially impact on their values and philosophies in many cases which, in turn, impacts on practice in the classroom and the manner in which teachers interact with their students. The research activity which forms part of this current study and described in chapter 5 onwards, focuses on this very point. It will be noted in the later parts of the thesis how far ITE and CPD help the teacher to come to terms with his/her role and their translation from musician to teacher-musician. Stowasser (1996) observes that music teachers may develop the role of a teacher of music as knowledge, or as an accomplishment, or as an empowering agent (Stowasser, 1996 *in* Harrison, 2008: 12).



However, Ofsted (2012) reports that too many music teachers are professionally isolated (op.cit.: 43) and the literature and research reviewed here would suggest that they are frequently not given the opportunity to reflect on what they bring to the classroom, but more on student assessment, teaching technique and pedagogy (Young, 2012: 242-243).

#### **4.5 Initial Teacher Education and beginning teaching**

The manner in which teachers are trained and start out in the profession becomes part of their developing biography and their evolving identity from musician to teacher-musician. For the purpose of this study, it is therefore necessary to take a little ‘detour’ at this point to consider this stage of the teacher’s development. ITE in England, as has been described in the opening of chapter 1, is undergoing many changes and could be perceived as fragmenting. This is exemplified in the move from training being centred in universities and colleges of education to a range of individual schools, consortia and universities (ref. <http://www.education.gov.uk/get-into-teaching>; retrieved 17/07/2014); or the increasing range of routes to the award of Qualified Teacher Status (QTS) such as ‘TeachFirst’, PGCE, School Direct Salaried, etc. (ibid.). As part of these changes, there is a move away from teaching as a research-informed profession to teaching as a craft (Vaughan & Munro, 2010)<sup>37</sup>, learned through an apprenticeship model. Some schools (e.g. Free Schools) do not even require QTS as a teaching qualification for their teachers (Million+, 2013). This is seen by some as a departure from other countries of the world (e.g. Finland) where there is an emphasis on research-informed practice (ibid.). However, the principal training routes to gaining QTS in England are still largely centred around the traditional Post-Graduate Certificate in Education (PGCE) and Employment-Based routes which form part of School Direct programmes (e.g. School Direct – Salaried (SDS)) or stand alone (such as ‘Teach First’ and the Assessment Only Route)<sup>38</sup> (see <http://www.education.gov.uk/get-into-teaching/teacher-training-options.aspx>), though there also remain a small number of undergraduate training courses which

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<sup>37</sup> From a report of an interview with Michael Gove, the Education minister, reported in the Times Education Supplement, 26/11/2010; on-line edition <http://www.tes.co.uk/article.aspx?storycode=6064298> [retrieved 17/07/2014].

<sup>38</sup> Training courses from 2013 are increasingly provided as School-based (e.g. School Direct, School-centred initial teacher training (SCITT), Teach First) or University-based (e.g. PGCE). From the summer of 2013 there are two School Direct routes: the School Direct (with training, or unsalaried) which is largely similar to PGCE; and School Direct (Salaried) which is rather like the previous Graduate Training Programme (GTP). Other routes to gaining QTS also exist, some with training attached and some without, such as the Overseas Trained Teacher Programme (OTTP, being phased out) and the Assessment Only Route (AO), though these routes are largely designed for candidates who already have considerable previous teaching experience.

provide a degree as well as QTS, usually for primary teachers only. The common feature of all programmes leading to the award of QTS lies in the assessment that beginning teachers meet the Teacher Standards as laid down by the National College for Teaching and Leadership (NCTL; previously ‘The Teaching Agency’)<sup>39</sup>.

Durrant and Laurence (2010) highlight the problematic nature of almost any of the current routes into music teaching. They argue, for example, that (a) employment-based routes such as the GTP (and, by extension, the SDS which has superseded the GTP; see footnote 38), do not provide trainees with sufficient skill in “applying their subject knowledge to teaching and devising strategies to support and assess pupils’ learning” (Ofsted, 2007); (b) the Teach First scheme does not allow sufficient scope for trainees to underpin practice with theory; and (c) that the more traditional PGCE route is too short, especially since its ‘re-modelling’ at Masters level, for trainees to develop strengths in both the academic and practitioner spheres (Durrant & Laurence, 2010: 177-8). As the vast majority of alternative routes to QTS are of the same duration, or less, than the PGCE, then this last difficulty must presumably apply equally to them.

Kerchner and Abril (2012) suggest that music education does not provide enough scope for the beginning teachers (or teacher trainees) to be able to work with *all* those involved in music learning; not simply those within the formalised school environment (op.cit.: 257). They challenge the music teacher education providers to “assist pre-service and in-service music educators to cross traditional borders by preparing to teach students beyond the traditional school years in a variety of settings” (ibid.). It is to be hoped, perhaps, that the new ‘Certificate for Music Educators’ introduced by the Arts Council (see also section 4.2)<sup>40</sup> and developed from recommendations from The Henley Review (DfE, 2011a) may or may not seek to provide for the issue Kerchner and Abril raise.

In practice, most school class music teachers that young people will come into contact with will have probably followed one of the employment-based routes or a PGCE over

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<sup>39</sup> These may be found at <http://www.gov.uk/government/publications/teachers-standards> (last accessed: 21/05/2014)

<sup>40</sup> reference should be made to The Henley Review (DfE, 2011a), the National Plan for Music Education (DfE, 2011b) and the Arts Council for further information on this new qualification, set at level 4 in the academic framework of qualifications... <http://www.artscouncil.org.uk/what-we-do/our-priorities-2011-15/children-and-young-people/new-qualifications-creative-practitioners/updated-certificate-music-educators-faqs/#section-certificate-for-music-educators> (last accessed: 21/05/2014)

the course of one year at most and having previously undertaken degree studies in music. As a result, most teachers in the state mainstream sector will have QTS (Durrant & Laurence, 2010)<sup>41</sup>. As teachers gain in experience, their professional identity will naturally develop as well for, as Young (2012) suggests, “pre-service or early career teachers... may well have a different perception of themselves from those experienced teachers nearing retirement who may have a more stable sense of their own identity” (Young, 2012: 244). She goes on to consider that this identity and its stability may well be affected by new directions in education (e.g. developments in technology) or state control of education; especially where implementation time does not allow for sufficient assimilation of these factors to take place (ibid.).

Musicians undertaking ITE come under a range of influences which include their own personal experience of schools and music education as pupils, “the public debate – on teachers, music and education”, and “the views and values provided by teacher education” (Georgii-Hemming & Westvall, 2010: 358). Developments in curriculum, teacher education and education of young people in general will also play a part in influencing the identity of the beginning teacher (Young, 2012). Czerniawski (2011) would contend that these developing identities are “contingent on the ways in which [teachers] position themselves, and are positioned by those they consider significant in their professional lives” (Czerniawski, 2011: 442). Wenger (1998) also discusses the role of ‘communities of practice’ where the various communities within which the beginning teachers will move [for example: the profession as a whole, the schools and departments, the universities] will each make their contribution to identity formation. Frost (2014) then challenges the profession with the question, “do we shape our institutions or do they shape us?”

Having now considered example literature which pertains to the nature and effectiveness of ITE in England, it seems to be the case that, whilst there is much good practice evident in the training of teachers (Million+, 2013, reporting Ofsted’s findings 2009-12), there are also challenges for music which relate to the breadth of its associated subject knowledge and the need for an opportunity for trainees to reflect on their own life-experiences and how these have shaped their values. Trainees tend to teach the same materials in the same ways that they were taught and school policies and

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<sup>41</sup> There is currently no requirement that Independent schools or those which are separate from Local Authority control (e.g. Academies and Free Schools) have to employ teachers with QTS, though many teachers may well have the qualification.

processes do not always allow scope for the teachers to explore alternative approaches (Teachout, 2012; Young, 2012). The situation is unlikely to be a lot different in CPD for in-service teachers and this thesis now turns, if briefly, to this aspect of the teacher's developing biography.

#### **4.6 Entering the profession: continuing professional development**

Once teachers have completed their ITE, they are usually reliant upon a range of CPD opportunities for their continued training and development as effective practitioners, and this becomes the “cornerstone of any improvement in children's musical learning” (Young, 2012: 242). Yet, at a period of extensive development and initiatives in music education (ibid.), Ofsted (2012) reports on the professional isolation of many music teachers with little access to quality Continuing Professional Development (CPD) beyond attendance at moderation meetings or events targeted at improving outcomes. They go on to say that in departments where there is a single music teacher, this professional isolation is exacerbated by not having anyone with sufficient subject expertise ‘to share ideas with or to turn to’ (Ofsted, 2012a: 43). “Helpful continuing professional development (CPD) and challenge is rare; and even more worryingly, perhaps, developments in music education have gone unnoticed or even been disregarded (Ofsted, 2009: 5-6)” (Young, 2012: 243).

As teachers complete training and start working in a school, there can be conflict between the experience and learning of ITE and the policies, priorities and practices of the employing school (Bernstein, 2000). Frost (2014), in building on his question (see section 4.5), “do we shape our institutions or do they shape us?”, develops his ‘theme’ through a model which demonstrates the effect entering the profession has on the development of professional identity – that this has a tendency to be ‘skewed’ by the practice, values and constraints of the workplace (see figure 4.1), but as beginning teachers become experienced teachers, this identity tends to stabilize (Young, 2012).

In Frost's model (figure 4.1), it is possible to discern the stages through which a teacher's professional identity passes as they are ‘socialized’ into the profession. Periods of ITE, Induction (as an NQT), and CPD all shape the teacher identity – the focus for the next section of this chapter. However, there are difficulties with this model as there can be a tendency for each stage to dominate the previous ones; e.g. Induction

(based in schools) can supercede learning experiences of ITE (influenced by an HEI separate from the school). Thus, we are ‘shaped by our institution’. A more effective model of development might be one in which “personal experience and regimes of competence interact closely and [where] the tension of that close interaction, if kept alive, is productive of new knowledge” (Wenger, 1998: 251). So, the developing skills of the teacher and their experiences work together to ‘shape the institution’ (Frost, 2014).

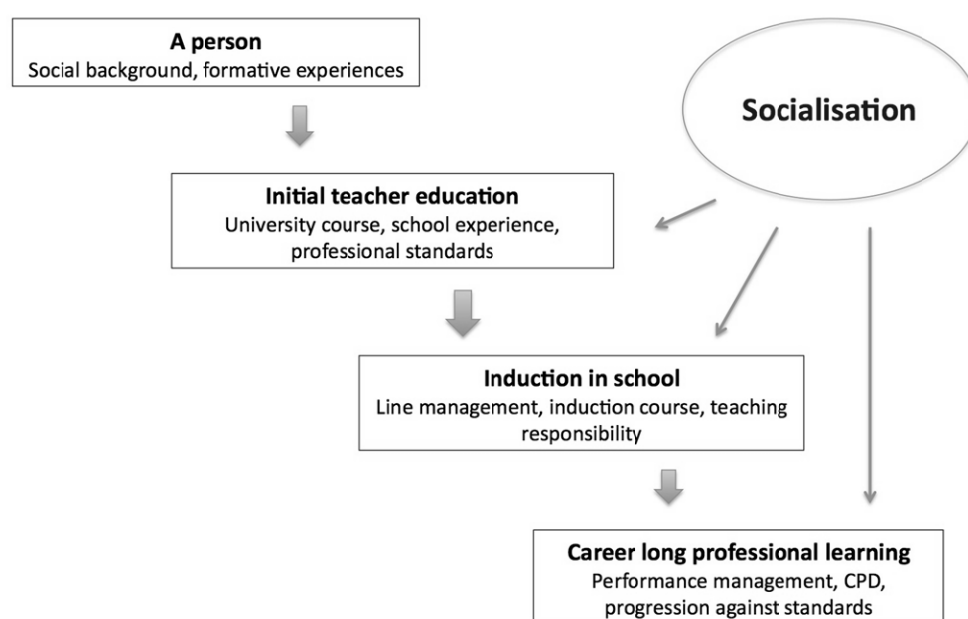


Figure 4.1  
Model of socialisation and the development of professional identity  
for a teacher entering the teaching profession (Frost, 2014).

The next section of this thesis develops on the idea of music teacher identity which has increasingly been an area of focus over the last few sections.

## 4.7 Music teacher identity

In chapter 3, identity as a ‘product of biography’ (DeNora, 2000) was explored and, in particular, the developing identity of the musician. In this chapter, it is now appropriate to turn to the identity of the music teacher or, as we shall shortly see, this might better be termed the teacher-musician as many teachers hold on to their identity as musicians as they develop as teacher practitioners (Saunders, 2008; Roberts, 1991).

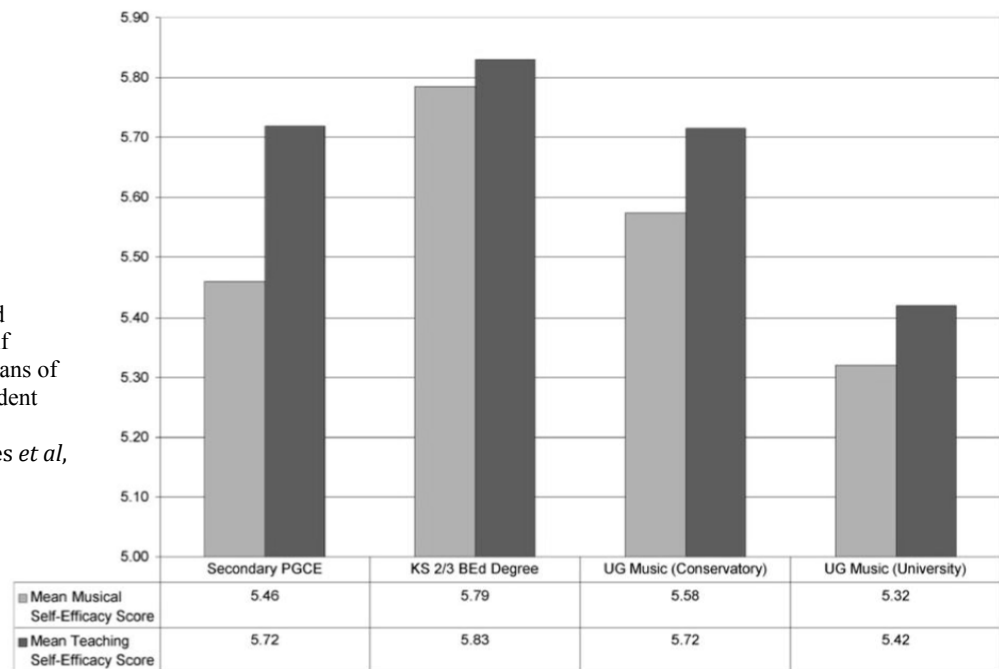
If we are to explore the effect of biography on a teacher's practice, it also becomes necessary to consider (as we have already begun to do so in sections 4.4 – 4.6) the development of identity as the two aspects of biography and identity are inextricably linked as was demonstrated in chapter 3. A music teacher's identity can be said to be made up of three elements: (1) identity of self, (2) identity as a musician, and (3) identity as a teacher (Saunders, 2008; Roberts, 1991; Wagoner, 2011). In music teachers, it is not uncommon to consider themselves first as musicians and second as teachers (Saunders, 2008), though Roberts argues that this identity as a musician is a construct largely founded on identity as a performer (Roberts, 1991). This separation of musician and teacher is, perhaps, more noted in music teachers (and other teachers working within the creative arts) than many others, for it is, perhaps, less common for (say) a science teacher to consider themselves as a scientist before being a teacher (Roberts, 1991: 32). It has also been suggested (Hargreaves *et al*, 2007) that “pupils’ musical identities are strongly linked with those of their teachers, as both develop within the same social and educational context” (Hargreaves *et al*, 2007: 678), the implication being that the passions and prejudices, as well as expertise, of teachers will ‘rub off’ on their pupils and thus come full circle.

In his study of teacher education in Canadian universities, Roberts (1991) cites one provider as claiming that its “goal for its music teacher preparation programme is to ‘make musicians first, teachers second’” (Roberts, 1991: 30) and he goes on to question what music education students’ understanding of ‘musician’ might be (*ibid.*). In the later TIME research (e.g. Welch *et al*, 2011), the self-efficacy<sup>42</sup> of different groups of music students (in education and otherwise) is explored (figure 4.2). It can be noted from figure 4.2 that in the student teacher groups (1<sup>st</sup> and 2<sup>nd</sup> columns), self efficacy as musicians is comparative to those of the non-education student groups (3<sup>rd</sup> and 4<sup>th</sup> columns), though it would seem true to say that so is the self efficacy as teachers, it being only marginally higher in the student teacher groups (Hargreaves *et al*, 2003: 180).

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<sup>42</sup> That is a concern “with participants’ self-perceptions of their abilities as musicians and teachers” (Hargreaves *et al*, 2003: 179)

Figure 4.2  
Musical and  
teaching self  
efficacy means of  
the four student  
groups  
(Hargreaves *et al*,  
2003: 180)



Recent research into music teacher identity in Sweden (Georgii-Hamming, 2011), discussed above in section 4.4, highlights the case of five young teachers. In the majority of these, their musical identity had been shaped considerably through making and responding to music in social contexts (Georgii-Hemming, 2011: 200-202). She states that all five teachers grew up in “families that stimulated their musical and cultural interests”. Three, in particular, have considerable experience of making music in social activities (*ibid.*: 200-201). This is, perhaps, significant when referring to Hargreaves *et al*’s notion of the three broad functional domains of music: the cognitive, emotional and the social (Hargreaves *et al*, 2002b; see chapter 3, section 3.8).

#### 4.7.1 Activity theory and identity

Exploring issues surrounding the way in which we learn has a bearing on our biography and, in turn, on developing identity. Entwistle (2009) in his ‘heuristic model identifying important influences on student learning’ (*ibid.*) attempts to shed some light on the influences central to learning and the relationship between student characteristics and the teaching-learning environment and from his model it is possible to explore how these ‘shape’ learning biography and identity. Engeström (2001) examines the theory of ‘expansive learning’ (Engeström, 1987) developed within the framework of cultural-historical activity theory; and this has been taken up in the work of Welch (2011a).

Welch (2011a) in exploring the role of gender and culture in British cathedral choirs has applied Engeström's 'Activity Theory' (Engeström, 2001) in an attempt to consider and explain the range of issues raised and the manner in which the various 'mediating factors' play on the developing identity of the chorister. Engeström's work itself builds on the 'Cultural Historical Activity' theory developed by Vygotsky (1978) in the 1920s and 1930s (Engeström, 2001: 2) and Leont'ev (1978, 1891; *ibid.*). In its original form, Vygotsky simply illustrated the relationship between Subject, Object and Cultural mediation in a triangular form, but Leont'ev took this model and introduced the collective activity in addition to the individual (Engeström, 2001). "The uppermost sub-triangle... [ref. figure 4.3] may be seen as the 'tip of the iceberg' representing individual and group actions embedded in a collective activity system. The object is depicted with the help of an oval indicating that object-oriented actions are always, explicitly or implicitly, characterized by ambiguity, surprise, interpretation, sense making, and potential for change" (Engeström, 2001: 2). In Welch's study (2011a), he took Engeström's model and applied it to the human activity system framing the "development of the novice (female) cathedral chorister" (Welch, 2011a: 245). It is the contention of the present study that Activity Theory might be applied to illustrate the range of factors which contribute to the development of music teacher identity. In the model at figure 4.3 there is a particular focus on the development of a teacher-in-training with the wealth of complementing and conflicting factors.

In this model (figure 4.3), the trainee teacher is influenced principally in their development by lecturers at their Higher Education Institute (HEI) and those they work with on school placements. These two may hope to support and concur with each other but there may also be potential challenges as the ideals of one conflict with the day-to-day practices, values and requirements of the other (Young, 2012; Wenger, 1998; Frost, 2014, *ref. figure 4.2*). The manner of development may also be 'driven' by those within the 'community of practice' with whom the trainee comes into contact which may include fellow trainees, teaching colleagues and the parents and pupils themselves (Wenger, 1998). In addition, the development may well be restricted by, or possibly given freedom by, those expectations and regulations placed upon the trainee (Young, 2012). These will probably include the Teacher Standards and criteria against which they are 'measured'; policy laid down by the school, the local authority, the HEI and by government legislation; and their own perceptions of what 'makes' a good



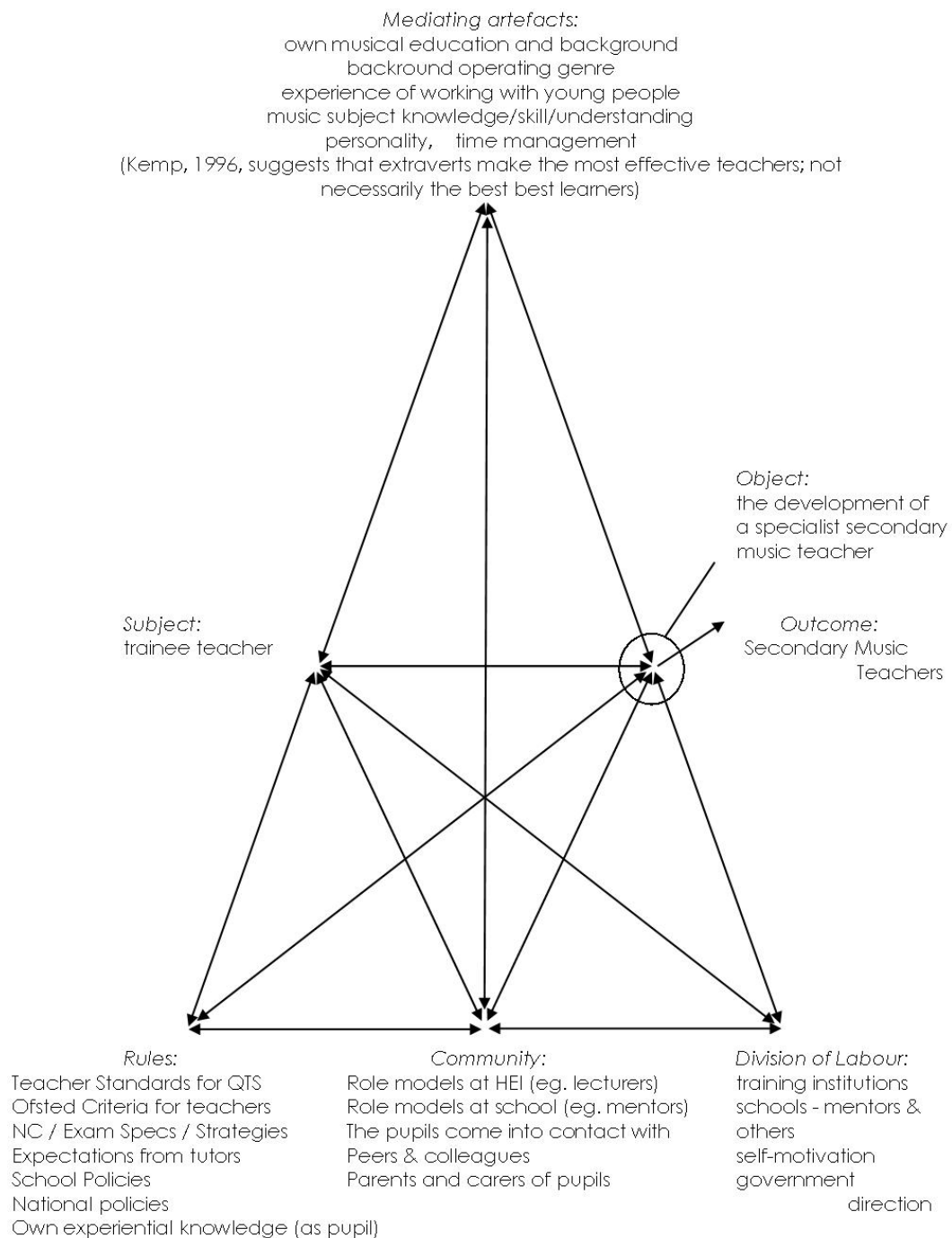


Figure 4.3  
 A model of the Human Activity system relating to the development of a secondary music teacher  
 (after Welch, 2011a; Engeström, 2001)

teacher drawn from their own experience as a pupil at school (Knowles, 1992). Again, there is much potential for conflict as some of these ‘rub’ against each other and the trainee’s own values and beliefs are compromised; for example, their expectations of what it means to be musical against what they see and experience whilst in school (Saunders, 2008; Mills, 2005b). As Kemp (1996) has argued (and first cited in section 1.2), “on one side there may exist feelings of loyalty towards their own musicianship...

Pulling in the opposite direction, there may hover a belief, instilled by their initial course in teaching, that in order to communicate with ‘ordinary’ children they... may well [have to let] go of some cherished beliefs and deep seated attitudes” (Kemp, 1996: 229).

#### 4.7.2 *A model of music teacher identity*

Musical identity and our sense of our developing musicianship is influenced by a vast array of factors including family, friends, role models, society, economic climate, education and training in music (see chapter 3). Music teacher identity may develop initially from the interaction of self and musician but may, over time, develop a ‘shape’ of its own. This will probably be formed, in the first instance, by ITE tutors and studies together with placement mentors and policies (Wenger, 1998). Then later, it will continue to be formed by continuing professional development, the ‘pressures and constraints of the job’ (such as classroom behaviour management and paperwork), external policy-making at government and local authority level, and parental and pupil expectations (Young, 2012; Knowles, 1992). Some significant challenges may arise in the development of this identity:

- Analysis and experience of training teachers in the classroom by the author as part of his job as an Initial Teacher Educator has suggested that pedagogical models set by ITE tutors can contradict those set by placement mentors and, as ‘guests’ in placement schools, trainees will tend to err towards the latter than the former;
- There can be a ‘tug-of-war’ between one’s identity as a musician and the practicalities of developing a manageable and engaging music curriculum for children: “this may well involve letting go of some cherished beliefs and deeply seated attitudes” (Kemp, 1996: 229). Woods (1984) also talks of this relationship between teaching and musicianship: “it’s time consuming, body consuming, mind consuming” [teaching, that is]... leaving little time to develop one’s own musicianship;
- Music is a social activity, but the separatist nature of the secondary curriculum can cause a mis-match of ideals (Woods, 1984);
- A gulf can exist where school environments are vastly different to those experienced when the teachers were pupils (Eddy, 1969 *in* Knowles, 1992);

- There may also be tensions that arise when personal educational philosophy contradicts external demands (from government education policy, for example) (Jones & Moore, 1995; Bernstein, 2000 *in* Beck & Young, 2005). A further tug-of-war can centre on the high status the music teacher puts on music compared with the apparent low status frequently to be found in education (Measor, 1984).

Based on some of the concepts, issues and challenges discussed in this current chapter and the previous one (chapter 3), a proposed model of developing music teacher identity is put forward in which three identities – personal, musician and teacher – are shown to be both separate and interleaved. The model, a development of those contributory factors demonstrated through the application of ‘Activity Theory’ (in the previous subsection), has been illustrated in a ‘wavy’ form to indicate the varying, changeable nature of identity. This model may be found at figure 4.4 (overleaf) and literature references together with a ‘key’ to the model can be found in Appendix 2.

In this model (figure 4.4), it is noted how the characteristics of self-image, or self-identity, impact on the development of the identity of the musician; such as the shaping of personality by the environment in which they grow up (e.g. culture, family, gender, life experiences), which interact with musicians developing musical expertise, interests, education and roles (e.g. as performer, composer). Then, self identity and identity as musician influence, and are influenced by, developing interest in passing expertise and knowledge to others, taking on the teacher role, embarking on teacher training, subsequent entry to the teaching profession, and the values and beliefs which shape what is presented to young people in the classroom. Into this ‘mixing bowl’ of developing teacher identity, external forces also have a role to play including, inevitably, potential tensions and conflicts – local and national policy, curriculum, school values, tutors and colleagues, the pupils themselves.

## 4.8 Summary

In this chapter it has been possible to consider, firstly, the pathways into becoming a musician and thence into becoming a music teacher and it has become clear that, whilst there will also be individual differences and exceptions, the majority of music teachers have come into the profession along traditional and largely academic pathways which have included the learning of at least one music instrument (including voice) from

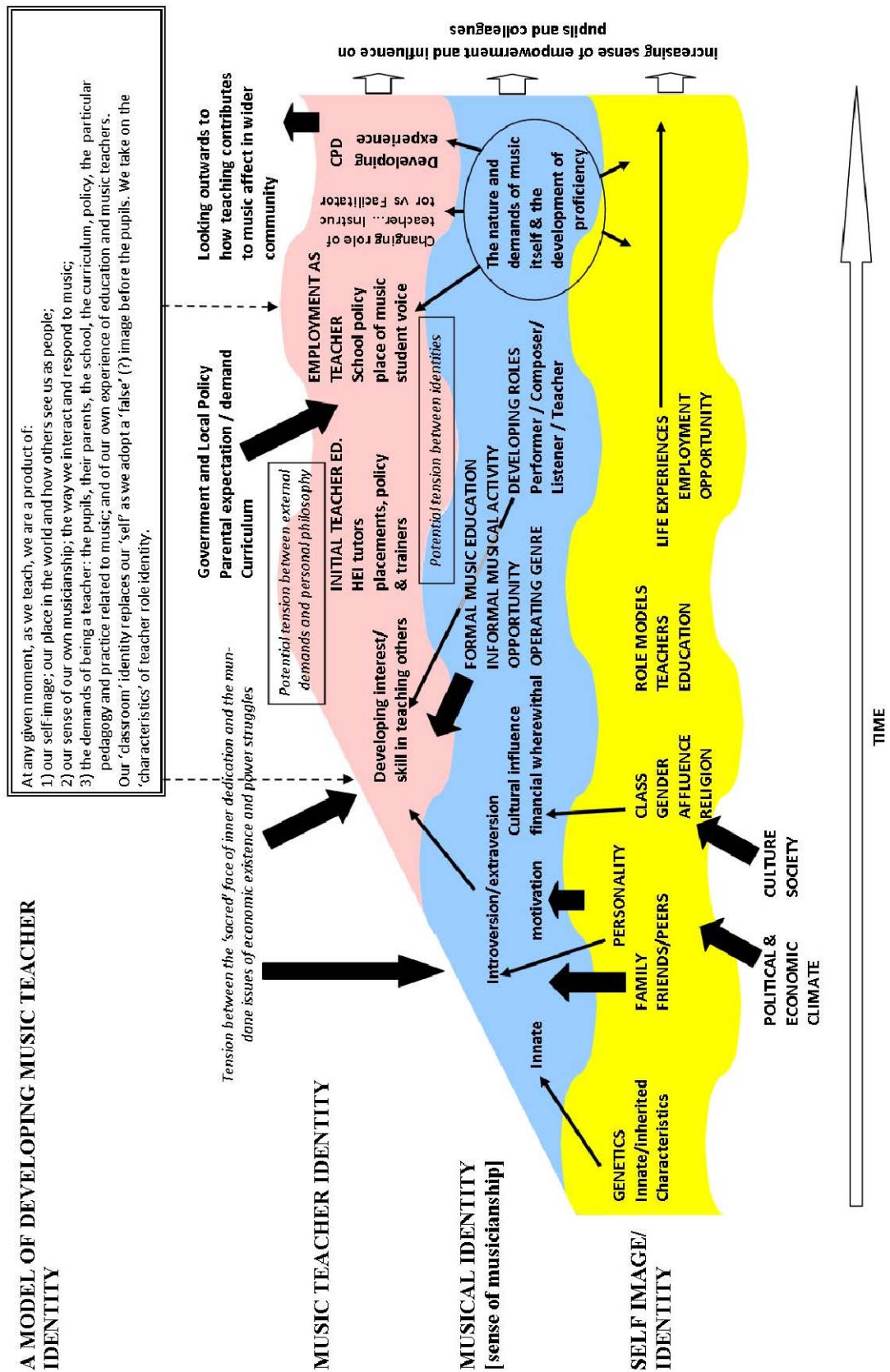


Figure 4.4  
A Model of developing Music Teacher Identity  
(see Appendix 2 for references)

primary age, participation in a range of musical activities which extend beyond the confines of classroom music, studying music in school at GCSE and A-level (or equivalent) and then progressing to degree studies in music and, finally, a PGCE or similar programme leading to QTS. Through all of this time, it seems that most teachers have focused primarily on Western music traditions and genres, especially ‘classical’ music studies.

Secondly, in considering the fairly conservative and traditional biography of music teachers, it has also been possible to examine the traits of their identity which can be quite introverted (Kemp, 1996) and music-centric. The teachers are generally truly passionate about their subject and passing on this passion to young people (Bray, 2009), yet this temperament is not always the most effective in ‘creating’ strong teaching and teachers’, and pupils’ musical passions will likely be in conflict. We have considered the range of factors which ‘play’ on the development of the teacher’s identity and built on ‘Activity Theory’ to illuminate this. A model of music teacher development has been presented which has developed from these studies and the literature (figure 4.4, above). This attempts to present graphically the gradual shaping of the music teacher identity as it grows out of the traits of self and self-image, the development of identity as a musician, and the various external factors which impact the developing teacher role.

Having explored over chapters 2-4 some of the features of musicianship and what it is to be a musician, the development and biography of musicians, and the more particular biographical traits and identity of music teachers, it becomes apparent that there may be some discrepancy between these which prove to the disadvantage of the musical development of young people as they follow the school curriculum. This, in turn leads, perhaps, to some of the inconsistencies noted in each report from Ofsted into the provision of music education and the progress of the pupils (Ofsted, 2009; 2012a). The suggestion has been made thus far in this thesis that the understanding of musicianship pertaining with, and the personal biographies of music teachers may be a contributing factor in this. Witkin (1974) has argued that there is conflict “between who the teacher is and who he or she wants the pupils to be and what might be perceived as a more legitimate instructional goal for school music education” (Witkin, 1974 *in* Roberts, 1991: 30). This thesis will continue to explore the role of biography in the

understanding of musicianship and the educational provision in the classroom through research into beginning and experienced music teachers within one ITE provider.

## 5.1 Introduction

If it is part of the purpose of music education to develop young musicians<sup>43</sup> (*The Music Manifesto*, DfES, 2004), then issues arise which spring from the debate which has been highlighted earlier in this thesis as to precisely what or who a musician actually is. The definitions range from *anyone* who is engaging in musical activity (Jaffurs, 2004) to those who are considerably more skilled as composers or performers (Rogers, 2002; Fletcher, 1989). This thesis concerns the relationship between a music teacher's experience and education (their biography) and how this impacts on classroom practice. Wrapped up with this relationship is the hypothesized understanding that biography can influence beliefs and values - our identities - especially (for the purposes of this thesis) in regards to what it is to be a musician and what musicians need to learn, and that these values in their turn, will also impact on the nature of what is taught (or not) in the classroom (Dolloff, 1999; Welch *et al*, 2011). This current research has been of an exploratory nature which has grown out of the day-to-day work of an ITE tutor at work with his trainees and observing music teaching and learning in schools – both of his trainees and their teacher-mentors. It has sought to gain some insight into these relationships and to postulate what some of the implications for current practice on the potential for developing musicianship in young people might be. In attempting to explore these relationships, it is clear that one approach to research will not be sufficient but that a multi-faceted methodology will be necessary as the investigation will range from observation of classroom practice to interviews which will seek to delve into participants' life-histories, to a wider survey of beliefs and value systems across a wider population. Four research methods have been the principle sources of data for this study: sorting activities (in the form of two single-question surveys), survey in the form of a questionnaire, observations of teaching, and interviews.

This chapter considers the nature of and theories relating to research which will inform the methods deployed in the current study. It will go on to detail the final research

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<sup>43</sup> A 'musician' is here defined as any person actively participating in the various forms of music-making (performing, composing, improvising, active listening) with increasing ability to use music as a means of personal expression. Reference should be made to the discussion in chapter 2.

design, including the research aims and questions. As part of these elements, attention is given to ethical considerations which relate to the final choice of research methods. The discussion will then turn to the research tools which are employed and what each contributes to the collection of information/data which will elucidate the research questions. An outline of the research participants, their selection and those activities that each has taken part in will be covered and more precisely how these activities were implemented. The chapter will conclude with a discussion on the methods of data ‘capture’ and analysis and the following chapters will describe the data analysis in detail.

## **5.2 The nature of research**

The nature of knowledge is often different across different disciplinary groupings – pure-sciences, humanities, technologies and applied social sciences (where education usually ‘sits’) (Becher, 1989). These differences in the nature of knowledge range from the ‘functional’ in the social sciences, resulting in the development of ‘protocols and procedures’ to the ‘cumulative’ in the pure-sciences’ (e.g. physics) where results involve ‘discovery and explanation’ (ibid.: 36; also Wisker, 2008; Cohen *et al*, 2007). Education, in particular, is both “multi-disciplinary and inter-disciplinary” and, within the teaching profession, there will likely be differences of view and therefore approach to research (Morrison, 2007).

There are a number of epistemological approaches to research and that which a researcher will adopt can depend very much on their own interests, backgrounds, skills, values and academic career. However, there has been much debate over the relative merits of these approaches, culminating in the late 1980s with what has become known as the ‘paradigm wars’ (Gage, 1989). These were particularly pertinent to the field of social sciences, including education. Essentially, there was a contention that in education, the use of scientifically-based research methods were “inadequate to tell us anything secure about how teachers should proceed in the classroom” (Barrow, 1984: 213 in Gage, 1989: 4). These ‘wars’ surrounded two principle approaches: the ‘scientific method’ – an approach which is characterized by empiricism and experiment – and more naturalistic methods which have a more interpretive, observational and experiential character (Cohen *et al*, 2007). A brief summary of the most salient paradigms can be found in Table 5.1 below. Much of the debate surrounding the relative ‘merits’ of each of the paradigms has centred around reliability and validity, and the



nature of knowledge; that knowledge is ‘hard, objective and tangible’ (a positivist view) or ‘personal, subjective and unique’ (an interpretivist view) (Cohen *et al*, 2007: 7). Reliability and validity of research are of prime importance if findings are to be trusted and seen as authentic (Bush *in* Briggs & Coleman, 2007) and Bush (2007), citing Hammersley (1987), reminds us that the use of “the concepts of validity and reliability... is more frequent in ‘quantitative’ than in ‘qualitative’ research, but that the basic issues apply to both” (Hammersley, 1987: 73; also Bush *in* Briggs & Coleman, 2007: 91).

Paradigm	Features
Positivism	Adopts a broadly ‘scientific’ approach. The researcher maintains a distance. Hypotheses are tested, usually using quantitative data collection methods, in such a manner that the experiment/test can be replicated. Popper (1959) suggests testing a hypothesis’s falsification rather than accuracy – if one cannot disprove it then it must be true, at least for the time being (Popper, 1959: 18).
Post-positivism	Similar values are held as with positivists but looks at causes which influence outcomes from, for example, experiments; generating theories from ‘measurable’ observations and behaviours; makes use of qualitative as well as quantitative data collection methods.
Interpretivism	Research may still be approached in a scientific manner but with more regard to human individuality and societal values. There may be a preference for a greater inclination to exploring ‘subjective’ meanings of motivations and behaviour, events and situations. The researcher can not entirely be ‘separate’ from the research process and results may be difficult to replicate.
Critical	Seeks to both understand and challenge, and to bring about change; values are central to research; the researcher does not take a neutral position.
Constructivism	This is similar to interpretivism and “believes that human beings construct knowledge and meaning from experience” and relationships (Wisker, 2008: 69). The participants’ views are vital.
Post-modern	Knowledge is constructed and interpreted by the participants; humans impose meaning and order upon knowledge and experience. “Knowledge is understood at a local level” (Briggs & Coleman, 2007: 20). Narrative inquiry has partly derived from this approach

Table 5.1  
An overview of some of the most common research paradigms  
(Wisker, 2008; Briggs & Coleman, 2007; Creswell, 2009; Blaxter *et al*, 2008)

In the field of music education, the use of interpretivist research methodologies are increasingly prevalent (Roulston, 2006). Music itself is difficult to analyse in an objective manner, being open to as many interpretations as those engaged in interacting with it and, in music education, it is frequently such elements as the relationships of teachers with students, students with music, teaching with learning, which are at the core of research and these lend themselves to interpretivistic approaches and qualitative methods (*ibid.*). This current research project concerns an investigation into the relationship between teachers, their biographies, their understanding of musicality and how they support the developing musicianship of their students in the classroom. This would be challenging to study using postivistic and quantitative approaches alone as it

concerns “the understanding of human behaviour” (Bryman, 2012: 30). The distinction between the positivist and interpretivist paradigms are, perhaps, made clearer still if we consider that, in the former, the researcher is the ‘subject’, ‘controlling, dominating and delimiting what the ‘objects’ under study can signify’; whilst in the latter, the research participants become the ‘subjects’, ‘largely directing the development of the research through the information they provide’ and the researcher responds to this information rather than controls it (Phelps *et al*, 2005: 79-80). The research which follows later in this thesis has already been described as ‘exploratory’ earlier in this chapter and, in using interpretivist methodologies, it is possible to select the most appropriate method as the researcher ‘moves through a research project’ (*ibid.*).

The research design of any particular research project will frequently be influenced by the philosophical standpoint of the researcher (Creswell, 2009; Wisker, 2008) and Creswell (2009) proposes three ‘components’ which are involved: philosophical worldviews, selected strategies of inquiry, and research methods (see figure 5.1) (Creswell, 2009: 5). Postivist approaches (for example) – as in pure-science research – are traditionally more likely to have quantitative research strategies and methods, possibly including statistical data collection from experiment, the use of questionnaires, and structured interviews (Becher, 1989; Morrison, 2007; Wisker, 2008). On the other hand, interpretivist approaches – as more frequently used in music education and the social sciences - may be more inclined to qualitative strategies and methods such as observation, unstructured interviews and analysis of documents (*ibid.*). Increasingly popular, however, is the less polarised inclination to the adoption of mixed methods – the use of both quantitative and qualitative methods – as this is more pragmatic and reflects ‘real world’ research (Robson, 2011; Morrison, 2007).

Whilst there have been few studies into the biography of music teachers and its impact in the classroom, other research studies of a similar direction/vein have made extensive use of a mixed-methods approach; most notably, perhaps, the TIME project (Teacher Identities in Music Education) (e.g. Welch, *et al*, 2010) which made use of both questionnaires to acquire data from a large population and case studies of a much smaller sample to provide observational data. Saunder’s (2008) study into the ‘pupil’s experience and engagement [in the music classroom] during adolescence’ also made use of classroom observations and interviews together with questionnaires and documentary evidence. Finally, in the study, ‘Music teacher attributes, identity and experiences

informing teacher education’, by Harrison (2008), the author states that he had previously used only quantitative data collection methods but that these “were found to be inadequate in providing the necessary complexity of data for analysis” (Harrison, 2008: 21-22) and that, therefore, in the current study, he also asked participants to map their life history as a “river” (ibid.: 24) and conducted interviews (Odena & Welch (2007) did something similar in their study on the influence of background on perceptions of musical creativity).

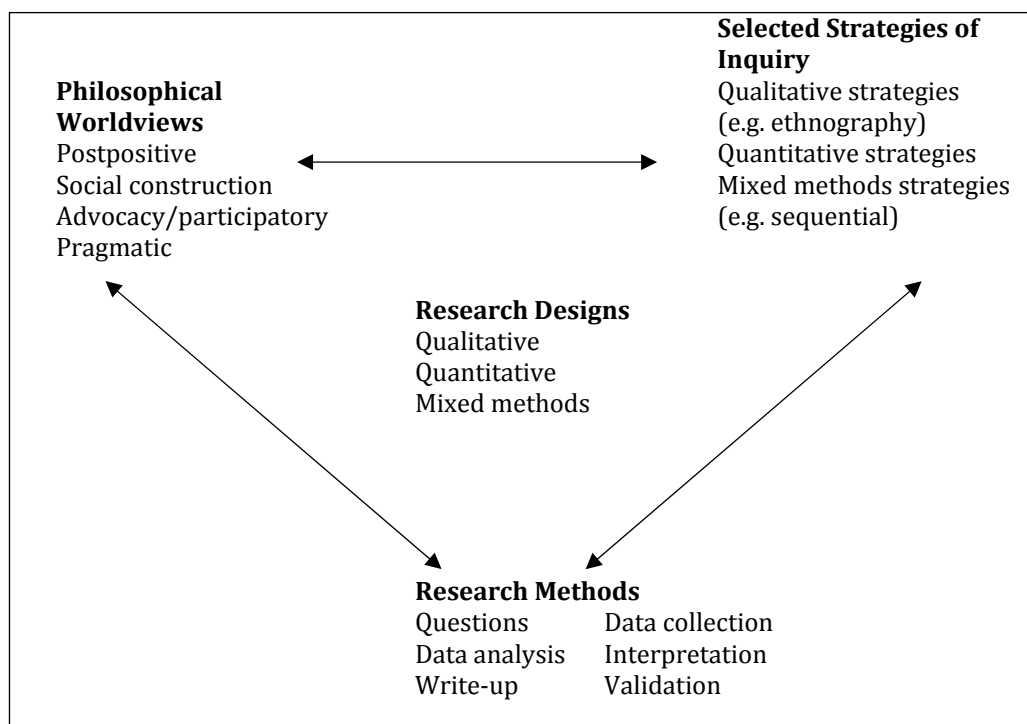


Figure 5.1  
A framework for design – the interconnection of worldviews, strategies of inquiry, and research methods (Creswell, 2009: 5)

In the field of education, many researchers may take the ‘pragmatic’ philosophical approach outlined by Creswell (2009) who, in discussing this, acknowledges the work of Pierce, James, Mead and Dewey (Cherryholmes, 1992). It was their view that the pragmatism arises out of

*“actions, situations, and consequences rather than antecedent conditions (as in positivism). There is a concern with applications – what works – and solutions to problems (Patton, 1990). Instead of focusing on methods, researchers emphasize the research problem and use all approaches available to understand the problem...”* (Creswell, 2009: 10).

Educationalists, therefore, may see a problem and then adopt approaches and methods to designing research activity which will result in a solution that is practical, realistic and has the potential for success whether these arise out of any particular research theory or a mixture of theories (ibid.; Phelps *et al*, 2005).

In the current research project, this ‘pragmatic’ approach described above seems to be particularly pertinent. As a teacher educator, a music teacher and a musician, the author of this thesis has spent an extensive career working in the sphere of music education, particularly in the secondary phase, and with a range of colleagues and beginning teachers in the same fields. As part of that experience, questions have been raised in one’s thinking, not necessarily about the value and significance of music in peoples’ lives, but about what we teach young people in school music and why. In the early days of the National Curriculum (NC), Ross (1995) suggested rather unequivocally that whilst strides had been made in making music education more ‘participatory and pupil-focused’, it remained a ‘failed arts subject – the kids were bored’; music in schools belonged to ‘an academic curriculum uprooted from actual music experience’ (Ross, 1995; also in Rainbow & Cox, 2006). A similar frustration can be detected in the observations made by Ofsted to this day and reported elsewhere in this study, e.g. chapter 4, section 4.8 (Ofsted, 2009; 2012a). It seems appropriate that an examination of music teachers’ and trainees’ values and how these impact on school music education is simply an extension of the author’s work as an ITE tutor; that there are a number of approaches that can be taken to research activity that can seek to reinforce, triangulate and clarify each other (Creswell, 2009), confirming or not those impressions one has gathered concerning the role of in-class music education. The approaches used will make use of both quantitative and qualitative methods.

### **5.3 Research aims and questions**

As briefly outlined in chapter 1 (sections 1.3 & 1.4), there would appear to be some discrepancy between the aims of music education in English secondary schools and the findings of research. Music continues not to attract young people in significant numbers to progress with their studies beyond Key Stage 3 (KS3) (Welch, 2012) and findings from Ofsted (2009; 2012) would tend to suggest that teachers have little understanding of what musical progress ‘looks like’. The question was posed in chapter one (section 1.1) whether classroom musical activity is aimed at developing the next generation of

musicians or whether it is to provide an experience of music; and the hypothesis was posed that a teacher's background and biography will frequently play a part in influencing the way in which music is taught with local and national policy also playing a part, potentially clashing with the personal ideals of the teacher.

The aims of this current research project, therefore, are to explore how far this relationship between biography and practice is a close one, and how far musicianship is really nurtured in the music classroom and the potential conflicts which may hinder this nurturing from happening. It is necessary to explore how the potential development of young musicians can be affected by the stand taken by teachers to what skills and competencies are required by their pupils to develop, and their understanding of what it is to *be* musical. It is then incumbent to consider the implications for the development of future secondary music education in England; how far matters may need to change – locally and at national policy level.

There is one 'key' question (KQ) for this study and five subsidiary questions (SQ) which arise from the research aims.

Key research question:

**Is there any relationship between what is taught in class music and a music teacher's biography?**

Subsidiary questions:

- SQ1. What competencies are key to the development of musicianship?
- SQ2. How far are these competencies evident in the teaching and learning of the classroom?
- SQ3. What activities/people contribute most to the development of musicians?
- SQ4. What is the nature of the biography of the secondary music teacher and how far does it impact the development of musician/teacher identity?
- SQ5. What factors may restrict or enhance success in being an effective music teacher?

As concluded in section 5.3, the nature of the current study, as it concerns the biographies (life histories and experiences) of its participants and how these impact on what takes place in the classroom (the 'motivations of behaviour'), inclines towards an

interpretivist, mixed-methods approach (Bryman, 2012; Phelps *et al*, 2005). The next section describes the research design and a rationale for the methods selected.

#### **5.4 The research design**

The research activity for this exploratory study has grown out of the author's day-to-day work as a music teacher educator and, initially, out of observations and discussions with the trainees in his care and the music teachers they were working with in order to seek connections between biography and practice. It was appropriate with the necessities of the ITE work, that research activity should largely focus on those with whom the author was working and could be embedded, as far as possible, within that teacher education work as it was happening. As such, the participant group and the nature of activity has developed in an opportunistic manner with the range of activities developing as need arose in order to discover the information needed to attempt an answer to the key research question and the subsidiary questions detailed at section 5.3 above. The study has included a range of qualitative as well as quantitative research methods (see section 5.2). Therefore, the research project has taken a mixed-methods approach as being both practical and pragmatic, as defined and outlined in section 5.2 above.

Denzin and Lincoln (2005) argue that qualitative research is “inherently multi-method in focus... Objective reality can never be captured... The combination of multiple methodological practices, empirical materials, perspectives, and observers in a single study is best understood, then, as a strategy that adds rigor, breadth, complexity, richness and depth to any inquiry” (Denzin & Lincoln, 2005: 5; also Flick, 2002). They go on to warn, however, that there can be resistance to qualitative methods. Positivists, they suggest, argue that “the so-called new experimental qualitative researchers write fiction, not science” (ibid.: 8). The quantitative researcher might argue that their work “is done from within a value-free framework”, that it is completely objective; whilst the qualitative researcher will “stress the socially constructed nature of reality, the intimate relationship between the researcher and what is studied, and the situational constraints that shape inquiry” (ibid.: 10). It is the nature of the current project that some elements of both of these strategies were required – the objective, rigorous and value-free; but also a study based on the realities of a teacher's situation and practice and the relationships which come into play between researcher, teacher and pupil.

Qualitative strategies tend to be more inductive, have a greater emphasis on how individuals ‘interpret their social world’ and account for the ‘constantly shifting’ view of reality (Bryman, 2004: 36). As social reality is going to be different between different teachers with their range of biographies and, even more so, the varying manner in which these will or will not have impacted on their practice, the use of qualitative research methods does seem to be particularly appropriate in this current study. However, the incorporation of some quantitative strategies will also allow for some balance in providing for a more objective view of reality (ibid.; Creswell, 2009). It has been stated above that a mixed-methods approach has been selected for this research project, yet Robson (2011) has suggested that both qualitative and quantitative research can not be combined as they are likely to be incompatible. Robson goes on to refer to Howe (1988), however, who presents the alternative view that combining the two is a ‘good thing’ and that there are some ways in which the two strategies are, indeed, inseparable, particularly and simply, as many research practitioners are ‘successfully carrying out multi-strategy research’ (Howe, 1988 *in* Robson, 2011). Using a mixed-methods approach will be particularly suitable for exploratory research such as this enquiry, which seeks to ask both “what” and “why”, and then seeks to explore whether the ‘what’ and ‘why’ are true or not (Wisker, 2008).

An overview of the research process and activities is provided diagrammatically in Appendix 3. The principle research activity took place over the period 2010 – 2013 and using, as part of its sample, teacher trainees from the three cohorts represented by that time range. One of the most crucial research instruments has been ‘sorting activities’ (described in more detail below, section 5.4.1) in which participants prioritized competencies central to the development of musicians and the learning contexts in which musicians develop. These grew out of an exploration of what it is to be a musician within university-based sessions on a PGCE/GTP initial teacher training programme. A survey then provided further quantitative indicators of views on wider aspects of music education and musicianship from a wider participant group. However, the views expressed through the sorting activities were the principle ‘quantitative’ method which was then ‘tested’ and compared through observation of teaching practice and interviews with the participants themselves on views expressed and what was observed. Those participants who were involved in all of the research activities were drawn from the 2011-12 cohort and their school-based teacher mentors and, typically, they will have completed the sorting activities and the survey early in the academic year

with observations and interviews taking place during the course of the year. Then at the end of their training, the trainee participants were asked to complete the first of the sorting activities again (competencies) to ascertain whether views had changed. It has been considered that the most appropriate and effective means of analysing data produced from the sorting activities and observations were through a comparison of means – mean rankings from the sorting activities and mean observed significance from the observations (see Appendix 7 and section 5.9).

The research study employed four methods:

#### *5.4.1 Sorting activities*

It has been suggested by some writers working in educational settings that being a teacher as well as a teacher educator places us in an ideal position to develop our practice through practitioner research (Cain & Burnard, 2012; Murray & Lawrence, 2000). It was in the spirit of this understanding and in line with the exploratory nature of this study that, during the early stages of the academic year 2010-11, the author and his trainees on the Post-Graduate Certificate in Education (PGCE) programme debated some brief account of the literature research detailed in chapters 2 - 4 of this thesis as part of 'taught' sessions within the programme. The subject matter of the literature proved a valuable starting point for trainees, at the beginning of their training, to consider the nature of musicianship and what their aims as music teachers were likely to be. There was some collaborative exploration of the factors which led them to becoming musicians themselves and the competencies they believed to be necessary to developing musicianship. The literature and debate together led to the compilation of ten contexts for the development of musicians and ten competencies necessary for musicianship. Whilst this approach might not be defined as very 'scientific' or rigorous, the data collected and the activities designed determined the shape of the methods to be subsequently deployed. Denzin and Lincoln (2005) argue that the qualitative researcher "uses the aesthetic and material tools of his or her craft, deploying whatever materials are at hand... If the researcher needs to invent, or piece together, new tools or techniques, he or she will do so. Choices regarding which interpretive practices to employ are not necessarily made in advance" (Denzin & Lincoln, 2005: 4; also Becker, 1998: 2; Phelps *et al*, 2005: 79).



In later ‘taught’ sessions, trainees (and, later, a range of other participants) took the contexts and competencies which, initially, were written on to pieces of card and ‘sorted’ them by ranking which ever context or competency was, in their view, most important to the least. It builds on similar activities designed by Czerniawski (1999; 2007) and Seddon (2001). Later, as this activity was ‘transposed’ onto a printed work-sheet, it continued to be referred to as a ‘sorting activity’ (see appendix 4). These activities have taken the form of a single-question survey in order to focus on the beliefs and values of the participants where the researcher ‘withdraws’ to allow for the potential of a less constrained response than might be the case with an interview.

In completing these activities, the aim has been to examine the beliefs of participants on what the characteristics of a musician are and how some of these might develop. They seek to ‘answer’ SQ1 and SQ3 particularly. These beliefs may well relate to their own musical education and general biography and will potentially play a part in influencing what and how they teach (Georgii-Hemming, 2011; Kemp, 1996).

#### 5.4.2 Survey

In order to explore the key research question as fully as possible, it has been important to this study to gather a range of views on music education, musicianship and personal biography and one of the methods which has facilitated this with a larger participant group, many of whom will have been ‘at a distance’, has been through the vehicle of a survey in the form of a questionnaire. Cohen *et al* (2007) argue that the use of surveys allow one to gather standardized data in an economical, efficient manner whilst having an ‘appeal’ to generalizability or universality within given parameters” (Cohen *et al*, 2007: 206-7; also Blaxter *et al*, 2008: 64). Cohen *et al* go on to question the reliability of data collected from researchers surveying their own research participants (ibid.). However, as many of these participants will also participate in more in-depth research activity and form part of the qualitative research, there will be some triangulation of results possible (Creswell, 2009). Denzin and Lincoln (2005) suggest that qualitative researchers will report with objectivity their “own observations of the social world, including the experiences of others” and that “no single method can grasp all the subtle variations in ongoing human experience” (Denzin & Lincoln, 2005: 21). Therefore, the more sources of data that are available, the more reliable the analysis of that data will likely be.

This larger-scale survey has been undertaken as a means of seeking the views of a wider population and one which seeks to corroborate (or not) findings from the researcher's own students and their mentors with findings from a wider cross-section of respondents. This, it has been intended, would complement and, perhaps, confirm, the findings from the core group observations and interviews (see below) and those of the sorting activities. Creswell (2009) argues that the mixed-methods approach will frequently start with survey, the findings from which will then be 'fleshed out' and developed through interviews (Creswell, 2009: 18), and this is the intention here.

#### 5.4.3 *Core Participant Group: Observations and Interviews*

This study includes the observation and interviewing of a small core group of participants. The observations and interviews provide a more intimate mechanism for 'testing' and 'refining' the information gained from other methods. They cannot be defined as case studies which would normally involve an in-depth investigation of a small group of participants using a range of sources of evidence (Wisker, 2008; Robson, 1993), however, some of the features of case-study research can be detected. Cohen *et al* (2007) drawing on the work of Nisbet & Watt (1984) define a case study as a "specific instance that is frequently designed to illustrate a more general principle" (Nisbet & Watt, 1984: 72; Cohen *et al*, 2007: 253). They go on to suggest that one of the strengths of case studies is that they "observe effects in real contexts" (Cohen *et al*, 2007: 253); and this is certainly one of the aims of the observational activity with the core participant group in the project described in this thesis. The author of the current study has a 'ready' access to a group of music teachers at various stages in their careers: in particular, those undertaking initial teacher education, those who are just starting out in the careers (newly qualified teachers; NQTs), and their mentors in schools. As he is working with these potential research participants as part of his day-to-day work, it seems appropriate to select from these to carry out this type of personal and observational research.

Research tools such as surveys and interviews can provide the opportunity to ascertain something of the background and life-story of teachers but in order to fully answer the key research question of this thesis it is essential for observation of teaching and learning in the classroom to take place. This allows one to compare and contrast

biography and personal philosophy with practice and, in this case, to ‘test’ how far the competencies for the development of musicianship are being supported through the classroom music activities the pupils are participating in. Cohen *et al* (2007) suggest that the educational researcher, in contrast to the natural scientist, moves in a world composed of people and that this world is meaningful to them, that it is subjectively structured. They go on to argue that in such a world “observation studies are superior to experiments and surveys...; [that] investigators are able to discern ongoing behaviour as it occurs and are able to make appropriate notes about its salient features” (Cohen *et al*, 2007: 260). Newby (2010) would support this view but also warns that many researchers believe observation is simply a matter of walking around until “something strikes you” – “observation is an organised process with structures and protocols that are the guarantee that data are valid and reliable” (Newby, 2010: 361).

The author of this study is in a position as a teacher educator frequently to be in schools observing trainees. As a consequence, the observations for this study consisted of observing the practice of trainees in his care (with appropriate ethical approval) and of a selection of their mentors as more experienced practitioners in the classroom. The author is concerned that this thesis and the conclusions drawn from the research informs his own and his peers’ actions as well as, perhaps, having some impact on policy development and the work of teachers in schools. Wells (2009) warns us that, whilst “as a teacher and a class spend time together, they construct shared knowledge, not only about the content of the curriculum but also about how they interpreted and acted upon that content” (Wells, 2009: 52). Therefore, he goes on to suggest, occasional observations will lead to a limited understanding of what is going on (*ibid.*). Making use of one’s own trainees and their mentors in schools, it has been possible, in some cases, to observe more than once (though only one from each is reported on in any detail in this study) and also general familiarity and intimacy with schools, mentors and trainees has allowed for some wider understanding of context, style and approach. Wells does suggest that the observer should perhaps be an active participator in the lesson but it was felt, in this current study, that this would be inappropriate so that notes could be more effectively made and timings measured without distraction. In this, it is clear that the participant is being observed with the inherent issues that may arise as a result, e.g. the participant (and the pupils) working and behaving in a manner which is not perhaps typical of the everyday situation. However, again, it has been felt that with the author’s

familiarity, in all cases, with trainees, mentors and schools, these issues may be mitigated to a large extent.

Both observations and interviews are central types of data collection within qualitative research (Creswell, 2009) and “interviews enable participants – be they interviewers or interviewees – to discuss their interpretations of the world in which they live, and to express how they regard situations from their own point of view” (Cohen *et al*, 2007: 348). It is interpretations of the music education world and how these views have developed from teachers’ own backgrounds which are at the core of the research question at the centre of this thesis, so interviews would seem to be a totally appropriate approach to collecting the necessary data. In this, the approach ‘borrows’ some of the characteristics of ‘narrative inquiry’ which can be described as ‘exploring participants’ stories – life histories, education, practice – and analysing these, against the framework of the educational workplace, curriculum and teacher education in order to consider how far young people are provided opportunities to develop as musicians in schools’ (derived from Barrett & Stauffer, 2009: 11).

In each case, the observed trainee or teacher was interviewed for approximately one hour either on the same occasion as the lesson observation (but afterwards) or at a later date depending on convenience. These interviews were semi-structured. Whilst there were general ‘themes’ which were explored and some common questions, they did not follow any particular sequence and there were no strict ‘set’ questions: the interviews took place more as conversations. ‘Positioning theory’ suggests that the role of the interviewer and the interviewee can depend on the relationship between them and where each person is located within the conversation (Ritchie & Rigano, 2001). The theory goes on to suggest that, in order for there to be a ‘climate for mutual disclosure’ (necessary for an ‘active’ interview’ which will enable the revelation of ‘complex dimensions to lived worlds’), there is a demand for the “researcher to depart from sterile practices of conventional interviews and demonstrate a willingness to share personal views and beliefs” (ibid.: 755). The study’s author, who was also the interviewer was well known to each of the participants if, perhaps, as more of an authority figure but familiarity, it is suggested will have eased the creation of the active interview and the conversations that took place were not simply the case of question-answer, but more interactive with the sharing of mutual experience.

The broad themes of the interviews included family music background, first steps as a musician, musical development (education, instrument lessons, school career), degree studies, vocation towards becoming a teacher and any other careers undertaken, a review of the lesson observed, the rationale for the organisation and activities of the lesson, perceptions of musicianship in the classroom, and perceptions of the participant's own musicianship. One question, for example, which was frequently asked in the interviews and which gives some insight on musician-teacher identity (SQ4) was, "do you consider yourself to be a musician first who is teaching, or a teacher first who is teaching music?"

## **5.5 Piloting**

It is considered a vital part of research that methods are piloted in advance of the main study taking place, especially for questionnaires and structured interviews (Bryman, 2012; Cohen *et al*, 2007). It is essential so that the research tool can be tested and that it does what the researcher needs it to do (ibid.); for example that questions can be understood and, if necessary, refined; and to check that instructions are clear.

The preliminary and exploratory discussions which took place on the PGCE taught sessions with trainees (described above at section 5.4.1) provided one form of pilot study in preparation for the design of the sorting activities and this enabled the original compiling of ten statements for each of the two activities. During this stage, it became clear from suggestions supplied by the trainees themselves, together with further reading, that, in both cases, two more statements could be usefully added to make 12 statements in each sorting activity. At this stage, they were also 'transposed' from the original sorting cards to a 'worksheet' format so that they could more easily be sent to a wider range of participants. The activities were then further trialled with two ITE colleagues, following which no further adaptations were made.

It is strongly emphasized by many writers (Newby, 2010; Cohen *et al*, 2007; Blaxter *et al*, 2008; Wisker, 2008) that questionnaires, especially, are piloted as there can frequently be questions which prove "to be inadequate, or which bring[s] an indignant response"; this allows for an opportunity to modify them in the light of those responses (Blaxter *et al*, 2008: 182). The survey was piloted with the first cohort of PGCE trainees

together with two music education lecturers with only minor modifications in the wording of a small number of statements being suggested.

The earliest design for the lesson observation tool (see section 5.7) allowed the observer to record how far each of the competencies and contexts drawn from the sorting activities were observed in practice. However, after the first few observations had taken place, this was adapted to include a time line on which could be plotted the length of time in each lesson which was spent focusing on the competencies and contexts.

It has been suggested that responses from the pilot activities should not normally be included in the final data set (Cohen *et al*, 2007). However, it was decided that this could be permitted in this case as limited changes were made to any of the research instruments though, of course, in the case of the sorting activities and the observations, some additional data was available from later participants.

## **5.6 Ethical considerations and access**

Much of the research activity for this current thesis has developed from the normal day-to-day work of a teacher educator – observing trainees and teachers teach and exploring issues related to music education theory and practice with them. As such, there is little of a contentious nature in this study and ready access to participants and schools which the author is already working with has been straightforward to arrange. However, the subject of ethics in research remains of vital importance and it is essential that participants have given informed consent to data collected being used as part of a research study (Cohen *et al*, 2007). “The principle of informed consent arises from the subject’s right to freedom and self-determination” (ibid.: 52). The research activities have fallen into four broad groupings: (1) on-line/emailed ‘sorting activities’, (2) hard-copy/on-line surveys, (3) observations of a selection of participants’ teaching in schools, and (4) follow-up interviews with audio recording. Whilst observations were of lessons in which, clearly, young people were present, this study has not focused on the young people but on the teachers only, their biographies, values and practices. It was expected that the author would be observing trainees on visits to schools but, where the observation was of the mentor-teachers, headteachers were informed of the visits and their purpose.

Ethics procedures laid out by the author's supervising institution have been followed and research methods approved. These procedures have included assuring the Research Ethics Committee of compliance with the Data Protection Act 1988 and of the researcher's having obtained a Criminal Records Bureau clearance, keeping "clear and accurate records... providing details of research procedures and results obtained", and keeping all such data securely (supervising institution's 'Code of Good Practice in Research', 2010). Approval for the research was approved in advance as required. The research activity and ethical practice surrounding it also complies with the *Revised Ethical Guidelines for Educational Research (2011)* published by The British Educational Research Association (BERA). The BERA guidelines state that "researchers must take the steps necessary to ensure that all participants in the research understand the process in which they are to be engaged, including why their participation is necessary, how it will be used and how and to whom it will be reported" (BERA, 2011: 5). They go on to state that it is the norm for the conduct of research to gain voluntary informed consent from participants before the research gets underway and that they have the right to withdraw from the research at any time (ibid.).

All participants involved in any aspect of this current research were presented with full information regarding the nature of that research – a copy of the document/letter can be found at appendix 5. They signed the letter and had a further copy to take away with them. This document laid out the nature of the research and the use of the data to be collected, inviting participants to indicate which (if any) of the above four forms of research activity they wished to participate in. A version of the same document preceded the 'surveymonkey' survey on an additional screen page and it was deemed that those participants who proceeded had understood and agreed the details.

The main ethical considerations of the current study centre on (1) data confidentiality and (2) researcher positioning and the nature of power relationships. In respect to data confidentiality, participants were informed in the ethics statements presented hard-copy or at the beginning of the on-line survey (see Appendix 5) that they would be referred to anonymously. This has been by coding participants such as T1 or S5 as explained below at section 5.8. The database holding the information as to which coding is which participant is password protected. Whilst it would likely be possible for members of the core participant group to be able to recognize themselves at various points in this study

(especially through accounts of interviews), there is, at no point, any means by which any specific data or views could be explicitly linked with any attributable individual.

Researcher positioning and relationships can have an affect on participants and the views they may express (Rigano & Ritchie, 2001). The possible limitations of this on the outcomes and conclusions of this research study will be discussed in more detail in chapter 9. Considerations in regards to ethics centre on the relationship between the researcher and the participants – his own students and teachers with whom he has worked in teacher training partnership for a number of years. This opens up potential, in classroom observations, for atypical behaviours to be observed (e.g. in preparation and delivery) and, in interviews, of ‘guarded’ comments. The researcher (the author of this study) has a position of authority with many of the participants along with some ‘back-knowledge’ of them and their schools which may ‘colour’ the reporting of findings, especially in interviews. To mitigate this as far as possible, it has been the intention that interviews should be conversational, what Ritchie and Rigano (2001) term as ‘active interviews’, in which the researcher takes an active part, sharing views and “establishing a climate for mutual disclosure” (Ritchie & Rigano, 2001). This aims to break some of the effect of power relationships down and to relax the interviewee to some extent. The ‘back-knowledge’ derived from previous observations of teaching will inform how far any motivations and behaviours within the researched lesson may be atypical but these previous lessons will not form part of the findings themselves.

## **5.7 The research tools**

It has already been stated that there were four principle activities which facilitated the collection of data: sorting activities, survey, observation and interview. For both the sorting activities and the observations, there is a focus on the 12 competencies and 12 learning contexts for the development of musicianship. In the case of the sorting activities, the participants completed two forms, one of the competencies and one of the learning contexts, by placing a number 1-12 against each statement to indicate priority of importance in the participant’s view. The item placed as most important was ranked as ‘1’ and any which participants considered to be of equal importance were ranked in the same position as each other. The form templates can be seen at appendix 4. The list of competencies are those to be found in chapter 2, section 2.8; and the list of learning



contexts are those to be found in chapter 3, section 3.9. Whilst some participants completed the forms hard-copy, others completed emailed versions.

The survey has taken two forms to suit different participants and the contact possibilities. Some have completed the survey ‘hard-copy’ using a printed document (see appendix 6); many completed an electronic version using the on-line survey management software available through *Survey Monkey* (<http://www.surveymonkey.com>). The survey consists of 60 statements across 6 themes and these themes allow for a range of beliefs and values to be sought ranging from the participants’ own education to their views on current education. The themes are detailed in table 5.2 below. The 60 statements consist of 30 pairs, termed here as ‘reverse’ pairs. As an example of what is meant by a ‘reverse’ pair, each statement is given twice but from an opposite stand-point, as in statement 1, “I usually enjoyed music lessons in key stage 3 when a pupil at school”, and statement 29, “I frequently found my key stage 3 class music lessons at school boring”. Wisker (2008) acknowledges that this repetition of statements can be irritating for the participant but can also be valuable for cross-checking (Wisker, 2008). Blaxter *et al* (2008), too, suggests that, when asking a series of questions which seek attitudes from participants, a mixture of positive and negative can be useful; and Cohen *et al* (2007) discuss the value of a ‘checking mechanism’ in questionnaires through responses to ‘another question on the same topic or issue’. The statements relating to the six themes and the pairings have been randomly ‘scattered’ through the survey and the whole survey is preceded with questions seeking some general context and biographical information.

Responses to each statement in the survey are recorded against a 7-point Likert Scale ranging from 1 (I don’t agree) to 7 (I do agree). Newby (2010) discusses the robustness and popularity of these scales and, as the statements generally explore attitudes of the participants to the music education they received or the place of music and musicianship in education, the use of attitude scales such as Likert are “useful tools for the action researcher” (Mills, 2003: 640). Table 5.2 below illustrates the structure of the survey and how the statements and the themes attempt to explore the research questions central to this study. The contextual questions at the head of the survey cover data on:

- Status (trainee, NQT, teacher, etc.)
- Gender
- Date of birth (and, therefore, age)

- GCSE & A-level passes in music (or equivalent)
- Type of school educated at
- Type of first degree subject<sup>44</sup>
- Instrumental / vocal music lessons, first and second study instruments, last examination grade taken (where applicable), and age when instrument learning started
- The operating genre studied

Theme	Statements	Focus of statement	KQ.	SQ				
				1	2	3	4	5
My own musical education	1, 29	Positive feelings toward music lessons	X		X		X	X
	19, 9	Music teachers were supportive of the 'less musical'	X		X	X	X	X
	2, 30	Teachers supportive of my developing musicianship	X		X	X	X	X
	41, 20	Taking part in school musical activities	X	X		X	X	X
Perceptions of one's own musicianship	49, 35	I would call myself a musician	X	X			X	X
	10, 42	I play/sing well	X	X				X
	31, 43	I learn music 'by ear' fairly easily	X	X				X
	21, 50	I compose music for public use	X	X				X
My musical influences	3, 32	Parents proficient as instrumentalist/vocalist	X			X	X	
	33, 51	Sibling plays/sings music well	X			X	X	
	11, 52	Had formal lessons on instrument/voice	X			X	X	
	18, 59	Grew up in a musical home	X			X	X	
	34, 22	Friends are musicians	X			X	X	
My musical activities	44, 4	Involved in organized out-of-school musical activities	X			X	X	
	12, 53	Frequently joined in with others musically	X			X	X	
My views on musicality / musicianship	5, 45	Musicians will always be instrumentalists/singers		X				X
	23, 36	Musicians can perform 'by ear'		X				X
	54, 13	Mscns. seek opportunities to make mus. with others		X		X		
	55, 37	Potential to become a musician is easy to spot		X				X
	24, 6	Most people have potential to be musicians		X				X
	38, 46	Musicians will know/enjoy 'classical' music	X	X				
	47, 14	Musicians can internalise sound		X		X		X
	56, 15	Musicians will devise their own music	X	X		X		X
My views on music education	60, 25	Music is taught well in secondary schools			X	X		X
	26, 57	Most pupils enjoy school music				X		X
	39, 7	Most pupils reach musical potential in school			X			X
	48, 16	All pupils should have opportunity to learn inst./voice	X	X	X	X		X
	58, 8	Curriculum should inc. 'other-than-classical' music			X			X
	27, 40	All pupils should learn to read music		X	X	X		X
	17, 28	Curriculum should include composing activities		X	X	X		X
Contextual questions		Social and educational background	X	X		X	X	X

Table 5.2  
Matrix showing how the survey seeks to explore the research questions  
(KQ = Key research question; SQ = Subsidiary question)

<sup>44</sup> Described as 'pure' music, 'applied' music (e.g. music technology), performing arts (e.g. music combined with another arts subject such as drama), and not related to music.

The ‘competencies’ and the ‘contexts’ used in the sorting activities also formed the basis of the observations and these were ‘plotted’ along with a timeline on a specially designed observation schedule (see figure 5.2). In this observation schedule, where an activity is observed which relates to one of the competencies or contexts, this is plotted on the timeline at the bottom and a ‘score’ of 1-3 is noted in the final right-hand column of the sheet against the following criteria:

1. Evident in the lesson but not a major feature; for example, the corresponding activity is short and/or cursory;
2. Evident in the lesson with a degree of significance but the competency/context is not fully observed; for example, pupils sing but with little accuracy of intonation or emphasis on its improvement;
3. The competency/context is strongly evident in the lesson.

The focus of the observation is on the teachers and the delivery of lessons. It is natural, also, to consider the learning of the pupils and their perceptions of their developing musicianship. Whilst this has not been the focus of this present study, previous research by Saunders (2008)<sup>45</sup> has focused on some of these aspects.

Musicianship in music teaching practice: Observation Schedule									
Date:	Practitioner:		Class/Group:	Theme:	Observer:	Seen <sup>2</sup>	Score <sup>3</sup>		
Rank <sup>1</sup>	Aspect (code for use in timeline)	Notes				Seen <sup>2</sup>	Score <sup>3</sup>		
<b>Competencies key to the development of musicianship</b>									
3.3	(a) pupils perform on a musical instrument with confidence and appropriate technique								
3.7	(b) pupils sing with accurate intonation								
4.1	(c) pupils perform music by ear								
4.1	(d) pupils aurally analyse relationships between sounds								
4.7	(e) pupils develop original, imaginative compositions								
5.3	(f) pupils improvise with confidence								
5.4	(g) pupils discuss/write/draw about the expressive content of music								
5.7	(h) pupils develop general knowledge of a range of music across time, trad. & culture								
6.1	(k) pupils read from staff notation fluently								
7.5	(l) pupils harmonise melodies applying stylistic conventions								
7.5	(m) pupils use musical terminology in appraising music								
8.2	(n) pupils use ICT to develop and enhance musical 'events'								
<b>Learning contexts key to the development of musicianship</b>									
4.0	(a) Learning is supported by a teacher - classroom or instrument								
4.2	(b) pupils perform with others								
4.9	(c) there is the opportunity for regular practice								
5.0	(d) pupils learn from role models / other stimulating musicians								
5.1	(e) pupils listen to recorded music								
5.6	(f) learning is supported from/by friends								
5.6	(g) there is an opportunity to witness live musical performance(s)								
5.8	(h) pupils have the opportunity to perform to an audience								
5.9	(k) pupils have the opportunity to jam/improvise								
6.7	(l) pupils have the opportunity to teach others								
7.0	(m) pupils have the opportunity to compose								
7.4	(n) there is the opportunity to learn music through academic study								
<b>TIMELINE</b> 0 5 10 15 20 25 30 35 40 45 50 55 60 65 70 Competencies Contexts									
(1) Mean ranking from sorting research activity (n=34)      (2) tick if competency or context is evident in lesson      (3) score out of 3: 1=minor feature, 2=noted feature but not fully met, 3=fully evident and met C.G.Dalladay, 2012									

Figure 5.2  
Observation schedule

<sup>45</sup> Saunders, J. (2008) *The music classroom: pupils' experience and engagement during adolescence*. Unpublished PhD Thesis: Institute of Education, University of London

## 5.8 The ‘sampling’ research participants

Sampling will nearly always be necessary in research as investigating an entire population (of teachers, for example) would be a mammoth and, probably, impractical task (Bryman, 2012; Cohen *et al*, 2007) but the selection of *which* members of the population to study is not always a straightforward one. Whilst, a participant group selected from the first people one comes across may not be particularly representative of the population one is wishing to investigate, it is often the case that one will also need to be realistic in terms of the access one has to the potential research participants (Bryman, 2012). The underlying principle guiding sampling is the need, or not, to be able to ‘generalize’ about the population from the selected participants (*ibid.*; also Fogelman & Comber, 2007). In order to be able to ‘generalize’ and make a case that the findings may have a wider application, it is frequently necessary to ensure a representative selection of research participants (Fogelman & Comber, 2007; Bryman, 2007). A number of sampling strategies are available, the most common being found in the two strategies of ‘probability sampling’ (those that make use of random selections, e.g. random, cluster, stratified and systematic sampling) and ‘non-probability sampling’ (those that do not use random selections, e.g. convenience, voluntary, quota and purposive sampling) (Blaxter *et al*, 2008; Bryman, 2007; Fogleman & Comber, 2007).

It has already been indicated that the current study is of an exploratory nature, growing out of the work which is already taking place within the trainees and teachers connected to one ITE provider. The main participants, therefore, for the sorting activities, observations and interviews have been selected by the ‘non-probability’ strategy of *convenience* (that is those participants most conveniently at-hand) (Blaxter *et al*, 2008). Whilst this will be difficult to draw any generalizations from, it is possible that some general trends and characteristics of views, values and behaviours may be taken from the results. While the sampling group has been selected by convenience for the research, the fact that these trainees and teachers are in partnership with the particular HEI is less ‘by design’ and can be described as *quota* sampling (that is convenience sampling within groups of the population) (*ibid.*).

The principle participant group for this research has largely come from initial teacher trainees on secondary music programmes (PGCE and GTP) at a London university (Higher Education Institute (HEI) 1) from cohorts across three academic years: 2010 –

2013 with the main focus on the 2011-2012 cohort. In addition, the group has also drawn from music teachers acting as mentors in partnership schools working with the same cohort of trainees. A selection of both the trainee and teacher participants form the 'core participant group' (CPG), these being selected as those who had completed all four of the main research activities – sorting, survey, observation and interview. It has already been discussed that the author of this research project has taken an opportunistic approach to the selection of participants (section 5.4). It was possible to build the project into the work which was already being undertaken as an ITE tutor and it seemed appropriate to use his own students and their mentors in schools as research subjects, particularly in the selection of a core participant group who would participate in observations and interviews.

However, in order to widen the participants and facilitate the potential to draw more generalizations across the ITE sector for the survey, a selection of participants from three other ITE universities (HEIs 2-4) plus a small group of undergraduates on a music BA programme (not necessarily seeking to become teachers) (HEI 5) and their lecturer were also selected. These participants were drawn from, and in liaison with, music ITE tutors the author had established links with and who then invited their cohorts of trainees to take part. In this way, the *quota* sampling strategy is more established and, within HEIs 2-5, participants volunteered (*voluntary* sampling) but were also unknown to the researcher allowing for some random, 'probability' strategy to be incorporated (*stratified* sampling, that is sampling within groups of the population) (Blaxter *et al*, 2008). Contacts largely through the author's professional association provided the respondents for these additional groups. The nature of the research and how the study has been spread over three years, the workloads of some of the participants, and the challenges of access to participants who were part of the research whilst they were on-programme (PGCE/GTP) but were less directly involved once they were not, has necessitated that not all have been able to take part in every activity. It is acknowledged that such a limitation, if restricted to the participants from HEI1 alone, could affect the overall consistency and reliability of the findings but the more generalized views expressed through the survey across a wider group of participants seeks to mitigate this.

Each participant has been kept anonymous and is simply allocated a coding, e.g. S3, T6, where S indicates an ITE trainee/student, T a music teacher, N an NQT, M an

undergraduate music student, and L a lecturer (see figure 5.3). A complete table of participants and which activities they took part in can be found at appendix 7.

		Sorting activity	Survey	Observation	Interview
HEI 1 (ITE)	2010-11	12P, 5N	9N		
	2011-12	8P	8P, 5G	6P	5P
	2012-13	4G	4G		
	Exp.teachers	10	10	5	5
HEI 2 (ITE)	2011-12		7P		
HEI 3 (ITE)	2011-12		9P		
HEI 4 (ITE)	2011-12		2P		
Un-identified HEI (ITE)	2011-12		1P		
HEI 5 (UG mus)	2011-12		8, 1L		
				<i>The core participant group</i>	
Total (n)		39	64	11	10

Table 5.3  
Matrix of numbers of participants for each research method  
[P=PGCE, G=GTP, N=NQT, L=Lecturer]

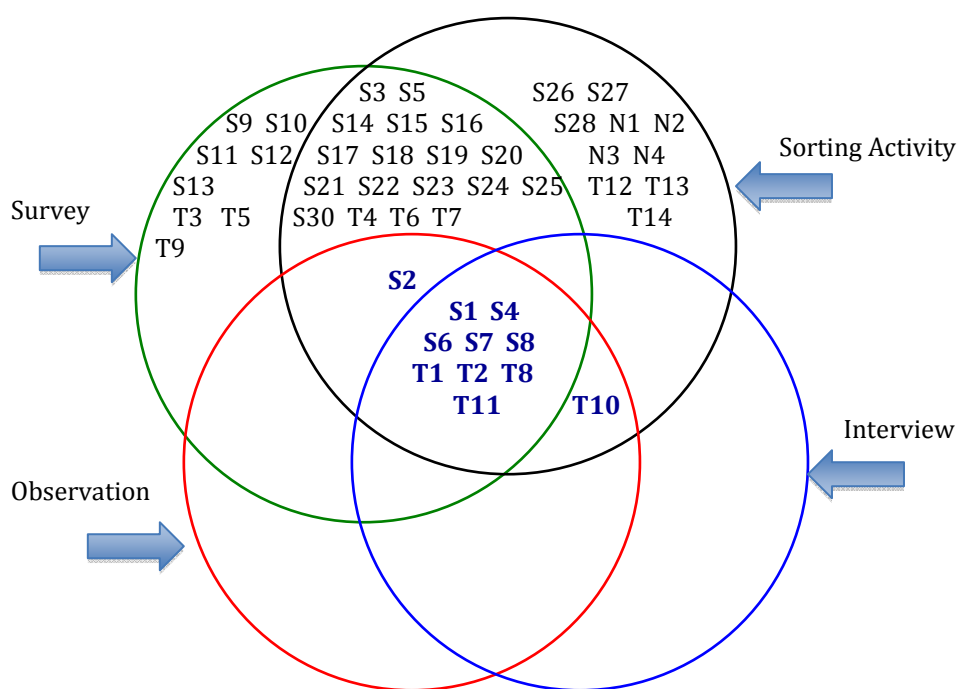


Figure 5.3  
Pictorial representation of HEI 1 Trainees and mentors completing each research activity  
(The participants marked out in bold text form the 'core' participant group)

## 5.9 Implementation and data collection

Participants completing the sorting activity (trainees, NQTs and teachers attached to HEI 1, n=39) either completed them hard-copy or electronically at the beginning of their training year (for the trainees) in September. 7 trainees from cohort 2 (2011-12) repeated sorting activity 1 (musical competencies) at the end of their training year to ascertain any changes of views over the course of their training. The data, in the form of numbers 1-12 for each response has been recorded on a spreadsheet and arithmetic means have been calculated for each statement in the activity. Means have also been calculated between groups (i.e. trainees, NQTs and teachers). In addition, an analysis of the data has taken place to consider the percentage of each statement which has been placed in the top 3 rankings. This data can be found in tables 7.5 and 7.6 in appendix 7.

The survey (n=64) was completed hard-copy or on-line using a well-known internet-based survey management program. This was completed by 36 trainees, NQTs and teachers attached to HEI 1 plus 19 PGCE trainees from three other HEIs, and 8 undergraduates and their lecturer from a BA music course. The data was collected from Likert-scale measurements from 1-7 and entered into a spreadsheet. A three-stage process has taken place in the analysis of this data:

1. Each pair of statements – positive and negative (see section 5.7 above) – have been brought together and the ‘score’ of the negative statement response has been inverted; i.e. 7 becomes 1, 6 becomes 2, etc. In this way the ‘scores’ from each pair of statements can more easily be compared.
2. The scores from each pair of statements have been compared. The results of each pair have been ‘discarded’ if the scores differ by more than 1. Thus, the result was accepted and the responses considered ‘congruent’ if, for example, they were 5 and 5, 5 and 4, or 5 and 6. The percentage of congruent responses was calculated to give an idea of the reliability of the responses.
3. The percentages of positive statement results – likert scores of 5 and above – were calculated from the congruent responses to give a ‘measure’ of agreement to the statement.

In addition, the data were analysed using statistical software, *SPSS*<sup>46</sup>, using two different investigative tests. Firstly, a ‘Spearman’s rank order correlation’ test compared the statistics from each pair of statements (all responses, congruent or not) to consider

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<sup>46</sup> IBM SPSS Statistics version 20, published by the IBM Corporation, 2011

the ‘strength of association’ between them. Secondly, a ‘Mann-Whitney U test’ was carried out to compare groups of responses, e.g. between Western classical musicians and other-than-classical musicians, or between male and female. Further detail on these tests can be found in chapter 6. Data from the survey and the statistical tests can be found in tables 7.2 through to 7.4 in appendix 7.

Observations of teaching were carried out for 11 participants (10 of whom were interviewed as well and form the core participant group) – 6 PGCE trainees and 5 of their mentor-teachers. Notes were kept on the observation schedule (see section 5.7) together with a time line ‘measuring’ the amount of time spent focusing on any one of the musical competencies and learning contexts and the ‘score’, termed the ‘Observed significance score’, relating to the strength of focus using the following criteria:

1. Evident in the lesson but not a major feature; for example, the corresponding activity is short and/or cursory;
2. Evident in the lesson with a degree of significance but the competency/context is not fully observed; for example, pupils sing but with little accuracy of intonation or emphasis on its improvement;
3. The competency/context is strongly evident in the lesson.

Again, the data have been recorded in a spread sheet and, as with the sorting activity, arithmetic means calculated for each competency and context. The means were used to draw up a ranking of the most significant competencies and contexts and they were subsequently compared with those from the sorting activities. Statistical data from the observations can be found at table 7.7 in appendix 7, and examples of completed observation schedules can be found in appendix 8.

Interviews of the 10 members of the core participant group (5 PGCE trainees and 5 teachers, from the same group who were observed teaching) were carried out immediately after or some time after the observations. The conversations were semi-structured (see section 5.4) and there was no ‘set’ questions or sequence. However, an exploration of the participant’s biography, views on musicianship and the nature of the observed lesson were the main focal points. The interviews (approximately one hour each) were audio recorded in mp3 files using a table-top dictaphone. Semi-transcriptions have then been made from each recording. For the purposes of this study, a semi-transcription is not a full word-by-word written transcript. Instead, points from the conversation have been ‘bulleted’ and precised, and were noted in a spread sheet



with timecoding so that, where appropriate, the author could return to a point in the recording at a later date to seek precise words. Each of the points made on the semi-transcript has been thematically ‘coded’ as being points concerning background (back), education (educ), musicianship (mus), role (role), career (car), teacher training (teach), competencies (comp) and philosophy (phil); though, of course, some points may well overlap these areas. Using this method of ‘semi-transcribing’ interviews has ensured that nothing has been omitted whilst avoiding word-by-word transcription, and original conversations could always be checked by returning to the appropriate place in the recordings. Examples of completed semi-transcripts can be found in appendix 9.

A full and detailed analysis of the data collected in this study is contained in chapters 6 and 7.

## **5.10 Summary**

This chapter has described the range of research methods used as part of this study in order to address the research questions and some of the theoretical frameworks underpinning their choice and use. A mixed methods approach has been applied making use of quantitative methods (sorting activity, survey) to ascertain an overview of the current situation and participants’ views, together with qualitative methods (observation and interview) to explore these situations and views further and from a more ‘human’ perspective (Creswell, 2009). The next chapters will seek to lay out the data collected using these methods and to analyze the results to explore how far the data answers the questions.

## **6.1 Introduction**

The theoretical framework of this study includes the position that we are all products of our biography (Bronfenbrenner, 1979; Woods, 1984; Welch, 2012) and this has been introduced earlier in the thesis (chapter 1, section 1.6). In the context of this research project, biography includes all those cultural and societal aspects which are part of our background, together with family and friends we mix with, our education and life experiences which all contribute to the way we ‘are’; our ‘being’ (ibid.; also Lehmann & Gruber, 2006; Welch, 2011a). This chapter and the one following focuses on the findings from this current research project exploring how this biography plays a significant part in developing the values and practices of music teachers. In the first of this pair of chapters, participants’ biographies are explored: their backgrounds, their experiences and development as musicians. In this way it will be possible to compare these biographies with classroom values and practices, the findings of which is the focus for the next chapter (chapter 7). In the current chapter, the data are presented by centring largely around the first four ‘themes’ of the Survey<sup>47</sup> and the second of the two ‘sorting activities’ concerning learning contexts. The themes of the survey arise out of the range of beliefs and values to be sought from the participants. Whilst there is clearly some overlap between the themes, they provide scope for data related to each of the subsidiary research questions to be collected and this is indicated in brackets at the end of each section heading. This is also detailed in table 5.2 but, in short, data relevant to SQ1 is provided by themes 2 and 5; SQ2, theme 5; SQ3, themes 3 and 4; SQ4, themes 1, 3 and 4; and SQ5, themes 5 & 6.

## **6.2 Contextual data (SQ4)**

The introductory section of the Survey sought a range of background data from participants which would assist in providing some context for the rest of the findings. The participants in the survey included:

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<sup>47</sup> Theme 1: ‘my own musical education’; Theme 2: ‘perceptions of one’s own musicianship’; Theme 3: ‘my musical influences’; Theme 4: ‘my musical activities’

- 36 beginning/trainee teachers (17 from HEI 1, and 19 from across 3 other HEIs/providers of ITE<sup>48</sup>)
- 9 NQTs, who had trained at HEI 1 in the year previous to their completing the survey
- 10 experienced music teachers (all except one are Heads of Music Departments) in post at partnership schools with HEI 1
- 8 undergraduate music students from a B.A. course in one university (HEI 5), not necessarily considering teaching as a career, together with their music lecturer.

The full context data can be found in Appendix 7, table 7.2, but a summary is to be found in Table 6.1 below. This data would seem to concur with other studies reported elsewhere (chapter 4, section 4.2) which suggest that the typical secondary music teacher is classically trained, has been through a traditional music education including GCSE, A-level and a music degree, and is commonly a pianist or vocalist (York, 2001; Rogers, 2002; Welch *et al*, 2012). The data at table 6.1 show that 69.1% of the teachers, NQTs and trainees together (n=55) had a ‘classical ’ music background, 89.1% had a GCSE or equivalent in music, 91.0% had an A-level or equivalent, 76.4% had a ‘pure’ music degree, 54.6% are pianists (1<sup>st</sup> and 2<sup>nd</sup> study combined), and 45.4% are vocalists (1<sup>st</sup> and 2<sup>nd</sup> study combined). Most other routes and instrumental backgrounds are quite a long way behind these in terms of numbers.

Research by Hargreaves *et al* (2002a) has suggested that in school years 4-9 (age 8-13)<sup>49</sup>, 21% of boys and 26% of girls have instrumental lessons at school and also that, in the transition from primary to secondary school, there is a significant decline (Hargreaves *et al*, 2002a). O’Neill *et al* (2001) also report on this decline suggesting that less than 35% of those who played instruments in Year 6 were still doing so by the end of Year 7 (O’Neill *et al*, 2001: 4). In this current research study, the data would suggest that most of the teachers, NQTs and trainees started learning a musical instrument at primary school age - 61.8% under the age of 10, 78.2% under the age of 12; and 63.6% reached at least grade 8 level of performing expertise. Of those

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<sup>48</sup> 7 from HEI 2; 9 from HEI 3; 2 from HEI 4; and one undisclosed.

<sup>49</sup> In the UK, Year 1 (Y1) children are aged 5-6; so secondary age 11-18 is found in Y7 through Y13

		<b>Begin. Teachers N=36 % (n)</b>	<b>NQTs N=9 % (n)</b>	<b>Teachers N=10 % (n)</b>	<b>Under- grads N=8 % (n)</b>	<b>Total N=64 % (n)</b>
Male		38.9 (14)	44.4 (4)	50.0 (5)	87.5 (7)	48.4 (31)
Female		61.1 (22)	55.6 (5)	50.0 (5)	12.5 (1)	51.6 (33)
Age on completion of the survey:						
	22-30	69.4 (25)	44.4 (4)	20.0 (2)	100 (8)	60.9 (39)
	31 -40	25.0 (9)	33.3 (3)	70.0 (7)	0	31.3 (20)
	41+	2.8 (1)	22.2 (2)	10.0 (1)	0	6.3 (4)
	undisclosed	2.8 (1)	0	0	0	1.6 (1)
School attended:						
	Selective Grammar School	13.9 (5)	11.1 (1)	20.0 (2)	0	12.5 (8)
	Secondary Modern School	19.4 (7)	22.2 (2)	0	50.0 (4)	20.3 (13)
	Comprehensive / Academy	47.2 (17)	66.7 (6)	80.0 (8)	37.5 (3)	54.7 (35)
	Independent School (Private School)	13.9 (5)	0	0	12.5 (1)	9.4 (6)
	Music School	2.8 (1)	0	0	0	1.6 (1)
	Other (e.g. overseas)	2.8 (1)	0	0	0	1.6 (1)
Degree study area:						<i>of n=56</i>
	Music (e.g. music, popular music, music performance)	75.0 (27)	66.7 (6)	90.0 (9)	<i>Pending</i>	76.4 (43)
	Applied (e.g. music technology, music and media)	5.6 (2)	0	0	<i>100%</i>	3.6 (2)
	Performing arts (e.g. music combined with drama/dance)	2.8 (1)	11.1 (1)	0	<i>BA music</i>	3.6 (2)
	Combined (e.g. music combined with a non p/arts subject)	13.9 (5)	22.2 (2)	0		12.5 (7)
	Not related to music	2.8 (1)	0	10.0 (1)		3.6 (2)
Principle instrument /1 <sup>st</sup> study	Piano	19.4 (7)	22.2 (2)	10.0 (1)	0	17.2 (11)
	Strings (vln., vla., vlc)	13.9 (5)	0	30.0 (3)	0	12.5 (8)
	Brass (tpt., hn., tbn.)	5.6 (2)	22.2 (2)	30.0 (3)	12.5 (1)	12.5 (8)
	Woodwind (flt., clt., bsn., sax.)	22.2 (8)	22.2 (2)	20.0 (2)	12.5 (1)	20.3 (13)
	Guitar (inc. acoustic, electric, bass)	8.3 (3)	11.1 (1)	0	12.5 (1)	7.8 (5)
	Percussion (inc. drum kit)	2.8 (1)	0	0	12.5 (1)	3.1 (2)
	Voice/singing	27.8 (10)	22.2 (2)	10.0 (1)	37.5 (3)	25.0 (16)
	Composition	0	0	0	12.5 (1)	1.6 (1)
2 <sup>nd</sup> Study instrument	Piano	33.3 (12)	33.3 (3)	50.0 (5)	0	31.3 (20)
	Strings (vln., vlc., Cb.)	5.6 (2)	22.2 (2)	0	12.5 (1)	9.4 (6)
	Brass (euph.)	0	0	0	12.5 (1)	1.6 (1)
	Woodwind (flt., pic., ob., clt., bsn., sax.)	13.9 (5)	0	0	50.0 (4)	14.1 (9)
	Guitar (inc. acoustic, electric, bass)	11.1 (4)	0	20.0 (2)	0	9.4 (6)
	Percussion (steel pans, tabla)	5.6 (2)	0	0	0	3.1 (2)
	Voice/singing	22.2 (8)	33.3 (3)	10.0 (1)	0	18.8 (12)
	(None identified)	8.3 (3)	11.1 (1)	20.0 (2)	25.0 (2)	12.5 (8)
Highest grade passed (e.g. ABRSM)	1-4	11.1 (4)	0	10.0 (1)	12.5 (1)	9.4 (6)
	5-7	11.1 (4)	11.1 (1)	30.0 (3)	25.0 (2)	15.6 (10)
	8	66.7 (24)	66.7 (6)	50.0 (5)	62.5 (5)	64.1 (41)
	none	11.1 (4)	22.2 (2)	10.0 (1)	0	10.9 (7)
Approximate age started first/principle study instrument						
	5 or less	16.7 (6)	0	20.0 (2)	0	14.1 (9)
	6 or 7	16.7 (6)	33.3 (3)	30.0 (3)	25.0 (2)	21.9 (14)
	8 or 9	25.0 (9)	33.3 (3)	20.0 (2)	12.5 (1)	23.4 (15)
	10-11	16.7 (6)	22.2 (2)	10.0 (1)	12.5 (1)	15.6 (10)
	12-14	22.2 (8)	11.1 (1)	10.0 (1)	12.5 (1)	17.2 (11)
	15 +	2.8 (1)	0	10.0 (1)	37.5 (3)	7.8 (5)
Main musical genre grew up or worked in as a musician						
	Classical	75.0 (27)	66.7 (6)	50.0 (5)	75.0 (6)	70.3 (45)
	Popular	19.4 (7)	11.1 (1)	20.0 (2)	12.5 (1)	17.2 (11)
	Jazz	0	11.1 (1)	20.0 (2)	0	4.7 (3)
	Musical Theatre	2.8 (1)	0	0	0	1.6 (1)
	More than one genre identified	2.8 (1)	11.1 (1)	10.0 (1)	12.5 (1)	6.3 (4)

Table 6.1  
Survey of biographical context data for respondents, n=64

respondents who started learning a musical instrument/voice at primary school (aged 11 or under), 27.2% were male and 62.8% were female. The point needs to be made, however, when comparing with Hargreave's and O'Neill's reports above, that their research was with young people who had lessons at school whilst the current study only reflects those who played a music instrument, many of whom may have had formal lessons but not necessarily at school. Additionally, as the current study is focusing on research with musicians, percentages are likely to be higher than in the population as a whole.

Of the more generic data and of the entire group of respondents, it is also noted that 84.4% had been educated at state schools. The split between male and female is fairly even at 48.4 : 51.6%, though of the trainees from HEI 1 – the main population for the sample – this is somewhat less so with a weighting to males by two-thirds to one-third. National Benchmarking for the year 2011-12 in the music PGCE sector<sup>50</sup> records a 46% male to 54% female split, so the HEI 1 weighting is atypical for the cohorts who took part in the research.

Turning now to an exploration of the data from the research project in more detail, where appropriate, this will be presented using the 'themes' of the survey as a basis, considering the first four in this chapter as these cover respondents' backgrounds; and the remaining two in the following chapter which concerns the competencies of musicianship and aspects related to current music education practice. The first four themes cover (1) my own music education, (2) perceptions of one's own musicianship, (3) my musical influences, and (4) my musical activities. A full 'set' of the appropriate data can be found at Appendix 7, table 7.3.

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<sup>50</sup> Data collected from the ITE Providers by the Teacher Agency (TA) [from 2012, the National College for Teaching and Leadership (NCTL)] on behalf of the Department for Education (DfE).

### 6.3 Theme 1: ‘my own music education’ (SQ4)

Data collected from the survey relating to theme 1 (n=64) can be found in Table 6.2 below. In compiling this data a Spearman Rank-Order Correlation test has been carried out between each pair of statements in the survey (see section 5.7 for an explanation of the statement pairs) to test the strength of association between the two Likert scale results<sup>51</sup>.

Statement Pair	Statements (Questions)	Agree strongly 'score' 6-7 %	General agreement 'score' 5-7 %	Spearman Rank-order Correlation	Significance $\rho$	Congruence %	Positive response % from congruent responses only	Positive response % from congruent responses for Teachers (n=55)
1	Q1 I usually enjoyed music lessons in key stage 3 when a pupil at school Q29 I frequently found key stage 3 class music lessons at school boring	40.6 26.6	62.5 43.8	.569	.000 yes	64.1	<b>61.0</b> 36.6	<b>58.3</b> 38.9
2	Q19 My secondary school music teachers were very good at helping less musical pupils to develop Q9 My key stage 3 music teachers focused most of their attention on those who were most able musically	17.2 28.1	25.0 45.3	.147	.245 no	51.6	<b>27.3</b> 60.6	<b>32.1</b> 57.1
3	Q2 My secondary school music teachers supported me in developing my own musicianship Q30 I found that my key stage 3 music teachers did not recognize my potential as a musician	51.6 15.6	65.6 29.7	.596	.000 yes	65.6	<b>76.2</b> 21.4	<b>74.3</b> 22.9
4	Q41 I regularly took part in musical activities organized in secondary school Q20 I rarely took part in music at secondary school.	78.1 9.4	84.4 17.2	.689	.000 yes	82.8	<b>90.6</b> 9.4	<b>89.1</b> 10.9

Table 6.2  
Survey responses from all respondents across Theme 1: ‘my own music education’; n=64  
& from teacher (inc. NQTs) and trainee teacher respondents; n=55 (grey column)

Data analysis reveal that only the second pair of statements (Q19 & 9) have been demonstrated not to have been a securely ‘inverted’ pair as had been the intention at design. The Spearman rank-order correlation coefficient ( $\rho$ ) and the significance both tend to suggest a pair of statements which do not correlate and the ‘congruence’ also lends weight to this conclusion with only about half the responses suggesting any

<sup>51</sup> The Spearman’s rank-order correlation is a nonparametric measure which looks at the ‘strength of association between two ranked variables’. It produces a correlation coefficient signified by  $\rho$  or  $r_s$ . Measures using Likert scales can be deemed as a form of ranking so it is valid to use Spearman’s rank-order correlation to investigate any significance between them. For the purposes of this study a strong relationship is noted where  $\rho < 0.05$ , i.e. that ‘there is less than a 5% chance that the strength of the relationship happened by chance’. (Laerd Statistics, <https://statistics.laerd.com/statistical-guides/spearmans-rank-order-correlation-statistical-guide-2.php> [retrieved 02/06/2014])

degree of reliability<sup>52</sup>. It is quite possible for a teacher to be strong at helping less musically able pupils whilst still focusing much of their attention on the more musically able.

Comparing this data across different sub-groups indicates, for example, undergraduates on the B.A. course were more positive in their feelings about their own music education at school in KS3 (75.0%) than those who were training for, or working in teaching (58.3%); and within the latter group, the NQTs and more experienced teachers were less positive (41.7%) than those actually in training to be teachers (62.5%). Of those whose background is in 'classical' music (their operating genre), they are less positive about their own school music (55.2%) than those from other or mixed genres (66.7%). A Mann-Whitney U test<sup>53</sup> for any significance in the mean scores from these four pairs of statements looking across gender, age ranges, degree type and 1<sup>st</sup> instrument all produced no significant observations; all producing significance scores greater than  $p=0.1$ .

Perhaps one of the more notable aspects which arise from this biographical data is that, across the whole participant group, 76.2% considered that their school music teachers were able to support them in their own developing musicianship, whilst just 27.3% considered that the same teachers were able to support the less musical; with none of the undergraduates suggesting that teachers were supportive of the less musical at all. The

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<sup>52</sup> In carrying out an analysis of results from the survey, a three-stage process has taken place:

1. Each pair of statements – positive and negative (see chapter 5, section 5.7) – have been brought together and the likert scale of the 'negative' statement response has been inverted so that it could be compared more easily with that of its twin; thus, 7 becomes 1, 6 becomes 2, and so on.
2. The scores from each pair of statements have been compared. The results of each pair have been 'discarded' if the scores differ by more than 1. Thus, the result was accepted and the responses considered 'congruent' if, for example, the two scores were 5 and 5, 5 and 4, or 5 and 6. The percentage of congruent responses was calculated. If the congruence is high (e.g. 89%), the responses may be considered to be reliable and the statements were clearly understood. If the congruence is low (e.g. 11%), the responses may be considered as possibly being unreliable as there is some likelihood that either the statements were not understood clearly or they were not well matched.
3. The percentage of positive results – likert scores of 5 and above – were calculated from the congruent positive statements only (the first statement of each pair, shown in bold); though the responses of 5 and above from the negative statements are also shown in italics for reference and comparison where relevant. A 'perfectly' complementing pair of statements would be indicated where the two percentages together add up to 100%; the more they complement each other, the closer to 100 will be the sum of the two percentages.

<sup>53</sup> A Mann-Whitney U Test is used to 'compare differences between two independent groups'. Carrying out the test gives a  $p$  value indicating the asymptotic significance. Values less than .05 indicate a strong significance between the groups, e.g. that the values compared seem to be significantly related to gender. (Laerd Statistics, <https://statistics.laerd.com/statistical-guides/spearmans-rank-order-correlation-statistical-guide-2.php> [retrieved 02/06/2014])

inference might be that, whilst music teachers feel a kinship with the more musically-minded students in school, supporting them and providing significant opportunities for them to grow as musicians (90.6% have responded that they participated in organized musical activities in school), they are less able to provide a curriculum which meets the needs of the less musical and which will enable them to recognize and develop their musical potential. Of course, these views are taken from a group of musicians (100% would call themselves musicians and 100%, not surprisingly, also play an instrument/sing) and it would be interesting to catch the views of those young people who might not define themselves as musicians and whether these would be similar – perhaps an activity for future research.

During interviews with the core participant group<sup>54</sup>, some additional insight into the musical education of developing musicians and music teachers can be gleaned. A brief overview of themes which came out of the interviews can be found in Table 6.3.

Significant elements of interview	Significant points from interview	Focus group contributions	n (%)
Earliest memories of music	Intrigued by particular musical instruments /instruments in the house	T11 T1 T10 T2 S4 S8	6 (60)
	Members of family played/sang	T11 T1 T10 T2 T8 S1 S6 S8	8 (80)
	Memories pre-date age 7	T11 T8 S1 S4 S6 S7 S8	6 (60)
	Recorded music frequently heard	T2 S6	2 (20)
Operating genre(s)	Western Classical	T11 T1 T10 T8 S1 S4 S7 S8	8 (80)
	Ethnic (inc. Greek Cypriot, Trad.)	T11	1 (10)
	Brass Band	T1	1 (10)
	Popular	T2 S6	2 (20)
Attitudes to own...	Primary Education - positive	T1 T2 S1 S4 S6 S8	6 (60)
	Secondary Education - positive	T1 S4 S6	3 (30)
Music out of school	Had a considerable experience	T1 T10 T2 T8 S4 S6 S7 S8	8 (80)
Degree studies	Performance focus	T8 S4 S7 S8	4 (40)
	Traditional music degree (western)	T11 T1 T10	3 (30)
	Music technology focus	T2 S1	2 (20)
	World music	S6	1 (10)

Table 6.3  
A summary selection of data obtained through personal interviews with the  
Core participant group (n=10)

Many of the interviewees, for example, followed what seems to have been a traditional musical upbringing, including learning to play an instrument or sing from primary school age, taking ‘grades’ at various points ‘along the way’ as a means of stimulating and tracking progress, participating in organized musical activities (such as bands,

<sup>54</sup> A group of 10 trainees and teachers (5 of each) who were interviewed following observation of their teaching. These are participants: S1, S4, S6, S7, S8, T1, T2, T8, T10 and T11. Additionally in this group, S2 was observed but not interviewed.



orchestras, choirs), taking GCSE and A-level in music and going on to Western classical music-based degree courses at university or conservatoire. One of these participants did not take part in the survey but, of the nine who did, 7 were positive about their music education in secondary school, 7 felt that they were adequately supported in their development as musicians, and all participated in the musical activities/life of their schools.

T2 reported that he felt that he was not well liked by the Head of Department at his school and, therefore, he only took part in the choir as an extra-curricular activity. He went on to say that, whilst he studied for GCSE in music, he took a BTEC in the sixth-form rather than A-level as he was told that he “wasn’t good enough” because he “couldn’t read music”. As he progressed in music through his degree studies and a PGCE, he sent photographs to his previous teacher as a means of demonstrating that he was ‘good enough’. As he trained to become a teacher, he wanted to “fill the gap” that he had missed at school; that he had, in fact, a lot of skills that he could share with his potential pupils. He was aware that, when comparing himself with others around him during his degree studies, there were some aspects of subject knowledge which were becoming a stumbling block and that he needed to work hard to ‘catch up’ and this meant that he felt a little isolated. He did no formal instrumental grades beyond grade 2 but can now play three different instruments.

This issue of not feeling good enough reported by T2 due to not reading music was also a feature of the interview with S6 who did not take A-level because he felt that it was based rather heavily on classical music; he preferred to “do his own thing” musically. As with T2, S6 also gave up on grades after failing grade 3. Disagreements with music teachers, or a feeling that teaching and learning were not sufficiently differentiated, resulting in reduced participation in musical activities at school, were also reported by T10 (who, like T2 and S6, also did not take A-level in music), S1 who “got bored and “regularly kicked out”, and S8. S8 reported that, at secondary school, she even “dumbed down” her musical skills in the classroom so that she wasn’t noticed. In all these cases, however, the group participated in many organized and/or informal musical activities outside of school, such as playing in bands with their peers or at local music service centres in the evenings and at weekends.

It does seem from some of these interviews that, despite the high percentage of participants in the survey being positive to the ‘quality’ of support from secondary teachers to their students’ developing musicianship (76.2%), this experience does seem to be rather variable: that some teachers were memorably supportive, whilst others, in the same or different schools, were less than impressive. This variability was reported by T2, T10, S1 and S8. Another feature of the music education of the core participant group was the strong place of either local music services or out-of-hours music schools offered by music conservatoires and T10, T11, S1, S7 and S8 all speak positively of the support and opportunities provided by these organizations. S4 attended selective, independent schools in which music played an important part and she attests to the central part that these made in the development of her musicianship, though she also states that this was all rather Western classical music-based, centring on instrumental performance. She states that “my education made me the musician I am and the beliefs that I have.” S8, who in the sixth-form, gained a scholarship to a prestigious independent school, also talks very positively about the quality of support and opportunity on offer; that her skills were ultimately recognized and extended.

#### **6.4 Theme 2: ‘perceptions of one’s own musicianship’ (SQ1,4)**

Survey data relating to Theme 2 can be found in Table 6.4 below.

The congruence is fairly high in these responses together with significant scores obtained from the Spearman’s rank order correlation, so the responses may be considered to be reasonably reliable. When one considers that it is musicians who have completed the survey, it is perhaps no surprise that all would call themselves that and that, of all those responses which were congruent, they also claimed to be secure performers. It is, then perhaps reasonable to imply that all the respondents are confident in their own musicianship and that they have a strong musician identity.

Statement Pair	Statements (Questions)	Agree strongly 'score' 6-7 %	General agreement 'score' 5-7 %	Spearman Rank-order Correlation	Significance $\rho$	Congruence %	Positive response % from congruent responses only	Positive response % from congruent responses for Teachers (n=55)
5	Q49 I would call myself a musician Q35 I am not a musician	96.9 0	100 0	.707	.000 yes	100	<b>100</b> 0	<b>100</b> 0
6	Q10 I would say that I play a musical instrument and/or sing well Q42 I cannot sing well, nor play a musical instrument well	92.2 0	98.4 0	.464	.000 yes	93.8	<b>100</b> 0	<b>100</b> 0
7	Q31 I can learn to play music 'by ear' fairly easily Q43 I find it difficult to play music without the written score in front of me	48.4 14.1	70.3 20.3	.643	.000 yes	71.9	<b>76.1</b> 15.2	<b>78.0</b> 12.2
8	Q21 I have composed music for public use (amateur or professional) Q50 I don't usually compose my own music	45.3 32.8	59.4 42.2	.663	.000 yes	64.1	<b>58.5</b> 39.0	<b>62.9</b> 34.3

Table 6.4  
Survey responses from all respondents across Theme 2: 'perceptions of one's own musicianship'; n=64  
& from teacher (inc. NQTs) and trainee teacher respondents; n=55 (grey column)

A Mann Whitney U test using mean ranks focusing on the responses to the 'positive' statement within each pair in the survey has shown up significance coefficients as follows (Table 6.5) when considering sex, age ranges, degree type, and operating genre. In such tests, comparisons are made between the mean rankings for each grouping variable using two groups. With 'sex' this has been straight-forward: 1=male, 2=female. For age ranges, the first two of the three groups have been compared: 1='21-30', 2='31-40'; the third age range (41-50) is represented by only 4 of the 64 participants. For degree type, two types have been compared: 1='pure music', 2='applied music'; these represent 80% of the participants. Operating genres have been grouped: 1='classical', 2='other-than-classical'.

Q	by sex $\rho$	by age range $\rho$	by degree $\rho$	by genre $\rho$
49	.527	.284	.135	.798
10	.862	.447	.510	.621
31	.116	.003	.799	.086
21	.008	.003	.839	.010

Table 6.5  
Theme 2, Mann Whitney U test using mean ranks, significance values;  
values less than .05 have been highlighted

Significance of  $p \leq .05$  has been highlighted in Table 6.5. The two statements from the survey which are highlighted by this data are Q31 (I can learn to play music ‘by ear’ fairly easily) and Q21 (I have composed music for public use – amateur or professional) (see below for further analysis of these two statements).

#### 6.4.1 Q31 “I can learn music ‘by ear’ fairly easily”

In exploring the age ranges of the participants and considering those responses to the survey deemed ‘congruent’, the data suggests that 65% of the 21-30 year old participants (mainly the undergraduates and trainee teachers) responded positively (likert = 5+), whilst 88% of the 31-40 year old participants did. These results might suggest that the more experienced teachers feel more confident in performing music by ear; i.e., without the need for the notated score and memorizing music aurally. This may simply be a case of increased experience and opportunity afforded to older musicians leading to increased confidence and expertise, though these data are not conclusive in supporting this hypothesis.

Whilst the significance coefficient (table 6.5) for operating genre is within the tolerance range ( $p > .05$ ), it is rather close and is worth further investigation. When considering operating genres, 68% of the Western Classical Musicians (WCM) (the largest group at 70%) gave positive responses to the statement, whilst 93% of the Other-than-Classical-Musicians (OCM)<sup>55</sup> were also positive. In addition, it is worth noting that there were considerably more positive responses from students from HEI 1 (95%) than those from HEI 2-5 (55%), ignoring the experienced teacher group. There is no evidence to suggest why the latter should be the case, but it may be that the ITE cohort from HEI 1 are less typical of the music education population as a whole (together with the NQTs associated with the same HEI) with 61.5% being from a classical music background

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<sup>55</sup> For the purposes of this current study, the groupings of musicians by Welch and the TLRP (2008a; 2012) will be adopted: ‘Western classical musicians’ (WCM) and ‘other-than-classical musicians’ (OCM). These terms have been derived from the Teaching and Learning Research Programme (TLRP), funded by the Economic and Social Research Council (ESRC) and led by Welch *et al* (2008a); ref. <http://www.tlrp.org/proj/Welch.html>. In this research, OCMs included popular, jazz and Scottish traditional genres whilst in the current study it includes popular, jazz, musical theatre, world, and mixed genres. Several papers written by members of the TLRP and those influenced by it have made use of the terms; e.g. Welch, 2008a; Papageorgi *et al*, 2009. The ‘differential’ between Western classical music and the ‘otherness’ of other musics has also been a highlighted issue in education in some other texts, e.g. Spruce & Matthews, 2012.

compared with 76.3% from the rest of the participant group – 88.9% from HEIs 2-4 and 70.3% from the entire participant population.

It has been detailed earlier in this study (section 2.8) that it is more common for popular music musicians to develop their performing skills aurally rather than those from WCM backgrounds (e.g. Welch *et al*, 2008a). The analysis of the data from this current research would appear to corroborate this view: 100% of the popular musicians responding to the survey indicate that they can play by ear fairly easily.

#### 6.4.2 Q21 “*I have composed music for public use – amateur or professional*”

48% of the survey participants were male and 52% female. When considering the congruent responses only, 79% of the males responded positively to the statement, ‘I have composed music for public use’ and 41% of the females. It would seem, therefore, that considerably more males compose music for public consumption than females which does tend to corroborate the gender stereo-typing of composers as being principally male (Dibben, 2002; Green, 1997).

When exploring differences in age range, we note that 92% of the older group (31-40) were positive in their response to the statement and 41% from the lower age range (21-30). Again, the increased opportunity and experience of older teachers may well have put them in a position to have developed more output as composers (e.g. composing music for children to perform).

Finally, in consideration of operating genres, 47% of the WCMs were positive in their response to the statement with 91% of the OCMs. This might suggest that OCMs are more secure as composers than WCMs, perhaps corroborating Hargreaves’s view that (amongst others) popular music performers will also frequently devise their own material (Hargreaves, 1986).

In considering the two questions Q31 and Q21 in this sub-section and the previous one, across some of the different groups of survey respondents, it becomes clear that, whilst differences are not widely noted (ref. the results from the Mann Whitney U-test, table 6.5), it is important to recognize that differences between groups (e.g. gender) should be

investigated where they are noted and these will be explored further, where appropriate, in the discussion at chapter 8.

#### *6.4.3 Data from interviews related to perceptions of one's own musicianship*

It is not surprising that all the core group consider themselves to be musicians but, almost without exception, the main focus of their musicianship is on instrumental performance – just one (S1) talks of being a vocalist and four talk of being something of a composer as well (T1, T2, S1 and S6) – in the case of S1 and S6, in contemporary popular genres. Of the teachers, T1 considers himself a musician first, superior to his role as teacher, T2 and T11 indicate dual identities with T11 stating that he is a teacher in the week and a musician at weekends; T10 considers himself a teacher first, and T8 feels that there is a shifting balance from one role to the other suggesting that “teaching is like a performance”.

A common thread, especially amongst those already in a the teacher role, is the feeling that it is important to be an active musician outside the school / in the community (T1, T2 and T11), though T11 thinks that his playing has suffered as a result of the pressures of being a teacher, and T1 and T2 in particular feel that it's important for their pupils to be aware of their musicianship and musical activities beyond teaching; indeed, T1 stated that if he is not practising music, he shouldn't be teaching and T2 that “the best teachers are working in the industry”.

In the vast majority of cases, the core participant group have developed their musicianship along fairly traditional Western classical music routes: learning their instruments with classical music (in some cases, several instruments), studying music or music performance (classical) degrees and participating in, even leading, orchestras and choirs. As such, they are largely confident in music theory, reading staff notation and a general knowledge of Western classical music trends. They feel fairly assured as musicians and feel that the skills they have are sufficiently strong to convey their musicianship to pupils in schools. There are some notable exceptions and these participants have reported that these differences have caused stumbling blocks in their development as teachers. T2, for example, reports that he learned music in his early musical career largely by ear, initially through keyboards and computer technology; S1 has done much of her learning through improvisation and song-writing; and S6, whilst a

confident guitarist in contemporary popular genres and having also done degree studies in ‘world’ musics, feels less than confident in areas such as notation. In the case of S1 and S6, they feel that the PGCE programme has helped broaden their horizons but has also forced them to work hard on developing their subject knowledge especially in musical theory aspects. S8 feels slightly different to the others as she feels that her ‘classical’ upbringing has left her a little lacking in confidence in the more contemporary fields and in the use of ICT in developing musical skill.

The comments of this group of participants would also suggest that, whilst they would all call themselves musicians, they did not all feel absolutely secure in that assignment when pupils at school. S6 and T2, for example, feel that the sense of their own musicianship has been compromised due to a lack of notation reading skills which was emphasised and denegated by their teachers (T2 was told that he “wasn’t good enough” to take music A-level). On the other hand, respondents such as S8 seem to feel secure in their musicianship when with other musicians (e.g. in orchestral playing at the local music centre, and when her talent was recognized in a different school at 6<sup>th</sup> form level) but, within school, felt rather out-of-place and withdrew from many of the musical opportunities on offer. Persistence, though, it might be assumed, and strong reinforcement beyond school boundaries, has enabled musicians such as these to retain some secure notion of their own musicianship and to have sufficient self-efficacy supported by peers and family to motivate them to higher levels of musicianship.

Whilst few of the core participant group make direct reference to their identity as either musician or teacher (other than commenting that they feel a musician first or teacher first), the data from interviews outlined in the previous paragraphs does suggest that there are those who have felt some insecurity in their identity as a musician (though this may not still be the case), e.g. S6, T2; and there are some where they feel that their identity and role as a music teacher is compromised to some extent by limitations in their musicianship, e.g. S1, S8; and there are others again who feel that their identity as musicians may be compromised by restrictions placed upon it as they fulfil the role of teacher, e.g. S7, T10. These issues will be explored further in the discussion at chapter 8.

### **6.5 Theme 3: ‘my musical influences’ (SQ4)**

Survey data related to Theme 3 can be found in Table 6.6 below.

Statement Pair	Statements (Questions)	Agree strongly 'score' 6-7 %	General agreement 'score' 5-7 %	Spearman Rank- order Correlation	Significance $\rho$	Congruence %	Positive response % from congruent responses only	Positive response % from congruent responses for Teachers (n=55)
9	Q3 At least one of my parents/carers has been proficient on a musical instrument or as a singer	32.8	37.5	.717	.000 yes	79.7	<b>41.2</b>	<b>47.6</b>
	Q32 Neither of my parents/carers are especially musical	39.1	45.3				51.0	45.2
10	Q33 I have a brother or sister who plays/sings music well	34.4	45.3	.262	.037 weak	50.0	<b>68.8</b>	<b>72.0</b>
	Q51 None of my immediate family are good at music	17.2	23.4				25.0	20.0
11	Q11 I have had formal lessons on a musical instrument or voice	92.2	92.2	.383	.002 yes	93.8	<b>98.3</b>	<b>98.0</b>
	Q52 I have never had lessons on a musical instrument or the voice from a specialist teacher	1.6	1.6				1.7	2.0
12	Q18 I grew up in a musical home	25.0	39.1	.368	.003 yes	42.2	<b>77.8</b>	<b>86.4</b>
	Q59 There was very little music in my home as a child	6.3	9.4				18.5	9.1
13	Q34 I have friends who are musicians	95.3	100	.405	.001 yes	90.6	<b>100</b>	<b>100</b>
	Q22 I don't know any family member or close friend who is a musician	3.1	3.1				0	0

Table 6.6  
Survey responses from all respondents across Theme 3: 'my music influences'; n=64  
& from teacher (inc. NQTs) and trainee teacher respondents; n=55 (grey column)

A Spearman's rank order correlation suggests a relative statistical weakness between the pairing of Q33 and Q51 and, with hindsight, one is not necessarily the inverse statement of the other as was intended when the survey was designed. It is possible not to have a sibling who is a musician, but have someone else within the immediate family who is, such as a parent, and around 41% of respondents did indicate that they have a musician-parent (ref. Q3). However, considering Q33 alone, it is clear that a significant number of respondents come from a family in which a sibling can be considered a musician – a higher proportion than for parents and carers. Perhaps the confusion lies in the possible mis-match of the statements; there is, perhaps, variance in the different interpretations of 'brother or sister' (Q33) and 'immediate family' (Q51), but there is no evidence from the research data as to what the true reason might be.

A Mann Whitney U test of mean rankings shows up a significance between age range on Q3 ( $\rho = .038$ ). Examining the congruent responses only, 29% of the 21-30 age group have responded positively to the statement referring to one or more parents being an



instrumentalist/singer, whilst 65% of the 31-40 age group have also been positive. It is difficult, at this stage, to conjecture why this might be the case but the difference is noted.

Around 41% of the respondents report to have come from a home in which in least one parent is proficient on a musical instrument or voice though, for teachers and trainee teachers, this is greater at 47.7% than for music undergraduates at 12.5%. The figures are significantly higher when exploring whether siblings in the family are also musicians. Notably, however, the respondent groups from HEI 1 report lower percentages of performing siblings than the other HEI student groups (64% : 75%); which may reflect the possible broader spectrum of respondents from HEI 1 that has already been posed above at section 6.4.1.

In continuing to explore musical influences, there would appear to be some correlation in the number of respondents who report that they come generally from a musical home (Q18: 77.8%) with a high number who went through instrumental grades to grade 8 (64.1%; see table 6.1) and who started learning their instrument/voice whilst at primary school, age  $\leq 11$  (75.0%; see table 6.1). This is also, perhaps, reflected in the number of respondents whose operating genre is classical music (70.3%). Whilst not conclusive, the data point to the possibility that positive attitudes towards music and support from family at home contributes to young people ‘going further’ with their music studies and with a focus on more traditional, Western classical training (a view supported in Welch, 2012; Lehmann & Gruber, 2006; and Papageorgi *et al*, 2009).

Interviews with the core participant group corroborated that many have had a strong influence from family with members of the family also being labelled by the interviewee as musicians:

- T1 grandmother a pianist; grandfather a violinist
- T2 parents are avid listeners; father a guitarist; T2 playing by ear what he heard his father playing
- T8 parents both instrumentalists, also brother; musical grandparents
- T10 siblings play instruments
- T11 father played classical guitar; grandfather a cantor in orthodox church
- S1 father a ‘roady’ for a band and “brilliant” guitarist, self-taught

- S4     parents not too musical but both can ‘bash out’ a few chords on guitar and piano; S4 describes her home as a musical one though no one was very skilled
- S6     parents not musicians but listened to a lot; brother a guitarist
- S8     mother a music teacher (woodwind)

S7 is the only member of the core participant group who stated that he did not come from a musical home at all, though some have “interests”. He remarked that “I am the only musician I know of in my family” though his parents were supportive of his own development in music.

All interviewees made the point that, at some period of their school life, they had formal instrument lessons, though some gave up the ‘taking grades’ route early on. Some talk of having good relationships with their instrument teachers (S4 and S6), and others of good relationships with or of being inspired by class music teachers at school (T1, S4 and S7), and others again had a rather variable experience from different teachers (T2, S1, S8). Virtually all attest to the enjoyment they got from performing with friends/peers in a range of different ensembles ranging from orchestras and choirs to rock bands; some taking on the leadership of ensembles (e.g. S8 and T2) and several have developed their interest in teaching through spending periods of their younger life as instrument teachers (e.g. T8, S7, S8). Two interviewees also pointed out how much they have been influenced by well-known performers they saw or listened to: S6 by artists such as Michael Jackson and Paul Simon as well as some traditional folk music; T11 by performers such as Henryk Szeryng and Jascha Haifitz.

Being surrounded by other musicians, no doubt, contributes to raised self-efficacy and greater security in one’s own identity as a musician; it also provides for the stimulus and motivation (e.g. through comparisons with, and inspiration from, peers and role models) for further development as a musician (Moore *et al*, 2003; McPherson *et al*, 2012; Green, 2002; Tarrant *et al*, 2002). Whilst the data in this study does not provide any conclusive evidence, it does also suggest that those who have had the most variable relationships with their teachers (e.g. T2, S1, S8) may have, at some point(s) had some lesser security in their identity as musicians or teachers (see section 6.4); for musicians who go on to teach will have been influenced by their teachers with identities of pupils and teachers being interlinked (Hargreaves *et al*, 2007; Haddon, 2009).

## 6.6 Theme 4: ‘my musical activities’ (SQ3,4)

Survey data related to Theme 4 can be found in Table 6.7 below.

Statement Pair	Statements (Questions)	Agree strongly 'score' 6-7 %	General agreement 'score' 5-7 %	Spearman Rank-order Correlation	Significance $\rho$	Congruence %	Positive response % from congruent responses only	Positive response % from congruent responses for Teachers (n=55)
14	Q44 I was involved in organized musical activities out of school between the ages of 11-16 (e.g. church choir, local band)	82.8	90.6	.701	.000 yes	87.5	<b>94.6</b>	<b>95.8</b>
	Q4 I did not take part in organized musical activities out of school between the ages of 11-16	7.8	7.8				1.8	0
15	Q12 I frequently join with others in musical activities (organized or informal)	82.8	93.8	.492	.000 yes	90.6	<b>96.6</b>	<b>95.9</b>
	Q53 I rarely participate in musical activities	3.1	4.7				5.2	6.1

Table 6.7  
Survey responses from all respondents across Theme 4: ‘my musical activities’; n=64  
& from teacher (inc. NQTs) and trainee teacher respondents; n=55 (grey column)

The Spearman’s rank order correlation test demonstrates a strong significance in all areas of this Theme and the Mann Whitney U test on gender, age, degree and operating genre also produce coefficients where  $p > .05$ . The congruence measure also demonstrate some strength of reliability in the responses to these survey statements. Indeed, as musicians, it might be supposed that the vast majority will participate in a range of musical activities. This all tends to bear out the suggestion by both Hallam (2011) and Wright (2012) that experienced musicians will have participated in musical activity which goes beyond the school curriculum and which includes performing with others in ensemble.

As reported in the previous section (6.5), the members of the core participant group have, over their musical careers, spent a considerable time and effort in musical activities, out of school as well as in; and in some cases, have found those activities participated in out of school more valuable in terms of developing musicianship and more effectively matched to needs and abilities. S8, for example, in interview tells of being unimpressed with music in her secondary school, that it was not differentiated enough. However, she took part considerably in activities organized by the local music service (e.g. Youth Orchestra and Wind Bands), has organized her own ensembles,

worked with community music projects and in the independent sixth-form college she attended where, she reports, she was immediately recognized as a gifted musician and asked to lead the school orchestra. S7 has also taken part in many orchestra and windband activities organized by his local music service and also sang as a chorister in his local church. S6, on the other hand, has probably been the least active in or out of school though he has played in rock bands with his peers; he has stated that he prefers to do his ‘own thing’ and this has included busking and playing in clubs and pubs. T1 still continues to be active in the brass band tradition which he started whilst at school, and T11, a passionate violin player, participated in a wide gamut of musical activities ranging from orchestras, folk performance and jazz bands. He attests to the broadening of his musical skills as he got to mix increasingly with more and more fellow musicians. Many of the core group talk of participation in activities led by local music services (T1, T10, S1, S7, S8) and it becomes clear how central these have been in developing performing musicians. Composing, on the other hand, tends to be a more solitary activity and only S1 and S6 spoke of composing at school age (contemporary song-writing) – in the case of S6, collaboratively through improvisation with his peers.

Music is a largely social activity (Hargreaves *et al*, 2002b). Making music with others and being surrounded by other musicians is important in the development of the musician identity (Tarrant *et al*, 2002; Finnäs, 1989) and the data from these two statement pairs (table 6.7) would tend to corroborate this with nearly all respondents indicating that they joined in with musical activities both in and out of school.

## **6.7 The learning contexts in which musicianship can develop (SQ3,4)**

Cutting across the four themes discussed thus far (sections 6.3-6.6), related to the concept that we are products of our biography and with potential to also suggest insights into the development of identity, the second ‘sorting activity’ offered a glimpse into the background of developing musicians that can supplement data from the survey, especially in relation to Themes 3 and 4 and subsidiary research question 3. In this activity, participants (n=39) ranked twelve statements<sup>56</sup> into order of significance for them in response to the question, “what people or activities contributed the most to your own development as a musician?” The full data for this activity can be found in

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<sup>56</sup> When this activity was piloted, the original activity included 10 statements to be ranked. This was subsequently adapted to include 12 statements but the results from the pilot activity were considered valid and reliable and were, thus, retained within the entire set of results.

appendix 7. In summary, Table 6.8 shows a comparison between the rankings the participants ‘awarded’ for each statement using (1) the mean rank for the whole of the participant group (MR)<sup>57</sup>, and (2) the percentage of the group who placed each statement in at least the top three rankings (%T3R). Some variation of ‘n’ is noted in the table (see footnote 56).

Position	MR			T3R%	n
1	4.28	Performing with others	A teacher (classroom or instrument)	51.3 (20)	39
2	4.36	Regular music practice	Regular music practice	43.6 (17)	39
3	4.38	A teacher (classroom or instrument)	Performing with others =3	38.5 (15)	39
4	5.31	Listening to recorded music	Family and/or friends =3	38.5 (15)	39
5	5.54	Role models / musicians I admire	Listening to recorded music	35.9 (14)	39
6	5.59	Family and/or friends	Role models / musicians I admire	28.2 (11)	39
7	5.67	Performing to an audience	Performing to an audience	25.9 (7)	27
8	5.92	Attending live musical performances	Attending live musical performances	25.6 (10)	39
9	7.03	Being a teacher to others	Academic musical studies =9	18.4 (7)	38
10	7.12	Jamming / Improvising	Composing =9	18.4 (7)	38
11	7.18	Composing	Jamming / improvising =11	15.4 (4)	26
12	7.87	Academic musical studies	Being a teacher to others =11	15.4 (6)	39

Table 6.8  
Sorting Activity 2 mean rankings of the total participant group (MR; 1 high, 12 low) and percentage of the respondents ranking the statement in the first three positions (T3R%);  
n=39 with some variation noted in the final column<sup>56</sup>

The two sets of rankings in table 6.8 do not appear to indicate any significant differences with, for example, ‘classroom and/or instrumental teachers’ indicated as a strong influence on developing musicianship with approximately 51% of the group placing this in one of the top three positions. An earlier discussion highlights the place of family and friends (chapter 3) in which references have been made to writers such as Borthwick and Davidson (2012), McPherson *et al*, (2012) and those who contributed articles to Harrison and McCullough’s (2011) survey of well-known musicians’ and educationalists’ pathways to musicianship. McPherson *et al* (2012), for example, suggest that there is a strong influence on the musical development of the child from family members – parents and siblings in particular (McPherson *et al*, 2012: 6). Bearing this in mind, it is perhaps rather surprising that this current research project has placed ‘family and/or friends’ comparatively low in ranking – 6<sup>th</sup> (by MR) and equal 3<sup>rd</sup> (by %T3R). It is possible that the activity question has not been as clear as it might have been with respondents considering the people and activities that have contributed most during their ‘actual’ musical education rather than considering the ‘background’ influence which has already possibly taken place preceding any formal musical education happening (Trevvarthen, 2002; Manturzewska, 1990). Some credence is given

<sup>57</sup> Arithmetic mean =  $\frac{1}{n} \sum_{i=1}^n a_i$

to this view when one looks back at the responses to the survey Q3 and Q33 summarized at section 6.5 above. Just 41.2% of the respondents to the survey indicated that they had at least one performing parent and 68.8%, a musical sibling; yet 100% indicated that they had friends who were musicians. Whilst the survey respondents clearly have friends who are musicians (perhaps, those who they play/sing with), there seems to be less of an influence from the home, especially from parents, though this is in contrast to the 77.8% of respondents who indicated they they ‘grew up in a musical home’. There is, perhaps, a contradiction which may arise from different definitions of what constitutes a ‘musical home’ and whether immediate family members actively play or sing. In interviews with the core participant group, 7 of the 10 members talk of coming from a musical home and, of the 3 who did not, they all reported on some musical interest in parents, grandparents or siblings being present. These three all commented that there were no experts (or similar adjectives) in music in the home.

Regular music practice is also ranked highly as a context in which musicianship can be developed as indicated in the Sorting Activity data (2<sup>nd</sup> position overall). However, if one analyses the data from different sub-groups, some illuminating results suggests themselves for further consideration:

Beginning teachers (n=24)	MR = 4.33	T3R% = 37.5
NQTs (n=5)	MR = 5.20	T3R% = 20.0
Teachers (n=10)	MR = 4.00	T3R% = 70.0
TOTAL (n=39)	MR = 4.36	T3R% = 43.6

It would seem from this data that the teachers place practice as a higher priority in developing musicianship than their less experienced colleagues. Conjecture might lead one to posture that this may be related to increased experience of the ‘reality’ of the musical world: that the more one is rehearsed, the more proficient one becomes and, in turn, the more one is likely to succeed in the musicians’ professional and semi-professional sphere.

A further aspect which might have been difficult to predict would be that ‘listening to recorded music’ – not, perhaps, the most important activity of the practising musician – is also placed high in the rankings as a developmental influence at 4<sup>th</sup> position. It is possible that this may relate to the results of a survey conducted by the British Music Rights (2008) which found that “14-17 year olds [listen] to music over 6 hours per day, either in the background or as the main focus of their attention” (*in* Welch, 2012: 388).

Student teacher S6 talked in interviews of the importance of listening to music as one of the influential aspects of his development: ‘that his parents weren’t musicians but listened to music... [and that] he listened to similar music to his parents.’

Contrary to the findings of writers such as Hargreaves (1986) and Paynter (1982), a desire to compose would seem to have been less influential in the development of the respondents’ musicianship. ‘Composing’ ranked in 11<sup>th</sup>/9<sup>th</sup> position and jamming/improvising in 10<sup>th</sup>/11<sup>th</sup> position; and, in the survey, 58.5% claimed to have composed music for public use. Hargreaves suggested that musicians frequently work “on the run”, not only as performers but also as composers (Hargreaves, 1986: 148). Paynter (1982) would support the view that devising music is central to developing musicianship and an understanding of how music ‘works’. Fletcher (1989), though, argues against this, arguing that a ‘pre-occupation’ with composing for children is ‘hard to fathom’ as “very few adolescents follow through a desire to compose, once they had found out just how difficult a task it is” (Fletcher, 1989: 41). We shall see later in this study that quite a large amount of devising work goes on in school music lessons (5 out of the 11 lessons observed for this research, including composing and improvising) but that teachers seem to be a little at a loss as to how to guide pupils in the task – this survey suggesting that a little over half the respondents have any experience in the activity (58.5%). Just a few of the core participant group talked very much about their ability or desire to compose (T1, T2, S1, S6) though several did discuss the importance of improvisation in their development and interests. They all highlighted their skills in performing on instruments/voice.

## **6.8 Teacher vs. Musician (SQ4)**

The theoretical framework of this study (see chapter 1) is founded upon the principle that, if one is to investigate and discuss the significance of biography in a teacher’s work, then it is also necessary to consider the role of identity; the two being closely linked (DeNora, 2000). In chapter 4, in discussing identity, the relative perceptions of the music teacher’s identity as a musician and as a teacher became an important consideration when exploring the role of biography on practice. The model of developing music teacher identity at figure 4.4 arose from this discussion. A number of the members of the core participant group, mainly the experienced teachers (6: T1, T2, T8, T10, T11, S4) were asked in interview whether they considered themselves to be a

teacher first, who was teaching music or a musician first, who is also a teacher. There was some curiosity from this study's author as to how far the 'tug of war' highlighted by Kemp (1996) between feelings of musicianship and the practicalities of the classroom might be 'playing out' in reality along with the whole musician-teacher identity disjunct highlighted in chapter 4, section 4.7. The feedback concerning the possible dichotomy from this question can be summarized as follows:

- T1 musician (active musician in the community)
- T2 both (now beginning to take on more musical activities)
- T8 shifting balance from musician to teacher ("teaching is like a performance")
- T10 teacher ("the longer I teach, the more difficult it is to be a musician")
- T11 both (teacher in the week; musician at weekends)
- S4 musician ("this is part of my identity")

These results would tend, in part, to concur with Saunders's (2008) suggestion that it is not uncommon for teachers to consider themselves first as musicians and second as teachers (Saunders, 2008: 68; first discussed in section 4.7 of this thesis). However, it also partly illustrates Kemp's (1996) argument that it is frequently the case that "feelings of loyalty towards their own musicianship" pulls against the realities of the classroom where one is dealing with 'ordinary' children (Kemp, 1996: 229), and the result of this 'tug-of-war' may well depend on the place of music in the school and the relative emphasis placed on the curricular and/or non-curricular music (Kemp, 1996: 217; Saunders, 2008: 68).

## **6.9 Summary**

In this chapter, it has been possible to consider the biography of the participants of this current research study across the range of data sources which are available. In chapter 1 (section 1.6) the theoretical framework of this study was presented and this can be illustrated diagrammatically in figure 6.1 below.



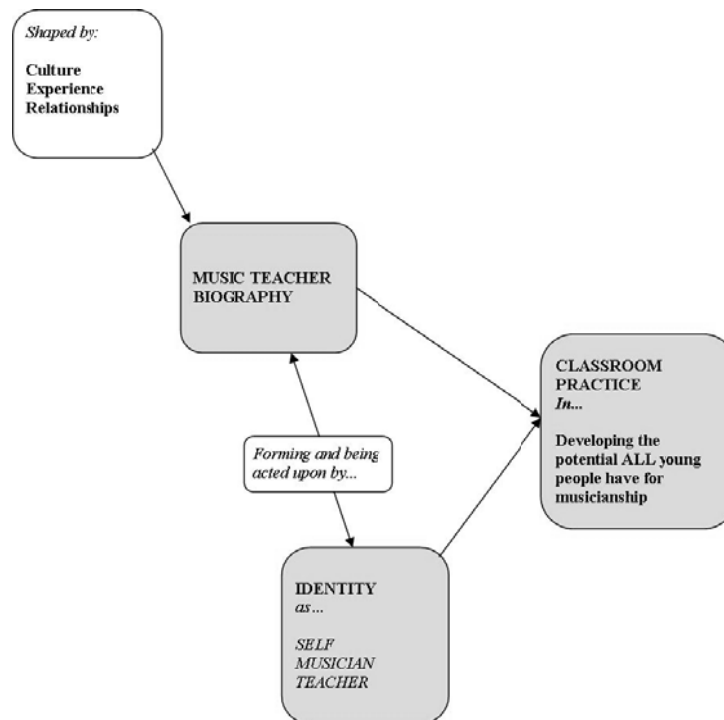


Figure 6.1  
Diagrammatic model of the Theoretical Framework underpinning the current study

The data presented in this chapter have sought, in particular, to explore that part of the framework which relates to *Music Teacher Biography*, and to some extent also, *Identity*, especially as musician. The data certainly suggest that the participants' sense of self as a musician has been informed and shaped by their backgrounds and, to a degree, it is also clear that some strong musician identities have acted as agents of change in the life-histories of the participants. For example, S6's increasing security in his ability as a musician with 'something to say' to young people about music, has motivated him to change a career as an historian to one as a musician part-way through his history degree studies. S1, too, who by her own admission was something of a challenging student at school, seems to have found a sense of security in her musical activities which have allowed her to 'settle down' as a musician and teacher.

In most cases, the data confirm findings from other research studies (York, 2001; Rogers, 2002; Welch *et al*, 2010; 2011) in demonstrating the positive impact on developing as musicians of musical families and friends together with supportive teachers, and the power of music as a social activity. However, in many cases, though, they also confirm the quite traditional nature of the shape of music education which is followed (and is perhaps even necessary (Philpott, 2010)) by those considering teaching as a career – Western classical music-based qualifications, the centrality of performance

skill as a ‘measure’ of musicianship, the predominance of Western orchestral instruments and keyboard as principle study performance vehicles, and the importance of musical studies and activities which are participated in beyond the school classroom (including the value of local music services).

The central research question of this study focuses on how far biography impacts on practice in the classroom so it becomes necessary also to explore how far musicianship is fostered through the musical activity observed there. A presentation of the data pertaining to this aspect of the study is the subject of the next chapter.

In chapter 6, the data relating principally to biographical aspects of the research participants were presented, focusing principally on subsidiary research questions 3 and 4 (What activities/people contribute most to the development of musicians? What is the nature of the biography of a secondary music teacher and how far does this impact the development of musician/teacher identity?). The key research question seeks to explore how biography impacts on the understandings and practice of teachers in the classroom. This current chapter focuses on the findings from the research which explore the latter part of this question: the understanding and practice of music teachers. The structure of the chapter is to start by continuing to consider (from chapter 6) the remaining themes drawn from the survey (views on current education and understandings of musicianship). Then the chapter will consider the other research activities – sorting activity 1, observations of teaching and interviews which, together with the survey data will seek to contribute some potential ‘answers’ to research questions SQ1, 2 and 5 – related to competencies for developing musicianship and the factors which restrict and enhance effective teaching. Links to the research questions are indicated in brackets following each section heading.

### **7.1 Current music education (Theme 6: ‘my views on music education’) (SQ2,5)**

As part of the survey, participants were asked about their views on secondary music education, focusing on aspects such as whether young people enjoyed and reached their full potential at Key Stage 3 and whether they should be given the opportunity to learn a musical instrument. Three aspects of curriculum content were also explored: the place of composing activities, music other-than classical, and staff notation – areas of the curriculum frequently less successfully approached than others (Ofsted, 2012a, 2009). In respect to the latter, there is a significant body of musicians and educationalists who believe that ‘classical’ music and the ability to read from traditional notation, in particular, are an essential component of music learning in secondary education: commentators such as Peter Maxwell-Davies (*in* Ward, 2007) and Fletcher (1989). This is supported, to some extent, by the recommendation in the latest manifestation of the National Curriculum in England (2013) which states that pupils should be familiar with

“the works of the great composers and musicians” (DfE, 2013: 217) (though the term ‘great’ is not defined).

The results from this part of the survey (theme 6) are presented in Table 7.1 below.

Statement Pair	Statements (Questions)	Agree strongly 'score' 6-7 %	General agreement 'score' 5-7 %	Spearman Rank-order Correlation	Significance $\rho$	Congruence %	Positive response % from congruent responses only	Positive response % from congruent responses for Teachers (n=55)
24	Q60 Music is taught well in most secondary schools	7.8	25.0	.386	.002 yes	68.8	<b>18.2</b>	<b>19.4</b>
	Q25 Music is often poorly taught in secondary schools	25.0	57.8				47.7	47.2
25	Q26 Most pupils enjoy music lessons at Key Stage 3	17.2	37.5	.509	.000 yes	76.6	<b>38.8</b>	<b>45.2</b>
	Q57 Many pupils find class music lessons at Key Stage 3 boring	18.8	32.8				26.5	28.6
26	Q39 Most pupils reach their musical potential whilst they are at secondary school	3.1	7.8	.342	.006 yes	59.4	<b>5.3</b>	<b>6.3</b>
	Q7 Many pupils fail to reach their musical potential whilst they are at secondary school	43.8	78.1				86.8	90.6
27	Q48 All pupils at secondary school should be given the opportunity to learn a musical instrument	90.6	96.9	.420	.001 yes	87.5	<b>96.4</b>	<b>97.9</b>
	Q16 Lessons on musical instruments at secondary school should only be offered to those with musical talent	3.1	4.7				0	0
28	Q58 The music curriculum at Key Stage 3 should include other than 'classical' musics	78.1	87.5	.307	.014 yes	73.4	<b>95.7</b>	<b>95.1</b>
	Q8 The music curriculum at Key Stage 3 should focus mainly on 'classical' music	0	6.3				0	0
29	Q27 All pupils at secondary school should learn how to read music	26.6	56.3	.514	.000 yes	73.4	<b>59.6</b>	<b>58.5</b>
	Q40 Knowing how to read from musical notation is not an essential part of the secondary school music curriculum	21.9	35.9				36.2	36.6
30	Q17 Music lessons at Key Stage 3 should include composing activities	81.3	89.1	.330	.008 yes	35.9	<b>87.0</b>	<b>95.0</b>
	Q28 Music lessons at KS3 should focus on performing music (e.g. playing/singing); less on composing	9.4	29.7				8.7	5.0

Table 7.1

Survey responses from all respondents across Theme 6: 'my views on music education'; n=64 & from teacher (inc. NQTs) and trainee teacher respondents; n=55 (grey column)

A Mann-Whitney U test on this data demonstrates some issues of significance for Q27 ('All pupils at secondary school should learn how to read music') with results of  $p=.046$  for gender, .062 for age range, .845 for degree type, and .006 for operating genre. Whilst the result for age range is just within the acceptable significance range ( $p>.05$ ),

that for gender is weak and is highly significant for operating genre. In respect to gender, a closer examination of the data indicates that, whilst 41.9% of males responded that they believed that secondary school pupils should learn to read music, 66.7% of females responded similarly. The data does not suggest though why this anomaly should pertain. In respect to the much more significant result from the U-test for operating genre, the data shows that for WCMs, 60% believe that pupils should learn how to read music whereas about half this proportion, 31.6%, of OCMs think the same. Research by writers such as Welch *et al* (2008a) and Macdonald *et al* (2002a) suggests possible reasons for this difference when they point out that WCMs tend to prioritize notation-based and analytical skills whilst OCMs place greater emphasis on memorization and improvisation (see chapter 3, section 3.4).

Research in 2002 (Hargreaves *et al*, 2002a) found that in school years 4-9, 64% of boys and 70% of girls reported that they enjoyed class music lessons. The participants in this current research, as suggested in the data above, (Table 7.1) have a less 'rosy' view: only a little under 39% think that pupils enjoy their music lessons. Of course, in Hargreaves *et al*'s research, the question was asked of the young people themselves rather than asking the teachers their views. This is set against the very low result of 18% of respondents feeling that music is taught well in secondary schools and only around 5% that young people attain their musical potential whilst at school.

In terms of curriculum content, large proportions of the respondents believe that young people should be given the opportunity to learn a musical instrument; that they should 'study' music from genres other than 'classical'; and that class music should include composing activities (this last statement had a fairly low congruence score with only just over a third of responses being included in the analysis of the result). A smaller but significant number of participants (60%) believe that young people should learn how to read music.

Interviews did not focus particularly on views of music education of today but, rather, on practice observed. Most teachers would seem to take the approach that music should be practical and include elements of reading music from notation (or, at least, pupils having it in front of them as an 'aide de memoir'), performing music on an electric keyboard, composing and improvising, and using ICT to develop musical activities. These were the activities observed most frequently and this will be discussed further in

later sections of this current chapter though a few pertinent observations will be made here. In reference to the last of these – the use of ICT - T1 commented that students were more engaged by the “musical ‘toys’ in the recording studio” and, based on the classrooms and schools in which observations of teaching have been made, significant investment has been made in the provision for music technology and much of the working space of the classroom in several of the schools is taken up with computers and keyboards. It is to be presumed, therefore, that there is a natural desire to make use of that investment and equipment wherever possible. Despite the almost universal belief of the core participant group that lessons should be practical and where musical sound is the language of teaching and learning (Ofsted, 2012a), it is an irony which will be discussed further in later sections of this thesis, that considerable parts of several lessons observed as part of this study were taken up with non-practical-music aspects such as target-setting and review, explanation of tasks, organizational procedures, and so on. It will be noted in the next sections but is also pertinent to mention now that, on average, 57% of lesson time was spent on developing one or more of the musical competencies detailed in chapter 2 (section 2.8) and around 60% in students learning through one or more of the learning contexts detailed in chapter 3 (section 3.9).

There were some of the core participant group, too, who were making some use of the approach of ‘Music Futures’ (MF) (see Chapter 2, section 2.6) as one in which students had more of a voice in the kinds of activity they were doing in their lessons (e.g. T1, S1). None of the core participant group, however, used the ‘Musical Futures’ approach in its entirety and did not indicate that many of the features of the approach pervaded other non-MF-based topics. Most music performances, too, were based very much on Western musical genres. Again, T1 commented that whilst some ‘world’ music is ‘taught’, Western music was more relevant to the students and so this was made greater use of in class. T10 talked of introducing Samba as the school had a significant influx of students from South America and S6, a trainee who had some specialism in world music studies, was observed during lessons other than the one focused on for this study (as part of PGCE placement observations) encouraging his students to develop African-based rhythms on percussion instruments.

One of the most important features to come out in interview was the desire of the teachers to want their students to enjoy their lessons; that they themselves often didn’t enjoy music in school (e.g. T2) so they were passionate that their students should. T10,

for example, didn't feel that it was important to work on developing intonation in singing with his students because getting them to enjoy singing was a challenge in itself and he felt the need to focus on that first. T2 stated that he likes to treat his students as musicians by making assumptions such as "we are all composers in this room" and letting the students have ownership of what they do. During his interview, T2 also made the comment that he felt the state of current music education to be "murky" and lacking consistency, particularly across school phases in aspects such as assessment of attainment. He felt that he was challenged to keep up to date with current trends and important figures in music education (e.g. the music 'lead' within Ofsted) and that some teachers he had observed himself didn't seem to be as passionate for their subject as he felt they should have been.

Of the trainee teachers, some felt that the way music "worked" in their placement schools was not how they felt they would like it to develop but that they felt that the 'system' prevented or inhibited them from being more creative and experimental in their approach; trying a range of strategies to seek which would be most effective for them and their students. S8, for example, talked of feeling under pressure to do things in a particular way due to constraints of space and resources (unable to use the break-out rooms which restricted possibilities for acoustic performance) and felt unhappy about the way in which the observed lesson went. S7, too, felt that he was 'forcing' students into thinking about music in a particular way; that the problem was that he was "teaching what model the school had already set up and I felt a bit constrained." Again, S1 commented that she "felt some restriction from mentors" and that she was not always "able to do things the way [she] would prefer." S1 went on to provide an example of how she felt that a strong practical 'starter' activity to music lessons was essential (a recommendation made by Ofsted (2012a) and by the author of this thesis in university-based sessions on the PGCE programme) but that her mentor rarely did this and that, therefore, he did not provide an effective role model in this particular aspect of planning and delivery.

In summary, then, the data related to theme 6 (views on music education) and subsidiary research questions 2 and 5, would suggest that, whilst classroom music lessons are generally positive and the students enjoy their music making (a view supported by Ofsted, 2012a), there is also a feeling that they did not always attain their musical potential and that this was down in no small measure to the regime within the

school. This regime is sometimes established through school-wide practices, but also from within music departments by teachers who seem more anxious to make music lessons ‘attractive’ rather than an opportunity for significant progress in musicianship to be made (again, supported in Ofsted, 2012a), and where, perhaps, activities were also restricted by unimaginative use of technology or approaches to areas beyond the expertise of the teachers (e.g. ICT, world music).

## **7.2 Musicianship (Theme 5: ‘my views on musicality / musicianship’) (SQ1)**

The final theme for the survey concerns the respondents’ views of musicianship: the nature of what being a musician actually involves. This is one of the central aspects of this thesis, as part of the title of the research project concerns teachers’ understanding of musicality and how this impacts upon what they teach (also SQ1 & 2). As well as examining the results from Theme 5 of the Survey, the data from the 1st Sorting Activity on the key competencies necessary to musicians, and the data from lesson observations and discussions with the teachers will be explored.

### *7.2.1 Survey data for Theme 5: ‘my views on musicality /musicianship’*

The results from this Theme 5 of the Survey are presented in Table 7.2 below.

A Spearman rank order correlation of  $\rho > .50$  can clearly be seen in table 7.2 when comparing Q23 and Q36, Q54 and Q13, and Q38 and Q46. It is clear from the congruence rates that there are potential weaknesses in the reliability of these pairs of responses, though the congruence across most pairs in Theme 5 is less than 60% with just two exceptions. In the case of Q23 and Q36, respondents would appear not to have considered the statements to be the negative of each other. It is possible to consider the ability to play music by ear as important whilst also placing value on the ability to read from musical notation, and vice versa. A similar case may be put to partially explain the high correlation coefficient for Q38 and Q46. The difference, however, between Q54 and Q13 is, perhaps, more difficult to determine from the data, especially as the responses have generally been so polarized with most respondents either completely agreeing or disagreeing with the statements (though this is more marked amongst the teachers and trainees than across the whole participant population). The crucial element in examining Q54 and Q13 is that most of the NQT group (7 out of the 9) did not



complete their responses to these statements fully on the survey. A significant number of the trainee teachers from HEI 2-4 also did not complete their responses to Q38 and Q46, which may also be contributing to the Spearman correlation difficulty.

Statement Pair	Statements (Questions)	Agree strongly 'score' 6-7 %	General agreement 'score' 5-7 %	Spearman Rank-order Correlation	Significance $\rho$	Congruence %	Positive response % from congruent responses only	Positive response % from congruent responses for Teachers (n=55)
16	Q5 A musician will always be able to perform music on an instrument or voice  Q45 You don't have to be able to play a musical instrument or sing to be a musician	45.3  23.4	67.2  29.7	.317	.011 yes	56.3	<b>77.8</b>  13.9	<b>74.2</b>  16.1
17	Q23 A musician has the ability to perform 'by ear'  Q36 A musician must be able to read from written musical notation	21.9  12.5	42.2  21.9	-.075	.553 no	31.3	<b>55.0</b>  15.0	<b>58.8</b>  11.8
18	Q54 A musician will look out for opportunities to make music with other musicians  Q13 Making music is always better alone	54.7  0	68.8  1.6	.061	.635 no	53.1	<b>91.2</b>  0	<b>88.5</b>  0
19	Q55 A person who has the potential to become a musician is easy to recognize  Q37 Musical potential is not obvious	15.6  25.0	32.8  43.8	.519	.000 yes	68.8	<b>34.1</b>  38.6	<b>33.3</b>  41.7
20	Q24 Most people have the potential to become musicians  Q6 Only a few people have enough skill/talent to become musicians	50.0  3.1	62.5  10.9	.446	.000 yes	59.4	<b>89.5</b>  2.6	<b>90.9</b>  0
21	Q38 A musician must know and enjoy 'classical' music  Q46 Musicians enjoy many types of music	0  62.5	1.6  81.3	.125	.325 no	51.6	<b>0</b>  97.0	<b>0</b>  96.4
22	Q47 A musician has the ability to internalise sound (hear it in the mind)  Q14 A musician does not have to be able to 'hear' the music in his/her head	51.6  15.6	68.8  26.6	.516	.000 yes	70.3	<b>71.1</b>  6.7	<b>73.0</b>  5.4
23	Q56 A musician has the desire to devise his/her own music as well as perform  Q15 You do not need to be a composer or improviser to be a musician	7.8  67.2	29.7  84.4	.278	.026 yes	40.6	<b>15.4</b>  80.8	<b>19.0</b>  81.0

Table 7.2  
Survey responses from all respondents across Theme 5: 'my views on musicality/musicianship'; n=64  
& from teacher (inc. NQTs) and trainee teacher respondents; n=55 (grey column)

In many responses to the survey (Theme 5) there are notable differences in agree/disagree among the different participant groups. Looking at the 'positive'-framed

statements (Q5, 23, 54, 55, 24, 38, 47, 56) and the responses from congruent pairs only, this is illustrated at Table 7.3 below.

% of agreement responses (Likert $\geq 5$ )		All Trainees	Teachers	NQTs	Under-grads	TOTAL
Q5	A musician will always be able to perform music on an instrument or voice	60.0	100	100	100	<b>78.4</b>
Q23	A musician has the ability to perform 'by ear'	42.9	100	50.0	50.0	<b>52.6</b>
Q54	A musician will look out for opportunities to make music with other musicians	85.7	100	50.0	100	<b>87.9</b>
Q55	A person who has the potential to become a musician is easy to recognize	25.0	85.7	16.7	28.6	<b>51.2</b>
Q24	Most people have the potential to become musicians	91.7	100	66.7	66.7	<b>85.0</b>
Q38	A musician must know and enjoy 'classical' music	0	0	0	0	<b>0</b>
Q47	A musician has the ability to internalise sound	47.8	100	100	57.1	<b>65.9</b>
Q56	A musician has the desire to devise his/her own music as well as to perform	16.7	25.0	0	0	<b>12.0</b>

Table 7.3  
Theme 5: positive responses in the survey from different participant groups  
(considering the positive statements and congruent responses only)

The highest number of 'agreement' responses come from the teachers participant group and one can surmise, perhaps, that the defining difference lies in the greater experience of this group who, for example, feel that they have sufficient experience to be able to more easily recognize a student with potential to become a musician. The difference in response to whether a musician has the ability to perform by ear is more challenging to account for.

A Mann-Whitney U test across gender, age range, degree type and operating genres shows up just one area of significance: that of Q55 (the easiness of recognizing the potential for musicianship) by age range ( $p=.016$ ). In the 21-30 age group 23.1% responded in agreement (Likert  $\geq 5$ ) whilst, in the 31-40 age group, 50% responded in agreement, a little over twice the proportion. It may be that this difference will be related to that commented on in the previous paragraph: that increased experience, mostly through increased age, enables the respondents to feel that they can recognize this potential more easily.

### 7.2.2 Sorting Activity 1: 'In your view, what competencies are the most important in developing musicianship?'

The survey data described in section 7.2.1 above can be complemented by the results of the first sorting activity in which participants arranged the twelve statements into order of importance for them: 'in your view, what competencies are the most important in

developing musicianship?’. The full data for this activity are detailed in Appendix 7. In summary, Table 7.4 shows a comparison between the rankings of the competency statements using (1) the mean rank for the whole of the participant group (MR)<sup>58</sup>, and (2) the percentage of the group who placed each statement in at least the top three rankings (%T3R). The participant group numbered 39<sup>59</sup> though some variation of ‘n’ is noted in the table (see footnote 59).

Position	MR			T3R%	n
1	3.21	Performing on an instrument	Performing on an instrument	64.1 (25)	39
2	3.97	Performing ‘by ear’	Singing with accurate intonation	56.4 (22)	39
3	4.23	Singing with accurate intonation	Aural analysis between sounds	55.6 (15)	27
4	4.52	Aural analysis between sounds	Performing ‘by ear’	46.2 (18)	39
5	4.67	Composing	General knowledge of range of musics	38.5 (15)	39
6	5.05	Improvising	Composing	35.9 (14)	39
7	5.69	General knowledge of range of musics	Improvising =7	33.3 (13)	39
8	6.15	Relate to the expressive content	Relate to the expressive content =7	33.3 (9)	27
9	6.67	Reading from staff notation	Use of musical terminology	20.5 (8)	39
10	7.46	Use of musical terminology	Reading from staff notation	12.8 (5)	39
11	8.03	Harmonization of melodies	Use of ICT to develop music	10.3 (4)	39
12	8.10	Use of ICT to develop music	Harmonization of melodies	7.7 (3)	39

Table 7.4  
Sorting Activity 1 mean rankings of the total sample (MR) and percentage of the sample ranking the statement in the first three positions (T3R%), n=39 (with some variation)

This summary data conceal some notable differences between various sub-groups within the participants. Table 7.5 details the MR and overall ranking for each of the sub-groups – beginning teachers (trainees), NQTs and teachers. This table also includes, in the final column, data from a selection of the trainee group who repeated the activity at the end of their training year (n=7)

	N	ALL Rank (MR)	Trainees HE1 Rank (MR)	NQTs Rank (MR)	Teachers Rank (MR)	Trainees Review Rank (MR) n=7
Performing on an instrument	39	1 (3.21)	1 (3.08)	4 (5.00)	1 (2.60)	5 (5.00)
Performing ‘by ear’	39	2 (3.97)	4 (3.46)	3 (4.80)	2 (4.80)	3 (4.57)
Singing with accurate intonation	39	3 (4.23)	3 (3.42)	4 (5.00)	5 (5.80)	1 (4.29)
Aural analysis between sounds	27	4 (4.52)	1 (3.08)	8 (7.20)	3 (4.90)	1 (4.29)
Composing	39	5 (4.67)	5 (4.17)	2 (4.40)	6 (6.00)	3 (4.57)
Improvising	39	6 (5.05)	6 (4.63)	1 (4.00)	8 (6.60)	9 (6.86)
General knowledge of range of musics	39	7 (5.69)	8 (6.00)	6 (5.60)	4 (5.00)	8 (6.71)
Relate to expressive content	27	8 (6.15)	7 (5.67)	7 (6.60)	7 (6.50)	6 (5.29)
Reading from staff notation	39	9 (6.67)	9 (6.46)	8 (7.20)	10 (6.90)	12 (10.57)
Use of musical terminology	39	10 (7.46)	11 (7.71)	10 (8.00)	8 (6.60)	7 (6.57)
Harmonization of melodies	39	11 (8.03)	10 (7.42)	11 (9.00)	12 (9.00)	11 (9.71)
Use of ICT to develop music	39	12 (8.10)	12 (8.13)	12 (10.40)	10 (6.90)	10 (8.43)

Table 7.5  
Sorting Activity 1 – a comparison between rankings for the competencies of musicianship amongst different sub-groups of participants; n=39 (with some variation)

<sup>58</sup> Arithmetic mean =  $\frac{1}{n} \sum_{i=1}^n a_i$

<sup>59</sup> When this activity was piloted, the original activity included 10 statements to be ranked. This was subsequently adapted to include 12 statements but the results from the pilot activity were considered valid and reliable and were, thus, retained within the entire set of results.

It is noted, for example, that whilst there was some general agreement that ‘performing on an instrument’ is the most important competency for musicianship. The NQTs placed it significantly lower than other groups of participants and trainee teachers on their second attempt at this activity placed it lower (moving from 1<sup>st</sup> position on the first attempt to 5<sup>th</sup> on the second). A more significant discrepancy, however, is noted in the relative importance of the skill of aural discrimination where trainee teachers placed this as the most important on both attempts (equal to performing on an instrument) whilst the NQTs placed this in 8<sup>th</sup> position and the experienced teachers in 3<sup>rd</sup>. Other major differences lie in the relative importance of improvising (6<sup>th</sup>, 1<sup>st</sup>, 8<sup>th</sup>) and the general knowledge of a range of musics (8<sup>th</sup>, 6<sup>th</sup>, 4<sup>th</sup>). Overall, the differences in this ‘sorting activity’ are more significant than those in the second sorting activity (see chapter 6).

Comparing these data (Tables 7.4 and 7.5) with that produced by the survey (Tables 7.2 and 7.3) also highlights some points for consideration. One of the more contentious surrounds the competencies of performing by ear and from notation. 55.0% of the survey respondents consider that musicians should develop the skill of being able to perform music by ear. However, this competency was placed high (2<sup>nd</sup>; MR=3.97) in the Sorting Activity with 46.2% of respondents placing it in the top 3 rankings (placing it in 4<sup>th</sup> position). The survey statement (Q23), “A musician has the ability to perform ‘by ear’” was ‘paired’ with the question (Q36), “A musician must be able to read from written musical notation”. These, of course, are not diametrically opposed to each other which may well have contributed to a large number of incongruent responses (31.3% congruent) as reported above in section 7.2.1 and it is possible for responses to both of these questions to be indicating an agreement. Whereas, in the sorting activity, each of these competencies are ‘up against’ each other; in competition, as it were. In comparing the survey responses to Q23 and Q36 (ignoring congruence) across a range of groups of respondents, it is possible to detect some important points concerning these two competencies (see Table 7.6), discussed below.

- Performing by ear

There are significant numbers of respondents who consider that being able to perform music aurally is an important competency, demonstrated in the data quoted in the previous paragraph. The differences between groups of respondents is not, in general, particularly large though those with an operating genre of WCM consider this to be significantly less important a competency than those from OCM (or mixed). This would tend to confirm the words of Welch *et al* (2008a) referred to in section 7.1 above

concerning the prioritization of notation-based skills. It is also notable that students from HEIs 2-4 seem to consider this to be a less important competency, and the music undergraduates a higher-level skill, than those trainees and teachers connected with HEI 1.

	ALL % n=64	Trainees HEI1 % n=17	Trainees HEI 2-4 % n=19	All teachers % n=19	Music UGs + Lecturer % n=9	WCM % n=45	OCM % n=19	Orch <sup>60</sup> Perf. % n=39	Non-orch Perf. % n=25
Q23: 'by ear'	42.2	35.3	31.6	47.4	55.6	33.3	63.2	41.0	44.0
Q36: notation	21.9	17.6	15.8	15.8	55.6	26.7	10.5	23.1	20.0

Table 7.6

A comparison of the responses to two of the survey questions relating to performing 'by ear' and ability to read from musical notations across different groups of respondents

- Reading musical notation

The largest differences in the place of notation are noted in an examination of the data concerned with the competency of reading from musical notation (Table 7.6). A little under a quarter of respondents (15% of congruent responses) consider this to be a particularly important competency in the development of musicianship though this contrasts with a much higher figure of 56.3% of the survey respondents who believe that secondary students should be *taught* how to read music (see Q27 in Table 7.1) but notable 'spikes' in the data can be seen in the following groups:

1. The WCMs place this as a higher competence than the OCMs – more than two-and-a-half times higher; possibly for the reason suggested by Welch *et al* (2008a) mentioned above.
2. The music undergraduates and their lecturer at 55.6%. The data here come from a very small group of just 9 respondents but the inference might be drawn, especially as the vast majority of them are WCMs (77.8%), that musical notation is an important skill as they have selected to develop their musicianship through a traditional music degree course.

There seems to be virtually no difference in response between those who play traditional orchestral instruments or piano and those from other performing backgrounds (largely guitar, percussion and voice). Those playing instruments

<sup>60</sup> This is those respondents to the survey whose first instrument is recorded as a traditional orchestral instrument or piano.

traditionally less reliant on notation do not seemingly and correspondingly consider notation to be any less an important skill.

### **7.3 Musicianship: belief and practice in the classroom (SQ1, 2)**

Some of the data surrounding the competencies which participants in the survey and the sorting activity consider to be central to the development of musicians have been already considered (section 7.2) and, in addition, the contexts in which development as musicians can take place (section 6.7). Each of the core participant group were observed teaching and it is necessary at this point to compare and contrast these values and perceptions with actual practice in the classroom.

#### *7.3.1 Observation of teaching*

Each of the eleven members of the core group were observed teaching and, during the early part of this research, an observational ‘tool’ was developed. The design and use of this tool has been detailed earlier in this thesis at chapter 5, section 5.7 (also figure 5.2). The template which forms the observation tool sets out the competencies and contexts together with an observed ‘significance’ score (OSS) where these were seen to be present in the course of the lesson. The OSS of a value in the range of 1 – 3 is given against the following criteria:

1. Evident in the lesson but not a major feature; for example, the corresponding activity is short and/or cursory;
2. Evident in the lesson with a degree of significance but the competency/context is not fully observed; for example, pupils sing but with little accuracy of intonation or emphasis on its improvement;
3. The competency/context is strongly evident in the lesson.

Also plotted on the template is a timeline to enable one to explore the length of time spent on any one type of activity in any one lesson. As this observation tool was developed in the early period of the research project and the timeline added later, the first few observations were not timed; thus the timeline is not recorded for those. The data for the observations are recorded in Tables 7.7 and 7.8 below.

Competencies key to the development of musicianship	Trainee Teachers (HEI 1)								Experienced Teachers								ALL		
	S1	S2	S4	S6	S7	S8	Mn	Rnk	T1	T2	T8	T10	T11	Mn	Rnk	Mn	Rnk	RM	
Performing on an instrument	3			2	2	2	2.3	3	2	3	3	3	2	2.6	1	2.4	2	2.0	
Composing		3	3				3.0	1	2					2.0	2	2.7	1	0.7	
Improvising				2			2.0	4	1		1			1.0	7	1.3	7	0.4	
Use of musical terminology	1	1	1	2			1.3	9		1	1	1	2	1.3	6	1.3	7	0.9	
Reading from staff notation					2		2.0	4		2				2.0	2	2.0	4	0.4	
Singing with accurate intonation		1				1	1.0	10		1		1	1	1.0	7	1.0	10	0.5	
Use of ICT to develop music		3	3			3	3.0	1		1			1	1.0	7	2.2	3	1.0	
Performing music 'by ear'	3		1	2			2.0	4	1	2	1	3	3	2.0	2	2.0	4	1.5	
Harmonization of melodies							0	11						0	12	0	12	0	
Gen. knowledge of range of musics	1		2	3		1	1.8	7	1		2	2		1.7	5	1.7	6	1.1	
Relate to the expressive content							0	11	1					1.0	7	1.0	10	0.1	
Aural analysis between sounds	2		1				1.5	8	1			1	1	1.0	7	1.2	9	0.5	
Total	10	8	11	11	4	7			9	10	8	11	10						
Mean	2.0	2.0	1.8	2.2	2.0	1.8			1.3	1.7	1.6	1.8	1.7			1.81		0.75	
Relative Mean	0.8	0.7	0.9	0.9	0.3	0.6			0.8	0.8	0.7	0.9	0.8						
Minutes	32	24	29	47	31	24				51	41								
Total lesson length	60	50	60	60	60	60				75	60								
% time	53.3	48.0	48.3	78.3	51.7	40.0				68.0	68.3					57.0			

Table 7.7  
Statistical analysis of core group music lesson observations against the competencies key to the development of musicianship  
(Mn=Mean<sup>58</sup>; Rnk=Rank; RM=Relative Mean<sup>61</sup>)

Learning contexts key to the development of musicianship	Trainee Teachers (HEI 1)								Experienced Teachers								ALL		
	S1	S2	S4	S6	S7	S8	Mn	Rnk	T1	T2	T8	T10	T11	Mn	Rnk	Mn	Rnk	RM	
A teacher (class or instrument)	3	3	3	2	2	3	2.7	3	1	3	3	3	3	2.6	1	2.6	2	2.6	
Performing with others	2			2			2.0	4	2	1	3	3	3	2.4	2	2.3	3	1.5	
Role models / musicians I admire	2	2	1		1		1.5	7	1	3	2	1	2	1.8	5	1.7	5	1.4	
Family and/or friends	2	1	0.5			2	1.4	8	1	2	2			1.7	7	1.5	7	1.0	
Regular music practice	2						2.0	4		2	2	1	2	1.8	5	1.8	4	0.8	
Being a teacher to others							0	12			2	1		1.5	8	1.5	7	0.3	
Composing		3	3				3.0	1	2					2.0	3	2.7	1	0.7	
Attending live musical perfs.	1			1	1		1.0	10		2				2.0	3	1.3	10	0.5	
Academic musical studies				3			3.0	1		1		1		1.0	10	1.7	5	0.5	
Listening to recorded music	1		1	3	1	1	1.4	8	1	1	1			1.0	10	1.3	10	0.9	
Performing to an audience	1	1		1	1		1.0	10	1	3	1		1	1.5	8	1.3	10	0.9	
Jamming / improvising				2			2.0	4			1			1.0	10	1.5	7	0.3	
Total	14	10	8.5	14	6	6			9	18	17	10	11						
Mean	1.8	2.0	1.7	2.0	1.2	2.0			1.3	2.0	1.9	1.7	2.2			1.8		0.9	
Relative Mean	1.2	0.8	0.7	1.2	0.5	0.5			0.8	1.5	1.4	0.8	0.9						
Minutes	35	23	34	42	35	31				51	41								
Total lesson length	60	50	60	60	60	60				75	60								
% time	58.3	46.0	56.7	70.0	58.3	51.7				68.0	68.3					59.7			

Table 7.8  
Statistical analysis of core group music lesson observations against the learning contexts key to the development of musicianship  
(Mn=Mean<sup>58</sup>; Rnk=Rank; RM=Relative Mean<sup>61</sup>)

<sup>61</sup> In this data the 'Mean' is taken as the average of those lessons which have an OSS; the 'Relative Mean' is taken as the average over *all* the lessons observed, where 'null' OSSs are counted as zero. At different times in this narrative, the two different forms of mean can give a more realistic impression of actuality.

In the analysis contained in Tables 7.7. and 7.8, the mean provides a ‘realistic’ impression of the OSS for each occurrence. However, it does not appear to be a suitable measure of the *relative* importance of each statement. For example, a single occurrence of one factor at an OSS of 2 would give a higher mean than 4 occurrences of an OSS of 1. Therefore, the analysis in these tables have included what has been termed a ‘relative mean’ (RM) which is the mean across all entries including those which were not observed (counting these as zero). Whilst this does not provide an accurate mean, it does give a more accurate ‘picture’ of the relative importance of each factor as observed in the classroom (also see footnote 61).

Table 7.9 compares the mean rankings of the sorting activities (i.e. what respondents considered to be important ideologically) with the rankings of the OSSs (i.e. what was observed in practice) using the ‘relative mean’ from tables 7.7 and 7.8.

<b>Musical competences</b>	<b>OSS ranking (from RM)</b>	<b>Sorting Activity MR</b>	<b>Learning contexts</b>	<b>OSS ranking (from RM)</b>	<b>Sorting Activity MR</b>
Performing on an instrument	1	1	A teacher (class or instrument)	1	3
Composing	6	5	Performing with others	2	1
Improvising	9	6	Role models / musicians I admire	3	5
Use of musical terminology	5	10	Family and/or friends	4	6
Reading from staff notation	9	9	Regular music practice	7	2
Singing with accurate intonation	7	3	Being a teacher to others	11	9
Use of ICT to develop music	4	12	Composing	10	11
Performing music ‘by ear’	2	2	Attending live musical perfs.	8	8
Harmonization of melodies	12	11	Academic musical studies	8	12
General knowledge of range of musics	3	7	Listening to recorded music	5	4
Relate to the expressive content	11	8	Performing to an audience	5	7
Aural analysis between sounds	7	4	Jamming / improvising	11	10

Table 7.9

A comparison of perceived importance of musical competencies and learning contexts with observed significance in class music lessons  
(MR=Mean Ranking; RM=Relative Mean [see Tables 7.7 & 7.8])

When exploring the data in tables 7.7 through to 7.9 in relation to the ‘Learning Contexts’ outcomes, there are a few points perhaps worth highlighting at this point with more detailed discussion to take place in the next chapter. In respect of ‘Learning Contexts’, the data suggest that, whilst ‘regular music practice’ is considered to be important to the development of musicianship, this appears to be less evident in the classroom, though this may simply be a case of insufficient time available to allow the students the opportunity to re-visit tasks on a frequent basis; there is a drive to keep momentum going in the classroom. Likewise, there seems to be a difference in the value



of ‘academic musical studies’, moving upwards from 12<sup>th</sup> position in the sorting activity to 8<sup>th</sup> position noted in observations of teaching.

In respect of ‘Musical Competencies’, it is notable that the relative importance of musical terminology, having a general knowledge of a range of musics and, most strikingly, the use of ICT, seems to take on more significance in practice than in the beliefs and values of the teachers. In the case of the latter, especially, the sorting activities results suggest that most participants consider the use of ICT to develop and enhance music-making to be rather low in importance when seeking to develop musicianship in young people (ranked at 12<sup>th</sup> position), yet, in teaching and learning in practice, it would seem to take on much more significance (OSS leading to a ranking in 4<sup>th</sup> position). Some small discussion on this has already taken place in section 7.1 concerning the possible role of investment in this situation but further discussion on this marked discrepancy will take place in the next chapter. Competencies which would seem to have gone down in importance from the sorting activity responses to the observed practice in the classroom include improvising, singing, aural development and the ability to recognize the expressive content in music. Again, one of the largest differences seems to be with singing which many participants considered to be a vitally important competency – 3<sup>rd</sup> overall in the sorting activity (the trainee teachers on the 2<sup>nd</sup> attempt at this activity at the end of their PGCE course, ranking it in top position) – yet, little singing was observed in lessons and, where it did take place, an OSS of no higher than ‘1’ was ‘awarded’, suggesting that little attempt was made to develop quality in singing. This would appear to reflect comments from Ofsted (2012a) who reported:

*“Not enough emphasis was placed on improving the quality of vocal work or developing other aspects of musical learning through singing. Singing was a major weakness in nearly half of the secondary schools visited.”* (Ofsted, 2012a: 6)

*“singing was inadequate – or simply not happening at all – in 41 of the 90 schools inspected”* (ibid.: 31).

Performing on a musical instrument has consistently been considered to be the most important factor in the development of musicianship, being placed 1<sup>st</sup> in the rankings from both the sorting activity and from observation of class music lessons (though it can be seen at Table 7.5 above that NQTs and trainee teachers at the end of their PGCE year ranked this activity somewhat lower). It is, perhaps, also significant that, in observation, the OSS for performing was frequently one of the highest (Table 7.7). However, whilst

performing on an instrument is frequently observed (9 out of the 11 lessons), the instrument is often an electric keyboard and performance technique is not always covered; the instrument commonly being used as a vehicle for other activities such as composing, including composing at a computer with the instrument in the role of ‘mother keyboard’<sup>62</sup>.

In respect of the ‘timing’ of lessons, the data would suggest that less than 60% of lesson time, on average, was devoted to developing any of the identified musical competencies and that this ranges considerably from 40% to almost twice that at 78% (Table 7.7). Again, this would appear to corroborate Ofsted’s findings (2012a) who report that “too much music teaching continued to be dominated by the spoken or written word, rather than by musical sounds” (Ofsted, 2012a: 6).

#### **7.4 The views and practice of the core participant group (SQ1-5)**

Having considered the views of the research participants (sections 7.1 and 7.2) and the quantitative data related to observations of the core participant group, some further insight into the values, beliefs and classroom practice of music teachers may now be gathered from a consideration of qualitative data collected through the observations and interviews with the core participant group. Table 7.10 on the following page, firstly, summarises the data from Sorting Activity rankings and OSSs from observations in relation to each individual participant of that group which can form some basis for the subsequent discussion.

##### *7.4.1 Teacher T1*

This teacher states that he works hard to get his students to appreciate music and engage in it, and that the development of musicianship is centred on performing; that even a composer will need to understand something about performance in order to ‘write’ for instruments and to realise the compositions. However, he also suggests that analysis and theory are both less important competencies especially when living in the current ICT-based age. The need to read and write music depends very much on the relevance to what one is performing but he acknowledges that it is important for the ‘classical’

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<sup>62</sup> ‘mother keyboard’ is a music technology term meaning that the keyboard (sometimes it will have no loudspeakers of its own) is used as an interface between the user and the software; simply used to input musical notes in the same way that a computer keyboard is used to input characters.

musician. ‘Westernised’ music still seems to be prevalent in education as this is the most relevant to the students themselves though some ‘world’ music is also necessary. T1 doesn’t believe that he is turning his students into musicians but he wants to encourage the development of “musical kids”.

		T1	T2	T8	T10	T11	S1	S4	S6	S7	S8
		RNK/ OSS	RNK/ OSS	RNK/ OSS	RNK/ OSS	RNK/ OSS	RNK/ OSS	RNK/ OSS	RNK/ OSS	RNK/ OSS	RNK/ OSS
Competencies	Performing on an instrument	6 / 2	1 / 3	1 / 3	2 / 3	1 / 2	9 / 3	9	4 / 2	4 / 2	1 / 2
	Composing	9 / 2	5	4	8	1	1	1 / 3	1	7	9
	Improvising	5 / 1	6	3 / 1	12	8	5	5	1 / 2	5	9
	Use of musical terminology	7	11 / 1	8 / 1	11 / 1	1 / 2	11 / 1	11 / 1	10 / 2	10	8
	Reading from staff notation	12	7 / 2	6	4	8	8	6	10	8 / 2	5
	Singing with accurate intonation	3	12 / 1	10	6 / 1	8 / 1	5	2 / 1	1	3	1 / 1
	Use of ICT to develop music	8	10 / 1	7	9	8	10	11 / 3	7	10	11 / 3
	Performing music ‘by ear’	4 / 1	4 / 2	2 / 1	7 / 3	1 / 3	6 / 3	6	4 / 2	6	1
	Harmonization of melodies	11	8	11	10	8	12	6	7	10	6
	Gen. knowledge of range of musics	10 / 1	2	12 / 2	5 / 2	1	2 / 1	9	10 / 3	9	11 / 1
	Relate to the expressive content	1 / 1	9	9	1	1	3	2	7	1	6
	Aural analysis between sounds	2 / 1	3	5	3 / 1	1 / 1	4 / 2	2	4	1	4
Learning contexts	A teacher (class or instrument)	1 / 1	12 / 3	2 / 3	11 / 3	1 / 3	7 / 3	1 / 3	6 / 2	3 / 2	1 / 3
	Performing with others	2 / 2	6 / 1	4 / 3	5 / 3	1 / 3	4 / 2	1	1 / 2	3	1
	Role models / musicians I admire	12 / 1	7 / 3	8 / 2	5 / 1	1 / 2	2 / 2	6 / 2	9	1 / 1	7
	Family and/or friends	3 / 1	1 / 2	1 / 2	9	12	1 / 2	10 / 1	6	9	1 / 2
	Regular music practice	11	5 / 2	3 / 2	2 / 1	1 / 2	12 / 2	6	4	6	5
	Being a teacher to others	9	4	7 / 2	2 / 1	1	7	10	6	11	5
	Composing	8 / 2	3	10	11	10	4	4 / 3	4	12	12
	Attending live musical performances	6	8 / 2	12	4	11	9 / 1	4	9 / 1	1 / 1	8
	Academic musical studies	10	9 / 1	9	10 / 1	1	11	9	9 / 3	9	10
	Listening to recorded music	6 / 1	2 / 1	11 / 1	1	1	2 / 1	10	1	6 / 1	8 / 1
	Performing to an audience	4 / 1	10 / 3	5 / 1	5	1 / 1	10 / 1	1 / 1	9 / 1	5 / 1	1
	Jamming / improvising	5	11	6 / 1	8	1	4	6	1 / 1	6	11
Total time spent on developing at least one competency during the lesson; as % of time available.		n/a	68.0	68.3	n/a	n/a	53.3	48.3	78.3	51.7	40.0

Table 7.10  
Perceived importance of competencies and contexts (from sorting activities)  
with the observed significance score for those aspects observed for each member of the core participant group  
(grey numbers indicate sorting activity rankings for items not observed in lessons)  
RNK = Rank (1-12); OSS = Observed significance score (1-3)

The lesson observed (Contexts mean OSS: 1.3; Competencies mean OSS: 1.3) concerned music for media and included an activity in which the pupils were asked to compose a jingle for a particular type of radio/television programme. Some analysis of recorded jingles from various programmes of the same type had previously taken place in discussion. The students were ‘allocated’ to small groups with a selection of instruments to devise their jingles. This activity motivated the students to the extent that they recognized most of the music they had heard as models and had taken part in quite a lively discussion related to the musical content of the jingles; they also apparently liked the comparative freedom of composing activity. The students had licence to devise music that expressed the ‘mood’ that they themselves felt most appropriate and they had a choice of a range of instruments. However, most of the pitched instruments that were

available (or were in use at least) were of the keyboard variety and the others were unpitched percussion. One student playing a cabasa seemed to contribute rather little to her group's music and the group was rather dominated by the comparatively able piano player. The music came together with intentionally little teacher intervention and in a seemingly rather haphazard manner with little apparent appreciation of precisely *how* one can convey particular ideas through music: through the use of repetition and contrast, variations in dynamics, melodic content, harmonic shifts, and so on.

Considering the stated view in interview that performing was potentially the most significant musical skill, the belief expressed through the sorting activity places this quite a way down the rankings in 6<sup>th</sup> position; and composition, which was the principal focus of the lesson, is a competency placed in 9<sup>th</sup> position according to T1's response to the sorting activity. There was some focus on the expressive power of music in the composing work though T1 also acknowledged that this happened (where it did) more by 'accident than design', in the thinking of the students as they worked on their pieces.

#### 7.4.2 *Teacher T2*

This teacher believes that current music education contains no consistency in areas such as assessment across the school phases; and that in some schools there is not enough music in music lessons but, instead, there are instances of students writing about music. He likes to use a lot of contemporary popular music in his teaching together with well-known classical music, jazz and music from TV and films. These are his own passions and the music which enthuses the students most. He has stated that he "treats [the students] as musicians" with comments such as "we are all composers in this room" and giving the students ownership of what they do in the lessons. T2 believes that it is possible to be a 'fantastic musician and not play a note' – as in employing the use of ICT, for example. He would define a musician as someone "who embraces organisation of sounds, performing those sounds in a 'comfortable' way", though it is not clear quite what he means by 'comfortable'. Compared with the participants as a whole in the sorting activity, it is perhaps rather surprising that singing comes in the lowest ranked position. However, both performing and composing were noted as major features within the observed lesson.

The lesson observed (Contexts mean OSS: 2.0; Competencies mean OSS: 1.7) focused on the students learning the music of a song by Bob Marley. They were in pairs for the main task, at electronic keyboards, wearing headphones and with the notated music in traditional staff notation. Some preliminary time was taken up (just over 10 minutes) introducing the task, modelling it (video clip of T2 performing so that all could see) and sharing the 'steps to success' (staged success criteria), all stimulated by an introductory question of "how can I make progress in this lesson and succeed as a musician?" With the starter activity as well (singing the song and focused listening to it), the main task started at around 30' through a 75' lesson and lasted for around 23' (under one-third of the lesson) before the students began to perform their 'work in-progress' to the rest of the class (c.14'). The lesson finished with a further 10' for continued rehearsal following some peer feed-back during the performances.

#### *7.4.3 Teacher T8*

In the sorting activity, T8 placed performing on a musical instrument as the key musical competency, arguing that if one cannot play an instrument then there will be a struggle, especially if the student goes on to take national music examinations such as GCSE. Consequently, he reports of including a lot of instrumental activity in his teaching, including two 'modules' of learning to play the guitar and some work on learning the piano/keyboard. He believes that singing is also important though the largest focus on this is in year 7 (11-12 year olds) so that the students can "get over their fear" early. Paradoxically, T8 placed singing low down in the rankings in the sorting activity (10<sup>th</sup>) with the comment that 'internalisation' of sound is more important – "loads of musicians can't sing in tune". He goes on to suggest, additionally, that computers and ICT in music are also key; these particularly facilitate an exploration of structure and texture, as well as increasing motivation.

The observed lesson (Contexts mean OSS: 1.9; Competencies mean OSS: 1.6) focused on developing skill on playing the acoustic guitar by learning 3 chords (A, D, E). This was done largely through strategies such as call-and-response and playing chords to rhythmic patterns, in unison. A small selection of students who already had some skill in guitar playing were used as role models to demonstrate and also to lead sub-groups within the class. This helped to ease class management and increase the possibilities of checking accuracy. The students were shown the chord frames though they largely

played by rote. The chords were later used to accompany a recording of a Bob Marley song. Technique (e.g. playing with correct fingering, playing off-beat) and terminology (e.g. skank, dynamics) was emphasised, together with playing each chord to a count of 4 so that it would ‘fit’ the song. Just under 70% of the lesson time was devoted to developing one or more of the musical competencies and to one or more of the learning contexts (the rest being devoted to exploring the learning objectives, self-evaluation and target setting, revision of previous learning, setting up and tuning).

#### *7.4.4 Teacher T10*

T10’s observed lesson (Contexts mean OSS: 1.7; Competencies mean OSS: 1.8) consisted of working with challenging students on a selection of drums to give an ‘experience’ of African drumming technique. As such much use was made of call-and-response with the students working as one group. The principal competencies under development were performing as a group and listening to each other. There was some emphasis on drumming technique such as hand ‘shape’ and where to play on the skin (largely Djembes) and also there was some emphasis on key terminology such as ostinato and cycles. The lesson broke in the middle and there was an attempt to encourage the students to sing ‘Siyahambe’, though this was challenging in terms of willingness to participate from the students and difficulties with intonation. T10 believes that it is important that the students sing and that singing activities are particularly useful at the beginning and ends of lessons. The students were introduced to a little of the background of African music and culture, largely with the support of a *powerpoint* display.

T10 placed ‘relating to the expressive content of music’ in the top rank in the sorting activity and, in exploring the background to this, he commented that “if students can talk about music enthusiastically, this is important.” However, singing was placed quite low (6<sup>th</sup>) with the comment that it was the ‘...with accurate intonation’ phrase in the competency statement that affected this decision: “I’m less fussy about intonation.”

#### *7.4.5 Teacher T11*

T11 completed his sorting activity responses somewhat differently to other participants, believing that many of the competencies/contexts were equally important. Therefore, he

placed a substantial number in 1<sup>st</sup> position and the others (for example, with the competencies) in 3<sup>rd</sup>. The author of this research has adapted the results to the extent of suggesting that, if there were seven competencies all judged as being in the highest rank, then the others would, in fact, be normally judged as being in 8<sup>th</sup> rather than 3<sup>rd</sup>. However, because of the manner in which the sorting activities were completed, it poses more of a challenge in respect of any analysis of results or comparison with other respondents. T11 placed the competencies in this sequence starting with the most important: (1<sup>st</sup> position) performing, composing, terminology, by ear, general knowledge of music, relate to expressive content, and aural awareness; then (3<sup>rd</sup> position) improvising, notation, singing, ICT, and harmonisation. In interview, T11 stated his belief that he wished for his students to be able to reach their musical potential and develop a passion for music which would last them their lives. As part of this, he believes that musicians are dedicated and participate in music making almost every day as part of a routine, and that talent and effort are vital components. During the lesson observed, it was possible to speak to a small selection of students and ask them what they felt a musician was. Responses included:

- you need to be able to play an instrument (the student didn't seem to consider the singing he was doing as an instrument)
- you need to practise every day to be a musician
- you need to make a living from music to be a musician

The observed lesson itself (Contexts mean OSS: 2.2; Competencies mean OSS: 1.7) opened with a starter activity in which students responded to increasingly complex polyrhythmic clapping, firstly led by the teacher and later by students themselves. Emphasis was also placed on key terms such as polyrhythm, dynamics and monophonic. This was followed by some lively discussion revising further terminology and learning from previous lessons and an exploration of the performing assessment criteria. The need for specific performance technique to be observed within the solo performing component of the GCSE coursework was brought out. Finally, the students went to their own 'workstations' to rehearse individually for their performances during which the teacher modelled where appropriate (on his violin at one point, playing along with one of the students). There was opportunity for the students to play to each other and to discuss performance features and their relationship to the assessment criteria. There was some considerable use of ICT by some students as a 'karaoke' type backing to their sung performances, and also as a performing 'model'.

As a side-issue, whilst this lesson was taking place a deputy head teacher visited the classroom on a ‘learning walk’ and, as she interacted with the students and examined their folders of written work, there was no apparent interest taken in the practical work they were doing or how far their musical skills were developing but only in whether they were aware of their learning targets and the current assessed levels of attainment. Folders only were perused and no musical activity was considered at all. This brings into question the school aims and the central aspects of a student’s learning which were considered worthy of note; or how far there was any understanding at senior management level of the goals and nature of music education.

#### *7.4.6 Student teacher S1*

S1 wishes for the musical activities she does with students in the classroom to create an impact and that she will ensure this through knowing the students, their interests and what they listen to, and planning activities which relate to these; for example, rap. She believes that instrumental and vocal activity are essential despite one of her placements being quite technologically orientated; stating that the former concerns ‘doing’ whilst the latter is more ‘visual’. She prefers to do lots of singing and improvising over the largely dominant activity on electronic keyboards, though it’s difficult to challenge the ‘status quo’ whilst on placement, in someone else’s department. During the interview, S1 suggested that improvisation (placed by the participant group in 6<sup>th</sup> position in the first sorting activity) she would now place much higher; probably placing it in 1<sup>st</sup> position, stating that improvising is the “foundation of much of what takes place in the classroom – composing, singing, etc. It allows the students to do their ‘own thing’, often resulting in better outcomes.” It was notable, however, that in the observed lesson, no improvising took place. When challenged on this, S1 put the view that she felt some restriction on the curriculum and planning from mentors.

The observed lesson (Contexts mean OSS: 1.8; Competencies mean OSS: 2.0) consisted, first of all, of revision of the on-going task and review of video recordings from the previous lesson together with some discourse on the difference between a ‘cover version’ and a ‘re-mix’. The main music-making activity started around 25 minutes into the one-hour lesson. Ostensibly, the lesson theme was “Musical Futures” in which practical music-making activity is at the heart of learning. CD ‘models’ of the music to



be performed were supplied along with a simplified ‘grid-notation’ of the instrumental parts. As all students were contributing to group performances of the same song, they were able to discuss the music together and offered some support to each other. Musical development centred on learning parts ‘by ear’ and developing some instrumental performance skill. There was an opportunity for some peer evaluation of work in-progress towards the end of the lesson.

#### 7.4.7 Student teacher S4

Student teacher S4 is a strong advocate of the necessity to develop instrumental skills as part of developing musicianship. In response to a question in interview about those who engage with music but who don’t play a musical instrument, she stated that

*“they are musical but not necessarily musicians – the difference being the ‘doing’. I can enjoy sport but I’m not sporty if I don’t take part in it. Listening is an ‘action’ but I don’t think this makes a musician; a musician communicates through music. This is the difference between ‘musical’ and ‘musician’: if they are playing they are all musicians whatever the level.”*

S4 went on to discuss notation and the ability to internalise sound:

*“a lot of music is taught/played without notation and this builds in a lot of skills.... There is less emphasis now for kids – not sure whether this is right or wrong. To not be able to hear things in your head is nuts... internalising music makes you more of a musician. Not being able to hear an interval and write it down shocks me.”*

She also suggests that there has been an increase in the use of ICT in school music which may be a bit too much at times but it’s helping the students to “develop their musicianship (though not necessarily in a better way than without it).” In terms of music education, S4 states that she wishes to “trust pupils to make their own music” and that there’s not a lot of trust of the pupils in some schools.

The observed lesson (Contexts mean OSS: 1.7; Competencies mean OSS: 1.8) was one focusing on composing a piece of Hip-Hop, adding a riff to a given three-note pattern. The composing activity was done through the use of *Logic Pro*<sup>63</sup> (sequencing software) at computers with electronic keyboards used to input the note data. S4 modelled the activity and had prepared an exemplar composition. Students had to spot the deliberate ‘mistakes’ in the model as well as listen to a recorded Hip-Hop track in order to

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<sup>63</sup> Music production software for the Apple Mac computer; published by Apple Inc.

reinforce their knowledge and understanding of the features which are part of this style. Creativity was encouraged within a tightly organised framework in order to ‘scaffold’ learning and develop some sense of the composing process, though it is not clear how this methodology provided an ‘authentic’ experience<sup>64</sup> of composing such music. Students largely worked individually at their own ‘workstation’ and using headphones. This raises issues regarding the social aspects of popular music making<sup>65</sup> though students were able to hear each others’ work in-progress over the classroom’s loud-speakers as part of a peer appraisal towards the end of the lesson.

#### 7.4.8 *Student teacher S6*

Student teacher S6, when completing the sorting activity relating to musical competencies, expressed the belief that improvising skills are paramount and this is reflected in the observed lesson which included some significant improvisation activity. However, in interview, he reflected that he had changed his mind and would now place improvising somewhat lower down in the rankings because, as a result of his training programme, he realises that there are many musicians who do not improvise very much but are still competent musicians. He feels that ‘teaching’ young people to improvise requires a structure to be laid down on which to ‘hang’ ideas. In contrast, his view of being able to describe the expressive nature of music frequently displays a deeper understanding – “it’s another level up from playing to be able to say how I feel about the music.” It is also important, in S6’s view, to be able to get students “to say what they mean” through using the appropriate terminology. Additionally, he is aware of the powerful relationship between music and dance and the young peoples’ “need” to dance. He reports that he tried to give the students the ‘permission’ to dance on one occasion but feels that this did not go too well as they were “surprised by the freedom”.

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<sup>64</sup> Swanwick (1999), referenced by Savage (2013) raises the issue of authenticity in music teaching and learning, suggesting that because of a music teacher’s inevitable specialisms in music and their need to also be ‘generalists’ in those aspects they are less familiar with, the resulting lack of musical authenticity [how likely will it be that a specialist musician from a WCM background will also be experienced in composing Hip-Hop, for example?], it “accounts in part for the tendency for secondary students to become progressively disenchanted with music in school.” (Swanwick, 1999: 99; also Savage, 2013: 46).

<sup>65</sup> Music and creativity as a social vehicle is explored by writers such as Gauntlett (2011; in Savage, 2013), DeNora (2000), and McPherson *et al* (2012). The latter makes important points about the problems in musical development associated with a lack of social context in early childhood. Susanne Langer (1942: 255) reminds us that for long ages, music was dependent on the two ‘parents’: dance and song. These are, themselves, both highly social activities.

The observed lesson (Contexts mean OSS: 2.0; Competencies mean OSS: 2.2) was based on Western African drumming techniques which, whilst it included some significant time spent in groups, improvising rhythm patterns and ostinati using a range of pitched and un-pitched percussion instruments, it also included extensive elements of teaching and learning about the music and instruments of West Africa. The latter included video clips of the Balafon and Kora as well as an exploration of texture and other musical elements. The more practical sections of the lesson were characterised by considerable improvisation and invention by the students led by modelling from both the teacher and by some selected students. Students swapped roles and sometimes took the role of group leader as well in order to experience different performing aspects. S6 states that he tries to make his lessons inclusive by creating activities which are both quite structured and with elements of freedom and choice. He also acknowledges the social aspect of music – “one will always make music together but this comes out of developing skills on one’s own. More often than not, it all comes back to the group context.” 78.3% of the lesson was addressing at least one of the musical competencies – the highest proportion of all those observed from the Core group.

#### *7.4.9 Student teacher S7*

One of the aspects of music education which S7 has stated that he would like to develop is the broadening of students’ (and his own) experience of a wide range of musical traditions and genres. “My own narrower background has created a previously biased musician and this matters. If the pupils’ only experience of music is what they get at school and this is all based on classical music, then this is what they think music will consist of; it will not reflect their culture and it’s important” that it does in order to be more motivating. However popular music isn’t used just to motivate but also because it can be used to illustrate features from other styles and genres.. He goes on to suggest that the level of ability required to be a musician does not need to be high but young people “need to understand the purpose of what they’re doing; if they know what they are creating then they are developing musicianship.”

S7’s observed lesson (Contexts mean OSS: 1.2; Competencies mean OSS: 2.0) largely concerned the students learning to perform a melody from a piece of popular music at electronic keyboards. This was a melody many were familiar with from their own listening and the piece was modelled both by S7 himself and through a prepared

sequenced version and, therefore, many were learning from memory; though they were also given the notated score and there was an expectation that this would be followed. When discussing the lesson in interview, S7 commented that the musical competencies he was aiming to develop included keyboard skills, and the importance of melody together with the chords and auto-backing. “The fact that they could play something at the end of the lesson that they couldn’t at the beginning suggests that these skills were being developed.” He did go on to comment that, perhaps, there were no *new* keyboard skills in development but a reinforcement of those already learned with an improved fluency using the right-hand together with some students playing with both hands together. S7 admitted that he did feel rather constrained by the teaching and learning model already in place at his placement school and that, if he had had more freedom in planning and design, he might have included an opportunity for students to improvise, an important skill which gives “a better understanding of one’s instrument through exploring its range.” He also considers composing to be a core activity (though only placing it in 7<sup>th</sup> position in the first sorting activity and 12<sup>th</sup> as a context for learning) as “it explores the different areas of music without the elitist skill of being able to play an instrument.”

#### *7.4.10 Student teacher S8*

In interview and in response to the question, ‘what does a musician look like?’, student teacher S8 had a wide ranging view, suggesting: “one that could listen to and identify different musics; able to keep the beat. From as little as that to having instrument lessons and being more advanced. Someone who can appreciate music is musical but perhaps not a musician. Someone who can make music however small a part they are making; skill is not relevant.” She also talks of her views changing considerably from when she completed the sorting activities (at the beginning of the PGCE programme) to the end of her training (when the interview took place). “I came with my classical background as fairly narrow minded. I have broadened my thinking over the year. Thinking on ‘notation’ has changed the most. I now realise that notation is not so necessary”; and she adds in reference to the use of ICT in music education, that whilst she would be “quite happy” if a child was using a computer as an ‘instrument’, she feels that they also need the opportunity to play on “real” instruments.

The observed lesson (Contexts mean OSS: 2.0; Competencies mean OSS: 1.8) focused on singing a well-known song (in Spanish) and then learning to play the chords to the song, largely in pairs, at an electronic keyboard, inputting the music into a computer which had a prepared sequenced backing track and a 'lead sheet'. The chords were colour coded on the lead sheet with appropriate coloured stickers on the relevant keys of the keyboards. The general idea was to record the chord patterns on a second track (the first containing the backing) using *Garage Band*<sup>66</sup> sequencing software. Significant parts of the lesson concerned giving guidance and instructions as well as reviewing and setting targets. S8 expressed a view that she would have preferred the students to have used acoustic instruments but that these were not available and practice space (break-out rooms) was also not available. As with S7, S8 felt constrained by the teaching and learning model prevalent in her placement school and expressed the view that she would like to aim for an 80% practical element within lessons.

## 7.5 Summary

In exploring the data from the survey, the sorting activities, lesson observations and interviews it has become clear that, based on the current research, there are a number of disjuncts between what music teachers believe is important in the development of musicianship (or, even, whether our role is to develop musicians or some musicality) and what is actually taking place in the classroom. For example, several of the core participant group place the use of ICT in music education quite low down in importance when considering the data from the first sorting activity (12<sup>th</sup> position for the entire participant population) yet, in terms of what has been observed in lessons, it comes in 4<sup>th</sup> position. As has already been pointed out, many schools have invested considerably in music technology (principally computers with sequencing and/or publishing software, and electronic keyboards) and with these resources frequently receiving greater investment than acoustic music-making resources, it is quite natural that schools, music departments and individual teachers will be inclined to plan a curriculum in which their use is high, especially as music technology can be motivating for students, give a suggestion of increased relevance of music learning in the classroom, and offer a vastly increased sound 'canvas' with which young people can work (Wise *et al*, 2011). Savage (2012), however, warns us that "the world of formal classroom music education have not yet exploited the potential of these new technologies to the full" (ibid.: 169) and that

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<sup>66</sup> Music production software for the Apple Mac computer; published by Apple Inc.

the incorporation of ICT into the music curriculum can lead to “uncritical responses” which can lead to unmusical activities (ibid.: 173).

Conversely, singing is generally considered very important in developing musicianship, placed in 3<sup>rd</sup> position for the entire participant population. Yet, singing activity was rarely seen in the observed classrooms coming at 7<sup>th</sup> position and, where it took place, it was frequently as a ‘starter activity’ or as a complement to subsequent instrumental activity and, therefore, little work was done on improving the ‘quality’ of the singing or developing vocal technique with a mean observed significance score of 1.

When considering this chapter’s data with that of the previous (chapter 6) and the biography and background of the teachers, it becomes evident that, in some cases at least, there is some influence of biography on practice. For example, those teachers with a WCM background seem to place increased emphasis on musical notation (26.7%) than those from other backgrounds (10.5%). Throughout chapters 6 and 7, links can be seen to the theoretical model of developing music teacher identity in figure 4.4. The data presented in chapter 6 demonstrate the influences impacting on the development of identity, as a musician especially: family, friends and teachers, social music-making and developing musical roles (e.g. as performer, composer, etc.) in particular, and how these influences have shaped the developing identity of the musicians who have participated in this study. It has even been possible to detect some of the personality traits highlighted by Kemp (1996) who suggested that musicians tend to be quite introverted and less secure in their musicianship but teachers more extroverted, though this has not been one of the aims of this study. For example, comments such as “I was told I wasn’t good enough” (T2), “mainly did my own thing” (S6) and “I’d decided to do a PGCE but didn’t know that I wanted to teach” (S7) tend to point to some lesser self assurance in the participants who made them than in others. Also, in many instances the core participant group have demonstrated that their formal music education and their informal musical activity opportunities out of school (bands, ensembles, etc.) have reinforced their identity as musicians but have also helped determine their ambition to move on to teaching, as suggested in the centre of the model (figure 4.4).

The six themes that have been explored over these two chapters together with the observations and interviews, have provided the data which will be discussed further in chapter 8 in response to the research questions pertaining to this study. The data from

this current chapter particularly focused on subsidiary research questions 1, 2 and 5, though the interviews have also suggested responses to the other two as well and these have all been informed by the third aspect of the study's theoretical framework – that all young people have the potential for musicianship but that how far this potential is realised will depend on the opportunities and experiences presented to them by their music teachers.

The discussion arising from the data in chapters 6 and 7, and their relation to the research questions will become the focus of the next chapter.

## **The biography of music teachers, their understanding of musicality....**

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In this thesis, having already explored some of the literature surrounding the biography of secondary music teachers in England – their background, education, training as musicians and teachers, identity both as musicians and teachers, and their views on the development of musicians – and having carried out some research exploring many of the same aspects related to the music teachers’ work, values and practice; it now comes time to consider how far biography influences understanding of musicality and how this, in turn, plays a part (or not) in secondary music education in schools. In this chapter, a return is made to the research questions and an examination of how far the current research findings presented in chapters 6 and 7 can contribute to providing some possible answers to them. Each of the subsidiary questions will be considered first and this will then lead to a summary consideration of the relationship between biography and practice; a fundamental aspect of the key question.

The key question (KQ) central to this study is:

**‘Is there any relationship between what is taught in class music and a music teacher’s biography?’.**

There are also a range of subsidiary questions (SQ) which spring out of the key question:

- SQ1. What competencies are key to the development of musicianship?
- SQ2. How far are these competencies evident in the teaching and learning of the classroom?
- SQ3. What activities/people contribute most to the development of musicians?
- SQ4. What is the nature of the biography of the secondary music teacher and how far does this impact the development of musician/teacher identity?
- SQ5. What factors may restrict or enhance success in being an effective music teacher?

Figure 8.1 shows the theoretical framework underpinning this study (see also chapters 1 and 5) with details of the research questions that are informed by the data and survey



themes that, in turn, inform the research questions. The theoretical framework is founded on the principles that we are products of our biographies, that the musician-teacher identity is shaped also by biography but that biography may, in turn, also be influenced by identity; and that all young people have the potential for musicianship.

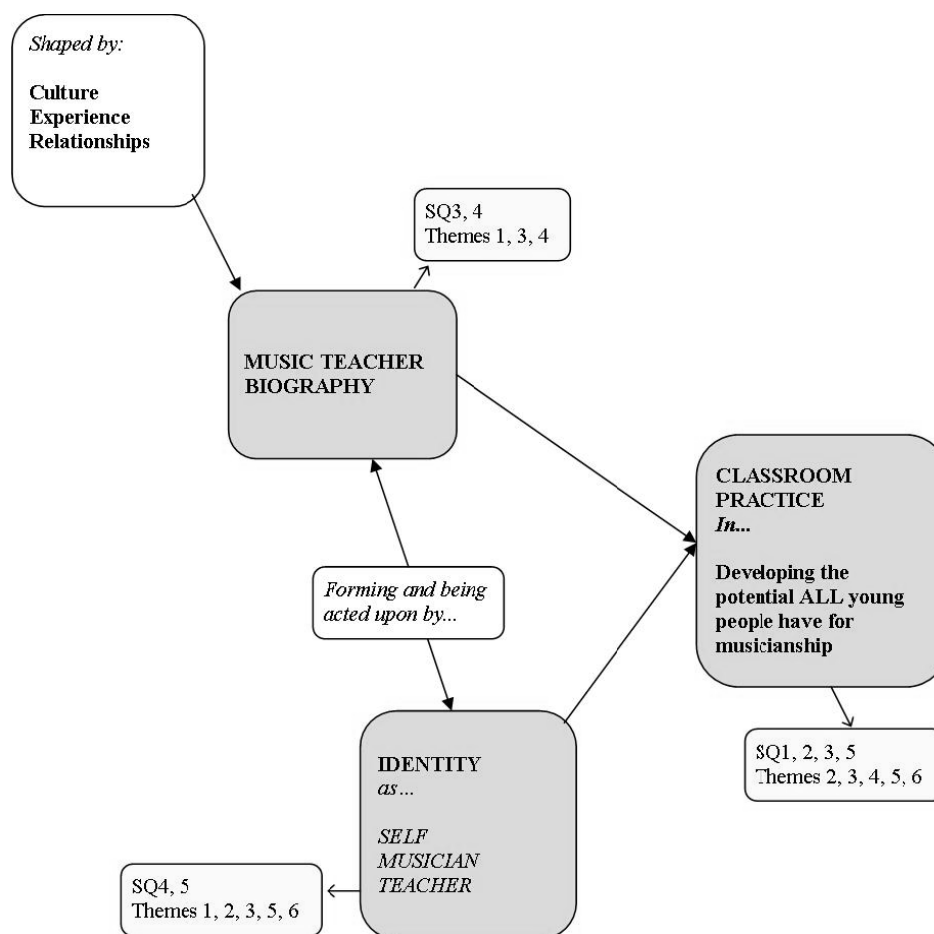


Figure 8.1  
The theoretical framework of this study and how it relates to themes and subsidiary research questions

## 8.1 SQ1: What competencies are key to the development of musicianship?

It has been argued in chapter 2 of this thesis that we are all musicians and have the potential to develop our musicality (Welch, 2001; Mills, 2005a; Cross, 2006). Government policy in England would appear to support the view that all young people in schools have the right to an education that would seek to develop their musicianship (DfES, 2004; DfE, 2011b; DfE, 2013). It has also been argued in the same chapter that, whilst there are differences of opinion as to precisely which ones are most important, there are certain competencies that young people need to develop if they are to grow in their musicianship; that these would include the twelve competencies used as part of the ‘sorting activities’ and as a focus for observations of teaching and learning which have

formed part of this current research (see chapter 2, section 2.8). In brief, those which have been developed as part of this research and supported in literature and policy (e.g. DfE, 2013; MENC, 1994; Pflederer, 1963; Hallam, 2006) are:

- i. the ability to perform on a musical instrument with confidence and appropriate technique;
- ii. the ability to develop original, imaginative compositions;
- iii. the ability to improvise with confidence;
- iv. the ability to use musical terminology in appraising music;
- v. the ability to read from staff notation fluently;
- vi. the ability to sing with accurate intonation;
- vii. the ability to use ICT to develop and enhance musical ‘events’;
- viii. the ability to perform music ‘by ear’;
- ix. the ability to harmonize melodies applying stylistic conventions;
- x. a general knowledge of a range of music from different times, traditions and cultures;
- xi. the ability to discuss, write and/or draw about the expressive content of music;
- xii. the ability to aurally analyse the relationships between sounds (aural discrimination).

#### *8.1.1 The core participant group*

Examining the contribution of the core participant group (CPG) to this research project, it becomes evident that many of these competencies are considered to be important in teaching and learning and are frequently observed in lesson activities. Most especially, the ability to develop some skill on a musical instrument with which to perform music would seem to be central. Interestingly it was not ranked by the CPG in 1<sup>st</sup> position in the sorting activity; that was reserved for the development of aural discrimination skills. It was rather ranked in 2<sup>nd</sup> position. In addition, the members of the CPG, in responding to the survey question No.5 – ‘a musician will always be able to perform music on an instrument or voice’ – strongly agreed with the statement, with a mean Likert ‘score’ of 5.7 out of a maximum 7. In interview, T1 commented that performing remains an important competency and that composers need to be able to understand something of performance if they are to write effectively for instruments. S7 said something quite similar. This is borne out in the literature which, in general, suggests that society considers musicians to be instrumental performers (Lamont, 2002; Hallam, 2006;

Müllensiefen, 2011 – see chapter 2). As well as being able to perform on a musical instrument, the CPG also ranked highly (in the top 6 positions of the sorting activity) aural discrimination (1<sup>st</sup>), performing by ear (3<sup>rd</sup>), composing and being able to communicate the expressive content of music (equal 4<sup>th</sup>), and singing (6<sup>th</sup>).

Many writers remind us that music is primarily an aural experience and that, therefore, sound is pre-eminent in any interaction with the art form (Paynter, 1982; Rainbow, 1994 *in* Dickinson, 2013; Ofsted, 2012b) and it is, therefore, perhaps not surprising that this should come high in music teachers' values. It was first reported in chapter 2 how Gordon (1997) argues that the ability to 'audiate' is the pre-eminate skill required of musicians (Gordon, 1997: 361 *in* Jaffurs, 2004: 4) and how Evelyn Glennie advocates that the whole body should experience the 'life' and 'journey' of sounds (Glennie, 2003); and, further, how some of the 'great' musicians of Western musical culture have been renowned for their ability to hear their music internally (e.g. Mozart – Holmes, 1878; Vernon, 1970). It would seem natural then that, as well as ranking 'aural awareness' and the 'ability to play by ear' as highly important skills, over 70% of survey respondents agreed that 'a musician has the ability to internalise sound' (51% very strongly) and 76%, all of whom would classify themselves as musicians, also indicated that they could perform music by ear fairly easily themselves. S4 in interview makes the comment that not to be able to hear things in your head "is nuts"; that internalising music makes one more of a musician. Odam (1995) has suggested that "developing the ear is based around imitation of sound and conscious analysis of it. Rote learning is powerful... the models the pupils hear must be good ones... nothing can surpass the teacher as performer in voice and instrument" (Odam, 1995: 32). This was particularly evident in T8's lesson in which learning to play appropriate guitar chords by rote was a significant part of the teaching and learning; indeed, it is possible that the OSS given to 'performing by ear' in this lesson (OSS=1) was not a realistically high enough figure. Performing by ear and being able to aurally analyze the relationships between sounds are both, essentially, an aural activity and it is, perhaps, more expedient to group these two competencies together as 'the ability to actively listen and internalise musical sound'. In most observations, where one competency was noted, so was the other.

Composing is ranked highly (4<sup>th</sup>) as a competency by the CPG and its close 'relative', improvising (both concerning the devising of music) was ranked in 7<sup>th</sup> position (see

table A7.7 in appendix 7). S7 makes the comment that composing allows students ‘to explore different areas of music without the elitist skill of being able to play an instrument’, though he does go on to say that he thinks composing is ‘more difficult if you can’t play an instrument’, a view corroborated by T10. T10 makes the observation that his students find composing difficult ‘because there is no right or wrong way of doing it’ and a lack of performing skill creates a problem as the students can’t then perform their own work. He also adds that, as he is not a composer himself, he finds it quite difficult to teach and he has to set tight guidelines for the students. S1 in interview discussed the importance of improvising and that it should be at the foundation of what goes on in the classroom as it allows young people to ‘do their own thing’, often resulting in better quality outcomes. S6 would concur to some extent but feels that some musicians are so notation-bound that they can not easily free themselves in improvisation activities. The literature suggests that musicians will have a natural desire to compose (Hargreaves, 1986; Paynter, 1982) as discussed in chapter 2, and it has a place as a key activity in the National Curriculum (QCA, 2007; DfE, 2013). Paynter (1994) argues that “one learns about sound only by making sounds, about music only by making music... the sounds produced may be crude; they may lack form and grace, but they are ours” (Paynter, 1994a *in* Mills & Paynter, 2008: 102). An artist will not simply re-create the art of the past; they will wish to create their own artistic artefacts (Paynter, 2002 *in* Mills & Paynter, 2008: 187). In 5 of the 11 observed lessons, composing and/or improvising was taking place though this tended to be stronger in those teachers who were also composers/improvisers themselves (e.g. S2) and, with improvising especially, it was more frequent that there was a lack of structural and developmental guidance/modelling provided to the students<sup>67</sup>.

Singing has been ranked in 6<sup>th</sup> position by the CPG and some (e.g. S4, T10) expressed the view that they would like to see more singing going on in lessons as they felt it was an important competency which is supported strongly in the literature (Welch, 2006; Hallam, 2006; MENC, 1994; Odam 1995; Paynter, 1982). T8 also commented that he felt singing was a key activity and that, as there are few instrumentalists when the pupils start in his school, much early performing work is done through singing. However, singing was frequently not observed in lessons and, where it was, was never ‘awarded’ an OSS higher than 1, generally because the activities formed a very cursory part of lessons and improving quality was rarely a focal point of the work.

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<sup>67</sup> where it was observed at all, the OSS for improvising was rarely higher than 1.

The CPG, finally, placed ‘the ability to relate to the expressive content of music’ within the top rankings on the sorting activity and the argument could be made that this might form part of all musical activity – performing, composing, improvising, listening. Hallam (2006) in her research amongst musicians found that 41% of her respondents considered ‘emotional expression’ as an indicator of musical ability (the 3<sup>rd</sup> highest ranked indicator) and 23% for ‘responsiveness to music’, both of which can be considered to be aspects of being able to relate to the expressive content of music (Hallam, 2006: 101). Music is an aural experience but it is also a communicative medium (Cook, 1998) so it is to be expected, therefore, that developing musicians not only increase their proficiency at the technical aspects of music (getting the notes right) but can also communicate and derive meanings in and from the music they are experiencing. However, in terms of observed teaching, a focus on the expressive content of music was barely touched upon in any lesson (T1 only: OSS=1) with a ‘relative mean’ of 0.1 placing this competency in the second to lowest ranked position. In chapter 2, section 2.7, the point was made that, when considering the traits of well-known musicians, one of the three highlighted as significant in their development was that musicians are able to go beyond the realm of technique and into the emotional and expressive effect of music (Veloso & Carvallio, 2012). However, the data from this study seem to suggest that this is a competency barely touched on in music lessons in secondary schools, even in most composing activities where communication is at the heart of the activity.

#### *8.1.2 Beyond the core participant group*

The results of sorting activity 1 illustrate a similar range of competencies coming to the fore as with those from the CPG (see Table 7.5 in chapter 7, section 7.2.2). When one examines the research data for the whole population of the ‘sorting participant group’ (SPG), it can be seen that in the top half of the rankings are found the most ‘practical’ and ‘acoustic’ musical activities, leaving the more theoretical, cultural and technological aspects in the lowest rankings: (1) instrumental performing, (2) performing by ear, (3) singing, (4) aural awareness, (5) composing, (6) improvising. Compared to the CPG, the SPG have rated improvising in the top half but ‘relating to the expressive content of music’ drops in to 8<sup>th</sup> position. The pattern is reasonably similar if the data from the sub-groups of trainees, NQTs and teachers are explored further, though some difference

is noted when a comparison is made for the trainees who completed the sorting activity for a second time – at the end of their PGCE training course following the experience of two 10-11 week placements (see Table 8.1 below).

	ALL SPG Rank (MR)  n=39*	All Trainees HEI1 Rank (MR) n=24*	Trainees who completed the activity twice; rank(MR) n=7	
			Start of year	End of year
Performing on an instrument	1 (3.21)	1 (3.08)	4 (3.71)	5 (5.00)
Performing 'by ear'	2 (3.97)	4 (3.46)	6 (4.29)	3 (4.57)
Singing with accurate intonation	3 (4.23)	3 (3.42)	3 (3.57)	1 (4.29)
Aural analysis between sounds	4 (4.52)	1 (3.08)	2 (3.14)	1 (4.29)
Composing	5 (4.67)	5 (4.17)	1 (3.00)	3 (4.57)
Improvising	6 (5.05)	6 (4.63)	5 (4.57)	9 (6.86)
General knowledge of range of musics	7 (5.69)	8 (6.00)	10 (6.57)	8 (6.71)
Relate to expressive content	8 (6.15)	7 (5.67)	7 (5.86)	6 (5.29)
Reading from staff notation	9 (6.67)	9 (6.46)	7 (5.86)	12 (10.57)
Use of musical terminology	10 (7.46)	11 (7.71)	11 (8.43)	7 (6.57)
Harmonization of melodies	11 (8.03)	10 (7.42)	9 (6.29)	11 (9.71)
Use of ICT to develop music	12 (8.10)	12 (8.13)	12 (8.86)	10 (8.43)

Table 8.1

Sorting Activity 1 – a comparison between rankings for the competencies of musicianship amongst trainees who completed the activity twice (SPG = sorting participant group)

\*some variation of n; see Table 7.5

In this table (8.1), the position of singing falls in importance for the trainees who completed the activity both at the beginning and at the end of their PGCE training year and the position of 'reading from notation' drops from 7<sup>th</sup> to the lowest ranking. In addition, the place of instrumental performing, on both occasions is consistently lower than that of all the HEI 1 trainees and the SPG as a whole, with 'aural awareness' being correspondingly higher. The data suggest no reason why this should be the case, but the current music education philosophy of 'sound before symbol' (Philpott, 2001: 89; Mills & Paynter, 2008) may account in some way for the difference in the position of notation, together with the increased experience of teaching in school. In regards to the relative position of performing in this small group of trainees, this is more difficult to fathom. Of these 7 trainees, perhaps, some of the background and qualifications may offer some insight:

- S1 degree in music production; Btec in music technology
- S2 degree not related to music; A-level music; piano & clarinet to grade 5
- S3 degree in music technology; A-level music & AS-level music  
technology; trumpet to grade 4
- S4 degree in music performance at conservatoire; high grades in A-level,  
GCSE and instrumental performance

- S5 degree in music; high grades in A-level, GCSE & instrumental performance; strong improviser with experience in musical theatre
- S6 degree in music studies (world music); no A-level music
- S8 degree in music performance at conservatoire; A-level music; high instrumental grades

A number of these trainees (S1, S2, S3, S6) would not count themselves as instrumentalists first but that their principle musical skills and interests are in other fields (e.g. technology, world music studies). This may well have had an impact on what they have considered to be important competencies in the development of musicianship. This is perhaps reflected in the words of Welch *et al* (2011) who argue that beginning teachers can sometimes be affected by the “degree to which their musical biography is matched/mismatched with both the curricular and extra-curricular demands of the local school music culture” (Welch *et al*, 2011: 292).

The participants in the survey were asked for data relating to a smaller number of musical competencies than the sorting activity and the interviews. These included: performance on an instrument or voice, performing by ear or from notation, the possibility of ‘classical’ music being at the heart of musical development, the internalisation of sound/music (related to aural awareness and playing by ear), and devising one’s own music. As with the CPG and SPG, the idea that a musician is a performer remains a strong one – 77.8% in agreement with 45.3% agreeing strongly, a figure which concurs with Hallam’s (2006) research with musicians, 56% of whom believed that the ability to play an instrument or sing was an indicator of musical ability (Hallam, 2006: 101). When one considers that all the respondents to the current research were performing musicians, it is perhaps a little surprising that these figures were not even higher. It is to be remembered from chapter 6 (section 6.2) that the vast majority of respondents are performers on traditional ‘Western’ orchestral instruments, piano or voice (87.5% 1<sup>st</sup> study), that many of these studied traditional ‘grades’ to a high level (64% to grade 8), and that many started to learn their instruments/voice at quite a young age (c.60% age 9 or younger).

As with all participant groups, the survey respondents placed being able to perform by ear as an important competency though, at 55% in agreement, this is lower than is signified by the sorting activity results (2<sup>nd</sup> in rankings). The statement, ‘a musician has the ability to perform by ear’, however, is set in the survey against that of ‘a musician

must be able to read from written musical notation’. The response to the latter statement was a convincing 67.2% in disagreement, and many of these respondents being *strongly* in disagreement. Comparing this to possessing the ability to internalise sound, the number of respondents placing this highly is 71.1%. Putting these figures together with the responses from the SPG in the sorting activity, it becomes clear that high proportions of respondents consider the ability to aurally relate to sounds that make up music is a vitally important competency in the development of musicianship but that being able to read from notation, whilst still retaining a place in the development of musicians, is not considered central to that development. As music is an aural medium, this can perhaps be expected for, if music is not about how we perceive it aurally and what its inherent meanings are to us as we receive it through ears and brain (Odam, 1995; Paynter, 1971 *in* Mills & Paynter, 2008), then what is it about?

In the case of devising one’s own music (composing, improvising), despite much of the literature arguing that musicians will frequently wish to devise music (Hargreaves, 1986; Paynter, 1982) and its place as a key activity in the National Curriculum Orders (QCA, 2007; DfE, 2013), the participants in the survey have only agreed with the statement that ‘a musician has the desire to devise his/her own music as well as perform’ by 29.7% (15.4% from congruent responses only) and just 7.8% agreed strongly. The literature suggests in the main that devising music is a key skill in musical studies (though there are detractors such as Fletcher, 1989) yet the respondents to this survey do not place it so high. In contrast, however, and as mentioned earlier in this section and in the previous one, other groups of participants place it higher; in the sorting activity and in observations and interviews.

### 8.1.3 *Competencies for musicianship: SQ1 summary*

In the course of this section (section 8.1) a number of issues and points for discussion have arisen in relation to competencies for the development of musicianship. It has been shown that some of the twelve competencies developed as part of this research (see chapter 2, section 2.8) are quite strongly related. Based on the research data discussed above, it is now possible to create a smaller list of competencies. These are not to say that other competencies are not of any value (e.g. the ability to read from notation) but that the development of musicianship relies to a significant degree on the development of these skills and abilities:



1. the ability to perform on a musical instrument;
2. the ability to actively listen and internalise musical sound (to memorise music, to understand the relationships between sounds);
3. the ability to sing;
4. the ability to devise one's own music (composing, improvising).

Within and through these four competencies, also runs the strand of 'relating to the expressive content of music' – to perform with expression, to communicate emotions/feelings through compositions, and so on. The ability to perform on an instrument and the ability to sing remain separate in this list as the data have demonstrated that participants feel that all musicians should develop their experience of making music with their voice, whether or not the voice will become their principle 'instrument' of choice. These four competencies will form the basis for the discussion in the next section.

## **8.2 SQ2: How far are these competencies evident in the teaching and learning of the classroom?**

### *8.2.1 The ability to perform on a musical instrument*

Whilst the CPG considered instrumental skills as vitally important in the development of musicianship, a view supported by the other participants in this research project and through the literature, and whilst young people playing musical instruments was an activity observed in most of the CPG lessons, the development of technique and expressive performance was less evident. Where this was observed (instrument-specific technique especially) in those lessons delivered by T2, T8, T10 and S1, this was more common in the teacher group than the trainee group – perhaps as a result of increased knowledge, experience and time available.

T2 ensured fluency of performance but did not seek to develop instrument-specific technique such as fingering or phrasing. In interview T2 commented that this may be related to him having largely taught himself on the instrument. T8 sought to develop strumming and finger technique and skills of playing syncopated rhythms accurately on the guitar, modelled by himself and supported by two more proficient students. T10 sought to strengthen drum technique with stroke skills in particular, along with

performance control (starting, stopping, etc.). S1, as part of a ‘musical futures’-style lesson sought to develop performing skill through live and videoed models which the students were encouraged to emulate. In most lessons, however, the instruments were used as a sound-producing ‘tool’ in order to make music but with little evidence of developing performance quality. Part of the issue here may be that, whilst most of the lessons were making use of electric keyboards, members of the CPG were not all keyboard/piano players (3 are 1<sup>st</sup> study piano and 2 are 2<sup>nd</sup> study, out of the 11) and one is led to ask how far instrument-specific technique can be supported where teachers have limited knowledge/skill of the instrument themselves. This also impacts the development of the teacher role identity. As a player of any instrument not keyboard-based, one’s identity as a musician can clearly be asserted but, as a musician-teacher, there do seem to be challenges posed in the classroom if one does not have a competent working-skill on the keyboard/piano. The author of this study can anecdotally attest to the challenges that have arisen with applicants to ITE programmes from experienced and accomplished percussion players (e.g. drum kit) but who have limited skill on the keyboard (or other ‘supporting’ instruments such as guitar).

Developing performance quality and skill is something which the literature suggests is a time-consuming and intensive activity (see chapter 3) which is supported through regular practice, access to the instrument, appropriate models and support, and personal motivation (Entwistle, 2007a; Lehmann & Gruber, 2006; Chaffin & Lemieux, 2004; Hallam, 2011). The CPG recognize that a strategy which will seek to develop expertise such as ‘regular music practice’ is an important one (see Table 7.10 in section 7.4), yet in observation it was ranked in 7<sup>th</sup> position in terms of what was seen. Time is limited in many secondary schools and timetabling has become a challenging issue for music over the last few years (Ofsted, 2012a: 29 & 38) which can mitigate against the ability to enable regular and consistent practice opportunities, especially where young people have limited access to instruments outside of the classroom/school or the motivation to seek opportunities. The instruments played in those lessons which were observed were principally electric keyboard and, in many cases, students were ‘locked’ inside headphones unable to hear musical sound apart from their own and their partner’s (Crow, 2007). S1, in interview, said that she felt there was too much work at keyboards.

As an example of a more effective music lesson focused on developing performance skills (OSS = 3 and just under 70% of lesson spent on competency development

activities), it is possible to take a look at T8's lesson on learning the guitar. In this lesson all the students had a guitar and, using call-and-response technique, T8 taught the students how to strum two different chords – A major and D major. He focused on strumming rhythms and fingering, using chord frames as a notational device. Students paired up and using 'call-and-response' again, they worked with each other to practise what they had learned. The students used these chords to play along to a backing track and the whole class played together initially to give a sense of ensemble and to emphasise timing. 'Skank' rhythm was explained and modelled and the students learned to play off-the-beat. Throughout, there were two students who were clearly more proficient guitarists who were frequently used by T8 to demonstrate but also to lead the class in two groups, acting as both teacher and observer, picking up errors where they occurred. As the lesson progressed, a third chord was introduced – E major. The groups and the whole class practised the chords in sequence first and then played along to the backing track. Most were making progress and developed guitar-specific performance technique as well as a sense of rhythm and the relationships between the chords.

When one reflects on the common belief that it can take 10-16 years to become an expert musical performer (Chaffin & Lemieux, 2004; Hallam, 2011), one is forced to come to the conclusion that it is perhaps beyond the scope of mainstream school education to seek to develop *expert* musicians, in the same way that a young person leaving school at the age of 18 may not be an expert mathematician or geographer. However, developments in musical ability over the course of in-class school education only, do seem to fall behind that of other subject areas (Ofsted, 2012a: 29). In order to develop any great depth of expertise in performing on a musical instrument, most young people will need to make use of additional, often privately paid for, instrument teachers, extra-curricular activities and local music services/schools or other out-of-school activities (e.g. peer-organised bands) – see chapter 3, section 3.6 (Lehmann & Gruber, 2006; Wright, 2012). The two more proficient guitar players in T8's lesson (above) were said to be receiving tuition on the instrument; their skill had not been developed only within the class guitar lessons that T8 taught.

The principle challenges which come to light from this current research would appear to be (1) the subject knowledge of the teachers themselves – many are not keyboard players yet keyboards are the principle instrument of the music room, (2) the lack of emphasis on the development of instrument-specific technique, and (3) the lack of time

in which students can develop continuity of practice to develop those skills. As a corollary to point (1), it is possible that teachers may need to ‘play to their strengths’ by working mostly with instruments they have expertise on themselves, or that in larger departments, a sharing of expertise should be facilitated; that not all members of the department may teach all aspects of the curriculum.

An argument could be made that ‘we can’t do everything in the time available to us’; music is such a widely encompassing subject. The Qualifications and Curriculum Authority (2001) emphasised this point when they stated that “progression is most likely to occur where pupils are encouraged to do more of less” (QCA, 2001). In recognition that it would be a challenge (to resource as well as teach) to teach young people to be able to play more than one instrument with any skill in the time available at Key Stage 3, it is, perhaps, reasonable to limit this for much of the time to one; though this is not to say that young people should not be exposed to a wide variety of sound-makers over a course of time (Paynter, 1994a *in* Mills & Paynter, 2008). Despite young people being frequently more engaged by instruments such as guitars and drums, especially boys (O’Neill & Boulton, 1996; Green, 1997), the keyboard is perhaps a logical choice in terms of pitch range, tonal range (some keyboards today have hundreds of good quality ‘virtual’ instrument sounds), value-for-money, and its ubiquity, especially as an interface for use with music technology (Wise *et al*, 2011)<sup>68</sup>.

Frequently, secondary school music projects are designed to neatly fit into half-term periods (anything between 5 and 7 weeks) (Bray, 2009) but activity in a lesson developing any musical competency may, as demonstrated by the data from this study, take up as little as 50-60% (see Table 7.7) so time for concentrated performing practice may well be rather limited. In a highly competency-based lesson given by S6, just 8 minutes of the hour was given to students practising their music (13%) and in another given by T2, the students were given 23’ of a 75’ lesson (31%). The longest, as represented by the observed lessons of the CPG, was T8’s guitar learning lesson in which students were working intensely on their technique for approximately 40’ of a 60’ lesson (67%), though this was interspersed with modelling, brief explanations, and demonstrations from individuals and small groups of students. The latter model as a focus for learning over one unit of work may well provide the motivation and

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<sup>68</sup> In a study by North *et al* (2000), over 11% of respondents in year 9 (age 13-14) said that they played the guitar and over 37% played the piano.

consistency of practice the students require to secure real development. Then, the focus for the next ‘unit’ of activity during the following half-term might move on to (say) composing; but composing music which builds on the guitar strumming and chords skills developed in the first ‘unit’. In this way, perhaps, the approach of the ‘ncaction’ website mentioned in the previous paragraph (out-of-date but perhaps still pertinent) – “to do more of less” (QCA, 2001) – may strive to develop musicianship and, in this way, the students learn at least one instrument with some advancing skill. Literature and research would additionally suggest that strategies such as those prevalent in the ‘Musical Futures’/informal learning approach can be successful in developing instrumental skills, as the students learn the particular techniques and performing strategies to enable to be able to perform the music they have themselves selected to perform (D’Amore, n.d.: 13). This approach, being based on learning music by ear, is likely also to contribute to the development of aural discrimination and musical memory and it is to this competency the discussion now turns.

#### 8.2.2 *The ability to actively listen and internalise musical sound*

Section 8.1.1 re-visits the debate from literature and this current research surrounding the value of being able to aurally ‘experience’ music: to be able to hear music in our minds, to learn music from memory, to understand something of how sounds relate to each other as music is created and recreated. However, activities which are seeking to develop a capacity to recognize relationships between sounds, for example, are less highly noted in lesson observations – observed in 5 out of the 11 lessons with a mean OSS of 1.2. Performing by ear is more notable, being observed in 8 of the lessons with a mean OSS of 2.0. ‘Aural awareness’ activities were largely of the nature of recognizing which of three chords the students could hear, being able to accurately imitate short rhythmic patterns played or clapped to them and, in the most aural-based lesson (S1), learning their instrumental parts from recorded models, an activity that is also focused on playing by ear. When playing music by ear, aural development is clearly also taking place and these activities concerned learning quite complex patterns from memory only and learning music by rote from models. It is clear from the data that, for some activities, encouraging young people to internalise music / memorise / play by ear is a feature of teaching and learning, and some development of aural discrimination is also evident (e.g. as demonstrated where students have to attempt to ‘imitate’ recordings as part of the ‘Musical Futures’ approach in S1’s lesson).

Odam (1995) has suggested that “developing the ear is based around imitation of sound and conscious analysis of it. Rote learning is powerful... the models the pupils hear must be good ones... nothing can surpass the teacher as performer in voice and instrument” (Odam, 1995: 32). In the lessons observed, many teachers did model tasks, though rarely on the voice and not all modelled as securely as might be desirable. S7, for example, was sometimes challenged to perform on keyboard with any fluency (not an instrument he was skilled on) and, whilst the students were expected to perform at keyboards, his most effective modelling was demonstrated on his 1<sup>st</sup> study woodwind instrument. This added to the challenge in tasks where students were being asked to play chords. Odam goes further when he suggests that “the very best models are other pupils” (ibid.: 33). Frequently students were asked to perform to each other in the observed lessons though it was not always the case that these were the strongest or provided the most secure of models; indeed, this was most frequently students playing to each other for review and peer assessment rather than as a model. T8, however, as mentioned above, did make use of two stronger, more confident guitarists as models and ‘teachers/mentors’ in his lesson. The principle issue with developing the competency of aural skills in the classroom would appear to be founded on (1) sufficient analysis of what young people hear, and (2) the ‘good enough’ model.

### 8.2.3 *The ability to sing*

Singing, an activity largely castigated for its lack of presence in the classroom and quality where it is present (Ofsted, 2009; 2012a), seems to be problematic with the CPG in this research as well. The vast majority of music educationalists would seem to attest to the importance of singing (e.g. Welch, 2006; Hallam, 2006; Mills, 2005a) and it would seem that the SPG (including the CPG) would concur. In the sorting activity, the CPG ranked the ability to sing in 6<sup>th</sup> position as a competency for the development of musicianship, in contrast to the 3<sup>rd</sup> position from the SPG as a whole. Singing activity was little seen in the lessons observed however, taking place in 5 of the 11 lessons, but in every case this was quite cursory (5 minutes in S8’s lesson) and with little attempt to improve quality or focus on technique. In S8’s lesson, for example, the singing consisted of two attempts to sing along with a recorded backing track. In between the two attempts, some call-and-response singing of short phrases from the song took place between the teacher and the students, focusing principally on getting the language

correct (the song was in a foreign language) and recalling the notes. The quality of the singing showed little improvement from one attempt to the other. In T2's lesson, the students learned the melody of a song, again using call-and-response technique, with some focus on timing and fitting in the lyrics; a song, the melody of which the students were going to later play on their instruments. T10, who also led a short period of singing in his lesson, admitted to having difficulties in achieving accurate intonation from the students (mostly very much under-pitch) though there was some improvement when the notes were played on the keyboard rather than modelled by the teacher only (who had a fine voice!). The main issue in this case being that the piano notes were at the appropriate pitch whilst T10 was singing an octave lower than most of the class. He praised the students in any case and, in interview, made the point that he was not always 'fussy' enough about the quality of singing. This was an activity the department had introduced in the current year and 'getting the students to sing' at all was more important than the quality.

The dichotomy here is that, whilst most musicians deem singing to be an important activity in the classroom, it would appear not to be happening (evidenced by the current research data; also Ofsted, 2012a). The principle challenges seem to lie in three areas. Firstly, that there is an apparent lack of confidence in the teachers in regard to their own singing voices and their capacity to sing in front of a class, though this current study offers no evidence to support this. There seems to be little literature or research on this either with regard to specialist music teachers in secondary schools. However, Bannan (2002) suggests that part of the problem lies in the generation from which the teachers come (and earlier) when "singing was largely abandoned as elitist, reactionary or unpopular in comparison with creative work on instruments" (Bannan, 2002: 107). If the teachers spent little time developing vocal work then, by extension, they are less likely to feel equipped to do so themselves (Saunders *et al*, 2010: 73). Bannan also makes the point that "given the social and physical nature of singing, it cannot flourish as a passive activity: so the foremost challenge to the teacher is the creation of the right psychological environment in which to encourage universal participation. In turn, the quality of vocal leadership of teachers plays a key role in whether pupils respond to them expressively and with confidence" (ibid.:106). Much has been done through the

‘Sing Up’<sup>69</sup> movement in primary schools to develop singing confidence of both teachers and pupils. It is to be hoped that this increased confidence will ‘work through’ to secondary schools in the future. Whilst discussing singing in primary education in Australia, Heyning (2011) makes the point that some of these skills in developing teacher confidence in singing might be gained during pre-service teacher education (Heyning, 2011: 1). In order to develop teachers’ own confidence, initial teacher education and continuing professional development may both need to focus some energy on the area of singing – personal teacher development and confidence as well as pedagogy.

Secondly, there is a perception amongst teachers that pupils themselves do not wish to sing and that, in order to have any success at all, even quite weak efforts need to be praised beyond their worth and that it might be counter-productive if too much time is spent on improving technique. This was evident to some extent in T10’s lesson where it was important to the teacher to get the students singing and he didn’t feel that he should worry too much over technique and intonation. The issue of intonation can be particularly difficult with boys with their changing voices at adolescence (Bentley, 2003), though it is also true that *all* adolescents’ voices change. In schools where singing is very successful, however, it is clear that adolescents are happy to sing and gain benefit from it (Welch, 2003). Elsewhere, Welch argues that providing young people with the opportunity to take part in singing performances is key and these are provided within a nurturing environment with appropriate repertoire (Welch, 2006: 325).

Thirdly, Welch (2003) argues that part of the challenge lies in the choice of repertoire and being careful about our own feedback. He suggests the use of games, a focus on musical elements and choosing songs appropriate to age, interest, pitch range, ease of learning in order to enthuse and help children to develop their accuracy and expression (ibid.). He goes on to add that an “inappropriate experience in singing can generate lifelong negative feelings and can lead to young people and adults considering themselves to be ‘unmusical’” (ibid.). In each of the observed lessons where singing took place, little excitement in the material or particular pleasure in singing was observed in the teachers (this is not to say that they didn’t try to choose songs they felt

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<sup>69</sup> ‘Sing Up’ has been a national singing programme launched in 2007 with the aim to ensure the development of children’s singing led by confident and trained teachers. The programme was developed by ‘Youth Music’ in partnership with Abbot Mead Vickers, Faber Music and The Sage Gateshead. The programme is now formally ended but the service provided on line remains active as a subscription service.



the students might enjoy – as with T2 – or that some sense of ‘fun’ wasn’t instilled – as with T10) and the activities were too short and lacking in ‘lustre’ or ambition to have a chance to really engage the students. When selecting appropriate repertoire, consideration should be given to (1) physical development, (2) allocation of suitable parts (e.g. in relation to pitch and complexity), (3) emotional factors, and (4) musicianship skills (Ternström *et al*, 2012: 582). Bannan (2002) urges music teachers to take full advantage of all the resources which are available today to support singing in schools (e.g. songs from different cultures, ICT, exciting publications), develop an understanding of the workings of the adolescent voice, increase an awareness of social and personal circumstances, and develop a ‘curiosity and desire to employ their own singing voice’ to increase excellence in the singing of young people (Bannan, 2002: 108).

#### 8.2.4 *The ability to devise one’s own music*

Composing was observed in 3 of the 11 lessons with improvising in a further 2. The author would attest to the significance of composing as an activity in quite a high proportion of lessons observed in his day-to-day work in tutoring secondary music trainees. In a survey of 25 lessons observed in his daily work as a teacher educator during 2011-2012, he has noted that composing and its related activity of improvising was the main focus of activity in 10 of them (40%; similar to that of the CPG at 45% but over a larger sample). Much of the performing activity, too, is often related to performing composition work. The SPG placed composing in 5<sup>th</sup> position in the sorting activity rankings and 6<sup>th</sup> for improvising (4<sup>th</sup> and 7<sup>th</sup> for the CPG). The lesson delivered by T1 would provide a useful example at this point.

T1’s lesson concerned music for media and included an activity in which the pupils were asked to compose a jingle for a particular type of radio/television programme. The lesson is described in some detail in chapter 7, section 7.4.1. and it is, perhaps, fair to suggest that the pupils’ compositional outcomes were rather limited in scope, ambition and creativity. T1 admits to having skills in composing but also adds that this has largely been in an ‘electronic style’ and that he has also written some pieces for bands, but most of this training has been ‘informal’ (which the author has taken to mean self-taught). He did not model the composing activity to his students (e.g. demonstrate the

composing process or perform a piece composed by himself) beyond the recorded extracts which made use of resources and techniques beyond most students' access.

Perhaps the strongest issue arising out of developing young peoples' skills in devising music is that this would appear not to have taken a major part in the teachers' own education and background. Nearly 40% of the survey respondents claim that they have not composed music beyond their own private use (Table 6.4) and it is a skill they generally do not feel confident in (e.g. T10). The challenge would appear to be how a non-composer/improviser teaches their students *how* to compose or improvise. Creative work will tend to be more limited if the experience of the teacher leading it is also limited. Composing and improvising are frequently labelled as creative musical activities (Odena, 2012a). Music teachers are encouraged to 'develop a concept of creativity in order to inform what they do' "because the choice and implementation of musical creativity practices depend on the teachers' background and understanding" (Odena & Welch, 2007; 2009 in Odena, 2012a: 519). A slightly different view is taken by Harris and Hawksley (1989) who suggest that "many music teachers compose, but few have learned about music *through* composing" (Harris & Hawksley, 1989: 7). The students' apparent lack of direction in their composing in T1's lesson (above) may well be down to this lack of experience of the teacher, the lack of a model, or any discussion on *how* one composes – first steps, developing ideas, structures and devices.

Harris & Hawksley (1989) go on to highlight the issue of time. As it is the case when developing expertise in performing skills, it takes considerable time to develop expertise in composing and, they argue, the results can often be rather basic if the time can not be found (Harris & Hawksley, 1989: 7). Time does appear to be an issue in the lessons observed with as little as 40% of the lesson being devoted to the development of musical competencies – not necessarily all related to composing. In S2's lesson, for example, focusing on 'songwriting' (therefore, the main focus of the lesson is composing), 15 minutes of the 50-minute lesson was devoted to the composing activity, the rest being made up of study of models (listening and appraising) and performing work done in the lesson to the rest of the class. This would suggest that an activity which Harris & Hawksley (1989) contend takes considerable time is given comparatively little with students not being able to 'get to grips' with the materials they are working with deeply enough before being interrupted. It may also be the case that teachers need to release some control of the lesson in order for students to explore their

own ideas and expressions (ibid.: 8). S4's lesson, for example, suggests some creativity in the use of ICT to explore the structures of Hip-Hop in composing activity but, the lesson is highly structured itself with quite short 'bursts' of composing (around 10' each) in between targets for the next step of the teacher-guided process. Knowing just when to 'step in' and to guide students to strategies for developing their ideas – just how much to provide and how much to retreat – are challenging for the music teacher (Odam, 1995: 55) and the apparent 'freedom' which devising their own music can give to students and the motivation that can accompany this, can also be inhibiting as they can have a fear of being wrong (Ferguson, 1973 *in* Odam, 1995: 54).

Odam (1995) talks of the modelling role of the teacher (in this instance relating to performing but, perhaps, also valid in devising) and how young people need "good enough" models (Odam, 1995: 32) and it might be argued here that music teachers preparing for lessons in which their students will devise music, might also be prepared to model – being prepared to demonstrate a composition they have done themselves or improvise on the stimulus material the students will be using. In addition, they may need to be able to discourse on the *process* of devising: how they thought about the task and developed their ideas in order for their students to gain some insight into the composing process. This was seen to some extent in S4's lesson in which the students were using *Logic Pro* (see footnote 63) to sequence devised tracks which would contribute to a piece of Hip-Hop music. S4 had prepared a model herself in order to demonstrate the task which the students clearly found helpful as they were able to create their own tracks fairly promptly and effectively. However, this use of modelled compositions in devising activity was seen rarely beyond this example in the lessons observed.

#### 8.2.5 *The case for one more competency: ICT / music technology*

The use of ICT to develop and enhance music has been consistently low down in the views of the research participants for the development of musicianship. The CPG in the sorting activity placed it in the lowest ranked position (12<sup>th</sup>) and so did the SPG as a whole. This situation with regard to the place of ICT is, perhaps, echoed in the words of Paynter (1994) who argued that, whilst "we can be grateful for technical resources that enable virtually anyone to make highly convincing and 'professional'-sounding music on a synthesizer keyboard with pre-set rhythm patterns and a wide spectrum of different

timbres, there is a danger that the slick ‘correctness’ will discourage the experiment, speculation and decision-taking which is such an important part of creative work in music education” (Paynter, 1994a *in* Mills & Paynter, 2008: 106). Issues related to the use of ICT do go further than this. Armstrong (2011) discusses, for example, the matter of the possible gendering of music software (Armstrong, 2011 *in* Savage, 2013); and Somekh (2007) points out the potential differences between the ICT used in schools compared with that which students will likely come across/use outside school (Somekh, 2007 *in* Savage, 2013).

On the other hand, the use of ICT in today’s music classroom is common (*ibid.*; Mackrill, 2009) and has many advantages to music education, some of which are discussed in chapter 2, section 2.3. ICT was seen being used in 45% of the lessons observed as part of this current research project. Whilst, the SPG did not ‘rate’ the use of ICT as very important in the development of musicians, it was in use in several music classrooms though, perhaps it might be argued, not always in a musical way (see Table 7.7). The OSS was high enough to place the use of ICT in 4<sup>th</sup> position based on observed practice as opposed to 12<sup>th</sup> position in the expression of values indicated in the sorting activity. However, Paynter (1994) suggests that “unless the equipment is flexible enough to allow genuine exploration of musical ideas, it will ultimately be inhibiting” (Paynter, 1994a *in* Mills & Paynter, 2008: 106).

S8, in her lesson asked students, using a lead-sheet containing details of the chords to play and coloured stickers on the keys of the keyboards, to perform (and record) the chords using a software sequencer along to a pre-sequenced backing track (the students worked in pairs using headphones). Skills in timing, placing the notes of the chords and some understanding of which chord should ‘go’ where were noticeably being developed. However, one may ask how essential the ICT was to this task and whether this could not more easily/effectively have taken place using instruments acoustically and in small ensembles. S8 did remark following the lesson and during her interview, that she was unhappy with the arrangements for the lesson and that she would have preferred to do this activity in groups with acoustic instruments but that the breakout rooms were not available (they were being used by another class) in order to more easily facilitate the creation of small ensembles.

In S4's lesson, described briefly above (section 8.2.4), the use of the ICT enabled students to develop their compositional ideas and break down the barrier sometimes created by more formal musical skills such as working with notation and performing (Crow, 2007), and the fact that the teacher had direct access from the 'master' computer to all the students' work, enabled speedy sharing of ideas and peer evaluation. In both cases though (S4 and S8), there was little opportunity for students to explore the expressive nature of music and little or no reference was made to musical elements such as dynamics and timbre. We should, perhaps, be cautious for, as Paynter, suggests (1994a), "there is clearly an addiction to the technology itself" (Paynter 1994a *in* Mills & Paynter, 2008: 106).

#### 8.2.6 *Developing musicianship in the classroom: SQ2 summary*

In section 8.2 we have explored each of the 'refined' set of musical competencies detailed at the end of section 8.1 and also added some thoughts on the use of ICT as a musical competency. As these have been explored, a number of issues have arisen and, drawing these out from the preceding text, these may be summarised as follows:

- the skills and knowledge of music teachers in regard to teaching performing skills on keyboards/pianos may not always be sufficient when helping young people to develop their own skills;
- the amount of time required for significant development of any expertise in performing and composing requires consideration as it may be limiting the extent of that development;
- the choice of instruments in use in the classroom may need to be more closely matched to the teachers' own expertise or, in larger departments, some sharing of expertise between teachers may need to be given consideration (so that, for example, one class of students may not always be timetabled to have their lessons with the same music teacher);
- there may need to be greater emphasis on analysis of sounds/music the young people experience in their musical activities;
- teachers should consider providing models of musicianship on a frequent basis (e.g. in learning to play by ear, in developing compositions, in improvising, in singing) and these models can be provided by themselves, more competent students, and/or other 'live' practitioners (e.g. composer-in-residence, professional workshops);

- the work of professional development schemes such as ‘Sing Up’ should be extended into the secondary sector in recognition that even specialist music teachers may not be confident singers;
- teachers should take all opportunities to develop their own ability/confidence in singing and provide as many opportunities to encourage *all* young people to sing as much as possible, with a consideration of resources, repertoire, and the development of quality outcomes;
- teachers will need to ensure that ICT is used ‘musically’, to develop music in ways which might be more challenging acoustically rather than because ‘it is there’ or that it is motivational.

The implications of these recommendations and issues for secondary music education (in schools, in the training of teachers, in the development of policy) will be explored further in Chapter 9. In the meantime, the discussion moves to a consideration of some of the learning contexts in which musicianship can develop.

### **8.3 SQ3: What activities/people contribute most to the development of musicians?**

#### *8.3.1 The core participant group*

In exploring the biography and identity of secondary music teachers and its impact on practice, it becomes necessary, firstly, to explore some of the contexts in which the participants have developed as musicians themselves and, secondly, to consider whether any of these learning contexts have been noted in their practice as teachers in the classroom.

In completing sorting activity 2, the CPG have indicated that, for them, the most significant people or events which have contributed to their development as musicians have been (in order of priority): (1st) performing with others, (2nd) teachers, (equal 3rd) family and/or friends, and listening to recorded music, (5th) regular practice, (6th) performing to an audience, (7th) role models/musicians I admire, (8th) improvising/jamming, (9th) being a teacher to others, (10th) composing, (11th) attending live concerts/gigs, and (12th) academic musical studies. It is also notable that ‘performing with others’ is quite some way ahead and at the top of the rankings with a

mean ranking (MR) of 3.00 whilst the next most significant, ‘teachers’, have a mean ranking of 4.45. So, it can be surmised that, for the CPG, having the opportunity to perform music with other people has been a major influence on the development of their musicality. Indeed, the items in the top three rankings particularly relate to some of the social aspects of music and that music is frequently something that is ‘done’ with others.

Some aspects relating to the social nature of music making have been discussed in chapter 3, especially section 3.8: that the social domain is one of three broad domains into which the functions of music fall (Hargreaves *et al*, 2002b); that contemporary musicians especially will frequently ‘jam’ and compose in groups (Green, 2002); that in many parts of the world the musician submits their individual identity to the development of group activities (Dunbar-Hall, 2011b); that music will often form part of a young person’s group, as well as individual, identity (Tarrant *et al*, 2002; see section 3.7). It has also been discussed how there seems to be differences in the vitality of the social aspects of music depending on the operating genre any musician may be working in: that, for example, Western classical pianists will work more frequently in solo contexts whilst jazz musicians will spend more time making music in ensemble (Welch, 2012). The importance of home and family has also been emphasised (section 3.4), especially in on-going support involved in ‘ferrying’ children around from one rehearsal to another, providing the necessary financial wherewithal, and providing sufficient encouragement to stimulate and reinforce the strong motivational factors which are abundantly needed if expertise is to develop (Harrison & McCullough, 2011; Lehmann & Gruber, 2006; Wright, 2012). There is, additionally, the idea that performing with others, whether in solo or ensemble contexts, adds to the ‘fun’ of being a musician and increases a positive self-image and motivation to develop one’s skills yet further (Hallam, 2011). The examples discussed in the next four paragraphs (T1, T2, T10) seek to explore the evidence for the value of the social aspects of music-making further.

T1 (a WCM) attests to the ‘strength’ of the social aspects of music making when he discusses the importance to him of playing in brass bands, an activity stimulated in part by his father also playing in the brass band tradition and how, going back at least two generations, playing musical instruments has been part of the family. He talks of getting the whole of his year 7 students performing in concert at school and it was noted during an observation of his teaching that one feature was how students were used to

mentor/teach each other. He says that such an approach helps the ‘teaching’ students to develop their own learning as well as make learning more relevant for those being ‘taught’.

T2 (an OCM), on the other hand, would appear not to have enjoyed so much of the social side of music-making, especially at school (‘there was a good musical ethos in the school – bands, etc., but the Head of Department didn’t like me. I wasn’t a member of any bands except choir’) and during observation of teaching there was less evidence of students making music together. Students were practising in pairs at electric keyboards using headphones, though there was a short period of whole-class singing. Citing Odam (Odam & Walters, 1998), Hodges warns us that the “paired work context often used with electronic keyboards and headphones can lead to stylistic restriction in composition, and lack of ensemble experience” (Hodges, 2001: 176). It is noted, in terms of composing, that T1’s lesson, in which students composed in groups, allowed them to discuss ideas together and perform their work as ensembles whilst S4’s lesson on Hip-Hop using sequencing software required limited need for sharing of ideas and performing in ensemble was limited to performing along with pre-sequenced tracks.

The evidence from T1 and T2 (and, of course, these are just two examples) would seem to contradict the research of Welch (above, 2012), especially T2. T1, as a brass player seems to have ‘enjoyed’ the social aspects of music, playing in brass bands and orchestras, encouraging group activity within the classroom. T2, however, a musician from the contemporary popular operating genres, would seem to have largely developed his musicianship in individual contexts (though he does say that he enjoyed making music with his peers in practice rooms at school as an ‘escape’ from sport) and his students in his observed lesson, apart from a short period singing, work as individuals or pairs with headphones at keyboards. This evidence does suggest that background and learning environment can have a bigger influence than standard practices within operating genres.

T10 commented in interview that he had always particularly enjoyed playing in ensemble, though this often took place outside school rather than in. He also talks of wanting his students to take part in whole-class and group performing activities and, as part of this, the students have to listen to each other, not only an important musical skill but also a transferrable one. S4, S7, S8 and T11 also performed considerably in



ensembles of all kinds; T11 mentioning in particular the breadth of his experience (orchestral, jazz, contemporary) as a developing musician and how he continues to perform in groups for events such as weddings at weekends. T11's lesson which was observed provides an example of how he incorporates group music-making in his teaching. It also provides a useful example of the role of the teacher in inspiring young people to develop musical skills. In this lesson, the students stood in a circle in a large space clear of furniture. A pulse was set and the students echoed rhythms led by the teacher. These rhythm patterns gained considerably in complexity and included some syncopated 8-beat patterns. Different groups in the circle were designated to clap different rhythm patterns at the same time and the students also had to watch the teacher carefully for visual cues relating to dynamics. Throughout, the teacher said little but he did introduce musical key-words to the students such as polyrhythm and monophonic. There was considerable experimentation particularly with texture and dynamics as different groups of students dropped out or were brought back in.

Some members of the CPG commented that they felt that they weren't considered 'good enough' as musicians at school (as reported in chapter 6, section 6.3) and that they were not well liked or supported by their music teachers and that, as a result, as they became teachers themselves, they wanted to be the kind of teacher that they didn't experience in their own education. S1, S6, S8, T2 and T10 all made points in interview along these lines. Negative forces on their musician identities have, it would seem, been mitigated by other, more powerful, positive forces (e.g. reinforcement from peers, family, and accolade) and this motivated them to wish to raise the musician identity of their students. It is the ambition, especially, of the trainees that their potential students should enjoy their music-making and develop an interest which would go with them for life. S1, for example, makes use of genres such as Rap in her teaching because she feels that this is where many of their interests lie; and she also uses a lot of improvisation so that they can do more of their 'own thing'.

Some of the CPG, on the other hand, were more positive about their teachers and that they found them to be inspiring. S4, for example, whose mother was also a teacher, feels that she was "spoiled" in her schooling (largely independent education), that she was surrounded by many gifted musicians and that this 'rubs off' through her challenging the students she teaches; not letting them get away with results which are not meeting potential ability.

In the lessons observed the strength of support and leadership from the teacher was the most observed context for learning noted in the CPG in every lesson and with a mean OSS of 2.6, a ‘score’ matched by the relative mean OSS as well (see Table 7.8). In 8 of the 11 lessons observed, a maximum OSS of 3 was given. Developing musical skills through the context of composing, however, was ranked 1<sup>st</sup> with a mean OSS of 2.7 though this was only observed in 3 lessons so the ‘relative mean’ (RM) might be a more effective indicator of its importance with a RM OSS of 0.7 placing it 8<sup>th</sup> in the rankings. Performing with others was observed considerably in class with a mean OSS of 2.3 and, using the RM OSS of 1.5 this can be ranked 2<sup>nd</sup> in order of importance. Perhaps rather unexpectedly, the influence of ‘family and/or friends’ was seen less in class though, of course, family contexts would indeed be difficult to observe in such a situation. The students were, at times, working with their friends, sharing and developing practice and the mean OSS was 1.5 (7<sup>th</sup>) and the RM OSS was 1.0 (perhaps a less surprising 4<sup>th</sup>). Friendship groups were noted in the music-making practices of S8’s, T2’s, T8’s, S1’s and S6’s lessons, and is a particular feature of the ‘Musical Futures’ approach adopted in S1’s lesson.

### 8.3.2 *Beyond the core participant group*

Taking the SPG in full (of which the CPG is a small sample), the responses to the sorting activity 2 would seem largely to concur with the views of the smaller group (see Table 8.2 below).

	<b>ALL SPG Rank (MR) n=39*</b>	<b>CPG Rank (MR) n=11</b>
Performing with others	1 (4.28)	1 (3.00)
Regular practice	2 (4.36)	5 (5.09)
A teacher (class or instrument)	3 (4.38)	2 (4.45)
Listening to recorded music	4 (5.31)	3 (5.00)
Role models / musicians I admire	5 (5.54)	7 (5.82)
Family and/or friends	6 (5.59)	3 (5.00)
Performing to an audience	7 (5.67)	6 (5.36)
Attending concerts / gigs	8 (5.92)	11 (7.45)
Being a teacher to others	9 (7.03)	9 (6.64)
Jamming / improvising	10 (7.12)	8 (6.18)
Composing	11 (7.18)	10 (7.36)
Academic musical studies	12 (7.87)	12 (9.00)

Table 8.2

Sorting Activity 2 – a comparison between rankings for the contexts in which musicianship can develop amongst those who completed the activity and the core participant group (SPG = sorting participant group)

\*some variation of n; see Table 6.8

Some significant differences can be detected in the relative importance of ‘regular music practice’, ‘family and/or friends’ and ‘attendance at live events’. ‘Regular practice’ is an aspect of developing one’s musicality that is important to both the whole group (SPG) and the sub-group (CPG), though more so for the former. The data does not suggest why these two groups might place different importance on the role of regular practice. The CPG are largely ‘classical’ instrument performers (9 out of the 11) with most of them reaching grade 8 (5 of them), and several were brought up in the classical music genres (6 out of the 11), all of which might suggest that regular practice will have been a feature of their musical background. However, issues related to incorporating regular practice into the classroom have been discussed above in sections 8.2.1 and 8.2.6.

The learning context which should form the basis of some discussion here is that of ‘listening to recorded music’ as this came high in order of importance for both the CPG (3<sup>rd</sup>) and SPG (4<sup>th</sup>) yet it is, arguably, the least ‘social’ of the other high-ranking learning contexts. In interviews T2, T11, S1 and S6 all talk quite explicitly about the importance of recorded music in their upbringing with T11 giving examples of performances by jazz musicians such as Shearing, Grapelli and Mutter as being influential in his development and interests, and S6 similarly mentioning artists such as Michael Jackson, Dire Straits and Bruce Springsteen, influenced in some respects by the listening interests of his parents. Recorded music was observed in use in 8 of the 11 lessons observed (mean OSS = 1.3, RM OSS = 0.9, 5<sup>th</sup> in the rankings). In most cases, these recordings were used as models or as backing tracks or as an evaluation tool when listening back to recordings of the students’ performances (no desecrating the value of this activity); only in T2’s lesson was the music analyzed in any depth as the students sought to play their guitars along with the recording.

Young people listen to music frequently in recorded form, especially in Western music cultures – as much as 6 hours per day (British Music Rights Society Survey, 2008 *in* Welch, 2012, see footnote 14). This music is used as a mood regulator, distraction, entertainment, to ‘cover up’ the silence, and in a variety of other ways (Clarke *et al*, 2010: chapter 5). Since the advancement of recording after the 2<sup>nd</sup> World War, music has become more easily affordable and obtainable and, in recorded form at least, a more vital part of our lives (Mills, 2002; 2005; Schellenberg, 2006) – witness the numbers of people listening through ear pieces to the output of their mobile devices on any form of

public transport during rush hour for evidence of this. In earlier ages, one would have to attend a live event or engage in music-making personally in order to experience the art form but now it is ‘portable’ and can be carried in one’s pocket (Cook, 1998: 40). However, Paynter (1982) cautions us that a “recording has about the same amount of value as a photograph of a painting” – a useful tool for study *after* having had a direct experience as the “recording conveys only a small part of the whole” (Paynter, 1992 *in* Mills & Paynter, 2008: 78). He further suggests that “listening is an adventure of the imagination in a world of sounds and to anyone who has not been involved with such first-hand participation, to approach music first by way of recorded performances can present difficulties” (ibid.). In the observed lessons, students occasionally listened to brief performances/models from their teachers linked to the subsequent activities of the lesson (e.g. S7, S2) but, apart from listening to each other’s performances in sections of lessons devoted to evaluation and assessment, any significant listening to professional music was by means of recordings (e.g. T1, S6). The National Plan for Music Education (DfE, 2011b) advocates the opportunities for “inspirational input from professional musicians” (DfE, 2011b: 15) yet this raises challenging issues related to resourcing and organization.

Considering the contexts in which potential musicians develop more broadly, the data would suggest that individual music teachers and music departments may need to consider the breadth of music-making opportunities available to *all* young people in their schools. It was reported in chapter 6, section 6.6, how many of the respondents to the survey, and exemplified by the SPG and interviews, have indicated that they have greatly valued and developed as musicians as a result of extra-curricular activities they have participated in at school and local music services/schools in evenings and at weekends. These activities have almost exclusively been set up for those who are already developing some expertise. One is forced to question how much opportunity for music-making is provided in curricular and extra-curricular time for the less well advanced but interested young musicians – groups which do not require audition, ensembles for non-traditional orchestral instruments, ‘clubs’ for working with music technology, opportunities for developing skills in ‘disc-scratching’, rap and ‘beat-boxing’. It has been mentioned earlier in this chapter, but a return is made to issues of teacher time and availability, teacher knowledge and expertise, and the possibility that alternative approaches to music education may need to be explored such as sharing of

expertise between members of a department or the development of partnerships with external agencies who may be able to take a lead in some of these areas.

### 8.3.3 *The contexts in which musicality can develop: SQ3 summary*

If musicianship is to grow, music teachers will need to consider the contexts in which young people learn and make music. The aspects and issues which can be summarised from the discussion in section 8.3 are:

- to ensure that young people have many opportunities to make music socially – as a whole class and in groups of various sizes. This includes singing, instrumental, composing and ‘live’ listening activities;
- to err towards collaborative music-making in preference to individual and even pair work; and for this, friendship groups may be advisable;
- to ensure as much ‘acoustic’ music-making as is practicably possible – music lessons need to be characterized by sound, however chaotic that may, at times, appear;
- to ensure that young people experience live musical performances before, or in preference to, recorded music;
- that there may be a need to explore opportunities for developing partnerships in the delivery of music education in secondary schools;
- that teachers may need to consider the breadth of opportunity available in their school for music-making which is open to *all* young people.

## 8.4 **SQ4: What is the nature of the biography of the secondary music teacher and how far does this impact the development of musician/teacher identity?**

### 8.4.1 *The core participant group*

Literature tells us (see chapter 4, section 4.2.1) that the ‘typical’ secondary music teacher – if there can be such a thing – will be white, have a classical music training background, have taken a GCSE-A level and traditional music degree route through education, will be a competent pianist and/or singer, be able to play at least two instruments, and will have received private and/or school-based musical instrument lessons (York, 2001; Rogers, 2002; Welch *et al*, 2011). Frequently, music teachers will

consider themselves as musicians first, teachers second (Saunders, 2008; Kemp, 1996) but unfortunately, argues Kemp (1996), the best musicians do not always make the best teachers.

As we examine the CPG we notice that the group ‘fits’ the typical profile described in the previous paragraph fairly well but with some anomalies. Based solely on the information drawn for the survey, of the 10 members of the CPG who completed it (S1, S2, S4, S6, S7, S8, T1, T2, T8 and T11), the following biographical data can be noted:

- 7 male, 3 female (the experienced teachers are all male)
- 3 in the 21-30 age range (all trainees), 7 in the 31-40 age range
- 9 have GCSE music, 9 have A-level music (the one who does not have GCSE is a different respondent to the one who does not have A-level)
- 3 went to secondary modern schools (selective education areas), 1 went to a selective grammar school, 6 went to comprehensive schools
- 8 have ‘traditional’ western music degrees (music or music performance), 1 has a degree in music production, 1 does not have a degree related to music at all
- 9 have received formal instrument lessons; T2 was largely self-taught and with some informal tutoring, starting quite late at the age of 13/14 (interview; though the survey indicates age 15)
- 1<sup>st</sup> study instruments include piano (2), violin (2), clarinet (2), bassoon, trombone (2) and guitar; 2<sup>nd</sup> study instruments include piano (3), bassoon, guitar (3), voice (2) and tabla. S2 indicated both guitar and clarinet as 2<sup>nd</sup> study.
- 4 achieved grade 8 as the highest grade attained in performing, 1 grade 7, 2 grade 5, 1 grade 4, 1 grade 2 and 1 did not take any instrumental exams of this type.
- 2 began to play instruments age 5 or under, 5 between ages 6-10 inclusive (primary school age) and 3 at the age of 11 or above (secondary school)
- 5 have a principle background in classical music, 4 in popular music and 1 has a mixed genre background (T11).
- From PGCE recruitment data (not included in the survey), all are ethnically white.

Of particular note in this data is that the age of the trainees is a little higher than is common. York’s research (2001) suggests that the majority of teachers enter the profession straight from a traditional music degree (York, 2001; Rogers, 2002) but the

age profile of the trainees within the CPG, together with recruitment data taken from when they started their PGCE courses suggests that this was the case in only two of the six trainees and that half of them are in their thirties. Most had, however, taken a traditional music / music performance degree though the degree S6 took focused principally on 'world' music. York's (2001) research also found that the majority of music teachers were from a classical music background (ibid.) whilst only half of the CPG were, and most of the rest had a contemporary popular music background. York's research found that 46% of PGCE entrants had a 2:1 degree or higher (ibid.) but of the six trainees in the current research, 4 have a 2:1 or higher (taken from recruitment data). Though there is no data to compare it with, it is also notable that 30% of the CPG started to learn a musical instrument at secondary school age – perhaps quite old for professional musicians.

Supplementing the survey context data detailed above, survey response data, the results of sorting activity 2 and interviews with the CPG can also give us an insight into the biography of these music teachers (detailed data can be found in appendices 7-9). Many of the group talk of having picked up musical instruments at quite a young age with other members of the family acting as a catalyst and then playing in school and local music service groups throughout primary and secondary school ages. Some have developed a profile which has included performing in community music groups such as brass bands (e.g. T1) and some continue to do so (e.g. T1, T11, S8). Several speak rather disparagingly of their secondary school 'standard' music-class education (S1, S6, S8, T2, T10) though all have participated in a selection of extra-curricular musical activities at school. However, in respect to school music classes, there was a more positive response from the CPG in the survey to Q1 ('I usually enjoyed music lessons in key stage 3 when a pupil at school') with all but one agreeing to the statement (likert = 5+) and 60% strongly agreeing (likert = 6+). There was a less positive response to Q9 ('My secondary school music teachers were very good at helping less musical pupils to develop') with just 40% of the CPG agreeing and only 20% doing so strongly, though all but two respondents felt that they had themselves been supported in developing their musicianship. These reasonably positive feelings towards their own school education may well be part of the motivation to become a music teacher later in their careers as suggested by Baker (2006) and Isbell (2008). In chapter 6, section 6.5 are details of these respondents' family influence in music. As this is directly relevant in the current section as well, this has been reproduced below:

- T1 grandmother a pianist; grandfather a violinist
- T2 parents are avid listeners; father a guitarist; T2 playing by ear what he heard his father playing
- T8 parents both instrumentalists, also brother; musical grandparents
- T10 siblings play instruments
- T11 father played classical guitar; grandfather a cantor in orthodox church
- S1 father a 'roady' for a band and "brilliant" guitarist, self-taught
- S4 parents not too musical but both can 'bash out' a few chords on guitar and piano; S4 describes her home as a musical one though no one was very skilled
- S6 parents not musicians but listened to a lot; brother a guitarist
- S8 mother a music teacher (woodwind)

S7 is the only member of the core participant group who stated that he did not come from a musical home at all, though some have "interests". He remarked that "I am the only musician I know of in my family" though, clearly, his parents were supportive of his own development in music.

Many of the CPG have a background which has been centred on western classical music but it is only S8 and S7 that talk of their musical backgrounds being fairly exclusively classical. S8, indeed, comments that she came to the PGCE programme rather limited in her musical experience and that, as part of the PGCE broadening her experience, her views on the place of notation have notably changed and she states that "notation is not so necessary". All other members of the CPG have a background which, while it has predominantly been either classical or popular, has also included other genres with jazz being the most commonly cited additional genre. It is, perhaps, worth noting at this point that S6, T11 and S1, who have 'dabbled' most widely in musical genres and traditions, would seem to have a more 'open' and less 'traditional' approach to music education. S1, for instance, who had experienced periods of non-attendance whilst at secondary school and differences with teachers, some family support issues and long periods of music-making with peers disconnected from education and family circles completely, had in observation a highly creative, practical approach in which student views were important and making music came alive for them by introducing activities which they found relevant and motivating (e.g. the 'Musical Futures' approach). Again, S6, with a background in an eclectic mix of popular, folk and world musics, wanted the



students in his classes to enjoy the social aspects of music-making through developing group, as well as individual, improvisation and performing activities based on traditions such as West African drumming and with an interest in developing inclusivity and (as far as possible ‘sitting in a classroom in London’) authenticity.

The point has been made elsewhere (chapter 4) that most musicians will spend time in a teacher role at some point in their career whether or not they have a recognized qualification (Rogers, 2002; Lehmann *et al*, 2007). For example, the TIME project (Welch *et al*, 2011) found that “over 70% [of those entering the teaching profession] had experience as an instrumental teacher” (Welch *et al*, 2011: 296). In this current study, whilst the data does not show the precise number of participants who have taught at all before undergoing ITE, S4 made the comment in interview that she was currently teaching 9 pupils as an instrument teacher at a range of ages and ability levels. S8 also revealed that she had done some considerable peripatetic instrumental teaching (finding it rather isolating compared with class teaching); along with S7 (including a month teaching in a High School) and T8 (including teaching at a nationally prestigious independent school). However, the responses of the SPG in sorting activity 2 also suggest that teaching was not considered in general to be a formative experience in developing musicianship with a mean ranking of 7.03 and only 15.4% placed this learning context in the top 3 ranking positions.

#### 8.4.2 *Survey participants*

In examining the survey data for all participants the pattern relating to biography is a little different, and perhaps more ‘typical’ (based on previous research by such as Rogers, 2002; York 2001; Welch *et al*, 2011), than that from the CPG only. Summarizing the data would suggest that the typical secondary music teacher would probably be female, entering the profession in the 21-30 age range<sup>70</sup>, will have gone through a traditional academic route of GCSE and A-level in music, will have a degree in music / music performance, will have had formal lessons on at least one musical instrument or voice with the majority of 1<sup>st</sup> study instruments being piano or a western orchestral instrument (65%), and they will have started playing in the primary school years or younger and will have attained grade 8 in performing. In addition, the vast

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<sup>70</sup> ...though the age profile would suggest that this will not necessarily be immediately following degree studies: 23 of 36 trainees (64%) were aged =>26

majority will have a background centred on Western classical music. To these contextual data may be added that the ‘typical’ music teacher will be slightly ambivalent concerning their own KS3 music education (52.8% agree that they enjoyed KS3 music at school); they will be less than impressed by their own class teachers’ abilities to help the less musically orientated but with more of a sense of their teachers’ support for their own developing musicianship; and they will have taken part in extra-curricular music activities whilst at school as well as a range of activities outside school (e.g. with local music services). They will have at least one family member who also plays a musical instrument/sings, have a range of friends who are also musicians and will have grown up in a musical home.

There is very little difference between the outcomes of this current research and that of previous data as to the commonalities of music teacher biography. Two of the more notable differences would be the later age at which training to be a teacher commences and the smaller (though still significant) majority of classical trained musicians (69.1%). One possible reason for these differences may be a trend for music teachers to enter the profession after a period in the industry, as a ‘jobbing’ musician (Welch *et al*, 2010), than was once the case and Durrant and Laurence (2010) make the point that Ofsted and the DfE are not “persuaded that schools make the most of trainees’ existing experience and skills” (Durrant & Laurence, 2010: 180). Another reason may be that the increasing diversification of musical genres explored in education at all phases, including in university/conservatoire studies is now ‘working through’ and an increasing number of graduates are now entering the profession from a wider range of genres and traditions (ibid.; also Young, 2012: 210).

#### 8.4.3 *Sub-groups of participants*

It is pertinent to this study to consider some differences in biography between some of the sub-groups of participants as these have been observed in previous studies (Creech *et al*, 2008; Welch *et al*, 2011). In examining the two principle groups of musicians participating in the current research – Western Classical Musicians (WCM) and Other-than-Classical Musicians (OCM) – some of differences are noted in Table 8.3 below.

	<b>WCM % (n)</b> n=45	<b>OCM % (n)</b> n=19
Male : Female	35.6 : 64.4 (16:29)	78.9 : 11.1 (15:4)
1 <sup>st</sup> study instrument piano/orch.	66.7 (30)	47.4 (9)
Reached grade 8	77.8 (35)	31.6 (6)
Started learning instrument =<10	62.2 (28)	63.2 (12)
Positive about own KS3 music	64.4 (29)	63.2 (12)
From musical home	42.2 (19)	31.6 (6)
Took part in school activities	91.1 (41)	68.4 (13)
Took part in out of school activities	93.3 (43)	84.2 (16)

Table 8.3  
A comparison of biographical data between WCMs and OCMs

The data at Table 8.3 provide some evidence that WCMs tend to be more dominated by females, will tend to learn piano or an orchestral instrument, have carried through ‘formal’ performing exams such as ABRSM grades, have come from a more musical home, and have taken part in more frequent school extra-curricular activities than their OCM counterparts. This, in part, corroborates the research from Creech *et al* (2008), though they also found that WCMs tended to start engaging with music at a younger age than the OCMs. The data at Table 8.3 suggests only marginal differences in this though ‘engaging with music’ is not necessarily the same thing as starting to learn a musical instrument.

The same queries made in Table 8.3 have also been made of different instrumentalists, examining those who have piano or a traditional orchestral instrument as 1<sup>st</sup> study compared with other instrumentalists and voice – see Table 8.4 below.

	<b>Orchestral/Piano</b> <b>% (n)</b> n=39	<b>Non-orchestral/Voice</b> <b>% (n)</b> n=25
Male : Female	48.7 : 51.3 (19:20)	48.0 : 52.0 (12:13)
Reached grade 8	74.4 (29)	48.0 (12)
Started learning instrument =<10	71.8 (28)	52.0 (13)
Positive about own KS3 music	64.1 (25)	60.0 (15)
From musical home	35.9 (14)	44.0 (11)
Took part in school activities	84.6 (33)	84.0 (21)
Took part in out of school activities	92.3 (36)	88.0 (22)

Table 8.4  
A comparison of biographical data between orchestral/piano 1<sup>st</sup> study and other instruments/voice

In Table 8.4 the data suggest that those who play piano or a traditional orchestral instrument are more likely to have completed formal exams to grade 8, and have started at a lower age than those who play other types of instrument or have learned voice. The other differences shown are less significant though it is interesting to note that the

percentage of orchestral/piano instrumentalists coming from a musical home is over 8% lower than those who are playing other instruments or singing. As it is possible that the non-orchestral and vocal musicians may more likely be the OCMs, these data are the inverse of those shown in table 8.3 above. However, the reversal might also point to the possibility that learning these instruments is frequently influenced from other family members and peers (Green, 2002; Westerlud, 2006) as the social aspects of music-making in OCMs tend to be more significant (Welch, 2012).

#### 8.4.4 *The impact of biography on the development of identity*

In the course of this current study, it has been asserted that identity is a vital component of biography – that identity is shaped by life-history (DeNora, 2000; Harrison, 2008) and that identity can have a role in acting agentially on developing biography (Kidd & Teagle, 2012). As such, it has proved a challenge to consider the biography of music teachers without also considering the development of their identity, both as musicians and teachers, and a model, developed from the application of ‘activity theory’ has been presented to illustrate a range of factors which contribute to the development of the music teacher identity (see chapter 4, sections 4.7-4.8). These factors include the teacher’s education, background, experience and personality; and external influences such as Teacher Standards, Ofsted criteria, exam specifications, education policy, pupils, colleagues, parents, role models (at the HEIs and in school), schools and the way they are organized, training institutions, and self-motivation.

As an initial step to exploring music teacher identity, several of the CPG (6/10) were asked to say whether they considered themselves as musicians first or teachers first – this was reported initially in chapter 6, section 6.8) and the responses, mainly from the teacher group, are reproduced below.

- T1 musician (active musician in the community)
- T2 both (now beginning to take on more musical activities)
- T8 shifting balance from musician to teacher (“teaching is like a performance”)
- T10 teacher (“the longer I teach, the more difficult it is to be a musician”)
- T11 both (teacher in the week; musician at weekends)
- S4 musician (“this is part of my identity”)

A study by Harrison (2008) asked a similar question of experienced music teachers with a similar range of responses, and one response in particular seems to sum up the general feeling of both Harrison's research and the responses from the current data given above. "Well now I'm a musician actually and the teaching is sort of intrinsically, and so bound with that because everything I've learnt has been through music everything I then do is based on that teaching" (Harrison, 2008: 63). Additionally, it has been argued by Hargreaves *et al* (2003) that the professional identities of music teachers "are consolidated within the pre-service music course and change very little once they reach their first teaching post" (Hargreaves *et al*, 2003 in Harrison, 2008: 6). As a means of exploring the impact of biography on identity a little further, the headings used in the 'activity theory' model (chapter 4, figure 4.3) have been used in the following discussion simply as a convenient means of grouping the various influencing factors.

- *Mediating artefacts*

It has already been discussed in the previous sections of this chapter the various forms that a 'typical' music teacher biography might take and some of the differences that may show themselves as a result of aspects such as different operating genres and instrumental backgrounds. These aspects shape the musician-teacher identity of the individual and these, in turn, shape some of the thinking behind what takes place in the classroom; sometimes resulting in conflict (Roberts, 1991; Kemp, 1996). An example of this conflict can be seen in S8's lesson. S8, a classically trained musician with a background in performance in a wide variety of ensemble settings, has found that she is teaching a 'performing' lesson through the use of ICT (an area of her subject knowledge previously identified as less strong) because of lack of access to break-out rooms and acoustic instrument resources and the tradition of the school's music department which centres on a large amount of ICT-based activity. The result is some frustration on the part of S8 and a feeling that her lesson had not been as successful as she would have liked it to be.

In the case of S7, too, the trainee was confident and secure in his own musicianship – an able and experienced instrumental performer in the Western classical tradition. However, he was challenged at times when working in a musical genre he was less experienced in, and how to convey the knowledge and skills required for the students to perform the music in a way which they might more easily understand. The notes made

during S7's observation include the comment, "you model the tune on the keyboard... you play quite a lot... suggest you break it down. For example, play the first phrase or two; this will then be the focus of the learning for the first part of the lesson". Also, the choice of the melody the students were to learn was questioned – rather long, with complex syncopated rhythms and unusual 'turns of phrase'.

- *Rules*

Trainee teachers are bound by the expectations of the Teacher Standards for QTS along with criteria against which teacher performance is judged, the expectations of the curriculum (e.g. examination specifications) the shape of which are largely determined by government overview, and a wide range of policies at national and local level which shape the direction schools, departments and individual teachers may act (Beck & Young, 2010; Wright, 2012). Wright (2012) would argue, based on an analysis of the work of Basil Bernstein, that "dominant social groups may be seen to act to impose their values upon education through policies such as national curricula and pedagogic strategies" and that these can lead to "agendas for change" (Wright, 2012: 30). Some of the lessons observed make distinct allocation of time for school and local directives such as students setting and reviewing targets and for the collection of assessment data – time which, arguably, might have been more valuably used to increase student engagement with the actual music (e.g. T2, S8). The average time in the observed CPG lessons devoted to the development of musical competencies was 57%. In S8's lesson (under guidance from a school mentor), around 12-13 minutes of a one-hour lesson was spent on considering, reviewing and revising personal pupil targets. T11 expressed some concern that the musical development he feels he secures in his students is not always understood by his Senior Management Team and that their objectives are not the same as his – this is illustrated in the 'side issue' of the "learning walk" conducted by a senior manager during the observed lesson (described at section 7.4.5).

- *Community*

The author can attest to the value of role models and other members of communities in which he works in the development of his own teaching skills and musicianship. The participants in this current research have also attested to this with the high percentages of family and friends who have supported and influenced them as musicians (see Table

6.6) and the placing of ‘role models / musicians I admire’ in 5<sup>th</sup> position in the rankings from sorting activity 2 – over a quarter of participants placed it in the top 3 positions. Several of the trainees within the CPG talk of the value of what they learned and how they have developed from working with their HEI, their peers and their school mentors and how this has made them feel more certain that teaching is the right career choice for them as musicians. To draw on the example of S8 again, she comments on the school she has been employed in for when the PGCE programme finishes, that it is ‘almost perfect’: easy to form relationships, with students motivated by young, energetic, inspirational teachers. Some trainees also talk of what they have learned from the observation of mentors they have not felt to be as strong as they might have been (e.g. S1 who criticized one of her mentors for not planning for differentiation, practical starter activities or for modelling to the students).

- *Division of labour*

The importance of the ‘triangular’ nature of the teacher training partnership – trainee, HEI tutor(s), school trainer(s) – is implied in all of the interview transcripts from the trainees (especially S1, S4, S8). It is also noted, however, that, as guests in schools whilst on placement, trainees sometimes feel limited in how far they can take risks / experiment and act upon guidance from HEI tutors where this conflicts in any way with school processes. S7 and S8 made particular points in this regard with S7 commenting that he would probably not have taught the lesson in the way that he had if he had had total freedom – he didn’t feel that it worked well using electric keyboards and that he might have liked to develop more improvisation and composing skills as these are ‘so important’, allowing students to ‘explore the different areas of music without the elitist skill of being able to play an instrument’. The current ‘swing’ in government direction is to increased leadership of teacher training from schools, though part of the challenge for training here may well be that some of the research-based teacher education and the chance to develop individuality as a teacher may be reduced (Young, 2012: 214). Young, whilst discussing CPD rather than ITE talks of the ‘introspection’ of teacher education which serves individual school contexts rather than a wider vision (ibid.).

It is also the case that (as reported by Ofsted, 2012a) many of the teachers in this study were fairly isolated, professionally. All were in departments of at least two members of staff, not including peripatetic teachers (T1, T2, T8, T10, T11), but some discussed the

lack of understanding from senior management of what they were attempting to achieve (T11) and no one highlighted any specifically subject-based CPD that they had received recently, though some did comment that they had close links with other music educators in the area – mainly music services and/or primary schools (e.g. T10, T1).

#### 8.4.5 *Music teacher biography and identity: SQ4 summary*

The 11 members of the CPG are clearly all individual – each lesson taught is rather different from the others and the outcomes are varied in terms of the apparent success in developing musicality in students. S7 is, perhaps, more ‘at home’ in fairly traditional, formal music teaching settings whilst S1 is very comfortable giving the students a degree of freedom and self-determination (without losing authority or a sense that the lesson is about musical learning). T10, working with particularly challenging young people, is focused on his students enjoying their musical experience whilst achieving gradual and small steps of learning, whilst T11 gives the students an opportunity to self-express in genres they feel are particularly relevant to them, building on the different experiences each student brings to the lesson. In most of these lessons, something of the biography of the teacher comes through. S7’s lesson suggests that something of his largely traditional musical upbringing and the challenges posed by his less skilled keyboard playing when supporting students learning music on electric keyboards is causing some ‘upset’ in his self-image as a musician-teacher. S6’s lesson, based on African drumming and improvisation may well be rooted in his experience in world musics and his ability on the drums (he is a tabla player). S1’s lesson, rooted in the ‘Musical Futures’ approach, seems to be derived from the song-writing, popular song performing and improvisational nature of her own musical upbringing. T2’s lesson, very much based on students working together to create group compositions, may well be based on his own background in community music making.

In a small way, for this is a comparatively small study, issues of teacher ‘guilt’ in varying degrees can also be detected in T2 (whether he is advanced enough as a ‘technical’ musician), T10 (no time to *be* a musician), T11 (the conflict of school directives and personal beliefs on the development needs of young musicians), S4 (anxiety at the difference between her own skills as a musician and the non-inclusion of some of these in the classroom), S8 (conflict between the needs of the school and the needs of musicians). Hargreaves (1994) argues that guilt is an ‘emotional preoccupation



for teachers’: guilt that, for example, “inhibits innovation in ‘basic’ subjects for fear of prejudicing the test scores by which one will ultimately be held accountable” (Hargreaves, 1994: 143); or where a culture of accountability can lead to “singular views of correct (and, by implication, incorrect) practice” and the feeling that we need to be the ‘perfect’ teacher (ibid.: 149-150). These ‘guilts’ can potentially act as agents of change (positively and negatively) (Kidd & Teagle, 2012) in the developing biographies of the teachers (e.g. in a determination to develop innovative practice despite external pressures, or to become part of the ‘compliance’ culture (Hadfield & Atherton, 2008, see footnote 17)), though this current study presents no evidence of this in action and, indeed, this might be an interesting consideration for future research.

Stowasser (1996), developing the work of Hogg (1994) suggests three ‘types’ of music teacher: (1) “the teacher of music as knowledge”; (2) “the teacher of music as accomplishment”; and (3) “the teacher of music as an empowering agent” with the means to increasing the “enrichment and personal growth of students” (Stowasser, 1996 in Harrison, 2008: 12). It is not the purpose of this study to classify the teachers of the CPG in these or any other categories; however, different approaches can be detected and possible connections with biography and identity can be tentatively perceived.

## **8.5 SQ5: What factors may restrict or enhance success in being an effective music teacher?**

There are number of factors which have arisen during the course of this research which may restrict or enhance being an effective music teacher and five are highlighted here: (1) teachers’ subject knowledge and their ability to give students an authentic music learning experience; (2) teachers’ understanding of musicality; (3) processes and practices of limiting time available for the development of musicians; (4) curricula which do/do not allow for the full range of abilities and interests of students to be met; and (5) having an understanding of the place of one’s own biography and how it may impact practice.

### *8.5.1 The subject knowledge of teachers*

Music is a very broad subject area covering a range of ‘skill sets’ such as the competencies already being examined as part of this thesis, a wide range of genres

(classical, folk, jazz, etc. with many ‘sub-genres’ within each one) and a vast range of musical cultures and traditions. It would be a challenge for any musician/teacher to be expert, or even knowledgeable, in all of these. The educational routes that many musicians take also inevitably narrow the extent to which a broad knowledge can be aspired to as there is a tendency to specialization; for example, in degrees which focus on instrumental/vocal performance, or in music technology (Young, 2001; Swanwick & Paynter, 1993). The nature of the National Curriculum (QCA, 2007; DfE, 2013) is that young people in schools are expected to gain a broad knowledge of music including performing, composing and listening, all within the context of a range of genres, cultures and traditions (ibid.). There are inherent difficulties and challenges for the music teacher, some of which have been raised previously in this study (e.g. section 8.2) and include for example: musicians trained on non-keyboard instruments supporting students in schools where the electric keyboard is the principle vehicle for music making in the classroom; or musicians trained principally as performers and with limited composing experience, teaching/guiding their students in how to compose; or teachers with a background in Western classical music working with students whose major interest and experience is in contemporary popular music. “Secondary school music teachers may find themselves veering uncomfortably from their own musical specialism (which may or may not be valued by students) and an insecure ‘generalism’” (Swanwick, 1999: 99).

Teacher subject knowledge, and also available resources (e.g. instruments), can additionally restrict the ability to present young people with an authentic musical experience (Swanwick, 1999; also in Savage, 2013). Swanwick (1999) questions how far much of what students receive in the music classroom can be said to be a ‘musically authentic experience’ (ibid.). For example, when students are learning about the principles of Indonesian gamelan music but with little access to even closely appropriate musical instruments (e.g. on keyboards) or with any notion of the social and spiritual aspects of the gamelan. Spruce & Matthews (2012) argue that, in learning about music from non-Western cultures, still the experience is influenced by the asserting of ‘western art music’ (Spruce & Matthew, 2012: 121).

These issues have shown themselves to be evident in this research project, for example, in the difficulties S7 has had in supporting his students to learn to play a piece of music from notation using an electric keyboard when he is challenged to be able to model this

himself (piano/keyboard not being his 1<sup>st</sup> or 2<sup>nd</sup> study instrument). Again, we find T1 leading a lesson in composing not having modelled the composing process to his students, leaving them a little at a loss as to precisely *how* to go about the task. Both S7 and S8 are skilled and knowledgeable in aspects related to Western classical music but have more limited knowledge of popular music and the processes by which popular musicians make music. T2 is an expert in popular styles and brings a lot of contemporary music to classroom activities to engage the students but has less knowledge of instrument-specific performing technique, especially being largely self-taught.

There are three possible approaches to dealing with these issues surrounding subject knowledge which will be dealt with in detail in chapter 9. However, in summary, they involve (1) increasing the opportunity in ITE and in-service training for teachers to continue to develop their own subject-knowledge needs; (2) that school senior management teams might consider the breadth of knowledge and skill in their school's music department when recruiting new members of staff (e.g. if one teacher is WCM, another might be an OCM; if one is a pianist, another might be a guitarist; and so on); and (3) that schools and music departments should seek partnerships with other educational organizations which allow for the curriculum to be extended and for increased authenticity (e.g. a visiting Indian classical musician to lead a workshop(s) on Indian music).

### 8.5.2 *Teachers' understanding of musicality*

Some of the lessons observed and delivered by the CPG would seem to add evidence to that of Ofsted (2009) that 'teachers lack an understanding of musical progress' (Ofsted, 2009: 9). It could be argued that this is partly contributed to by a lack of time in lessons spent on developing musical competencies – time ranging from just 40% of available lesson time to 78% (see Table 7.7) but also as a result that some of the competencies that are addressed in lessons are not dealt with in sufficient depth (also see Table 7.7). The mean OSS for all lessons observed is 1.81 (see section 7.3.1 for details of the 3-point criteria), whilst the 'relative' mean OSS is just 0.75. These figures suggest that several of the competencies, whilst evident in the lessons, are lacking some focus on technique, accuracy or quality which will enable students to improve and make progress. For instance, without more guidance and modelling to explain the composing process,

there is the possibility that T1's students' progress in composing may well be limited to little more than unstructured sound collages. Further, without an increased focus on performance technique, including fingering, phrasing and expressive control, T2's students may not be able to develop expertise in playing the keyboard which will provide them with a point from which their own motivation and self-efficacy will drive them further. This evidence is lent weight by the response of the survey participants who feel that music is not taught well in most secondary schools (57.8% for Q25; see Table 7.1) and the 78.1% of respondents who feel that most pupils do not reach their musical potential in secondary school (Q7). These have to be worrying statistics. Even amongst the teacher respondents from the congruent responses only, outcomes of the survey for these two statements are 47.2% and 90.6% respectively.

In some regards, the teachers' understanding of musicality may well be wrapped up with their subject knowledge but it will also derive from their biography and what they consider to be important in developing young musicians. It has been discussed in several places in this thesis the views of the research participants on the competencies required for the development of musicianship and these have been reviewed and reduced at the end of section 8.1.3, viz:

1. the ability to perform on a musical instrument;
  2. the ability to actively listen and internalise musical sound (to memorise music, to understand the relationships between sounds);
  3. the ability to sing;
  4. the ability to devise one's own music (composing, improvising);
- ...all pervaded by the ability to relate to the expressive content of music.

As these largely agree with the literature on the subject (e.g. Pflederer, 1963; MENC, 1994; Hallam, 2006), summarised in chapter 2, it can be assumed that the participants have a secure understanding of what it *entails* to be a musician. The challenge would seem to lie in developing strategies in lesson planning and delivery which will allow for these competencies to develop and how to ensure progress in that development – refer to section 8.2 of this current chapter for a discussion on this; and section 8.2.6 especially for a summary of the issues and implications for teaching and learning.

Ofsted (2012b) followed up their 2012 triennial report with guidance to schools and senior managers on what good practice in music looks like and, as part of that document,

they suggest that “progression in music is, simply, about improving the quality, depth and breadth of pupils’ musical responses over time” (Ofsted, 2012b: 2) and the maxim from the QCA (2001) that “progression is most likely to occur where pupils are encouraged to do more of less” (QCA, 2001) might be a useful one to apply in the first instance. “Pupils made the most musical progress when they were taught *in* music, rather than *about* music” (Ofsted, 2012a: 46). Further recommendations have been made in section 8.2.6 earlier in this chapter.

### 8.5.3 *Processes and practices*

It has been argued that the current trend in education is for considerable time to be taken up in lessons and at other times following through various processes and practices which have become ‘standard’ across many schools, subjects and departments – that the ‘administration of teaching’ takes time away from music-making (Welch *et al*, 2011: 306; Beck & Young, 2005; Hadfield & Atherton, 2008). The kinds of processes and practices which might be involved on a day-to-day basis and which do not directly constitute engagement with music, include:

- detailing the learning objectives/outcomes for the lesson (this took place in all lessons observed). In some cases, it is the ‘custom’ of the school for students to write these down (this did not occur in any of the CPG’s lessons but the author has witnessed it a number of times in the course of his PGCE tutoring role);
- taking the register (all lessons observed);
- students reviewing their targets set from the previous lesson. Sometimes this is completed in discussion with a partner (e.g. S8);
- explaining the task (not always accompanied by practical demonstration);
- further review and revision of targets at the end of a lesson in the light of the day’s achievements, ready for the next one (e.g. S8, though many lessons had less-formal periods of peer appraisal of work-in-progress as well).

As an example, here is a short edited extract from the observer’s notes for the lesson delivered by S7 which illustrates the point:

13:45	At the door – friendly, warm, having a chat with the students When all have arrived, they are quiet on your request; you check uniform and tell the students the procedure for entering the room You then play a piece of clarinet music as the students enter
13:50	The students are given a question to think about whilst you take the register. Some behaviour management takes place briskly and promptly
13:52	question posed which the students are keen to discuss
13:54	playing a music track using <i>YouTube</i> on the interactive whiteboard – the music is relevant to the subsequent task You explain the learning outcome, the task and a minimum expectation
13:57	you model the task
14:04	the students go to keyboards to practice

Figure 8.2  
Edited transcript of the lesson observation notes from S7

Whilst there is some modelling and listening going on, the example at Figure 8.2 illustrates that procedures take up a significant amount of time at the beginning of this lesson, including the checking of school uniform, taking the register, explaining the learning outcome and the management of some small behaviour infringement. It is nearly 20 minutes before the students commence music-making for themselves. Figure 8.3 (below) gives a further example:

12:55	music playing as the students enter the room
13:00	individual targets and target levels 'issued' to the students Learning Objectives displayed with criteria for assessment; and both explained/discussed. Consideration of how to move from one level to the next.
13:05	students, in pairs, discuss their targets and write them down
13:08	students given song lyrics on a worksheet
13:11	exposition of something of the cultural background to the song backing track playing; students to follow lyrics as the track plays go through some of the language [the song is in a foreign language]
13:17	students sing the song along with the backing track

Figure 8.3  
Edited transcript of the lesson observation notes from S8

In this lesson, it is also around 20 minutes into the lesson before any practical engagement with sound is experienced by the students. These procedural parts of the lessons took longer in the trainees' lessons than those of the teachers and, in the case of the latter, sometimes the procedural matters were a little more interspersed with musical engagement activities; this was especially noted where there was a practical 'starter activity' as in T10 and T11's lessons, for example (though some trainees also included practical starters such as S4, and S1's musical taking of the register).

It is a particular case of music, which may well be delivered for just one hour a week, that valuable time for engagement with musical sound should not be ‘lost’ to process; a view supported by Ofsted (2012b) who advocate that “music should be the ‘target’ language of the music classroom” (Ofsted, 2012b: 4) and criticized observed lessons suggesting that too much teaching is “dominated by the spoken or written word, rather than by musical sounds” (Ofsted, 2012a: 6). Table 7.7 has demonstrated that, across the observed CPG lessons, between 40.0% and 78.3%, with a mean of 57.0%, of lesson time was spent on developing musical competencies, nearly all of which focus on active engagement with musical sound.

#### 8.5.4 *Curricula issues*

There are increasing pressures put upon the curriculum as young people progress through school from societal and educational emphases on the more vocational aspects of a their learning in which music would seem to take a less than vital role (McPherson *et al*, 2012: 3; see chapter 3, section 3.6) and which may result in reduced curricular time (Ofsted, 2012a: 38-9) and contribute to fewer young people opting to take music in school beyond key stage 3 (Welch, 2012: 388). The point has been made that any young person who wishes to seriously develop as a musician will most frequently need to supplement what they are offered in school with a range of additional activities beyond the classroom (Wright, 2012) – see chapter 2, section 2.5.

It seems inevitable that in any one secondary classroom there may be students who range from the disinterested to novice to advanced, especially in performing. The breadth of ability in a music lesson may well be considerably wider than might be the case in many other subject areas (Paynter, 1982 *in* Mills & Paynter, 2008) and this could be observed in many of the CPG lessons. For example, in the lesson delivered by T11, the students ranged from those with little performing experience/skill beyond ‘imitating’ song performances downloaded from the internet to one student who was an advanced violinist.

Whilst this current research has not collected data on the individual skills and abilities of the students within the classes observed, it is noted that, in many cases little evidence for differentiation by task or content has been planned for. Whilst T8 made use of two students with a more advanced skill on guitars as ‘assistant teachers’ and mentors to the

rest of the class; and there are opportunities for differentiation by outcome and support in most lessons, little evidence for any adaptations to the curriculum have been observed to account for the wide range of abilities which each class of students would potentially have included. It is important to go back at this point (see under ‘teachers’ understanding of musicality’ earlier in this section) to the 78.1% of survey respondents who do not feel that secondary school students reach their potential in music. If this view were proven to be accurate then, as most of the respondents were teachers or trainee teachers, as much as three-quarters of young people would not be realising their musical abilities. Paynter (1982) warns us against focusing too much on the more gifted instrumental performers at the expense of the wider, less overtly musically-minded population within schools, or on the majority of less musically-skilled young people, without challenging the stretching those with specific gifts. The music teacher can “devise activities in which their [those with musical talent] special skills can be used alongside the non-specialist work of other pupils” (Paynter, 1982 *in* Mills & Paynter, 2008: 79). It was the case in the vast majority of what has been observed as part of this current study that *all* students worked on the same tasks at the same time and that little difference was noted between students in the ‘quality’ and difficulty level of the outcomes. Again, to return to the survey results to provide evidence for this, 65.6% of all responses agreed at least to some extent (likert = 5+) that secondary school music teachers supported them in developing their own musicianship, and 25% agreed that the teachers were good at helping the less musical pupils to develop. The particular challenge in music education may derive not only from the secondary teachers’ planning and interactions but may also derive from young people having missed out on the ‘playing in the sandpit’ stage of musical development earlier on in their school careers (see chapter 3, section 3.3), though this research provides no evidence to support this proposition.

#### *8.5.5 Understanding the place of one’s own biography and its impact on practice*

This study has explored how we are all, to some extent, products of our own biography (Bronfenbrenner, 1979; Woods, 1984; Eraut, 2004; Welch, 2011a) (see chapter 3, section 3.1) and how this biography contributes significantly to the development of our identity (DeNora, 2000; Saunders, 2008; Macdonald *et al*, 2002a) (section 3.7); and how our views, attitudes, values, belief systems, and so on, are formed as part of the development of that identity (Tajfel, 1978; Hargreaves *et al*, 2002b; Tarrant *et al*, 2002),



though these will also be undergoing flux as our on-going experiences play their part in identity formation (Hargreaves *et al*, 2002b). By extension, it could perhaps be argued that, what we value in music and hold important in learning, will also be shaped by our biography and the development of identity (Macdonald *et al*, 2002a; Hargreaves *et al*, 2002; Young 2001). In discussing ITE and pre-service qualifications, Young (2001) demonstrates this view when she suggests that “...the sheer variety of formative experiences could have a significant effect on trainee attitudes and therefore their responses to teacher education” (Young, 2001: 210). She goes on to give the example of someone from a music conservatoire who has been prepared as a professional performer and who may, therefore, have a learning experience focusing on technical mastery which would not, necessarily, be suitable for a state secondary school where the emphasis is more on developing a more rounded musical education (*ibid.*).

In his interview, T2 took a great deal of interest in the observation schedule produced as the lesson progressed. He expressed the view that he found this, including the time-line, very useful and that he was interested that the performing ‘element’ of his lesson had not included any aspects related to developing technique. He commented that ‘perhaps this was related to the fact that he taught himself’ and that he should, perhaps, have a better idea of these aspects. Through this line of thinking, T2 has begun to consider how his own biography is impacting on his practice and it could be argued that this kind of conversation and analysis of teaching approaches might be a common feature of lesson observation de-briefing.

S4, too, has drawn some parallels between her values and her biography:

*Q Do you think that your selective education has influenced the way you teach or want to teach?*

*A Yes, for the majority, but no.... My education has certainly made me the musician I am and most of the beliefs I have. Having said that, I do think that a lot of learning through community and not just being spoon-fed by the teacher is actually the best way to learn. And, as a person, I’m not just about the music, I’m music and drama and I don’t think I got that from my schooling; that was just me, and then now my career. Yeh, I was absolutely spoiled in my schooling, without a doubt. But the, I have to be honest, ‘cos I’m now wondering if you’re thinking was I given that through my parents being able to afford it....*

- Q What I was wondering was that you were surrounded by comparatively gifted musicians quite a lot of the time, and whether that's had an impact on the way that you view the less gifted musicians that you probably teach most of the time.... Do you, for example, expect more than they can actually produce most of the time, or perhaps even expect less than they can produce?*
- A No, no; if anything, I think I would expect less... I worked this year on not letting them get away with it... I have seemed to expect more...*

Again, with S7 who has made the observation that he has been able to make use of his performing specialisation (evidenced, for example, in his clarinet playing to provide 'live' music as the students entered his classroom). He admits to needing to 'read up' on some aspects of what he has been teaching beyond the 'classical realm' and that he feels more confident now. He believes that his own 'narrower' background has created a 'biased' musician and that 'this matters'. 'If pupils' only experience of music is what they get at school and this is all based on classical music then this is what they will think music consists of; this will not reflect their culture and it's important the education does as this will be more motivating'.

Examples such as these provide some evidence that reflecting on teachers' own personal biography can help them examine their own views and practices which can only seek to enhance their effectiveness in supporting their students to musical development in the classroom.

#### *8.5.6 Teacher effectiveness: SQ5 summary*

Five aspects related to the effectiveness of secondary music teachers, and which have suggested themselves as this research has progressed, have been considered in this section (8.5); perhaps most significantly, teachers' knowledge, skill and understanding of their subject, their understanding of musicality and the importance of reflecting on biography as part of enhancing the first two and improving practice in the classroom. Looking at some of the life histories of teachers can have a profound impact on what we and they can understand of their own interaction with music and their students (Pitts, 2012; Barrett & Stauffer, 2012a). Narrative inquiry can be particularly useful as an element of this research for, as Barrett and Stauffer (2012b) argue, "story is a means of

sense making, a way in and through which we represent, interrogate, and interpret experience and come to know ourselves and others. Story is also a means by which we might trouble certainty, and raise questions concerning the ‘taken for granted’” (Barrett & Stauffer, 2012b: 1). By exploring some of the biography of the participants in this research, it has been possible to gain a small insight into the values, beliefs and practices of the teachers concerned, and the effectiveness of their work with young people as the most vital aspect of what teachers are ‘about’.

Some of the issues surrounding teacher effectiveness which come out of this section (8.5) and which will be discussed further in chapter 9, include the need for music teachers to have access to subject-based, knowledge and skill-based elements within ITE and CPD; and that, additionally, music teachers, departments and schools need to explore alternative ‘ways of working’, including the development of partnerships with music education groups beyond the school and complementary teaching practices within school. Through an increased understanding of the competencies needed by young people if they are to progress along the road of musicianship and an increased focus on depth and quality in musical outcomes, progression will more likely be assured. Teachers, themselves, should develop planning and delivery strategies which will then take greater account of the potentially vast range of skills and abilities in the classroom. Further, it is beholden upon the senior managers of schools to release the pressure on teachers to follow specific processes and practices which can result in limiting time for engagement with music itself and inhibit a more focused emphasis on musical sound as the ‘target language’ of the subject. Finally, teachers should be encouraged during ITE and throughout their careers to understand the nature of their own biography and the impact this may potentially have on the way they plan for music and the expectations they may have of what young people need to learn.

## **8.6 Biography and practice**

In substantial part, the discussion of the subsidiary research questions of this thesis over the course of the previous sections of this chapter, has provided much of the ‘answer’ to the key research question: ‘is there any relationship between what is taught in class music and a music teacher’s biography?’ However, it is necessary to draw some of the threads together and to look at the CPG lessons further, and some of the other related

data, in order to focus more particularly on the relationship between biography and practice.

The literature outlined in chapter 4 would suggest that musicians come to the job of teaching from a variety of routes (Harrison & McCullough, 2011; Rogers, 2002), motivated by a wide range of influences and formative experiences (Knowles, 1992; Baker, 2006; Thornton & Bergee, 2008), the culmination of which has led to a range of differing 'skill sets' (Kemp, 1996; Georgii-Hemming, 2011; Isbell, 2008). Teachers, it can be argued, are well aware that their biographies influence their tastes, values and priorities and that these provide the basis for the musical learning planned with young people (Spruce, 2012: 190) but that there may also be conflict as some of these 'rub' against those values and practices of schools and policy, such as what the teacher may consider it means to be musical compared with the experiences witnessed in employing or placement schools (Saunders, 2008; Mills, 2005b).

Appendix 10 contains a table which draws some comparisons between what is known of the biography of the CPG in this research study (largely through interviews) and what has been observed in lessons (for the 10 members who participated in both observations and interviews). In this table (appendix 10) the observational notes – the right hand column – follow two approaches. The bulleted observations relate to aspects of biography; for example, it has been noted that, as a musician with a strong performing background, T11 encourages his students to focus on aspects of performance and technique. The numbered observations relate directly to the three characteristics of a musician derived from exploring the traits of well-known musicians first detailed in chapter 2, section 2.7. It was felt that these might prove a valuable starting point for exploring just how far musicianship is being enhanced in teaching:

- (1) That musicians develop the ability to internalise sound, not simply physically experience it via the ears (Glennie, 2003; Gordon, 1997; Odam, 1995);
- (2) That musicians frequently desire to devise music, not just perform it, as a way to fully engage with the art form (Hargreaves, 1986; Veloso & Carvallio, 2012; Paynter, 1977 *in* Mills & Paynter, 2008: 35);
- (3) That musicians are able to go beyond the realm of technique into the emotional and expressive effect (Pflederer, 1963; Hallam, 2006; Veloso & Carvallio, 2012; Ofsted, 2009).

Further exploration of the table at appendix 10, shows how T10's personal lessons in, and experience of, African drumming may well be the driving force behind the selection of the drumming activity as the main focus for this lesson and for the success he has in keeping students engaged and developing some quite complex polyrhythms. S1's grounding in the contemporary popular genres places her in a strong position to lead a 'Music Futures' approach style of lesson which, whilst this approach is not restricted to popular music, its most frequent expression is in this tradition (D'Amore, n.d.: 9). S6's strengths in world music and improvisation seems to have determined the content and focus of the observed lesson, based as it is on West African music and giving students the opportunity to improvise with some structural framing. T8's lesson focusing strongly on the development of specific instrumental performance skills may well spring from his own background in performance and technique and in playing in ensemble.

There is evidence for the inverse also taking place: that where the teacher has little skill in a particular aspect, it has perhaps driven them to develop their own abilities. This is seen especially in S4's lesson. S4 has not previously considered herself as skillful or knowledgeable in the use of music technology but, no doubt partly as a result of a request from her placement school, she has gone to some length in developing her own understanding, including in devising composition models herself to assist the students to understand more fully what was to be expected in their own work.

There are also instances where biography has, to some extent perhaps, been detrimental as in, for example, T1's lesser skill in composing potentially hindering the development of models or a demonstration of possible composing processes. Again, in S7's lesson, he is challenged to support his students in developing keyboard skills as this is not an instrument he feels 'at home' with himself. Both S7 and S8 expressed the feeling that they were constrained by the particular curricular approaches of the placement schools they were in – that they were not as fully able to teach in the manner in which they felt most appropriate or comfortable with due to the 'way of working' prevalent in the schools. Welch *et al* (2011) found something similar in their research and they write that early-career music teachers struggle with feelings of self-efficacy and "the degree to which their musical biography is matched/mismatched with both the curricular and extra-curricular demands of the local school music culture" (Welch *et al*, 2011: 292). They go on to add that, through "engaging with pupils in successful musical

performance [it] enables the beginning teacher to reaffirm their own emotional engagement with music and the performance side of their professional identity” (ibid.). The evidence from this current research would tend to lend weight to this argument; for example, in S1’s assertion that training to be a teacher has led to developments in her own subject knowledge and a broadening of musical interests; and in S4’s comments that her attitudes have changed over the course of the PGCE (in the importance of notation, for instance).

Evidence from the wider research population through the survey results also tend to confirm the hypothesis that there is a link between biography and practice. Perhaps the most notable being that WCMs rate pupils being able to read from musical notation (Q27) fairly high (likert = 5+) and as something which should be taught in secondary schools at 64.4%, whilst only 31.6% of the OCMs believe the same. Whilst the difference is not especially large, those who answered Q21 that they had composed music for public use (38/64 respondents) also responded very positively to Q17 that music lessons should include composing activities: 94.8%, compared with 84.0% from the other respondents. Further, of all those respondents who indicated that they had grown up in a musical home (25/64 respondents), 36.0% also responded that that they felt that it was not necessary for someone to be able to play an instrument or sing in order to be ‘labelled’ a musician, whereas 25.6% of those who did not grow up in a musical home felt the same. Whilst this difference is not especially large, the data suggest that those who grew up surrounded by music are more likely to think that a musician has to have the ability to perform. This is also true for composing: more of those from a musical home felt it was important for a musician to have a desire to devise their own music (100%) than those who were not from a musical home (82.1%). It can perhaps be surmised therefore, that those who have grown up with music from an early age can tend to have a ‘narrower’ view of what a musician looks like which may well impact on their practice in the classroom. This is evidenced, for example, in the difference between T11, not from a particularly musical home, who has a broad image of a musician, supporting all his students to reach their potential including using ICT to support those who do not play an instrument; and S8, from a very musical home, who entered her training year with a ‘narrow-minded’ (her words) image, though her view of musicianship had changed over the year. Georgii-Hemmings’s research (2011) would tend to support these views (see chapter 4, section 4.4) and Knowles (1992) also writes

of the significance of teacher biography on ‘classroom behaviours and practices’ (Knowles, 1992: 147; also Welch, 2012; Pitts, 2012).

## **8.7 Summary**

This chapter has examined the evidence from the current research study and how far it provides evidence to ‘answer’ each of the research questions posed initially in chapter 1 of the thesis. The position of this study has been that all young people have the potential to be musicians and that it is the work of the music teacher to ensure that their students can see themselves as musicians at different points on their journey towards expertise. As a central ‘pillar’ of the study, four key competencies have been formed from the original twelve first proposed at the end of chapter 2 and which, with appropriate guidance, will facilitate musicianship to develop:

- 1 Be able to perform on a musical instrument;
  - 2 Be able to actively listen and internalise musical sound;
  - 3 Be able to sing; and
  - 4 Be able to devise their own music.
- ...all pervaded by the ability to relate to the expressive content of music.

This is not to say that other competencies are not of value in the development of a musician but, it is argued, that these four, underpinned by an ability to relate to the expressive content of music, are of prime importance and that, for any musician to grow in their essential musicianship, these aspects of their development are crucial.

In exploring the place of these competencies in the secondary music education of young people, using a range of strategies – survey, sorting activities and observation of teaching – it has been possible also to explore the understanding that music teachers have of musicality and what it is to be a musician. This is at the core of this study and the data have suggested a link between a teacher’s biography and this understanding and, in turn, between the understanding of what it is to be a musician and practice in the classroom. Comparing the results of the sorting activities – covering aspects of what developing musicianship is about (competencies and learning contexts) – with observed practice in the classroom has been of particular value in investigating how far teachers understand the nature of musicality.

The theoretical framework of this study (chapter 1, section 1.6) takes the position that all young people have the potential for musicianship and that, therefore, the teacher's understanding of what it means to be a musician needs, firstly, to be a broad one and, secondly, one which facilitates all young people to attain their musical potential. The data from this study have suggested that, in attempting to bring music alive and ensure that lessons are 'attractive' to all pupils, no particular proficiency in music is achieved by many of them and that the more gifted musicians (including the participants themselves as evidenced in their biographies) frequently need to 'go elsewhere' for the more specialist training that they require. The teachers become torn between their identities as musician and teacher, valuing the former whilst feeling restricted to some extent by the latter; though T11 made the comment that, whilst his violin playing technique had suffered since becoming a teacher, he was also developing other skills he would not have done otherwise, such as directing a choir or playing the piano. There is some small evidence which suggests that music teachers know what they would like their students to learn but that a rather less robust approach is the result of challenges from school directives, time management and other organizational restrictions (e.g. space, resourcing), curricula pressures, assessment and reporting requirements, and the sheer breadth of the subject and the range of abilities present in any one class. For example, T10 expressed some frustration that he/the school could only provide 7-8 hours of instrumental tuition a week for a school of nearly 2000 students because of a lack of funding, whilst being part of a community where many families would not be able to fund such tuition themselves. As a further example, T2 believes that much "policy is just words", and that it tends to get in the way of a music teacher flourishing.

An increased understanding of the nature of musicianship, how musicians develop and the competencies required for that development; together with an increased ability to reflect on their own biography and its impact on how music education is approached is necessary for music teachers. This will be supported through appropriate subject-based in-service training and through a focus on these aspects within ITE and professional management within schools. Senior managers in schools (and, perhaps, at local authority level) should consider the implications of how their teachers' needs can be adequately met and various implications for the training and development of music teachers have become evident in the course of this chapter. These include, most particularly, issues related to variations in their subject knowledge and the challenges this can pose in the classroom; but also issues related to resourcing, curricular design



and learning contexts which will more effectively meet the needs and interests of all the students. In addition, it has also been suggested that music teachers and their schools may need to consider alternative means of planning and delivery of music education, including the potential benefits of shared/collaborative teaching and the development of effective partnerships with external organizations.

Finally, as part of the reflective process mentioned in the previous paragraph, music teachers must be conscious of how they view the musicality of their students and how this, along with the expectations that they may have of musical outcomes and behaviours, may well be shaped by their own biographies and identities. This can be to advantage but it can also cause difficulties which will impact on the musical learning and motivations of their students; that these may well be at the root of some of the inconsistencies of quality and progression highlighted by monitors such as Ofsted (2009; 2012a).

These implications for secondary music education briefly outlined above will now become the focus for the next and final ‘conclusions’ chapter.

This thesis started (chapter 1) by arguing that music is a central part of every individual's lives and that, as such, it needs also to be a central part of the education of the young. It has also argued that every young person has the potential to be a musician but that music education, as it is currently planned and delivered seems to frequently fall short of this aim, including at key stage 3 (age 11-14) (Ofsted, 2009; 2012a). It has been suggested that compulsory music education to this age group in English secondary schools sets out largely to present young people with a sequence of activities and experiences which engage them musically, but does not always seek to develop any significant degree of musicianship; that those who do wish to grow as musicians, frequently have to seek further tuition and more specialist experience beyond the classroom (section 1.1). The theoretical framework which underpins this study is founded on the suggestion that a teacher's perception of what it is to be musical is derived in part from their own biography, that this biography also impacts the development of their identity, and that both of these impact the music activities presented in the classroom and how far they meet the musical needs of *all* young people (section 1.6).

It has been the aim in this research project to explore the biography of music teachers, their understanding of musicality and the implications for secondary music education in England. These have been explored through a consideration of the questions discussed in chapter 8. In this 'conclusions' chapter, it is important to explore, firstly, some of the limitations of the study which may well affect the generalizability of the findings. Then, having acknowledged these limitations, each one of the implications summarised at the end of the previous chapter will be discussed in turn, with a focus on how these may impact on policy, training and practice for different educators and organizations: individual teachers and schools, local education authorities and government. These implications can be grouped under three headings: (1) teacher development – ITE and CPD, (2) classroom practice and curricular design, and (3) education policy at local and government levels. As part of this discussion and preceding it, the implications for music-teacher identity and how this impacts attitudes and approaches (on-going

biography) are examined. Finally, the chapter will consider the study's significance and its contribution to knowledge, the possibilities for future research, and sum everything up with the recommendations which arise from these conclusions and the study as a whole.

## **9.1 Limitations of the research**

The nature of this research project, one which has been essentially exploratory and growing out of the author's day-to-day work as an ITE tutor, and the nature of the participant group, largely teachers and trainee teachers from one principle ITE provider, will inevitably mean that there are limitations to this thesis.

Perhaps the first limitation is the positioning of the author/researcher himself. As a music educator for over 30 years, both as teacher and teacher educator, it is inevitable that he will have his own prejudices and strong views on music education and its current place in wider education practice and policy. Potential bias may well be particularly inherent as the research sample has been largely selected from his own student teachers and their mentors who he has worked with over a number of years, and which represent a personal investment of time, energy, support and attachment; and with some of whom he also has a position of authority. Comments made in interviews with the core participant group and noted behaviours and motivations in lesson observations may well be 'coloured' through back-knowledge of and personal relationships with the participants and the schools they are working in. It may also be the case, that participants may have adopted atypical views, attitudes and approaches to teaching as a result of their relationship with the researcher and a knowledge of the subject matter of the study. Interviews, especially, have been what Ritchie and Rigano (2001) have termed 'active interviews'; that is where the interviewer takes an active part in the conversation, sharing views, "establishing a climate for mutual disclosure" and where "meaning is co-constructed and co-authored by the participants" (Ritchie & Rigano, 2001). This opens up the research to 'contamination that positivists hope to avoid' (ibid.). However, it also facilitates "negotiated accomplishments of both interviewers and respondents that are shaped by the contexts and situations in which they take place" (Fontana & Frey, 2000: 663 *in* Ritchie & Rigano, 2001: 753). The positioning of the researcher / author and his close professional relationship with most of the research participants (especially the CPG) and the needs of activities such as lesson observations

(which go beyond those of the study, e.g. to provide evidence of trainees meeting the Teacher Standards as part of their PGCE/GTP programmes) will then, perhaps, make it difficult to make generalisations from the findings which are applicable across a wider population. However, it has become clear that sufficient insight can be gleaned from the findings to allow an exploratory study such as this one to suggest viable potential implications (see the following sections of this chapter).

The participant groups have been fairly small and distributed across a narrow range of respondents. Whilst there has been an attempt to broaden this range by including respondents from a group of HEIs and including some undergraduates who will not necessarily be considering teaching as a career, these sub-groups have been small and the fact remains that the vast majority of respondents are from, or connected with, one HEI with contacts in a small geographical area of London. In addition, there have been issues in respect of not all respondents (even within the core participant group) being in a position to complete all research activities. These limitations, related to the make-up of the sample, can potentially leave the research open to inconsistencies and skewed patterns within the data.

As the research concerns music teachers, it is natural, perhaps, that the main group of participants are teachers themselves or training to be so. However, a more balanced view of the nature of musicianship and what is taught in the classroom would possibly be gained if the participant group were made wider to include a range of musicians working in other educational roles than school teachers, and also not working in education at all. Above all, the research is limited by not having consultation with the young people at the ‘receiving end’ of education – the school pupils. The pupils will have views on the ‘quality’ of the music education they receive, why they feel that class lessons are usually not sufficient on their own in the development of musicians, and how far they feel that their musicianship is developing as a result of the teaching they receive and the activities they participate in. The value of this research might have been enhanced if young people had participated in the research activities, seeking their insight into how far they feel that they are becoming musicians as a result of their classes in school, and how they feel matters might be improved.

Analysis of the survey data have shown some anomalies despite some early, if limited in scope, piloting. In particular, two issues arise: (1) that the pairs of statements

contained in the survey which were designed to be ‘inverse’ statements in order to increase the reliability of responses, have proved not to be as diametrically opposed as was originally determined; and (2) that, with some statements, the responses are likely to be either a ‘7’ or a ‘1’ with little scope for using the rest of the likert scale provided (e.g. “I have friends who are musicians”). Further consideration of the nature and wording of the questions, together with more extensive piloting may have mitigated this issue. Questions need to be designed that do not simply have the likelihood of an unqualified ‘yes/no’ answer so that question “I have friends who are musicians” might have been re-worded as, “having friends who are musicians have helped me in my own development as a musician”.

The number of lesson observations have not demonstrated the full range of what the core participant group (CPG) teaches and how they teach it. Each member of the CPG was observed once. However, it might have been that this was a ‘composing’ lesson for a particular teacher and that, therefore, this will have had the potential to skew the data away from, for example, the teacher’s ability to strengthen students’ performing skills. The data from interviews as well, whilst proving to be illuminating and providing a rich vein of information concerning the biography and practice of each participant, might have been yet more valuable if (1) each participant were asked a series of identical questions as a framework to build the rest of the conversation around (they were similar but not identical, or asked in the same sequence or with the same emphasis), and (2) if they were supplemented with some of the techniques which might be drawn from ‘narrative inquiry’ such as ‘rivers of experience’, ‘journals’ and ‘self portraits’ (see section 9.3.3).

Whilst this study has some limitations as outlined above, it does also suggest some important implications for secondary music education in England and it is important in this chapter of ‘conclusions’ to turn now to these in the next few sections, to consider the study’s significance, and to make some recommendations for development.

## **9.2 Implications for musician-teacher identity**

This thesis has argued from a standpoint that we are ‘products of our biography’ (Bronfenbrenner, 1979; Welch, 2009; Eraut, 2004) and that our identity is formed by our biography (DeNora, 2000), together with on-going life-experiences and our

personalities and motivations, and that these are in a constant state of ‘reconstruction’ (Hargreaves *et al*, 2002b; Macdonald *et al*, 2002a; Saunders, 2008). Chapter 3 began the discussion of the development and role of identity in musicians and this was expanded to music teachers in chapter 4. Chapter 4 then concluded with a model illustrating the development of music teacher identity and the various influences at play upon it (figure 4.4). This current research has sought to explore the way in which participants (especially the core participant group (CPG)) view their identity, in particular whether they consider themselves a musician first or teacher first (responses for this can be found in Chapter 6, section 6.8). A similar question was asked during research by Harrison (2008) who generally found an evenly distributed response from his experienced teachers research participants (Harrison, 2008: 49).

Taking the model and its accompanying discussion in chapter 4 into account, together with the findings and discussion from this current research (chapter 8, section 8.4), the original model of music teacher development (figure 4.4) can now be extended with a consideration of the identity of what could be termed the ‘musician-teacher’. This model does not replace the original (figure 4.4) but, rather, extends it as the musician and teacher identities begin to merge. This new, extended model (figure 9.1, overleaf), drawing on current literature and demonstrated through data from this study, illustrates how the factors, first outlined when discussing the application of ‘Activity Theory’ (Engeström, 2001) to music teacher identity in chapter 4, section 4.7.1, will affect the balance of the teacher’s identity as a teacher and/or musician. Data discussed in chapter 8 (section 4) supports the impact of ‘mediating artefacts’ (e.g. S7 and S8), ‘rules’ (e.g. T2, T11 and S8, and data from the time available for developing musical competencies – table 7.7), ‘community’ (e.g. data from sorting activity 2 – table 6.8, S1 and S8) and ‘division of labour’ (e.g. almost all the CPG) upon the development of the music teacher identity. All this is in a constant state of flux – or ‘reconstruction’ (Hargreaves *et al*, 2002b) - as the teacher is affected by changes in circumstances, on-going life experiences, the needs of the students in their care, the changing shape of policy and practice, as well as any changes to temperament and personality (cf. Saunders, 2008). For example, both S4 and S7 talk of their changing views of and approaches to music education as they went through their initial teacher training.

The balance between the teacher’s identity as a musician or teacher can be a cause for some conflict in the teacher’s life, as ‘cherished’ views on music and musicality are

## A MODEL OF THE MUSICIAN-TEACHER IDENTITY

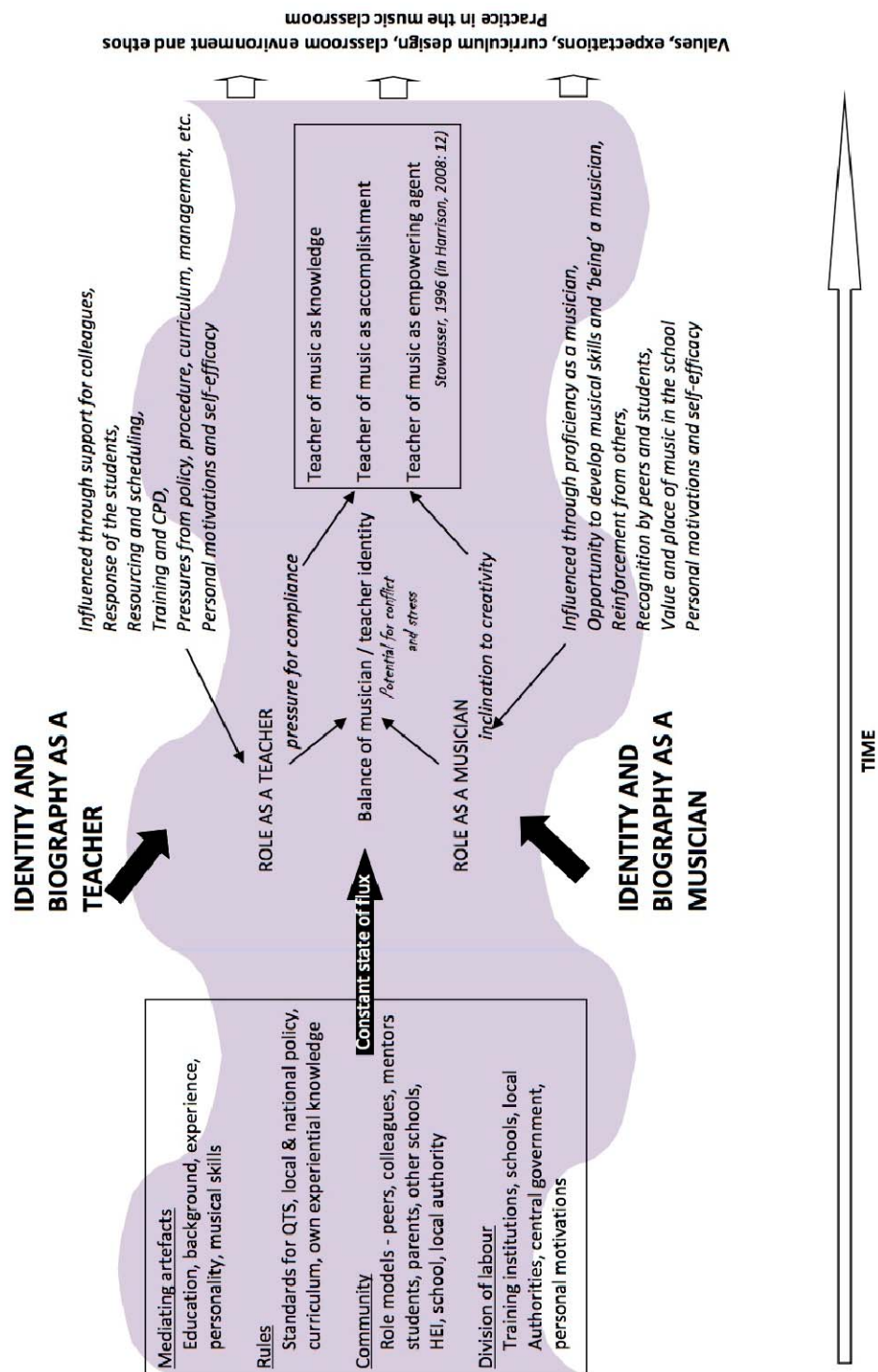


Figure 9.1  
A model of the musician-teacher identity  
(an extension to the model of music teacher identity, chapter 4, figure 4.4)

challenged by the needs and practice of the employing school and those of the students themselves (Kemp, 1996; Mills, 2005b; Bernstein, 2000 *in* Beck & Young, 2005). These conflicts can be seen in the responses to the musician / teacher question at interview with the teachers of the CPG (see section 8.4) where perceptions of self in one role or the other vary considerably between the respondents. Senior managers in school, along with policy makers, may need to be aware of this musician-teacher issue in particular. It can be argued that in many areas of the curriculum, teachers see themselves as teachers (rather than scientists, historians, mathematicians) (Roberts, 1991) – that being a teacher is a central part of their identity. However, this is not always, or even frequently, the case in music where a significant number see themselves primarily as musicians (e.g. T1, T2, T11, S4) and that their identity as a musician is a core part of their lives (Saunders, 2008; Kemp, 1996; Welch *et al*, 2011). For example, the author is aware that participants S19, S20, N1 have significant lives in music beyond teaching and have taken only part-time teaching positions to facilitate their ‘musician’ lives more effectively. This may well affect their approach to education, the curriculum and the manner in which they interact with young people; that school and education may not be at the ‘centre of their universe’; rather, music and music-making will more likely be so (Durrant & Laurence, 2010) (e.g. T11 who is a teacher in the week and a musician at weekends, S4 and T1). Many music teachers will continue with their own music-making activities beyond their work as a teacher (*ibid.*; ref. T1, T11 and S8 as examples).

Eventually, Stowasser (1996) argues that we are likely to become one of three types of teacher (see chapter 8, section 8.4.5): as a source of knowledge, as an accomplishment, and as an empowering agent (Stowasser, 1996; Hogg, 1994) – traits which might well be applied to the teachers observed as part of the CPG in this research project, each with differing musical influence on their students (for example, T11 with his approach to differentiation and developing each student individually might be termed an ‘empowering agent’; see section 7.4.5). Finally, the model suggests that the identity a music teacher will ‘possess’ will have an affect on their values, expectations of students’ musical responses, design of the curriculum, school/classroom environment and ethos, and classroom practice. As an example, S4, with what might be termed a traditional Western classical music background and education, with a focus on performance skills and with a strong performing ‘musician’ identity has, in developing a teacher identity, been challenged in relation to the music education experienced by young



people during her placements, especially in the place of aural skills, world music and music technology, but with a real desire and confidence to bring practical music-making activities to the students. S7, also, has found the development of a teacher identity challenging, particularly at times, in communicating his identity as a musician confidently to his students. Both have felt some frustration that their own ideals in bringing music to young people have been restricted by school practices and traditions (S4: ‘there’s not a lot of trust in some schools of the pupils... need to give pupils belief that they can do things... give kids more ownership of their music’). It can be the case that music teachers can find the strictures of school practice and expectation, and the limitations of policy (national and local) particularly counter-productive (Ballentine & Packer, 2004 *in* Welch *et al*, 2011). In meeting these demands as well as the pedagogical ones such as arranging extra-curricular activities, ‘burn out’ can ensue (Ballentine & Parker, 2004 *in* Welch *et al*, 2011) or they compromise their musician identity, a trait which can be seen in some of the CPG members (e.g. T10 who made the point that “the longer I teach, the more difficult it is to be a musician”).

### **9.3 Implications for teacher development: Initial Teacher Education**

The implications for ITE leading out from this research project fall into three areas: (1) subject knowledge development, (2) developing a focus on musical competencies, (3) supporting trainees to reflect on, and consider the impact on their identity as musician and teacher, their own biographies and how these have shaped their values and expectations.

#### *9.3.1 Subject knowledge development*

Musicians come into teaching from a range of backgrounds and experiences and from a wide range of motivations (Harrison & McCullough, 2011; Thornton & Bergee, 2008; Rickels *et al*, 2010) (see chapter 4, section 4.2). Many will have been through what is termed a traditional music education which includes learning an instrument, progressing through the various grades (of, for example, the Associated Board of the Royal Schools of Music), GCSE, A-level and music degree (York, 2001; Welch *et al*, 2011). The GCSE / A-level routes tend to be quite broad in their scope, building on, as they aim to do, the National Curriculum Programmes of Study (QCA, 2007; DfE, 2013) and comprising principally of the three activities of music: performing, devising and

listening. By the time these musicians undertake degree studies, however, they will be tending to specialise – music studies, music technology, music performance, popular music studies, world music studies, and so on. Indeed, when applying for teacher training programmes, whilst it is a requirement in England for applicants to possess a degree, there is no technical requirement (though there may be an expectation) for the degree to be related to music at all; though applicants will need to provide evidence of sufficient knowledge and expertise in the subject to be able to teach it (<http://www.education.gov.uk/get-into-teaching/apply-for-teacher-training/basic-requirements>).

Initial Teacher Education (ITE) in England is generally of one academic year duration, is focused principally in supporting trainees towards meeting the Teacher Standards which are a requirement for the award of Qualified Teacher Status (QTS) to be made (DfE, 2011c), and includes extensive periods of time on school placement. It is natural that the emphasis in ITE is on developing the ‘craft’<sup>71</sup> of teaching: management of classes, planning, strategies for teaching, assessment processes, etc. A comparatively shorter time can be devoted to developing subject-based aspects, e.g. *how to teach a child how to compose*, though there will clearly be some overlap (Durrant & Laurence, 2010). Teacher Standard TS3 (DfE, 2011c) covers the requirement for trainee teachers to *have* sufficient subject-based knowledge and expertise, but this is just one of eight Standards and also includes knowledge of Literacy, Numeracy and a range of other curricular aspects. Yet, the evidence from this research project suggests that not all musicians have sufficient knowledge or expertise in their subject to teach it as effectively as they might. For example, S1, who has grown up as a practitioner in popular music and whose degree is in music production, admits to having less expertise in aspects of Western classical music, whilst S8 has made the inverse observation. In addition, knowing or being an expert in a particular field does not necessarily mean that one can teach it to others (Kemp, 1996). None of this is to suggest that any of the trainees in the CPG are not good teachers; they have gone on to successfully gain QTS and obtain teaching posts in schools.

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<sup>71</sup> The term ‘craft’ as applied to teaching is a contested one, though it was used by Michael Gove, government education minister at the time, and that, as such, “it is best learned as an apprentice observing a master craftsman or woman” (Gove, 2010). However, there are others who would dispute the term such as Kirk (2011), reported in the Times Educational Supplement of 11/02/2011, who suggested that there is a claim “that teaching is a profession, one that also requires engagement with an academic knowledge base” (Kirk, 2011).

Nevertheless, this research has demonstrated that there are issues related to the subject-knowledge of trainees, in terms of knowledge of instrumental technique beyond those instruments played by the trainees, skills in and understanding of composing and improvising, and enough expertise in a range of musical cultures, traditions and genres to be able to provide as authentic a musical experience as possible (though there are implications related to resourcing here as well). These issues have largely, and quite naturally, arisen as a result of their biographies: their own education, background, and musical development and interests. Potential issues related to identified 'gaps' in subject knowledge have been raised in this study in regards to T1 and T10 (teaching composing), T2 and S7 (keyboard performance technique), S1 and S6 (aspects of music theory; knowledge of Western classical music), S4 and S8 (skills in the use of music technology), S7 and S8 (knowledge of world musics). A number of implications for the preparation of musicians to become teachers are identified, two of the more significant of which are detailed below.

Firstly, whilst university and conservatoire degree courses have broadened over the last decade or more, an increased preparation for teaching (instrumental as well as classroom) should be considered. High numbers of musicians spend at least part of their careers as teachers of one kind or another (Lehmann *et al*, 2007; Rogers, 2002). It is suggested that undergraduate degree courses should include a module on teaching or, at least, those students who are considering a career as a music teacher might be identified and directed towards such a module as part of their studies. In this way, they will have had some support in communicating their sophisticated musical skills to those less musically skilled (or motivated) before a teacher training programme even commences.

Secondly, there is a need for ITE programmes themselves to be able to increase support for subject-specific issues within them. This might be addressed in one or more of the following ways:

- Lengthening the programme. Durrant & Laurence (2010) argue that traditional PGCE programmes, for instance, are too short, especially since the advent of a masters-level qualification requiring a more in-depth academic rigour (Durrant & Laurence, 2010: 178). ITE in England is one of the shortest in Europe at 3-5 years including undergraduate studies. In Germany, this is 6+ years, France 5-6

years, Spain 5-7 years (Comparative data from 2010 from INCA Comparative Tables, 2013<sup>72</sup>).

- Re-establishing subject enhancement / booster courses for music. It was the case, until 2008, that subject knowledge booster courses (or enhancement courses) were offered to those wishing to embark on teacher training courses identified as requiring such support (Durrant & Laurence, 2010: 181). These are currently non-existent or rare in subjects not considered as priority subjects by the DfE/NCTL (ibid.).
- Additional, 'extra-curricular', subject knowledge enhancement 'units' should be built into existing ITE training. There might, for example, be a series of twilight sessions once a week throughout the programme which could be 'dipped into' as required by trainees who need to develop their skills in, say, music technology or singing or composing, and so on.

### 9.3.2 *Focusing on musical competencies*

Ofsted (2009) observe that students in 'good' and 'outstanding' schools comment on how everyone is "treated as a musician" (Ofsted, 2009: 26). This current research has discussed at length the nature of musicianship and the competencies which are necessary to the development of musicality. Reflecting on his own PGCE programme, the author of this thesis has noted how 'fragmentary' the subject-based aspects of the programme seem to be. His knowledge of other HEIs that he has contact with would suggest that this is not uncommon. There are individual and multi university-based sessions on such components as composing, music technology, assessment, and musical elements. The time aspect (ref. the previous section) means that each session is barely more than a 'starter' session for the topic in-hand. Training in schools is frequently centred on 'core' skills such as behaviour management, cross-curricular development areas such as literacy, and assessment strategies which do not necessarily take into account the most appropriate approach for individual subjects. (Ofsted, 2007: 2-3).

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<sup>72</sup> Sargent, C., Foot, E., Houghton, E. & O'Donnell, S. (2013) *INCA Comparative Tables: International Review of Curriculum and Assessment Frameworks Internet Archive*. London: Department for Education / NFER. <http://www.nfer.ac.uk/what-we-do/information-and-reviews/Inca/INCAcomparativetablesMarch2012.pdf> (Retrieved: 27/06/2014)  
Contains public sector information, originally collated by the National Foundation for Educational Research (NFER) in England for the Department for Education and licensed under the Open Government Licence v1.0: <http://www.nationalarchives.gov.uk/doc/open-government-licence/>

Evidence from this research (chapter 8, section 8.2) would suggest that an increased focus on musical competencies may be a more effective use of time, focusing on the four competencies identified in chapter 8, section 8.7: performing on instruments, the internalisation of musical sound, singing and devising. Those areas of teacher development which are more generic in nature, such as behaviour management and assessment, might be incorporated into the competency-based aspects of the programme. So, when focusing on developing singing in the classroom, one might also consider aspects related to the management of a singing class and the assessment of progress in singing. Such a strategy would also provide a model for teaching in schools which is competency-based.

There will also be an overlap of competencies, as advocated in the National Curriculum (DfE, 2013) so that, when focusing on singing, training sessions will also consider improvisation using the voice, and the internalisation of sound is quite naturally a product of effective singing (or vice versa).

### 9.3.3 *Reflecting on biography*

It is common for trainee teachers to self-audit their knowledge, skills and understanding, to draw up a plan of action to address any areas of weakness, and to review these from time-to-time (Durrant & Laurence, 2010). However, there has, perhaps, been little focus on encouraging trainees to reflect on their life histories and how these have shaped their values and views and, in their turn, how they may view the musicianship of young people and their expectations of what they might be able to achieve. Examining our biographies help us to explore what is important to us and to discover ‘some of the truths about our identities’ (Harrison, 2008: 24; Tickle, 2007).

*“The process of constructing an autobiographical narrative makes its own contribution to identity, affirming and making sense of those aspects of past life that are most helpful in rationalising current experience, and allowing storytellers to present a coherent account of themselves to their listeners”* (Pitts, 2012: 4).

This research project has barely ‘scratched the surface’ in asking interviewees to talk a little of their lives which have led them to be both musicians and teachers. However, T2 and S4 mentioned briefly how valuable it was for them to have the chance to reflect on

some of these aspects as part of the research; and six of the CPG had the chance to consider the relationship between their musician and teacher identity.

There are several mechanisms for supporting participants to reflect on their background which have provided useful results by a range of researchers in music education. One method is drawn from ‘person construct psychology’ (Pope & Denicolo, 1993 *in* Harrison, 2008); that of asking participants to use ‘rivers’ or (snakes) where they are asked to “visualize their lives as a winding snake, in which each turn represents a personal experience of a critical incident that influenced the direction their career took” (ibid.: 24). There are links here, also, with the significance of episodic knowledge illustrated by Eraut (2004; adapted by Welch, 2009) in his model of ‘memory structure and knowledge acquisition pathways’ which can be seen in figure 3.2 (chapter 3). Another method for reflection, is for participants to complete ‘journals’/accounts in which they simply write an account of the key aspects of their life histories especially in respect to those events which impacted on musical development. Pitts (2012) requested her participants to write freeform narrative structured by a range of stimulus questions; the responses she terms as ‘autobiographical narratives’. Adler (2012), on the other hand, uses a multi-faceted approach which includes participants drawing a ‘musical self-portrait’ (also used by Dolloff, 1999) and the writing of a critical musical autobiography which may then be used in group seminars (Adler, 2012: 166).

Cautioned that participants in such activities can be prone to ‘redemption’ or ‘self-enhancement’ narratives, such reflection will be able to give the trainees the opportunity to stand back a little to look at their values, expectations of childrens’ musicality, belief systems and identity and thus be aware of how these may influence their practice in the classroom. In developing this awareness, they will be able to adapt as necessary to the needs of their students effectively. It will deepen their understanding of their students’ own developing musicality and how their identities as musicians are forming. Our understanding of ourselves as music teachers and musicians, and of our students will likely be deeper and more accurate than anything that can be informed by more common policies and practices such as examination results and performance outcomes (Pitts, 2012: 6).

#### **9.4 Implications for teacher development: Continuing Professional Development**

In many respects, the implications drawn from this study for CPD might follow a similar pattern to some of those made in section 9.3 for ITE. Ofsted (2012a) has commented on the professional isolation of many music teachers; that music-focused CPD for teachers was often restricted to events organized and/or led by examination boards in order to improve outcomes (Ofsted, 2012a: 43). The professional isolation is “compounded by the fact that the teacher had no one with appropriate subject expertise to share ideas with or to turn to within the school” (ibid.).

Similar to the needs of ITE, teachers may need subject expertise development opportunities, as evidenced, for example, in the perceived lack of confidence in composing expressed by T10. Whilst increased teaching experience may likely reduce the need for specific subject knowledge development, there will be the need to be able to keep up with current and new trends in music education, and to refresh ideas and explore different approaches. The needs of NQTs, in particular, may well be a continuation of those of trainees in ITE, and training providers and/or school consortia will need to consider the development of subject knowledge and expertise training opportunities during Induction. For the more experienced teachers, increased use can be made of music professional associations (e.g. *MusicMark: the UK Association for Music Education*), online forums (e.g. *teachingmusic.org.uk*) and consortia of local schools who will seek to work together to share examples of good practice, collaborate in the creation of CPD opportunities and provide a peer support mechanism.

The proposal is made that schools, local authorities, governors and senior managers might:

- Fund and provide teacher release, especially in very small departments, to take up opportunities for music teachers to
  - Attend CPD which is subject-related and appropriate to the needs of the teacher on a regular basis;
  - Be able to visit other schools to take part in peer observation, support and guidance;
  - To take membership of a professional association and the opportunity to take a full part in this (e.g. conferences).

- In larger departments, consider the recruitment of staff members whose skills and expertise complement each other so that different music teachers can support different areas of the music curriculum and thus provide for a more effective and authentic learning experience for the students.
- Develop a timetable for music departments which will allow for flexibility in the way the members of staff are deployed so that, for example, class X might be taught by teacher Y for one ‘module’ whilst being taught by teacher Z for another.

Being able to fund appropriately for flexibility in timetables and schedules is of vital importance, for Ofsted, again, report that teachers do not generally “have the time to attend... meetings because of the pressures of planning, assessment and public performances in their own schools” (Ofsted, 2012a: 43). It is beholden upon central government and the Department for Education to ensure that suitable funding is available for teacher development. In developing such flexibility, regard can be paid that many music teachers will be delivering their subject beyond the bounds of the timetabled day and that music provision, therefore, is more extensive than it may appear when simply looking at the numbers of music lessons any student might receive per week.

## 9.5 Implications for classroom practice and curricular design

If music teachers seek to develop the musicality of their young musicians (assuming that we all have the capacity for musicianship - Mills, 2005a; Welch 2001; Cross, 2006), and this study is founded on the understanding that they do, then they need to bear in mind as they prepare and deliver curriculum content (a) the competencies required of musicians, and (b) how they might seek to ensure progress in their musicianship. All the lessons observed from the CPG have demonstrated teachers who are concerned for the developing musicality of their students:

*“want children to enjoy their lessons... to accomplish and target development”* (T2)

*“many students say ‘I can’t do that’...encouragement of ‘this is what you can play’”* (T8)

*“got [the pupils] to experiment and be creative”* (S1)

*bring “out the good things they’re doing, making music as relevant as possible”* (S6)



In addition, the survey data has demonstrated that 90% of the respondents believe that most people have the potential to become musicians (though only 34% believed that this potential is easy to recognize in people), and the respondents to the sorting activity 2 (learning contexts) placed ‘a teacher’ in 3<sup>rd</sup> position in terms of influential significance in the development of musicians, with over 51% placing ‘a teacher’ in the top 3 positions.

Perhaps the most important considerations are, firstly, to ensure that lesson time is used to the maximum for *musical* activity and, secondly, that the activities are competency-focused. Evidence from this research, if limited to just 8 of the 11 observations made of the CPG, would suggest that musical development can be compromised by weak use of the time available. The mean time in the lessons observed spent on competency-focused activities was 57.0% and the mean time in which students were developing their musicality in one of the identified learning contexts was 59.7% (see tables, 7.7 and 7.8, chapter 7, section 7.3). The rest of the time has been shown to have been taken up in administrative, management and procedural tasks (sections 8.2.1 & 8.5.3). To add to the challenge, the evidence from the observations also suggest that when activities are seeking to develop competencies, these are not always at a particularly ‘deep’ level in which students are stretched and challenged to meet their potential through the improving ‘quality’ of outcomes. The mean overall ‘observed significance score’ (OSS, ranging 1-3) for all competencies across all observed lessons was 1.81 with 14 of 56 OSSs (25%) being at the maximum level of ‘3’ and 26 (46%) of them being at the minimum ‘1’ – see chapter 5, section 5.7 for details of the criteria used.

Music lessons need to be characterized by a focus on musical sound (Ofsted 2012b; Paynter, 1982 *in* Mills & Paynter 2008), so the maximum amount of time needs to be devoted to it through a focus on the development of at least one of the musical competencies – perhaps, no less than 70% of a lesson (42’ of a 60’ lesson). In Ofsted’s document, ‘Music in schools: promoting good practice’ (2012b), designed as guidance to any who might observe musical teaching and learning (e.g. teachers, headteachers, music hub leaders) into what outstanding musical practice looks like, they suggest that “music sound should be the ‘target’ language of the music classroom”. They go on to add that “good music lessons engage pupils musically straight away”, that “good teaching uses the body to help pupils internalise music – to take in, memorise, recall and understand musical ideas”, and that

*“there should be no doubt that you are in a music lesson. Pupils should be given every opportunity to experience, listen, engage, explore, respond to and work creatively with the language of music sound” (Ofsted, 2012b: 4).*

Towards the beginning of this thesis (chapter 1, section 1.1), the purpose of music education, as it is currently framed in England, was discussed. The question was posed whether it is aimed at providing young people with a series of music-related experiences with the hope that, if any were captivated by these experiences they might choose to undertake further musical studies beyond the classroom (e.g. instrumental lessons, extra-curricular activities, music activity in the community), or whether it seeks to contribute to the development of the next generation of musicians (from within the resources of the class music alone). It is the contention here that these are not the same thing. The hypothesis continues with the understanding that the former (musical experiences) can be fully inclusive and ‘attractive’ to all young people whilst the more musically orientated/gifted might seek considerable, supplementary and potentially expensive (time, energy, finance) musical learning beyond the classroom. The latter (developing musicianship) will take the assumption that all young people are musicians and have the capacity for deeper and broader musicality but may, ultimately, be less ‘attractive’ to the less musically-minded pupil. If the aim of music education is geared more to the former – as the evidence from this research project tends to suggest in some of the participant schools – then the criticisms of Ofsted (2012a) are likely rarely to be addressed: that musical progress of significant numbers of young people in school should be shown to develop considerably. The argument in chapter 1 was made that this might be due to a ‘mis-match of expectations, knowledge and skills, and perceptions of what it is to be musical and how to develop musicianship, amongst many of the music educators employed by schools, musical professionals, and the policy makers in local and national government’. Surely, the latter ‘purpose statement’ – that of developing musicians and musicianship – would be the preferable aim and the one which is more likely to be able to address the concerns of Ofsted and government.

In order for this to happen, firstly, secondary music teachers will need to be in a position to teach to their strengths and, where appropriate, to draw on the strengths of others in partnership in order to present their students with an authentic and challenging musical provision. The biographies of music teachers mean that they frequently have differing understandings of musicality and what it is to be a musician; and they will naturally have developed their own ‘specialisms’ in music. This study has attempted to illuminate

something of the nature of this issue. Teachers, themselves, will need to recognize what their particular strengths are and not be so ‘honour-bound’ to feel that they need to be able to do everything in the classroom. They will increasingly become learning facilitators rather than teachers, ensuring that the most effective learning experiences are available for their students. This approach was first mooted in chapter 8, section 8.5, and again in section 9.4 above. It requires school structures (e.g. timetable) which are flexible, in which financial resources can be deployed creatively and managed by an expert in the field rather than an administrator, and enlightened senior managers who have a genuine feeling for the place and value of music in the lives of young people.

In developing the ideas expressed in the previous paragraph, the nature of partnerships needs to briefly be explored. It is the stated intention of the National Plan for Music Education (NPM) (DfE, 2011b) that schools should draw on the ‘music education hubs’ in delivering the music curriculum and to work closely with them and clusters of schools; and for the hubs to “have partnership working at their core” (DfE, 2011b: 6). Saunders and Welch (2012) would support this view, arguing in the executive summary of their research that there was a “huge amount to learn from working with one another [and that this] could achieve better value for money through the sharing of resources.... In addition, effective working between partners would enable the young people to gain experience of a ‘variety of ways of working with music, outside the mainstream’ of school music” (Saunders & Welch, 2012: 9). There needs to be a recognition that “schools cannot be expected to do all that is required of music education alone” (DfE, 2011b: 10) and that music itself is very broad and the way in which young people engage with music in and out of school also varies considerably. Working in partnerships will mean that ‘curriculum content and pedagogical approaches’ will need to be carefully considered, and practitioners will be able to engage in music making with young people from the position of experience which enables greater authenticity (Zeserson, 2012). However, working in partnerships also challenges concepts such as power, identity, personal abilities, educational structures, conflicting purpose and practices, and so on (ibid.; Saunders & Welch, 2012). Zeserson (2012) poses the question “So – who is the music teacher?”, to which she responds:

*“...the music teacher is simply the person from whom the student learns something... Our students learn from listening to and watching musicians perform, from working things out with their friends, from practising on their own, from talking to all kinds of people. It is of paramount importance that those of us whose role identity is underpinned by the*

*specific training and employment context of ‘music teacher’ recognize and account for this variety of contributors to our students’ learning”* (Zeserson, 2012: 218).

There are implications for working in the way described above (in partnerships) which include finance (educational groups leading workshops, for example, will often require paying), time, organizational skills, creativity in curriculum design, an ‘open’ senior management team and the music leaders’ managerial skills.

If working in partnerships is the first approach to more effectively developing musicians and musicianship and, thus, addressing the concerns of Ofsted (2012a), then the second focuses on the curriculum itself. The curriculum will need to be increasingly competency-based as discussed earlier in this chapter (section 9.3.2) with an acknowledgement in school timetabling that a development of musicianship requires time as well as motivation and the financial wherewithal. The question needs to be posed whether one hour per week for music is sufficient for such development. Ofsted (2012a) argues that it could be, but has grave reservations concerning the manner in which this time is distributed through the key stage along with adjustments to the length of the key stage (Ofsted, 2012a: 38-39). This current research suggests that even within the individual lesson, insufficient time is devoted to competency-based learning. As Wright (2012) argues, it has rather become a series of “knowledge bites” (Wright, 2012: 29).

Thirdly, teachers need to understand that the current National Curriculum Orders for music (also competency based) (DfE, 2013) allow scope for ‘doing less but more’. Teachers should not feel that they have to teach every aspect of music; as long as young people do singing, playing, composing, improvising and listening, it is the depth of understanding that is crucial. So, for example, rather than providing the students with a melody which they can learn to perform on the keyboard with increasingly accuracy and fluency of the notes played, it is possible to devote a whole unit or more of work on developing some skill in playing the keyboard such as using appropriate finger technique and effective dynamic control (on touch sensitive keyboards) which may also bring in aspects such as reading from the staff notation, improvising a contrasting middle section, understanding triads, harmonizing the melody, and so on.

Finally, as mentioned in section 8.5.3, schools and the expectations of government policy should recognize that not all subjects of the curriculum need be treated the same,

that differences do not reflect relative value within the curriculum, and that, to maximise the musical focus of class activity, stipulated processes and procedures may need to be relaxed or revised. This includes the necessity in many schools for regular summative assessment and the perceived need, therefore, for regular formalised ‘assessment lessons’ (Fautley, 2010: 64) with its frequent lack of consideration for the ‘musical journey’ that has led to the final outcome (ibid.: 32). When supporting training teachers, it should, additionally, be possible to allow sufficient flexibility to enable trainees to explore a range of teaching and learning strategies, and to take risks. It has been the case that several trainees in this study have commented on frustrations and limitations posed by restrictive practices within their placement schools and departments.

## **9.6 Implications for national and local (school) policy**

There are features of national policy which place some of the recommendations already made in the previous sections of this chapter within grasp of achieving – ‘permission’ to carry them out already exists. The development of partnerships in the delivery of music education, for example, is already enshrined in current government policy with funding going to the music hubs to enable them to develop their work in schools to bring about effective music provision (DfE, 2011b: 11). However, whilst this is a development funded by government and being ‘pushed’ to work and have impact (Ofsted are now monitoring the progress of the work of hubs in this area), it would appear that it has some way to go at the ‘grass roots’ within the hubs themselves and within individual schools (Ofsted, 2013). Ofsted (2013) identify what they consider to be the ‘root of the problem’ as a “lack of understanding, and low expectations in music, among the schools’ senior leaders and their consequent inability to challenge their own staff, and visiting teachers, to bring about improvement” (Ofsted, 2013: 5). The issue with policies and directives relating to music is frequently that the message either does not reach the senior managers of schools who are in the position to manage change where necessary, or it is ignored/postponed due to the perceived place of music in the curriculum in relation to the considerable pressures schools are under to improve skills and understanding in the (so-called) priority areas of numeracy and literacy (Ofsted, 2012a: 8; Young, 2012).

In other instances, policy from central bureaucracy and at a local school level can be appear to be restrictive and obstructive. The advocacy of developing literacy skills across the curriculum, for instance, whilst being an important need in the education of the young, can at times hinder the development of musical skills in music activities (Ofsted, 2012a: 35). Schools, themselves can place burdens on teachers to carry out specific approaches in particular ways which are to be repeated across all curricular areas. This has been seen in observations of S8 (target setting and review), the ‘learning walk’ in T11’s lesson described in chapter 7, section 7.4.5; and the ICT systems which require registers to be taken within the first few minutes of a lesson when teachers might prefer to get the lesson off to a ‘flying start’ with a short musical activity, as witnessed in many of the observed lessons described in this research and in the general tutoring activity of the author.

The evidence from this research would suggest that policy, whilst one might conjecture it is devised with the best of intentions, needs to be flexible enough to be appropriate to learning contexts and needs of the subject area, the pupils and the most effective teaching and learning strategies employed. At the same time, the music teachers themselves might be more creative in following policy whilst also teaching music musically. For example, a register might be taken visually rather than audibly and then recorded by the teacher *whilst* the students are actively engaged in musical activity.

Some implications for policy resulting from this current research project have already been outlined in the earlier sections of this chapter and can be added to by drawing on the observations made above. These additions include:

- To reduce the emphasis on, and pressure on schools to produce, regular summative assessments – it is hoped that the removal of the Level Descriptors within the National Curriculum Orders from September 2014 (DfE, 2013) might help in facilitating this;
- Support and encourage (through financing and curricular structural adaptations) music teachers, so often professionally isolated, to be able to take a full part in peer support and continuing professional development that goes beyond the immediate needs of the School Improvement Plan or the raising of examination results, and which can include increased reflection on the impact of biography and identity. This may require some ‘ring-fencing’ of funding in order to ensure this happens;

- Schools to re-examine the need for every subject to approach management procedures in the same way and to the same extent (e.g. target-setting, writing down learning objectives, etc.);
- Government and local authorities to provide the stimulus and resourcing to enable schools/music departments to develop effective partnerships across clusters and external music education providers;
- Schools, under the leadership and guidance of the Department for Education, to prioritise music when considering school development plans; taking on-board guidance on the nature of outstanding music teaching and learning already provided by organizations such as Ofsted and Music Mark, and the remit of music hubs in co-ordinating the music provision in each locality.

## **9.7 The significance of the study and its contribution to knowledge**

In chapter 5 of this thesis, it was argued that a mixed-methods approach was particularly appropriate to this study as being both practical and pragmatic, allowing for some objectivity whilst, at the same time, also facilitating a study of values, attitudes and relationships within the ‘reality’ of the classroom (see section 5.4). Whilst this approach to research has inherent difficulties (Bush, 2007) – for example, that there is the potential for subjectivity and questions regarding validity to be raised – it has also been carried out with rigour that has permitted the consideration of different perspectives, and the addition of a richness and depth to the inquiry (Denzin & Lincoln, 2005) that quantitative research alone would not have facilitated. To be able to consider the quantitative data and views presented through responses to the sorting activities, and how these have been shown to be ‘played out’ in practice in the classroom through qualitative observational research and informal interviews, has led to a deeper insight into the practical relationship between values and practice.

There have been studies which have explored music teacher identity and biography (e.g. Welch *et al*, 2010), student perceptions of their own musicianship (e.g. Saunders, 2008), and how far teacher experience informs teacher education (e.g. Harrison, 2008). However, there has been little which has sought to bring some of these aspects together through considering how biography and teacher perceptions of musicianship impact actual classroom practice. To this extent, this current study, whilst limited by its size and its exploratory nature, makes a significant contribution to the area which will open

up potential for future development. Arising out of the study two other aspects have demonstrated to be of importance and which add usefully to the resources underpinning music education research.

Firstly, the model or framework for developing music teacher identity (figure 4.4), which has been extended with the model of musician-teacher identity (figure 9.1), has provided a distillation of much of the thinking into how the biography of developing music teachers impacts their developing identity, both as teacher and as musician. Understanding something of this process helps those of us involved in music education to consider with greater insight the manner in which our own background, experience and values can potentially impact what we do in the classroom as we seek to enable young people to develop their own musicianship.

Secondly, the observation tool developed as part of this study's research activity (figure 5.2) has provided a means for the observer to focus more specifically on the musical content of teaching and learning in the classroom, together with the amount of lesson time devoted to it. This could have value to Initial Teacher Education and school-based observers in identifying the nature of classroom activity and could be of value in mitigating the issues raised by Ofsted (2009, 2012a) when they highlight the inadequate engagement in *musical* activity participated in by many young people in lessons they have observed.

The findings from this study expose some notable disjuncts which may be present in the field of music education. These include differences in perception of what it is young people need to learn or develop in music; in the manner in which a range of subject areas need to be approached (school policy frequently expects common approaches between subjects, e.g. in assessment strategies); in the knowledge and skills of the school teacher community; in the musical needs of a multi-cultural / multi-media 'savvy' youth compared with the education and musical biography of the teaching workforce; and in the potential conflict between the values of musician-teachers and the needs of schools. If the recommendations of this study were to be implemented (see section 9.9) and these disjuncts acknowledged and mitigated, it may be possible to disrupt the 'cycle of persistence' identified in Welch (2012: 389; see figure 1.1) which may develop the expertise of teachers, the musicianship of their students and the 'quality' and up-take` of school-based music education.



## 9.8 Future research

Three directions for potential future research suggest themselves which will build on the work of this current project:

Firstly, that this exploratory research study might be extended and enlarged along the lines outlined in section 9.1, drawing on the views of a much wider sample of participants and across a wider selection of observations, to further explore the validity of the findings. If music education is to ever achieve the goal of ensuring that *all* young people develop their potential musicianship to the full and that the subject should take on greater significance within the school curriculum, then we need to understand fully those factors which have the potential to inhibit or assure this. These factors, as suggested by this study, include the teachers' own understanding of what it is to be a musician and how young people might develop as musicians; that these understandings are frequently influenced by their own biographies and that any transformations in practice may, as a result, take some time to establish – much longer than the period of any one Ofsted inspection round or parliamentary term. Widening the scope of a research study such as the current one, including exploring the views of young people themselves, will provide additional evidence of the factors at play in the education and development of musicians, and suggest further possible actions in establishing a music education which truly is *for all*.

Secondly, it is important to education to consider in more depth the whole issue of the development of musicality in schools, building on the work of Saunders (2008) into the 'pupil experience and engagement in the music classroom' and considering the views on musicianship of young people themselves as well as educationalists. Saunders' study explores why many young people opt out of classroom music as soon as they can whilst, at the same time, music listening is a powerful part of their lives. As part of the study, she considers the nature of music education, childrens' attitudes to it, and how they view their own musical identities. Education is about the relationship of the educator, the learner and the subject matter to be learned (Saunders & Welch, 2012). It is clear that current models of music education in the classroom are not entirely successful in developing musicianship and 'holding on to' young people beyond compulsory school age, enabling them to recognize their own potential and developing a desire to pursue it

(Saunders, 2008; Bray, 2000a). A study which examines the relationship between the musical identities of the teachers, those of the students, and the approaches to teaching and learning which impact on both of these might give greater insight into the development of musicality and how classroom music might be more effectively framed.

Thirdly, and building on the writings of educationalists such as Jorgensen (2003), to explore alternative in- and out-of-school approaches to music education than the traditional form seen in the majority of English schools. These alternatives might bring together informal learning and practices, partnerships across educational providers, new learning spaces and a curriculum that helps all young people to develop their innate musicianship, whilst still providing for and stretching the more overtly gifted. Finney (2009), in an imaginary conversation with Jean Piaget, makes the point (in Piaget's 'voice') that "students had throughout their schooling been expected to 'assimilate' too many new experiences without enough space or time for these to be 'accommodated'" and "I doubt whether schools as we know them are the best places for humans to develop" (Finney, 2009: 32). This could well be the starting point for such research. 'Musical Futures', as an example of an informal learning approach might well be seen as exemplifying this 'alternative' way of thinking about music but, currently, in most schools, this continues to be taught and learned within the traditional school 'model'. Educational reforms since the inception of compulsory schooling have continued to take place within the traditional model of 'groups of children gathered together in authoritarian institutions, in classrooms for specific periods of time' (Fletcher, 1989: 39), studying a curriculum which they have frequently had little voice in the design of (Finney & Harrison, 2010: 9). If musicianship is to develop more effectively as part of the mainstream education of the young, then the research needs, firstly, to explore the learning approaches of those who become musicians, in a range of traditions and genres. The research of Lucy Green (2002; 2008) into 'how popular musicians learn' goes some way to informing this exploration but, perhaps, this might be extended further by considering the commonalities of musical development across a range of traditions – Western classical, contemporary popular, jazz, and music from other cultures. In this way, we may be able to gain further insights into frameworks for music education which would enable more young people to attain their musical potential.

## 9.9 Summary: Recommendations

The title of this research is *‘the biography of music teachers, their understanding of musicality and the implications for secondary music education’* and the key research question has been *‘is there any relationship between what is taught in class music and a music teacher’s biography?’* The short answer is that evidence from this research study would suggest that there is and that there are implications for this in the development of secondary music education in England (Key Stage 3). The discussion of the evidence laid out in chapter 8 and the conclusions presented in the previous sections of this current chapter have demonstrated what different stake-holders in education might do to mitigate this. The one group of stake-holders who have not been consulted, but those who are at the centre of it all, are the young people in schools. However, as this discussion has concerned teacher biography and understanding, this has not been considered to be pertinent at this stage (see section 9.1). By way of summary, this thesis concludes with recommendations for consideration and action for the other stake-holders.

### ■ For Teachers

- Recognize personal musical strengths in knowledge, skills and understanding and ‘teach to those strengths’. In order to present an authentic musical experience to students, facilitate partnerships with other music educationalists (in and beyond the school) to cover aspects which are less strong or to enhance the learning experience for students.
- Develop a curriculum which is music competency-based, enabling students to develop deeper, more proficient skill within the competencies. Be prepared to do ‘more of less’.
- Reflect on personal biography and how far this informs practice in the classroom and views on musicality in young people; where it becomes apparent that this may be affecting values, expectations, curriculum design, etc., seek to mitigate this.

### ■ For Universities / Conservatoires

- Direct music students who may be considering a career in teaching towards module(s) focusing on education/teaching.
- Ensure that a module relating to education is available within each music-related programme.

### ■ For Initial Teacher Education

- Consider longer ITE programmes in which there is more opportunity for broadening the music subject knowledge and expertise of trainees.
- Set-up subject enhancement/booster courses in music for potential ITE applicants – these may need to be student-funded.
- Include additional ‘extra-curricular’ modules focusing on subject-specific knowledge and expertise development which can be ‘dipped into’ as directed by trainees.
- Design training programmes which are structured around musical competencies.
- Enable trainees to reflect on their biography and identity, and how this has shaped their values and expectations. Use strategies such as autobiographical narratives, journals, ‘rivers’.
- Develop a programme of CPD for NQTs in subject areas of need, e.g. developing singing in the classroom.
- Encourage partnership schools and departments to facilitate trainees to explore new approaches to teaching and learning, and to develop creativity.

### ■ For Schools / Senior managers / Governors

- Develop subject knowledge and expertise professional development opportunities, and make opportunities for the sharing of good practice and peer support for both NQTs and more experienced teachers.
- Provide funding to enable music teachers to be members of professional associations and to attend subject-orientated continuing professional development.
- Release pressures on music teachers sufficiently to enable them to participate in subject-focused CPD which extends beyond the immediate

needs of the school development plan(s); be sensitive to the professional isolation of many music teachers which is not so much the case in larger subject departments.

- Create flexibility within the school structures (e.g. finance, timetabling, employment of staff) which will facilitate the development of partnerships within and beyond traditional school music departments, drawing on the expertise of a range of music and education practitioners.
- Consider the recruitment of staff within a music department that will take into account that some may well wish to be a ‘teacher’ part-time so that they can continue to be a ‘musician’ at other times, and that different teachers’ skills can complement each other.
- Consider timetabling that is beneficial to all areas of the curriculum; that doesn’t prioritize some over others (e.g. preserving regular weekly timetable ‘slots’ for music and ensuring that Key Stage 3 is three years in duration).
- Be familiar with guidance from Ofsted (2012b) on ‘promoting good practice’ in music.
- Consider that not all subjects need be working in the same way and that these differences do not reflect the relative merits of the subject areas: keep stipulated processes and procedures to a minimum (e.g. the requirement for frequent summative data on progress, the need for students to write learning outcomes and targets into books/files), in order to maximise the opportunity for students to engage in musical learning.
- When mentoring, to give flexibility to trainees in developing their own ideas and in taking risks.

#### ■ For Government / DfE / Ofsted /Policy

- Consider longer ITE programmes in which there is more opportunity for broadening the music subject knowledge and expertise of trainees.
- Fund and facilitate ITE Providers to be able to set-up subject enhancement/booster courses in music for potential ITE applicants.
- Fund schools to provide for appropriate and regular music teacher professional development and to develop enough flexibility within the curriculum to enable this to take place.

- Support and encourage headteachers, governors and senior management teams to recognize the value and place of music for all students in their schools and that the recommendations and guidance from research, current thinking and organizations such as Ofsted might be considered without the need to compromise as a result of other curricular and legislative pressures.
- Reduce the emphasis and pressure on schools to produce regular summative assessments and for such procedures and processes to be more closely matched to the needs of the subject area and the young people.
- Ofsted to consider how far a school can ever be judged to be ‘outstanding’ if the quality of its music provision is not at least satisfactory.

### **9.10 Concluding statement**

Music teachers in English secondary schools (along with teachers from other subject areas) come to the profession with a biography which will frequently assert itself in his/her values, views, beliefs, understandings and practices, as well as in the ‘shape’ of their identity as a musician (with the specialist interests and talents associated with that) and as a teacher (with its associated frameworks, directives and personal philosophies). This study has provided some evidence that music teacher biography influences their understanding of what it is to be a musician, as reflected principally in their views on the competencies and learning contexts associated with the development of musicianship and their desire and ability to ensure these are features of the music classroom. Evidence has also been shown from literature and research data that music teaching and learning is frequently a matter of a sequence of ‘attractive’, inclusive musical activities, designed to involve and interest as many young people as possible, but that the needs of a developing musician are not always met due to a lack of focus in deepening musical competence and assuring the young people of their own identities as musicians. If music is for all and all young people have the potential for musicality, then factors such as teacher biography, the nature of the learning experience and the musical needs of young people need to become a focus for policy development (at local school and national government level), the training of teachers and the educational partnerships which can contribute to the music education of all. In this way, young

people will more likely attain their potential as musicians and music learning in the classroom will make a significant contribution to this.

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## **An Historical overview of music education**

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Music has been part of education for hundreds of years (Rainbow & Cox, 2006; Mark, 2002; Cox & Stevens, 2010). In ancient Greece, it was part of the ‘muses’ which were considered essential to the rounded development of man. The muses included dance, poetry and rhetoric, as well as what the 21st century Western musician might recognise as music (Rainbow & Cox, 2006). This music was principally in the form of narrative song: “for when there are no words, it is very difficult to recognise the meaning of the harmony and rhythm” (Plato, *The Laws*, II: 669; also in Rainbow & Cox, 2006: 16). It also included mastery on the lyre and the composition of poetry, setting it to largely monodic music.

By the sixth century, music was part of the *quadrivium* and consisted mainly of the singing of monodic chant (sometimes referred to as *Gregorian chant*) as part of religious offices (Rainbow & Cox, 2006). Even by the time of the rise of notational systems, this continued to be music’s main function and singers were trained for musical worship (ibid.).

When music was first introduced as an area of study in Higher Education, it was as part of the mathematics faculty - its study requiring the ability to understand the mathematical principles of sound and to interpret the (then) new and developing symbology. The first ‘chairs’ in music at Oxford and Cambridge, appointed around 1200, were at a time when music, as a means of serious study, was held in rather low esteem (ibid.).

Creativity, as opposed to the mathematics of sound, became the focus of musical study as the renaissance period was entered and this became more central in the training of musicians: improvisation and composition becoming part of what it was to be a musician (ibid.). Competence in composing and performing in harmony, in the modern sense of the word, was becoming an essential skill in the training of a musician, and vernacular as well as secular learning began to take its place (ibid.).

Coclico, a pupil of Josquin des Pres, in 1552, wrote of his master that he not only taught singing, but also:

*“different methods of inventing counterparts to choral music. If he [Josquin] discovered, however, pupils with an ingenious mind and promising disposition, then he would teach these in a few words the rules of three-part and later four-, five-, six-part, etc. writing. Josquin did not, however, consider all suitable to learn composition; he judged that only those should be taught this who were drawn to this delightful art by special natural tendency...”*

(“Compendium muices” descriptum ab Adriano Petit Coclico, discipulo Josquini de Press. Impressum Norimbergae, MDLII fol.F ijv... in Smijers, 1927)

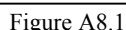
In Coclico’s description, we have a fine example of how potential musicians were identified and trained according to ‘disposition’ and creative ‘flair’ in the mid-sixteenth century though, to be fair, the apprentices taken under ‘the wing’ of musicians such as Josquin des Pres were hardly likely to be the common man/woman, in the sense that only those who had the financial wherewithal and/or demonstrated particular gifts in music or had particularly musically renowned families were likely to be able to gain such an ‘apprenticeship’.

During the centuries from the renaissance through to the 19<sup>th</sup> century, regularized music education in England was limited to song schools at cathedrals, monasteries and larger churches to those for whom such schooling was available. For the more well-to-do, it was possible to purchase the services of a private instrumental (or possibly a well-known composer as in Coclico’s example above) teacher of music – a piano teacher, for example, for playing a musical instrument (especially the piano) was a ‘fit’ accomplishment, especially for the ladies in Jane Austen’s era. For the majority of the middle and lower classes, music education was largely non-existent in any formal sense; those who did develop music skills (such as wandering minstrels) would learn through an oral tradition from the imitation of those who had learned before them, or they would manage to teach themselves. Music was considered a ‘diversion’ and, therefore, not part of any formal education for most young people who had access to such schooling (synthesized from Cox & Stevens, 2011: 15).

Finney (2007) tells us that since the days of Plato “the regulation of music was to serve the state, to bring about social cohesion and the preservation of a common culture. In more recent times this expectation continued to be placed upon music in education and

this focused on which music was to be taught and the repertoire of music used” (Finney, 2007: 6). This becomes especially notable as we enter the 19<sup>th</sup> century and the movement to compulsory education for all. From the inception of the 1870 Education Act, music has had a place in the curriculum for all pupils. In the first instance, this was principally singing by ear and from the tonic sol-fa system developed by Curwen from the work of Kodaly (Rainbow & Cox, 2006). By the early part of the 20<sup>th</sup> century the ‘diet’ of sight singing was supplemented with listening (to lessons on the history and theory of music) (The Hadow Report, 1926: from para.188) and later still the introduction of classroom instruments from the introduction of the ‘Orff-Schulwerke’ into primary education especially (Secondary Schools Examination Council, 1943: from para.122). Finally, in the second half of the 20<sup>th</sup> century with the publication of the Plowden Report (DES, 1967) and the secondary music project led by the Schools Council for Curriculum and Examinations, culminating in Paynter’s 1982 seminal text, ‘Music in the secondary school curriculum’, creative composition as well as singing and instrumental performance really began to ‘take hold’ as an area of activity in the secondary music curriculum. This was then taken as the foundation for the National Curriculum for music when it was first introduced in 1992 (DES, 1992), which emphasised the integration of the core activities of Performing, Composing and Listening and which continue to be the bedrock of the National Curriculum in England through to its latest incarnation due for full implementation in the summer of 2014 (DfE, 2013). As Finney (2007) points out (and as reported at the head of this paragraph), there is still, however, the sense in the curriculum that music and music education has a role to fulfil in sustaining social and cultural cohesion and this can be noted in phrases in the current National Curriculum Framework such as, “pupils should be taught to... listen with increasing discrimination to a wide range of music from great composers and musicians” (although there is no indication here as to what ‘counts’ as ‘great’) (DfE, 2013).

## Notes and Literature sources related to the Model of developing Music Teacher Identity (figure 4.4)



1. Bernstein (2000; in Beck & Young, 2005: 186) talks of “singularity” within education such as the conflict in teachers’ lives of “the sacred face of inner dedication” and the “‘profane’ dimension... , mundane issues of economic existence and power struggles”. In other words, a teacher will sometimes ‘put away’ his or her own philosophy and belief in the education of the young against the pressures of policy and authority in the interests of preserving a career and the exigencies of life.
2. Video analysis carried out by this study’s author during regular training placement observation visits on the PGCE and GTP Programmes would suggest that models of practice proposed by ITE tutors can sometimes be at variance with those of school-based trainers. Where this happens, as ‘guests’ in a school during a placement, trainees have a tendency to follow the guidance from the school-based trainers over that from ITE tutors.
3. Woods (1984: 242), in discussing a case-study art teacher, quotes the teacher as saying “...you cannot *teach* art”; the teacher’s role is “to create an environment in which [these] creative things could flourish... and children can only create this

environment within themselves. You certainly don't teach!" It might be argued that the case for music could be similar.

4. Crow (1987: 106) suggests that the characteristics of the teacher role identity include:

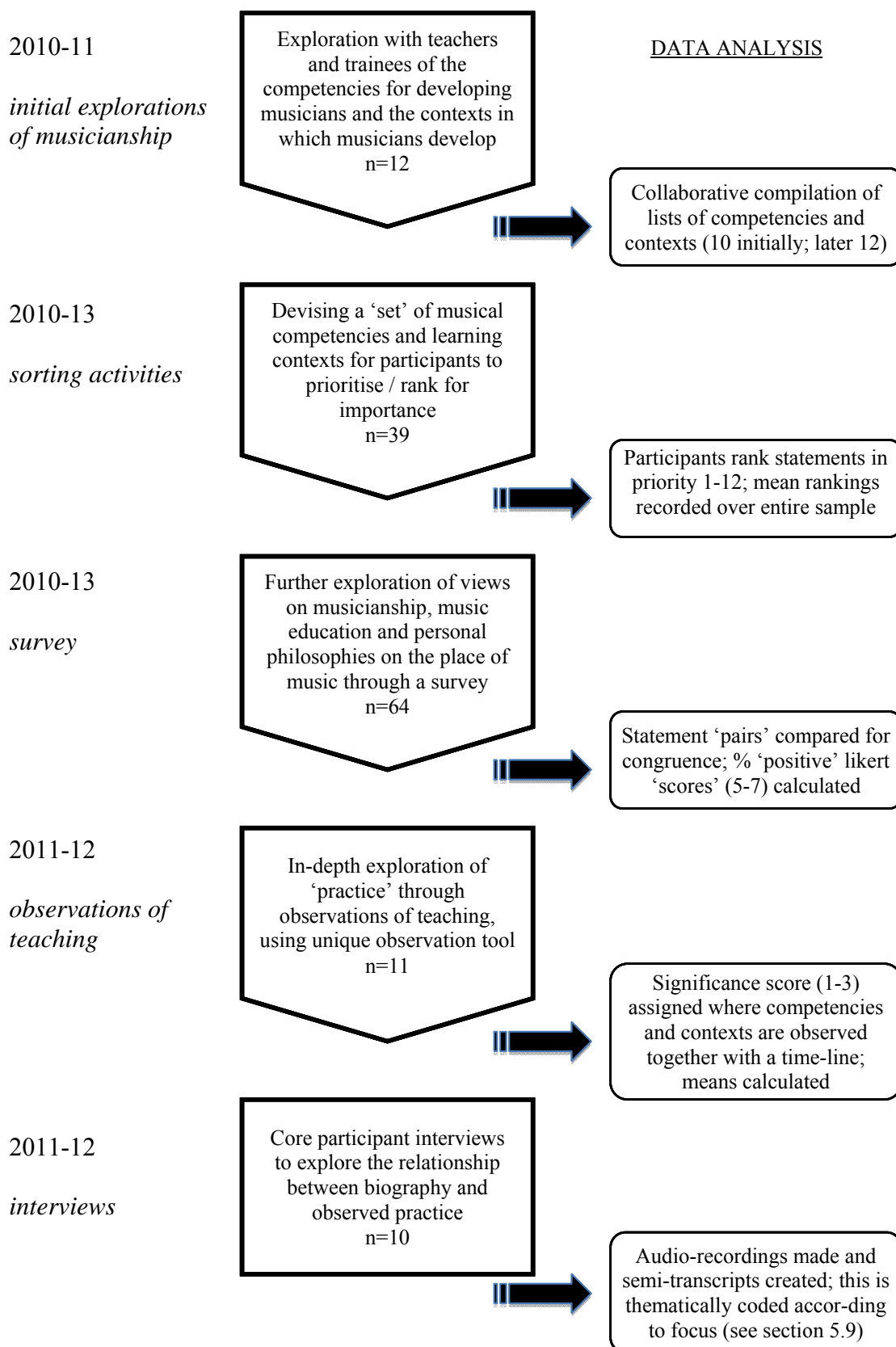
- Providing "heightened environments for learning" (in the classroom);
- Providing resistance to the status quo;
- Envisioning themselves as the ideal teacher;
- Having confidence in providing learning environments different to average.

These contrast with the characteristics suggest by Alsup (2006) who argues that teachers (1) can make decisions based on student needs, can play a role and improvise; (2) can 'think outside the box'; (3) are empowered to change systems through discourse; (4) are able to tell positive 'stories'; (5) are able to look and act like a teacher; (6) have the 'voice' to speak as a teacher; (7) are able to discourse in their development; (8) are able to be reflective and critical; (9) are able to refine personal philosophy; and (10) can develop independence through observation, not imitation. The whole notion of resisting the status quo which Crow talks of and Alsup's 'empowerment to change systems' seems to contradict the apparent increase in the 'culture of compliance' discussed in chapter 1, section 1.5, and by writers such as Hadfield & Atherton (2008).

5. Kemp, 1996
6. Beck & Young, 2005: 187
7. Kemp, 1996
8. "Those teachers assigned to school environments which were vastly different than their experiences as pupils found adjustments difficult to cope with" (Eddy 1969 *in* Knowles, 1992: 103).

## A overview of the research activity

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## Appendix 4

# Sorting Activities

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### Activity 1

In your view, what competencies are the most important in developing musicianship?		
<p>Please rate these competencies in order, from most important to least by placing a '1' in the most important down to '12' for the least important. If you feel that some are of equal importance, give them the same number.</p> <p>There are some empty rows at the bottom for you to add any competencies you think may be missing (you do not have to fill them in).</p>		
Competency	Ranking	Justification / Notes (optional)
Ability to perform on a musical instrument with confidence and appropriate technique		
Ability to develop original, imaginative compositions		
Ability to improvise with confidence		
Ability to use musical terminology in appraising music		
Ability to read from staff notation fluently		
Ability to sing with accurate intonation		
Ability to use ICT to develop and enhance musical 'events'		
Ability to perform music 'by ear'		
Ability to harmonise melodies applying stylistic conventions		
Has a general knowledge of a range of music from different times, traditions and cultures		
Ability to discuss/write/draw about the expressive content of music		
Ability to aurally analyse the relationships between sounds		

Thank you.  
Please now scroll forward to the next page.

## Activity 2

<b>What people or activities contributed the most to your own development as a musician?</b>		
<p><i>Please rate these people/activities in order from most important to least by placing a '1' in the most important down to '12' for the least important. If you feel that some are of equal importance, give them the same number.</i></p> <p><i>There are some empty rows at the bottom for you to add any competencies you think may be missing (you do not have to fill them in).</i></p>		
<b>People and Activity</b>	<b>Ranking</b>	<b>Justification / Notes (optional)</b>
<b>A teacher (classroom or instrument)</b>		
<b>Performing with others</b>		
<b>Role models / musicians I admire</b>		
<b>Family and/or Friends</b>		
<b>Regular music practice</b>		
<b>Being a teacher to others</b>		
<b>Composing</b>		
<b>Attending live musical performances</b>		
<b>Academic musical studies</b>		
<b>Listening to recorded music</b>		
<b>Performing to an audience</b>		
<b>Jamming / Improvising</b>		

Thank you.

Please email this document to [c.dalladay@uel.ac.uk](mailto:c.dalladay@uel.ac.uk) together with any additional observations you would like to make in relation to these activities and/or the nature of musicality in education.

## Appendix 5

### Letter to research participants: Ethics

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Dear Musician

My name is Chris Dalladay and I am Senior Lecturer of Music Education at the Cass School of Education within the University of East London.

I am currently undertaking post-graduate research towards a PhD into the biography of music teachers and whether this influences their understanding of what it means to be musical. I am hoping that you might be willing to be a participant in this research.

The methodology I will be employing consists of the following:

- On-line/emailed sorting activities (placing statements about formative influences and musical competencies into order of perceived importance)
- Questionnaires which will seek to relate your musical background and biography with your views on the features of musicality and how to develop these in young people you may seek to teach
- A number of participants in the above activities will be asked to take part in an individual interview which will seek to explore in greater depth some of the responses made.
- Up to 10 participants will be invited to be in-depth case studies which may include exploring your practice in the classroom, your educational philosophy in music, assessment practice, and possible observation of lessons (subject to your agreement).

Participants will be assigned unique codes and the data received from the above activities will be personally identifiable only to enable the matching of written responses to interviews/case-studies. At all other times, data will be anonymized and, if reported in subsequent research findings, papers and theses will always be un-attributable to identified individuals and establishments. On completion of the project, the unpublished data may be held on protected media for a period of up to three years to enable any follow-up research which may become desirable, after which, if not used, it will be destroyed.

If you are willing to be a participant in this research, I would be grateful if you could complete the form below, sign and date it and return a copy to me please. I will need an original copy of the form so, please feel free to email me a scanned copy in the first instance but I would ask you also to stick a copy in the post please. Please keep a copy for yourself. You may withdraw this permission at anytime without explanation.

With best wishes

Chris

Christopher Dalladay, Senior Lecturer in Music Education  
Cass School of Education, University of East London  
Water Lane, Stratford, London E15 4LZ

[c.dalladay@uel.ac.uk](mailto:c.dalladay@uel.ac.uk)

07738 886562 (no text messages please)

NAME:

I am happy to participate in the research detailed above, including (please tick all items that apply)

- On-line/emailed activities
- Questionnaires
- Follow-up interviews (with audio recording)
- In-depth Case Study (with audio recording)

Signed:

Date:

# Appendix 6 Survey

## MUSICAL IDENTITY AND MUSICIANSHIP IN SECONDARY EDUCATION

Dear Participant,

This questionnaire seeks your views on musicality, musicianship and music education in secondary schools. Its completion is entirely optional and it will not be possible to identify you as an individual through the data or any reports on the research findings. Thanks for your co-operation.

Chris Dalladay

### Personal Information

Your initials:

Your status (tick one box): School Pupil ☐ Teacher ☐ Teacher Trainee ☐

Sex (tick one box): Male ☐ Female ☐

Date of Birth:

In the next two questions, indicate by ticking the appropriate boxes whether you have the qualification or not, or whether you are currently studying for it.  
A music-related subject would include Music Technology, Popular Music Studies, Music Performance, etc., but it would NOT include subjects such as Performing or Expressive Arts.

I have this qualification ☐ I am currently studying for this qualification ☐ I do not have and am not studying this qualification ☐

a) GCSE for the equivalent in a music-related subject ☐

b) A-Level for the equivalent in a music-related subject ☐

Please indicate the type of school you attend(ed) for the majority of your time between the ages of 11 and 16 (tick just one box):

Selective Grammar School ☐  
Comprehensive / Academy ☐  
Music School ☐

Secondary Modern School ☐  
Independent School (Private School) ☐  
Other (e.g. overseas) ☐

If you have a first degree (e.g. BA, BSc), indicate the subject of the degree (tick one box):  
Music (e.g. music, popular music, music performance) ☐  
Applied Music (e.g. music technology, music and media) ☐  
Performing Arts (e.g. music combined with drama/dance) ☐  
Not related to music ☐

I have had music lessons from an experienced music teacher apart from school class lessons (e.g. on an instrument or composing) tick one box: Yes ☐ No ☐

First Study / Principle instrument (please name):

Second study instrument, if any (please name):

I have taken instrumental/vocal grades (e.g. ABRSM) and the highest grade I have passed is: (please give a number 1-8)

The approximate age I started to learn my first/principle study instrument was: (give age)

Please give brief details below of any Performing and/or composing experience you have (e.g. playing in a band, composing for film/TV, session musician, etc.)

The main musical genre I grew up or worked in as a musician (e.g. Classical, Jazz, Popular Music, Indian, etc.) (please name):

I don't agree ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 I do agree

- 41 I regularly took part in musical activities organized in secondary school ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7
- 42 I cannot sing well, nor play a musical instrument well ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7
- 43 I find it difficult to play music without the written score in front of me ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7
- 44 I was involved in organized musical activities out of school between the ages of 11-16 (e.g. church choir, local band) ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7
- 45 You don't have to be able to play a musical instrument or sing to be a musician ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7
- 46 Musicians enjoy many types of music (e.g. classical, jazz, folk, pop) ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7
- 47 A musician has the ability to internalise sound (hear it in the mind) ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7
- 48 All pupils at secondary school should be given the opportunity to learn a musical instrument ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7
- 49 I would call myself a musician ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7
- 50 I don't usually compose my own music ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7
- 51 None of my immediate family are good at music ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7
- 52 I have never had lessons on a musical instrument or the voice from a specialist teacher ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7
- 53 I rarely participate in musical activities ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7
- 54 A musician will look out for opportunities to make music with other musicians ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7
- 55 A person who has the potential to become a musician is easy to recognise ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7
- 56 A musician has the desire to devise his/her own music as well as to perform ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7
- 57 Many pupils find class music lessons at Key Stage 3 boring ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7
- 58 The music curriculum at Key Stage 3 should include other than "classical" musics ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7
- 59 There was very little music in my home as a child ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7
- 60 Music is taught well in most secondary schools ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7



For each statement below, indicate how far you agree or disagree by putting a circle around one number from 1 (completely don't agree) to 7 (completely agree).

		I don't agree	1	2	3	4	5	6	7	I do agree
1	I usually enjoyed music lessons in Key Stage 3 when a pupil at school		1	2	3	4	5	6	7	
2	My secondary school music teachers supported me in developing my own musicianship		1	2	3	4	5	6	7	
3	At least one of my parents/carers has been proficient on a musical instrument or as a singer		1	2	3	4	5	6	7	
4	I did not take part in organized musical activities out of school between the ages of 11-16		1	2	3	4	5	6	7	
5	A musician will always be able to perform music on an instrument or voice		1	2	3	4	5	6	7	
6	Only a few people have enough skill/talent to become musicians		1	2	3	4	5	6	7	
7	Many pupils fail to reach their musical potential whilst they are at secondary school		1	2	3	4	5	6	7	
8	The music curriculum at Key Stage 3 should focus mainly on "classical" music		1	2	3	4	5	6	7	
9	My Key Stage 3 music teachers focused most of their attention on those who were most able musically		1	2	3	4	5	6	7	
10	I would say that I play a musical instrument and/or sing well		1	2	3	4	5	6	7	
11	I have had formal lessons on a musical instrument or voice		1	2	3	4	5	6	7	
12	I frequently join with others in musical activities (organized or informal)		1	2	3	4	5	6	7	
13	Making music is always better alone		1	2	3	4	5	6	7	
14	A musician does not have to be able to "hear" the music in his/her mind		1	2	3	4	5	6	7	
15	You do not need to be a composer or improviser to be a musician		1	2	3	4	5	6	7	
16	Lessons on musical instruments at secondary school should only be offered to those with musical talent		1	2	3	4	5	6	7	
17	Music lessons at Key Stage 3 should include composing activities		1	2	3	4	5	6	7	
18	I grew up in a musical home		1	2	3	4	5	6	7	
19	My secondary school music teachers were very good at helping less musical pupils to develop		1	2	3	4	5	6	7	
20	I rarely took part in music at secondary school		1	2	3	4	5	6	7	

		I don't agree	1	2	3	4	5	6	7	I do agree
21	I have composed music for public use (amateur or professional)		1	2	3	4	5	6	7	
22	I don't know any family member or close friend who is a musician		1	2	3	4	5	6	7	
23	A musician has the ability to perform "by ear"		1	2	3	4	5	6	7	
24	Most people have the potential to become musicians		1	2	3	4	5	6	7	
25	Music is often poorly taught in secondary schools		1	2	3	4	5	6	7	
26	Most pupils enjoy music lessons at Key Stage 3		1	2	3	4	5	6	7	
27	All pupils at secondary school should learn how to read music		1	2	3	4	5	6	7	
28	Music lessons at KS3 should focus on performing music (e.g. playing/singing), less on composing		1	2	3	4	5	6	7	
29	I frequently found Key Stage 3 class music lessons at school boring		1	2	3	4	5	6	7	
30	I found that my Key Stage 3 music teachers did not recognize my potential as a musician		1	2	3	4	5	6	7	
31	I can learn to play music "by ear" fairly easily		1	2	3	4	5	6	7	
32	Neither of my parents/carers are especially musical		1	2	3	4	5	6	7	
33	I have a brother or sister who plays/sings music well		1	2	3	4	5	6	7	
34	I have friends who are musicians		1	2	3	4	5	6	7	
35	I am not a musician		1	2	3	4	5	6	7	
36	A musician must be able to read from written musical notation		1	2	3	4	5	6	7	
37	Musical potential is not obvious		1	2	3	4	5	6	7	
38	A musician must know and enjoy "classical" music		1	2	3	4	5	6	7	
39	Most pupils reach their musical potential whilst they are at secondary school		1	2	3	4	5	6	7	
40	Knowing how to read from musical notation is not an essential part of the secondary school music curriculum		1	2	3	4	5	6	7	

Appendix 7

## Data Tables

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### A7.1 Summary of research participants

	HEI	Sex	Age at 10/09/2013 <sup>1</sup>	Survey	Sorting	Observation	Interview	Notes
S1	1	F	25	X	X	X	X	
S2	1	M	33	X	X	X		
S3	1	F	27	X	X			
S4	1	F	32	X	X	X	X	
S5	1	M	33	X	X			
S6	1	M	33	X	X	X	X	
S7	1	M	23	X	X	X	X	
S8	1	F	28	X	X	X	X	
S9	1	M	25	X				
S10	1	M	49	X				
S11	1	F	24	X				
S12	1	M		X				
S13	1	M	32	X				
S14	1	F	26	X	X			
S15	1	M	31	X	X			
S16	1	M	35	X	X			
S17	1	M	30	X	X			
S18	1	F	24	X	X			Sorting activity as trainee; survey as NQT
S19	1	F	33	X	X			Sorting activity as trainee; survey as NQT
S20	1	F	36	X	X			Sorting activity as trainee; survey as NQT
S21	1	M	46	X	X			Sorting activity as trainee; survey as NQT
S22	1	M	50	X	X			Sorting activity as trainee; survey as NQT
S23	1	M	40	X				Survey as NQT
S24	1	M	28	X	X			Sorting activity as trainee; survey as NQT
S25	1	F	26	X	X			Sorting activity as trainee; survey as NQT

<b>S26</b>	1	F	30	X	X			Sorting activity as trainee; survey as NQT
<b>S27</b>	1	F			X			
<b>S28</b>	1	M			X			
<b>S29</b>	1	M			X			
<b>S30</b>	1	M			X			
<b>S31</b>	2	F	28	X				
<b>S32</b>	2	F	28	X				
<b>S33</b>	2	F	27	X				
<b>S34</b>	2	F	24	X				
<b>S35</b>	2	M	25	X				
<b>S36</b>	2	F	25	X				
<b>S37</b>	2	F	26	X				
<b>S38</b>	3	F	33	X				
<b>S39</b>	3	F	23	X				
<b>S40</b>	3	F	23	X				
<b>S41</b>	3	F	24	X				
<b>S42</b>	3	F	29	X				
<b>S43</b>	3	F	29	X				
<b>S44</b>	3	F	33	X				
<b>S45</b>	3	M	26	X				
<b>S46</b>	3	F	25	X				
<b>S47</b>	4	F	30	X				
<b>S48</b>	4	M	25	X				
<b>S49</b>		F	28	X				
<b>N1</b>	1	F			X			
<b>N2</b>	1	F			X			
<b>N3</b>	1	M			X			
<b>N4</b>	1	M			X			
<b>T1</b>		M	33	X	X	X	X	
<b>T2</b>		M	33	X	X	X	X	
<b>T3</b>		F	38	X				
<b>T4</b>		F	28	X	X			Sorting activity as NQT; survey as teacher
<b>T5</b>		F	34	X				
<b>T6</b>		M	48	X	X			
<b>T7</b>		F	30	X	X			

<b>T8</b>		M	32	X	X	X	X	
<b>T9</b>		F	39	X				
<b>T10</b>		M			X	X	X	
<b>T11</b>		M	36	X	X	X	X	
<b>T12</b>		M			X			
<b>T13</b>		F			X			
<b>T14</b>		F			X			
<b>M1</b>	5	M	25	X				
<b>M2</b>	5	M	23	X				
<b>M3</b>	5	M	23	X				
<b>M4</b>	5	M	23	X				
<b>M5</b>	5	F	29	X				
<b>M6</b>	5	M	28	X				
<b>M7</b>	5	M	23	X				
<b>M8</b>	5	M	24	X				
<b>L1</b>	5	M	39	X				

<sup>1</sup> Dates of birth were not requested of those participants who did not complete the survey



## A7.2 Summary of Survey context data

Question		Trainee teachers HEI 1	Trainee Teachers non-HEI1	Trainee teachers All	NQTs	Experi- enced teachers	All teachers	Under- grad. Music students	ALL <i>inc. 1 lecturer</i>
		N=17	N=19	N=36	N=9	N=10	N=55	N=8	N=64
		% (n)	% (n)	% (n)	% (n)	% (n)	% (n)	% (n)	% (n)
Status	Teacher Trainee Teacher Neither	100 (17)	100 (19)	100 (36)	100 (9) * <i>*not all in post (4/9)</i>	100 (10)	34.5 (19) 65.5 (36)	100 (8)	29.7 (19) 56.3 (36) 14.1 (9)
Gender	Male Female	64.7(11) 35.3 (6)	15.8 (3) 84.2 (16)	38.9 (14) 61.1 (22)	44.4 (4) 55.6 (5)	50.0 (5) 50.0 (5)	41.8 (23) 58.2 (32)	87.5 (7) 12.5 (1)	48.4 (31) 51.6 (33)
Date of Birth	Age range 22-30 31-40 41+ undisclosed	47.1 (8) 41.2 (7) 5.9 (1) 5.9 (1)	89.5 (17) 10.5 (2) 0 0	69.4 (25) 25.0 (9) 2.8 (1) 2.8 (1)	44.4 (4) 33.3 (3) 22.2 (2) 0	20.0 (2) 70.0 (7) 10.0 (1) 0	56.4 (31) 34.5 (19) 7.3 (4) 1.8 (1)	100 (8) 0 0 0	60.9 (39) 31.3 (20) 6.3 (4) 1.6 (1)
School Qualifications	GCSE Music * Yes No A-level Music * Yes No <i>* or the equivalent (e.g. from overseas)</i>	94.1 (16) 5.9 (1) 88.2 (15) 11.8 (2)	78.9 (15) 21.1 (4) 94.7 (18) 5.3 (1)	86.1 (31) 13.9 (5) 91.7 (33) 8.3 (3)	88.9 (8) 11.1 (1) 77.8 (7) 22.2 (2)	100 (10) 0 100 (10) 0	89.1 (49) 11.0 (6) 91.0 (50) 9.1 (5)	87.5 (7) 12.5 (1) 87.5 (7) 12.5 (1)	89.1 (57) 10.9 (7) 90.6 (58) 9.4 (6)
School Attended	Selective Grammar School Secondary Modern School Comprehensive / Academy Independent School (Private School) Music School Other (e.g. overseas)	5.9 (1) 23.5 (4) 58.8 (10) 0 5.9 (1) 5.9 (1)	21.1 (4) 15.8 (3) 36.8 (7) 26.3 (5) 0 0	13.9 (5) 19.4 (7) 47.2 (17) 13.9 (5) 2.8 (1) 2.8 (1)	11.1 (1) 22.2 (2) 66.7 (6) 0 0 0	20.0 (2) 0 80.0 (8) 0 0 0	14.5 (8) 16.4 (9) 56.4 (31) 9.1 (5) 1.8 (1) 1.8 (1)	0 50.0 (4) 37.5 (3) 12.5 (1) 0 0	12.5 (8) 20.3 (13) 54.7 (35) 9.4 (6) 1.6 (1) 1.6 (1)
First Degree	Music Applied Performing Arts Combined Not related to music	64.7 (11) 11.8 (2) 5.9 (1) 11.8 (2) 5.9 (1)	84.2 (16) 0 0 15.8 (3) 0	75.0 (27) 5.6 (2) 2.8 (1) 13.9 (5) 2.8 (1)	66.7 (6) 0 11.1 (1) 22.2 (2) 0	90.0 (9) 0 0 0 10.0 (1)	76.4 (42) 3.6 (2) 3.6 (2) 12.7 (7) 3.6 (2)	<i>Pending 100% BA music</i>	76.8 (43) 3.6 (2) 3.6 (2) 12.5 (7) 3.6 (2) <i>[n=56]</i>
Music lessons (e.g. instrument, composing)	Had lessons from an experienced teacher (not inc. Yes school class lessons)... No	88.2 (15) 11.8 (2)	100 (19) 0	94.4 (34) 5.6 (2)	100 (9)	90.0 (9) 10.0 (1)	94.5 (52) 5.5 (3)	100 (8) 0	95.3 (61) 4.7 (3)

Principle instrument	Piano	23.5 (4)	15.8 (3)	19.4 (7)	22.2 (2)	10.0 (1)	18.2 (10)	0	17.2 (11)
	Violin	11.8 (2)	5.3 (1)	8.3 (3)	0	10.0 (1)	7.3 (4)	0	6.3 (4)
	Viola	5.9 (1)	0	2.8 (1)	0	20.0 (2)	5.5 (3)	0	4.7 (3)
	'Cello	5.9 (1)	0	2.8 (1)	0	0	1.8 (1)	0	1.6 (1)
	Trumpet	5.9 (1)	0	2.8 (1)	11.1 (1)	0	3.6 (2)	0	3.1 (2)
	French Horn	0	5.3 (1)	2.8 (1)	11.1 (1)	0	3.6 (2)	0	3.1 (2)
	Trombone	0	0	0	0	30.0 (3)	5.5 (3)	12.5 (1)	6.3 (4)
	Flute	0	5.3 (1)	2.8 (1)	22.2 (2)	10.0 (1)	7.3 (4)	12.5 (1)	7.8 (5)
	Clarinet	11.8 (2)	15.8 (3)	13.9 (5)	0	10.0 (1)	10.9 (6)	0	9.4 (6)
	Saxophone	0	5.3 (1)	2.8 (1)	0	0	1.8 (1)	0	1.6 (1)
	Bassoon	5.9 (1)	0	2.8 (1)	0	0	1.8 (1)	0	1.6 (1)
	Guitar (inc. acoustic, electric, bass)	11.8 (2)	5.3 (1)	8.3 (3)	11.1 (1)	0	7.3 (4)	12.5 (1)	7.8 (5)
	Percussion (inc. drum kit)	0	5.3 (1)	2.8 (1)	0	0	1.8 (1)	12.5 (1)	3.1 (2)
	Voice / singing	17.6 (3)	36.8 (7)	27.8 (10)	22.2 (2)	10.0 (1)	23.6 (13)	37.5 (3)	25.0 (16)
	Composition							12.5 (1)	1.6 (1)
2 <sup>nd</sup> study instrument	Piano	29.4 (5)	36.8 (7)	33.3 (12)	33.3 (3)	50.0 (5)	36.4 (20)	0	31.3 (20)
	Violin	5.9 (1)	5.3 (1)	5.6 (2)	22.2 (2)	0	7.3 (4)	0	6.3 (4)
	'Cello	0	0	0	0	0	0	12.5 (1)	1.6 (1)
	Double Bass	0	0	0	0	0	0	0	1.6 (1)
	Flute / Piccolo	0	5.3 (1)	2.8 (1)	0	0	1.8 (1)	12.5 (1)	3.1 (2)
	Oboe	0	0	0	0	0	0	12.5 (1)	1.6 (1)
	Clarinet	0	5.3 (1)	2.8 (1)	0	0	1.8 (1)	12.5 (1)	3.1 (2)
	Saxophone	0	5.3 (1)	2.8 (1)	0	0	1.8 (1)	12.5 (1)	3.1 (2)
	Bassoon	5.9 (1)	5.3 (1)	5.6 (2)	0	0	3.6 (2)	0	3.1 (2)
	Euphonium	0	0	0	0	0	0	12.5 (1)	1.6 (1)
	Guitar (inc. acoustic, electric, bass)	17.6 (3)	5.3 (1)	11.1 (4)	0	20.0 (2)	10.9 (6)	0	9.4 (6)
	Steel Plans	5.9 (1)	0	2.8 (1)	0	0	1.8 (1)	0	1.6 (1)
	Tabla	5.9 (1)	0	2.8 (1)	0	0	1.8 (1)	0	1.6 (1)
	Voice / singing	23.5 (4)	21.1 (4)	22.2 (8)	33.3 (3)	10.0 (1)	21.8 (12)	0	18.8 (12)
	(none identified)	5.9 (1)	10.5 (2)	8.3 (3)	11.1 (1)	20.0 (2)	10.9 (6)	25.0 (2)	12.5 (8)
Instrumental level	Highest grade passed (e.g. (ABRSM)								
	1	5.9 (1)	0	2.8 (1)	0	0	1.8 (1)	0	1.6 (1)
	2	0	0	0	0	10.0 (1)	1.8 (1)	12.5 (1)	3.1 (2)
	3	0	5.3 (1)	2.8 (1)	0	0	1.8 (1)	0	1.6 (1)
	4	11.8 (2)	0	5.6 (2)	0	0	3.6 (2)	0	3.1 (2)
	5	5.9 (1)	0	2.8 (1)	11.1 (1)	10.0 (1)	5.5 (3)	25.0 (2)	7.8 (5)
	6	5.9 (1)	10.5 (2)	8.3 (3)	0	10.0 (1)	7.3 (4)	0	6.3 (4)
	7	0	0	0	0	10.0 (1)	1.8 (1)	0	1.6 (1)
	8	52.9 (9)	78.9 (15)	66.7 (24)	66.7 (6)	50.0 (5)	63.6 (35)	62.5 (5)	64.1 (41)
	none	17.6 (3)	5.3 (1)	11.1 (4)	22.2 (2)	10.0 (1)	12.7 (7)	0	10.9 (7)

Age started playing	Approximate age started first/principle study instrument								
	5 or less	17.6 (3)	15.8 (3)	16.7 (6)	0	20.0 (2)	14.5 (8)	0	14.1 (9)
	6 or 7	17.6 (3)	15.8 (3)	16.7 (6)	33.3 (3)	30.0 (3)	21.8 (12)	25.0 (2)	21.9 (14)
	8 or 9	29.4 (5)	21.1 (4)	25.0 (9)	33.3 (3)	20.0 (2)	25.5 (14)	12.5 (1)	23.4 (15)
	10 or 11	11.8 (2)	21.1 (4)	16.7 (6)	22.2 (2)	10.0 (1)	16.4 (9)	12.5 (1)	15.6 (10)
	12-14	23.5 (4)	21.1 (4)	22.2 (8)	11.1 (1)	10.0 (1)	18.2 (10)	12.5 (1)	17.2 (11)
	15 +	0	5.3 (1)	2.8 (1)	0	10.0 (1)	3.6 (2)	37.5 (3)	7.8 (5)
Experience	Performing / Composing experience: A range of experience detailed elsewhere (open text responses)								
Operating Genre	Main musical genre grew up or worked in as a musician								
	Classical	58.8 (10)	89.5 (17)	75.0 (27)	66.7 (6)	50.0 (5)	69.1 (38)	75.0 (6)	70.3 (45)
	Popular	29.4 (5)	10.5 (2)	19.4 (7)	11.1 (1)	20.0 (2)	18.2 (10)	12.5 (1)	17.2 (11)
	Jazz	0	0	0	11.1 (1)	20.0 (2)	5.5 (3)	0	4.7 (3)
	Musical Theatre	5.9 (1)	0	2.8 (1)	0	0	1.8 (1)	0	1.6 (1)
	More than one genre identified	5.9 (1)	0	2.8 (1)	11.1 (1)	10.0 (1)	5.5 (3)	12.5 (1)	6.3 (4)

**A7.3 Results from the Survey data** [percentages are taken of congruent responses only]

Question		Begin. teachers HEI 1	Begin. teachers non- HEI1	Begin. Teachers All	NQTs	Experi- enced teachers	All teachers	Under- grad. Music students	ALL <i>inc. 1 lecturer</i>
		N=17	N=19	N=36	N=9	N=10	N=55	N=8	N=64
		% (n)	% (n)	% (n)	% (n)	% (n)	% (n)	% (n)	% (n)
<b>THEME 1: My own music education</b>	<b>Congruence % (sample n)</b>	<b>41 (7)</b>	<b>89 (17)</b>	<b>67 (24)</b>	<b>78 (7)</b>	<b>50 (5)</b>	<b>65 (36)</b>	<b>50 (4)</b>	<b>64 (41)</b>
	Q1: I usually enjoyed music lessons in key stage 3 when a pupil at school	71.4 (5)	52.9 (9)	58.3 (14)	42.9 (3)	40.0 (2)	52.8 (17)	75.0 (3)	51.2 (21)
	Q29: I frequently found key stage 3 class music lessons at school boring								
	<b>Congruence % (sample n)</b>	<b>41 (7)</b>	<b>53 (10)</b>	<b>47 (17)</b>	<b>9 (4)</b>	<b>70 (7)</b>	<b>51 (28)</b>	<b>63 (5)</b>	<b>52 (33)</b>
	Q19: My secondary school music teachers were very good at helping less musical pupils to develop	42.9 (3)	20.0 (2)	29.4 (5)	25.0 (1)	28.6 (2)	28.6 (8)	0	7.6 (8)
	Q9: My key stage 3 music teachers focused most of their attention on those who were most able musically								
	<b>Congruence % (sample n)</b>	<b>59 (10)</b>	<b>68 (13)</b>	<b>64 (23)</b>	<b>78 (7)</b>	<b>70 (7)</b>	<b>67 (37)</b>	<b>75 (6)</b>	<b>69 (44)</b>
	Q2: My secondary school music teachers supported me in developing my own musicianship	70.0 (7)	69.2 (9)	69.6 (16)	57.1 (4)	71.4 (5)	67.6 (25)	83.3 (5)	70.5 (31)
	Q30: I found that my key stage 3 music teachers did not recognize my potential as a musician								
	<b>Congruence % (sample n)</b>	<b>82 (14)</b>	<b>89 (17)</b>	<b>86 (31)</b>	<b>89 (8)</b>	<b>70 (7)</b>	<b>84 (46)</b>	<b>75 (6)</b>	<b>83 (53)</b>
<b>THEME 2: Perceptions of one's own musicianship</b>	Q41: I regularly took part in musical activities organized in Secondary school	100 (14)	100 (17)	100 (31)	62.5 (5)	85.7 (6)	91.3 (42)	100 (6)	92.5 (49)
	Q20: I rarely took part in music at secondary school								
	<b>Congruence % (sample n)</b>	<b>100 (17)</b>	<b>100 (19)</b>	<b>100 (36)</b>	<b>100 (9)</b>	<b>100 (10)</b>	<b>100 (55)</b>	<b>100 (8)</b>	<b>100 (64)</b>
	Q49: I would call myself a musician	100 (17)	100 (19)	100 (36)	100 (9)	100 (10)	100 (55)	100 (8)	100 (64)
	Q35: I am not a musician								
	<b>Congruence % (sample n)</b>	<b>94 (16)</b>	<b>89 (17)</b>	<b>92 (33)</b>	<b>100 (9)</b>	<b>100 (10)</b>	<b>95 (52)</b>	<b>100 (8)</b>	<b>95 (61)</b>
	Q10: I would say that I play a musical instrument and/or sing well	100 (16)	100 (17)	100 (33)	100 (9)	100 (10)	100 (52)	100 (8)	100 (61)
	Q42: I cannot sing well, nor play a musical instrument well								

	<b>Congruence % (sample n)</b>		<b>71 (12)</b>	<b>79 (15)</b>	<b>75 (27)</b>	<b>89 (8)</b>	<b>60 (6)</b>	<b>75 (41)</b>	<b>50 (4)</b>	<b>72 (46)</b>
	Q31:	I can learn to play music 'by ear' fairly easily	100 (12)	53.3(8)	74.1 (20)	87.5 (7)	83.3 (5)	78.0 (32)	50.0 (2)	76.1 (35)
	Q43:	I find it difficult to play music without the written score in front of me								
	<b>Congruence % (sample n)</b>		<b>59 (10)</b>	<b>63 (12)</b>	<b>61 (22)</b>	<b>56 (5)</b>	<b>80 (8)</b>	<b>64 (35)</b>	<b>63 (5)</b>	<b>64 (41)</b>
	Q21:	I have composed music for public use (amateur or professional)	80.0 (8)	33.3 (4)	54.5 (12)	80.0 (4)	75.0 (6)	62.9 (22)	20.0 (1)	58.5 (24)
	Q50:	I don't usually compose my own music								
	<b>Congruence % (sample n)</b>		<b>88 (15)</b>	<b>79 (15)</b>	<b>83 (30)</b>	<b>67 (6)</b>	<b>60 (6)</b>	<b>76 (42)</b>	<b>100 (8)</b>	<b>80 (51)</b>
	Q3:	At least one of my parents/carers has been proficient on a musical instrument or as a singer	40.0 (6)	40.0 (6)	40.0 (12)	66.7 (4)	66.7 (4)	47.6 (20)	12.5 (1)	32.8 (21)
<b>THEME 3: My musical influences</b>	Q32:	Neither of my parents/carers are especially musical								
	<b>Congruence % (sample n)</b>		<b>59 (10)</b>	<b>63 (12)</b>	<b>61 (22)</b>	<b>11 (1)</b>	<b>30 (3)</b>	<b>47 (26)</b>	<b>75 (6)</b>	<b>52 (33)</b>
	Q33:	I have a brother or sister who plays/sings music	60.0 (6)	83.3 (10)	72.7 (16)	0	66.7 (2)	81.8 (18)	50.0 (3)	63.6 (21)
	Q51:	None of my immediate family are good at music								
	<b>Congruence % (sample n)</b>		<b>94 (16)</b>	<b>95 (18)</b>	<b>94 (34)</b>	<b>78 (7)</b>	<b>100 (10)</b>	<b>93 (51)</b>	<b>100 (8)</b>	<b>94 (60)</b>
	Q11:	I have had formal lessons on a musical instrument or voice	100 (16)	100 (18)	100 (34)	100 (7)	90.0 (9)	98.0 (50)	100 (8)	98.3 (59)
	Q52:	I have never had lessons on a musical instrument or the voice from a specialist teacher								
	<b>Congruence % (sample n)</b>		<b>47 (8)</b>	<b>42 (8)</b>	<b>44 (16)</b>	<b>22 (2)</b>	<b>40 (4)</b>	<b>40 (22)</b>	<b>63 (5)</b>	<b>42 (27)</b>
	Q18:	I grew up in a musical home	100 (8)	87.5 (7)	93.8 (15)	100 (2)	50.0 (2)	86.4 (19)	20.0 (1)	74.1 (20)
	Q59:	There was very little music in my home as a child								
	<b>Congruence % (sample n)</b>		<b>94 (16)</b>	<b>89 (17)</b>	<b>92 (33)</b>	<b>89 (8)</b>	<b>90 (9)</b>	<b>91 (50)</b>	<b>88 (7)</b>	<b>91 (58)</b>
	Q34:	I have friends who are musicians	100 (16)	100 (17)	100 (33)	100 (8)	100 (9)	100 (50)	100 (7)	100 (58)
	Q22:	I don't know any family member or close friend who is a musician								
<b>THEME 4: My musical activities</b>	<b>Congruence % (sample n)</b>		<b>82 (14)</b>	<b>89 (17)</b>	<b>86 (31)</b>	<b>89 (8)</b>	<b>90 (9)</b>	<b>87 (48)</b>	<b>88 (7)</b>	<b>88 (56)</b>
	Q44:	I was involved in organized musical activities out of school between the ages of 11-16	100 (14)	94.1 (16)	96.8 (30)	87.5 (7)	100 (9)	95.8 (46)	85.7 (6)	94.6 (53)
	Q4:	I did not take part in organized musical activities out of school between the ages of 11-16								
	<b>Congruence % (sample n)</b>		<b>88 (15)</b>	<b>100 (19)</b>	<b>94 (34)</b>	<b>67 (6)</b>	<b>100 (10)</b>	<b>91 (50)</b>	<b>100 (8)</b>	<b>92 (59)</b>
	Q12:	I frequently join with others in musical activities (organized or informal)	93.3 (14)	100 (19)	97.1 (33)	66.7 (4)	100 (10)	94.0 (47)	100 (8)	94.9 (56)
	Q53:	I rarely participate in musical activities								

<b>THEME 5: My views on musicality/ musicianship</b>		<b>Congruence % (sample n)</b>	<b>53 (9)</b>	<b>58 (11)</b>	<b>56 (20)</b>	<b>56 (5)</b>	<b>70 (7)</b>	<b>58 (32)</b>	<b>50 (4)</b>	<b>58 (37)</b>
	Q5:	A musician will always be able to perform music on an instrument or voice	55.6 (5)	63.6 (7)	60.0 (12)	100 (5)	100 (7)	75.0 (24)	100 (4)	78.4 (29)
	Q45:	You don't have to be able to play a musical instrument or sing to be a musician								
		<b>Congruence % (sample n)</b>	<b>6 (1)</b>	<b>32 (6)</b>	<b>19 (7)</b>	<b>67 (6)</b>	<b>30 (3)</b>	<b>29 (16)</b>	<b>25 (2)</b>	<b>30 (19)</b>
	Q23:	A musician has the ability to perform 'by ear'	100 (1)	33.3 (2)	42.9 (3)	50.0 (3)	100 (3)	56.3 (9)	50.0 (1)	52.6 (10)
	Q36:	A musician must be able to read from written musical notation								
		<b>Congruence % (sample n)</b>	<b>65 (11)</b>	<b>53 (10)</b>	<b>58 (21)</b>	<b>22 (2)</b>	<b>30 (3)</b>	<b>47 (26)</b>	<b>88 (7)</b>	<b>52 (33)</b>
	Q54:	A musician will look out for opportunities to make music with other musicians	90.9 (10)	80.0 (8)	85.7 (18)	50.0 (1)	100 (3)	84.6 (22)	100 (7)	87.9 (29)
	Q13:	Making music is always better alone								
		<b>Congruence % (sample n)</b>	<b>71 (12)</b>	<b>42 (8)</b>	<b>56 (20)</b>	<b>67 (6)</b>	<b>70 (7)</b>	<b>60 (33)</b>	<b>88 (7)</b>	<b>64 (41)</b>
	Q55:	A person who has the potential to become a musician is easy to recognize	33.3 (4)	12.5 (1)	25.0 (5)	16.7 (1)	85.7 (6)	36.4 (12)	28.6 (2)	51.2 (21)
	Q37:	Musical potential is not obvious								
		<b>Congruence % (sample n)</b>	<b>65 (11)</b>	<b>68 (13)</b>	<b>66.7 (24)</b>	<b>67 9(6)</b>	<b>40 (4)</b>	<b>62 (34)</b>	<b>75 (6)</b>	<b>63 (40)</b>
	Q24:	Most people have the potential to become musicians	90.9 (10)	92.3 (12)	91.7 (22)	66.7 (4)	100 (4)	88.2 (30)	66.7 (4)	85.0 (34)
	Q6:	Only a few people have enough skill/talent to become musicians								
		<b>Congruence % (sample n)</b>	<b>59 (10)</b>	<b>47 (9)</b>	<b>53 (19)</b>	<b>78 (7)</b>	<b>30 (3)</b>	<b>53 (29)</b>	<b>50 (4)</b>	<b>53 (34)</b>
	Q38:	A musician must know and enjoy "classical" music	0 (0)	0 (0)	0 (0)	0 (0)	0 (0)	0 (0)	0 (0)	0 (0)
	Q46:	Musicians enjoy many types of music								
		<b>Congruence % (sample n)</b>	<b>53 (9)</b>	<b>74 (14)</b>	<b>64 (23)</b>	<b>56 (5)</b>	<b>80 (8)</b>	<b>65 (36)</b>	<b>88 (7)</b>	<b>69 (44)</b>
	Q47:	A musician has the ability to internalise sound (hear it in the mind)	55.6 (5)	42.9 (6)	47.8 (11)	100 (5)	100 (8)	66.7 (24)	57.1 (4)	65.9 (29)
	Q14:	A musician does not have to be able to 'hear' the music in his/her head								
		<b>Congruence % (sample n)</b>	<b>35 (6)</b>	<b>32 (6)</b>	<b>33 (12)</b>	<b>44 (4)</b>	<b>40 (4)</b>	<b>36 (20)</b>	<b>63 (5)</b>	<b>39 (25)</b>
	Q56:	A musician has the desire to devise his/her own music as well as to perform	16.7 (1)	16.7 (1)	16.7 (2)	0 (0)	25.0 (1)	15.0 (3)	0 (0)	12.0 (3)
	Q15:	You do not need to be a composer or improviser to be a musician								

<b>THEME 6: My views on music education</b>	<b>Congruence % (sample n)</b>		<b>76 (13)</b>	<b>32 (6)</b>	<b>53 (19)</b>	<b>78 (7)</b>	<b>80 (8)</b>	<b>62 (34)</b>	<b>88 (7)</b>	<b>66 (42)</b>
	Q60:	Music is taught well in most secondary schools	0 (0)	16.7 (1)	5.3 (1)	14.3 (1)	12.5 (1)	8.8 (3)	14.3 (1)	9.5 (4)
	Q25:	Music is often poorly taught in secondary schools								
	<b>Congruence % (sample n)</b>		<b>76 (13)</b>	<b>63 (12)</b>	<b>69 (25)</b>	<b>89 (8)</b>	<b>80 (8)</b>	<b>75 (41)</b>	<b>75 (6)</b>	<b>75 (48)</b>
	Q26:	Most pupils enjoy music lessons at key stage 3	38.5 (5)	50.0 (6)	44.0 (11)	37.5 (3)	75.0 (6)	48.8 (20)	0 (0)	41.7 (20)
	Q57:	Many pupils find class music lessons at key stage 3 boring								
	<b>Congruence % (sample n)</b>		<b>76 (13)</b>	<b>79 (15)</b>	<b>78 (28)</b>	<b>11 (1)</b>	<b>40 (4)</b>	<b>60 (33)</b>	<b>75 (6)</b>	<b>61 (39)</b>
	Q39:	Most pupils reach their musical potential whilst they are at secondary school	0 (0)	6.7 (1)	3.6 (1)	0 (0)	25.0 (1)	6.1 (2)	0 (0)	5.1 (2)
	Q7:	Many pupils fail to reach their musical potential whilst they are at secondary school								
	<b>Congruence % (sample n)</b>		<b>94 (16)</b>	<b>100 (19)</b>	<b>97 (35)</b>	<b>89 (8)</b>	<b>60 (6)</b>	<b>89 (49)</b>	<b>88 (7)</b>	<b>89 (57)</b>
	Q48:	All pupils at secondary school should be given the opportunity to learn a musical instrument	100 (16)	94.7 (18)	97.1 (34)	100 (8)	100 (6)	98.0 (48)	85.7 (6)	96.5 (55)
	Q16:	Lessons on musical instruments at secondary school should only be offered to those with musical talent								
	<b>Congruence % (sample n)</b>		<b>82 (14)</b>	<b>68 (13)</b>	<b>75 (27)</b>	<b>67 (6)</b>	<b>80 (8)</b>	<b>75 (41)</b>	<b>63 (5)</b>	<b>73 (47)</b>
	Q58:	The music curriculum at key stage 3 should include other than “classical” musics	100 (14)	84.6 (11)	92.6 (25)	100 (6)	100 (8)	95.1 (39)	100 (5)	95.7 (45)
	Q8:	The music curriculum at key stage 3 should focus mainly on “classical” music								
	<b>Congruence % (sample n)</b>		<b>53 (9)</b>	<b>74 (14)</b>	<b>64 (23)</b>	<b>78 (7)</b>	<b>100 (10)</b>	<b>73 (40)</b>	<b>63 (5)</b>	<b>72 (46)</b>
	Q27:	All pupils at secondary school should learn how to read music	55.6 (5)	78.6 (11)	69.6 (16)	71.4 (5)	30.0 (3)	60.0 (24)	80.0 (4)	60.9 (28)
	Q40:	Knowing how to read from musical notation is not an essential part of the secondary school music curriculum								
	<b>Congruence % (sample n)</b>		<b>41 (7)</b>	<b>47 (9)</b>	<b>44 (16)</b>	<b>11 (1)</b>	<b>30 (3)</b>	<b>36 (20)</b>	<b>38 (3)</b>	<b>36 (23)</b>
	Q17:	Music lessons at key stage 3 should include composing activities	100 (7)	88.9 (8)	93.8 (15)	100 (1)	100 (3)	95.0 (19)	33.3 (1)	87.0 (20)
	Q28:	Music lessons at KS3 should focus on performing music; less on composing								

## A7.4 Analysis of Survey responses

	Theme 1				Theme 2				Theme 3				Theme 4		Theme 5								Theme 6							
Positive statements	1	19	2	41	49	10	31	21	3	33	11	18	34	44	12	5	23	54	55	24	38	47	56	60	26	39	48	58	27	17
Negative statements	29	9	30	20	35	42	43	50	32	51	52	50	22	4	53	45	36	13	37	6	46	14	15	25	57	7	16	8	40	28
Congruence %	64.1	51.6	65.6	82.8	100	93.8	71.9	64.1	79.7	50.0	93.8	42.2	90.6	87.5	90.6	56.3	31.3	53.1	68.8	59.4	51.6	70.3	40.6	68.8	76.6	59.4	87.5	73.4	73.4	35.9
Spearman's rho: ρ	.000	.245	.000	.000	.000	.000	.000	.000	.000	.037	.002	.003	.001	.000	.000	.011	.553	.635	.000	.000	.325	.000	.026	.002	.000	.006	.001	.014	.000	.008
Agreement, all responses %	62.5 43.8	25.0 45.3	65.6 29.7	84.4 17.2	100 0	98.4 0	70.3 20.3	59.4 42.2	37.5 45.3	45.3 23.4	92.2 1.6	39.1 9.4	100 3.1	90.6 7.8	93.8 4.7	67.2 29.7	42.2 21.9	68.8 1.6	32.8 43.8	62.5 10.9	1.6 81.3	68.8 26.6	29.7 84.4	25.0 57.8	37.5 32.8	7.8 78.1	96.9 4.7	87.5 6.3	56.3 35.9	89.1 29.7
Agreement, congruent responses %	61.0 36.6	27.3 60.6	76.2 21.4	90.6 9.4	100 0	100 0	76.1 15.2	58.5 39.0	41.2 51.0	68.8 25.0	98.3 1.7	77.8 18.5	100 0	94.6 1.8	96.6 5.2	77.8 13.9	55.0 15.0	91.2 0	34.1 38.6	89.5 2.6	0 97.0	71.1 6.7	15.4 80.8	18.2 47.7	38.8 26.5	5.3 86.8	96.4 0	95.7 0	59.6 36.2	87.0 8.7
Mean congruence for individual participants %	67.9																													
Mann-Whitney U test across all respondents on positive statements only ρ																														
Sex <sup>1</sup>	.681	.748	.670	.907	.527	.862	.116	.008	.604	.303	.175	.159	.114	.154	.577	.912	.833	.694	.195	.441	.415	.788	.373	.656	.458	.668	.735	.987	.046	.826
Age range <sup>2</sup>	.641	.348	.616	.185	.284	.447	.003	.003	.038	.050	.732	.266	.529	.468	.737	.954	.214	.876	.016	.314	.464	.731	.319	.987	.426	.170	.817	.088	.062	.162
Degree type <sup>3</sup>	.674	.910	.955	.792	.135	.510	.799	.839	.818	.867	.576	1.0	.051	.395	.334	.588	.240	.735	.065	.070	.437	.141	.955	.611	.447	.647	.448	.422	.845	.421
Operating genre <sup>4</sup>	.564	.172	.206	.092	.798	.621	.086	.010	.718	.085	.192	.392	.495	.188	.771	.508	.166	.922	.125	.374	.701	.792	.076	.703	.826	.774	.909	.700	.006	.471

<sup>1</sup> where value 1=Male, 2=Female

<sup>2</sup> where value 1=21-30, 2=31-40

<sup>3</sup> where value 1= 'pure' music, 2= 'applied' music

<sup>4</sup> where value 1=classical, 2=other-than-classical



### A7.5 Results for Sorting Activity 1: In your view, what competencies are the most important in developing musicianship?

Question		Begin. teachers HEI 1	BTs HEI 1 Review at end	NQTs	Experienced teachers	All teachers
		n=24	n=7	n=5	n=10	n=39
		Mean Rank (rank)	Mean Rank (rank)	Mean Rank (rank)	Mean Rank (rank)	Mean Rank (rank)
		Number placing in top 3 (%)	Number placing in top 3 (%)	Number placing in top 3 (%)	Number placing in top 3 (%)	Number placing in top 3 (%)
<b>COMPE- TENCIES</b>  In your view, what competencies are the most important in developing musicianship?	The ability to perform on a musical instrument with confidence and appropriate technique	MR T3R (%) 3.08 (1) 15 (62.5)	5.00 (5) 3 (42.9)	5.00 (4) 2 (40.0)	2.60 (1) 8 (80.0)	3.21 (1) 25 (64.1)
	The ability to develop original, imaginative compositions	MR T3R (%) 4.17 (5) 10 (41.7)	4.57 (3) 2 (28.6)	4.40 (2) 2 (40.0)	6.00 (6) 2 (20.0)	4.67 (5) 14 (35.9)
	The ability to improvise with confidence	MR T3R (%) 4.63 (6) 10 (41.7)	6.86 (9) 1 (14.3)	4.00 (1) 1 (20.0)	6.60 (8) 2 (20.0)	5.05 (6) 13 (33.3)
	The ability to use musical terminology in appraising music	MR T3R (%) 7.71 (11) 4 (16.7)	6.57 (7) 3 (42.9)	8.00 (10) 1 (20.0)	6.60 (8) 3 (30.0)	7.46 (10) 8 (20.5)
	The ability to read from staff notation fluently	MR T3R (%) 6.46 (9) 4 (16.7)	10.57 (12) 0	7.20 (8) 0	6.90 (10) 1 (10.0)	6.67 (9) 5 (12.8)
	The ability to sing with accurate intonation	MR T3R (%) 3.42 (3) 15 (62.5)	4.29 (1) 2 (28.6)	5.00 (4) 2 (40.0)	5.80 (5) 5 (50.0)	4.23 (3) 22 (56.4)
	The ability to use ICT to develop and enhance musical 'events'	MR T3R (%) 8.13 (12) 2 (8.3)	8.43 (10) 0	10.4 (12) 0	6.90 (10) 2 (20.0)	8.10 (12) 4 (10.3)
	Able to perform music 'by ear'	MR T3R (%) 3.46 (4) 12 (50.0)	4.57 (3) 3 (42.9)	4.80 (3) 2 (40.0)	4.80 (2) 4 (40.0)	3.97 (2) 18 (46.2)
	The ability to harmonize melodies applying stylistic conventions	MR T3R (%) 7.42 (10) 2 (8.3)	9.71 (11) 0	9.00 (11) 0	9.00 (12) 1 (10.0)	8.03 (11) 3 (7.7)
	A general knowledge of a range of music from different times, traditions and cultures	MR T3R (%) 6.00 (8) 8 (33.3)	6.71 (8) 1 (14.3)	5.60 (6) 3 (60.0)	5.00 (4) 4 (40.0)	5.69 (7) 15 (38.5)
	The ability to discuss, write and/or draw about the expressive content of music	MR T3R (%) 5.67 (7) 5 (41.7)	5.29 (6) 2 (28.6)	6.60 (7) 1 (20.0)	6.50 (7) 3 (30.0)	6.15 (8) 9 (33.3)
	The ability to aurally analyze the relationships between sounds	MR T3R (%) 3.08 (1) 9 (75.0)	4.29 (1) 4 (57.1)	7.20 (8) 1 (20.0)	4.90 (3) 5 (50.0)	4.52 (4) 15 (55.6)
		n=12				n=27

## A7.6 Results for Sorting Activity 2: What people or activities contributed most to your own development as a musician?

Question		Begin. teachers HEI 1	NQTs	Experienced teachers	All teachers
		n=24	n=5	n=10	n=39
		Mean Rank (rank)	Mean Rank (rank)	Mean Rank (rank)	Mean Rank (rank)
		Number placing in top 3 (%)	Number placing in top 3 (%)	Number placing in top 3 (%)	Number placing in top 3 (%)
<b>CONTEXTS</b>  What people or activities contributed the most to your own development as a musician?	A teacher (classroom or instrument)	<i>MR</i> 4.92 (4) <i>T3R (%)</i> 9 (37.5)	3.40 (1) 4 (80.0)	3.60 (1) 7 (70.0)	4.38 (3) 20 (51.3)
	Performing with others	<i>MR</i> 3.88 (1) <i>T3R (%)</i> 11 (45.8)	5.40 (6) 1 (20.0)	4.70 (3) 3 (30.0)	4.28 (1) 15 (38.5)
	Role models / musicians I admire	<i>MR</i> 5.46 (8) <i>T3R (%)</i> 7 (29.2)	5.80 (7) 1 (20.0)	5.60 (6) 3 (30.0)	5.54 (5) 11 (28.2)
	Family and/or Friends	<i>MR</i> 5.04 (5) <i>T3R (%)</i> 10 (41.7)	7.40 (11) 1 (20.0)	6.00 (7) 4 (40.0)	5.59 (6) 15 (38.5)
	Regular music practice	<i>MR</i> 4.33 (2) <i>T3R (%)</i> 9 (37.5)	5.20 (5) 1 (20.0)	4.00 (2) 7 (70.0)	4.36 (2) 17 (43.6)
	Being a teacher to others	<i>MR</i> 7.92 (11) <i>T3R (%)</i> 1 (4.2)	6.80 (8) 1 (20.0)	4.50 (4) 4 (40.0)	7.03 (9) 6 (15.4)
	Composing	<i>MR</i> 6.96 (9) <i>T3R (%)</i> 3 (12.5)	4.40 (2) 2 (50.0) <i>n=4</i>	8.40 (12) 2 (20.0)	7.18 (11) 7 (18.4) <i>n=38</i>
	Attending live musical performances	<i>MR</i> 5.29 (6) <i>T3R (%)</i> 6 (25.0)	7.40 (11) 1 (20.0)	6.70 (10) 3 (30.0)	5.92 (8) 10 (25.6)
	Academic musical studies	<i>MR</i> 7.71 (10) <i>T3R (%)</i> 5 (20.8)	6.80 (8) 1 (25.0) <i>n=4</i>	8.00 (11) 1 (10.0)	7.87 (12) 7 (18.4) <i>n=38</i>
	Listening to recorded music	<i>MR</i> 4.83 (3) <i>T3R (%)</i> 9 (37.5)	7.20 (10) 1 (20.0)	5.50 (5) 4 (40.0)	5.31 (4) 14 (35.9)
	Performing to an audience	<i>MR</i> 5.42 (7) <i>T3R (%)</i> 5 (41.7) <i>n=12</i>	4.80 (3) 1 (20.0)	6.40 (9) 1 (10.0)	5.67 (7) 7 (25.9) <i>n=27</i>
	Jamming / Improvising	<i>MR</i> 8.08 (12) <i>T3R (%)</i> 1 (8.3) <i>n=12</i>	5.00 (4) 1 (25.0) <i>n=4</i>	6.30 (8) 2 (20.0)	7.12 (10) 4 (15.4) <i>n=26</i>

### A7.7 A Comparison between Sorting Activity 1 responses and Observed Significance during lesson observations: core participant group

	T1		T2		T8		T10		T11		S1		S2		S4		S6		S7		S8		Mean of S1	Rank	Mn O	Rk	R M	
	S	O	S	O	S	O	S	O	S	O	S	O	S	O	S	O	S	O	S	O	S	O						
Perform on an instrument	6	2	1	3	1	3	2	3	1	2	8:9	3	1:2		9:1		4:8	2	3	2	1:8	2	3.36	2	2.4	2	2.0	
Compose	9	2	5		4		8		1		1:4		5:4	3	1:3	3	1:5		7		9:9		4.64	4	2.7	1	0.7	
Improvise	5	1	6		3	1	12		8		5:1		3:5		5:4		1:7	2	5		9:10		5.64	7	1.3	7	0.4	
Understand terminology	7		11	1	8	1	11	1	1	2	10:12	1	11:8	1	11:12	1	10:9	2	10		8:1		8.91	11	1.3	7	0.9	
Read notation	12		7	2	6		4		8		8:8		6:12		6:11		10:10		8	2	5:12		7.27	9	2.0	4	0.4	
Sing	3		12	1	10		6	1	8	1	5:3		10:6	1	2:1		1:5		3		1:5	1	5.55	6	1.0	10	0.5	
Use ICT	8		10	1	7		9		8	1	10:10		9:9	3	11:9	3	7:10		10		11:4	3	9.09	12	2.2	3	1.0	
Perform by ear	4	1	4	2	2	1	7	3	1	3	5:2	3	8:3		6:7	1	4:4	2	6		1:7		4.36	3	2.0	4	1.5	
Harmonize melodies	11		8		11		10		8		12:11		4:7		6:10		7:10		10		6:10		8.45	10	0	12	0	
GK of musics	10	1	2		12	2	5	2	1		1:7	1	2:11		9:5	2	10:3	3	9		11:6	1	6.55	8	1.7	6	1.1	
Understand expressive content	1	1	9		9		1		1		3:5		11:10		2:6		7:1		1		6:3		4.64	4	1.0	10	0.1	
Aural awareness	2	1	3		5		3		1		3:6	2	7:1		2:7	1	4:2		1		3:2		3.09	1	1.2	9	0.5	
Mean		1.3		1.7		1.6		1.8		1.7		2.0		2.0		1.8		2.2		2.0		1.8				1.81		0.75
Relative mean		0.8		0.8		0.7		0.9		0.8		0.8		0.7		0.9		0.9		0.3		0.6						
																								Agree				
Survey Q5: perform	5		5		7				7		6		2		7		7		5		6		5.7	SA				
Survey Q23: perform by ear	2		1		5				6		1		3		5		1		3		6		3.3	D				
Survey Q36: read notation	1		2		1				1		2		1		1		1		7		1		1.8	SD				
Survey Q46: enjoy many mus.s	2		7		7				7		6		4		7		7		5		7		5.9	SA				
Survey Q47: internalise music	6		7		6				3		4		4		5		4		7		7		5.7	SA				
Survey Q56: compose	2		6		5				5		5		2		2		4		4		3		3.8	N				

SA = strong agreement

D = disagree

SD = strong disagree

N = neutral / very slight disagree

S = sorting activity ranking

O = observed significance score

Rk = Rank

RM = Relative Mean

black numbers indicate where responses were congruent

grey numbers indicate where responses were not congruent

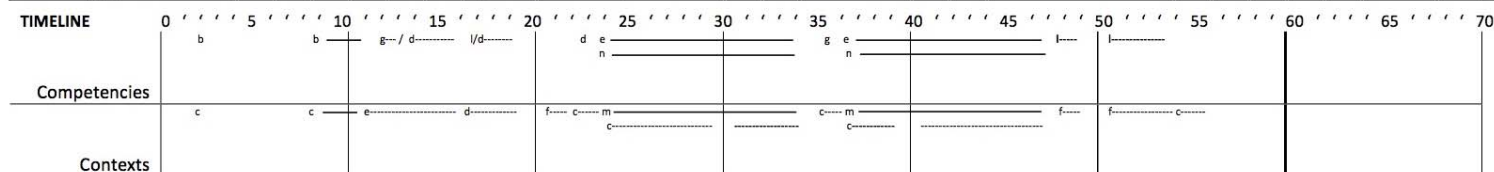
## Appendix 8

### Sample Observation Schedules

#### A8.1 Observation Schedule for S4

#### Musicianship in music teaching practice: Observation Schedule

Musicianship in music teaching practice: Observation Schedule											
Date:	/05/2012	Practitioner:	S4	Class/Group:	Y7	Theme:	Hip-Hop	Observer:	CD	Seen <sup>2</sup>	Score <sup>3</sup>
Rank <sup>1</sup>	Aspect (code for use in timeline)					Notes					
	<b>Competencies key to the development of musicianship</b>					<p>The lesson focused principally on the development of a composition, using Logic Pro, of a piece of Hip-Hop and adding a riff based on a 3-note pattern (the three notes were given). The students constructed their piece at the computer using a midi keyboard and then manipulating the tracks on-screen.</p> <p>As a preparation for this task, the students were given a model by teacher and the learning was enhanced by 'on-purpose' mistakes in the model which the pupils had to identify; also some recorded hip-hop music where the students were expected to identify various features largely connected with instruments and riff.</p> <p>Some call and response activity was noted which required a small amount of learning patterns by ear.</p> <p>Impression was that creativity was fairly tightly controlled through a highly structured activity. Students largely worked as individuals.</p>					
3.2	(a) pupils perform on a musical instrument with confidence and appropriate technique									✓	1
4.0	(b) pupils perform by ear										
4.2	(c) pupils sing with accurate intonation									✓	1
4.5	(d) pupils aurally analyse relationships between sounds									✓	3
4.7	(e) pupils develop original, imaginative compositions										
5.1	(f) pupils improvise with confidence									✓	2
5.7	(g) pupils develop general knowledge of a range of music across time, trad. & culture										
6.2	(h) pupils discuss/write/draw about the expressive content of music										
6.7	(k) pupils read from staff notation fluently									✓	1
7.5	(l) pupils use musical terminology in appraising music										
8.0	(m) harmonise melodies applying stylistic conventions										
8.1	(n) pupils use ICT to develop and enhance musical 'events'					✓	3				
	<b>Learning contexts key to the development of musicianship</b>					<p>For the composing part of the lesson (approx. 23' – 33% of the lesson), pupils worked alone 'inside' their headphones with a computer and keyboard each. Questions are raised about the social aspects of music-making which were largely absent and which teacher did comment was not ideal but which was appropriate for this task using ICT.</p> <p>Some recorded examples were listened to and students appraised what they heard both in the recordings and in hearing each others' work. In the latter case, this wasn't performed directly by the students but was played back to the class from the saved file on the network.</p> <p>Teacher had produced some effective models and supported learning throughout in whole-class activity and interacting with individuals.</p>					
4.3	(a) pupils perform with others									✓	3
4.4	(b) there is the opportunity for regular practice									✓	1
4.4	(c) learning is supported by a teacher – classroom or instrument									✓	1
5.3	(d) pupils listen to recorded music									✓	<1
5.5	(e) learn from role models / other stimulating musicians										
5.6	(f) learning is supported from/by friends										
5.7	(g) pupils have the opportunity to perform to an audience										
5.9	(h) there is an opportunity to witness live musical performance(s)										
7.0	(k) pupils have the opportunity to teach others										
7.1	(l) pupils have the opportunity to jam/improvise										
7.2	(m) pupils have the opportunity to compose					✓	3				
7.9	(n) there is the opportunity to learn music through academic study										



(1) Mean ranking from sorting research activity (n=39)

(2) tick if competency or context is evident in lesson

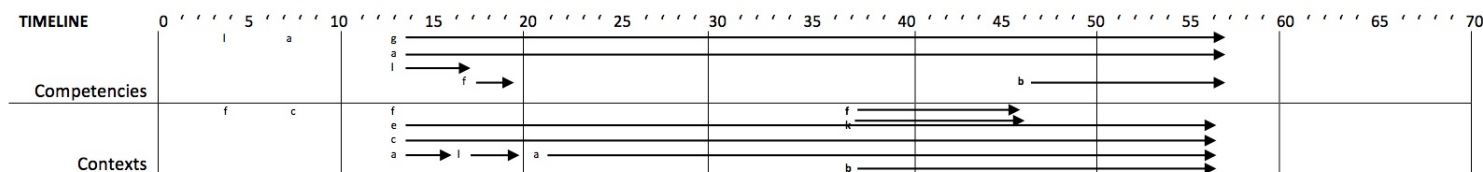
(3) score out of 3: 1=minor feature, 2=noted feature but not fully met, 3=fully evident and met

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## A8.2 Observation Schedule for T8

### Musicianship in music teaching practice: Observation Schedule

Date:	/03/2012	Practitioner:	T8	Class/Group:	Y7	Theme:	Guitar Playing	Observer:	CD	Seen <sup>2</sup>	Score <sup>3</sup>
Rank <sup>1</sup>	Aspect (code for use in timeline)					Notes					
	<b>Competencies key to the development of musicianship</b>					Entire lesson principally concerns learning some guitar chords and performing them musically and with appropriate technique. Students perform the chords by ear (but closely modelled by teacher) to a Bob Marley backing track. Terminology is frequently referred to, esp. skank rhythm (not sure this is the correct term though). Students are able to interpret chord frames. Some limited improvisation to rhythm patterns on single chords. Call and response and performing in large groups or whole class are features. General knowledge related to 3 chords and related terminology.					
3.2	(a) pupils perform on a musical instrument with confidence and appropriate technique									✓	3
4.0	(b) pupils perform music by ear									✓	1
4.2	(c) pupils sing with accurate intonation										
4.5	(d) pupils aurally analyse relationships between sounds										
4.7	(e) pupils develop original, imaginative compositions										
5.1	(f) pupils improvise with confidence									✓	1
5.7	(g) pupils develop general knowledge of a range of music across time, trad. & culture									✓	2
6.2	(h) pupils discuss/write/draw about the expressive content of music										
6.7	(k) pupils read from staff notation fluently										
7.5	(l) pupils use musical terminology in appraising music									✓	1
8.0	(m) harmonise melodies applying stylistic conventions										
8.1	(n) pupils use ICT to develop and enhance musical 'events'										
	<b>Learning contexts key to the development of musicianship</b>					Pupils learn as a whole class most of the time with leadership from teacher and modelling of practice. This seems to help students progress and to perform in time with each other. Students are given the opportunity to lead call and response activities; selected students lead/teach a group of students – these are already guitar players. All through the lesson, learning is supported intensively by teacher but also by collaboration with each other. Pace quick throughout.					
4.3	(a) perform with others									✓	3
4.4	(b) there is the opportunity for regular practice pupils									✓	2
4.4	(c) learning is supported by a teacher - classroom or instrument									✓	3
5.3	(d) pupils listen to recorded music									✓	1
5.5	(e) pupils learn from role models / other stimulating musicians									✓	2
5.6	(f) learning is supported from/by friends									✓	2
5.7	(g) pupils have the opportunity to perform to an audience									✓	1
5.9	(h) there is an opportunity to witness live musical performance(s)										
7.0	(k) pupils have the opportunity to teach others									✓	2
7.1	(l) pupils have the opportunity to jam/improvise									✓	1
7.2	(m) pupils have the opportunity to compose										
7.9	(n) there is the opportunity to learn music through academic study										



(1) Mean ranking from sorting research activity (n=34)

(2) tick if competency or context is evident in lesson

(3) score out of 3: 1=minor feature, 2=noted feature but not fully met, 3=fully evident and met

C.G.Dalladay, 2012



## Appendix 9

# Sample Interview Semi-Transcripts

## A9.1 Interview Semi-Transcript for S4

Coding:

Role = own role

Educ = education

Back = background

Mus = musicianship

Car = career

Teach = teacher training

Comp = competencies

Phil = philosophy

	S4	/06/2012
teach	00:00:00	general discussion on the PGCE - tougher than anticipated, enjoyable, hard work, learned a lot about myself, interesting group. What I thought of as a music teacher, some of my peers didn't meet that image. Mus and how it's going to be taught is not how I thought it would be and how I would have wanted. How I see mus compared with others is not always the same. ICT & World mus have grown and I have enjoyed about learning about them.
role/career/educ	00:03:10	I want to be a mus teacher who is an all-rounder, getting kids to do practical mus; I want to do a lot more practical stuff. My own ed was very practical except one sch (Y8-9, grammar sch); HoD didn't like me or push me - I found things easy. Other schools were more positive. The last was a music school. The first - general classroom, lots of composing, keybds, playing together, accompanying people, lots of singing - all fairly popular, sang in assemblies
back	00:06:15	family... no one is musical except a distant aunt who is prof musician and who dad contacted her to help with getting me into mus sch. Dad keen on mus, able to bash out a few chords on pno; mum and dad can bash out 2-3 chords on guitar. Both big theatre people, singing songs around the piano. Grown up with pno. Brother tried playing clt for a term; he has an ear for music. Grew up in musical household even though no one was very skilled in it.
back/educ	00:08:00	wanted to be a musician since 7-8. Wanted to learn clt but mum wanted me to play pno first from age 5/6 with formal pno lessons at pvt junior sch - mus was strong part of sch; I was in everything
educ	00:09:40	went to a series of schools ending up with [school named] Cathedral School.
phil	00:10:15	has fairly selective ed influenced the way you teach / wanted to teach? Yes and no. Educ made me musician I am and the beliefs I have. But a lot of learning through the community is the best way to learn; I'm into music and drama and I was spoiled in my schooling. Surrounded by gifted musicians may have coloured views of what kids can do but, in general I would have expected less. I have worked on challenging the kids and not letting get away with it. I expect more. Praise and support helps.
back/teach	00:13:07	type of music - I have had trad classical background and this has undoubtedly affected my choices. 1st placement, lack of resources and efforts, the mus was very 'english' - a lack from the teachers, one of whom was classically trained and the other was a pop musician. I didn't have the opp to get to know them very well. The authority for the dept was probably in the wrong hands.
teach/phil	00:15:52	If had the opp to change the curriculum...? Having seen 2nd placement (more practical), would introduce different varieties of mus through practical tasks, composing - a lot more boxes were ticked - music from the world, hip-hop, singing, bands, ICT. 1st placement had fewer resources but could have done so much more, eg they had an under-used set of guitars and no public perms. I offered to stage a concert but this was stifled.
role	00:19:08	I have played clt sax flt, pno in school - the kids love this. Almost turns into a grp lesson; e.g. when studying Electric Counterpoint - we learned it by ear
teach/mus	00:20:09	1st placement - there were some great singers which were wasted (drama dept did much more) - they are drowning the subj, teaching it in negative, depressing way, writing. - kids are bored and they play up. The tasks are boring, they don't come from the kids, they are not relevant to their lives; even with rock mus the kids were guided in particular directions by the teachers. Comp tasks - the kids couldn't develop their own ideas
teach	00:22:30	2nd placement - there is ambition for the kids to engage in mus (become musicians); there is some spoon-feeding but they are trying to show mus as way of life quite successfully. However, the dept is large within a smaller sch - 5 teachers for 1200 kids. Their specialism in music would seem to suggest that this increased resourcing is possible (though don't know). Ex-Headmaster believed mus is important. There are some things which still need to change like some of the worksheets; x-curric could include more chamber grps - these are good for kids - smaller grps, all similar levels of ability - these kids would pick up more skills in performing and rehearsing.
mus	00:26:35	Need fewer communication skills in orchestras than in chamber grp - you are more relied on and need to make decisions; you need to communicate with others; there is trust; eye contact is important. You need more confidence but not entirely on own. Chamber mus should take place more in schs, esp in older years.
role	00:28:53	I want to create a 'street' barbershop grp which will help very much with four particular boys going into Y11 who are challenging but who have great voices
mus/comp	00:29:33	what skills do you need to dev a grp like this? Selecting the repertoire, arranging, rehearsal skills and getting kids to listen to each other - the latter is very significant - instructional listening and musical listening. My arranging skills are fine - done a lot, esp for small grps - do it the 'maths' way
back	00:31:49	own background - have been surrounded by musicians and most of friends are
role	00:32:40	important to be a working musician to be a successful teacher? Yes - without a doubt; you understand what it feels like to be a musician; what it is to perform.
mus	00:33:36	music went from being dots to being in you... in Y6 (not too sure) - chamber choir; singing was more than singing; also playing clt in a concert. I felt more confident - this might have been when musicianship started.
mus/back/educ	00:35:00	RAM... learned about how to 'play the game' as a musician; the life skills involved in being a musician; no focus on budgeting and the skills of being a professional. I chose to take Licentiate in performing - teaching chn instruments - this got me a bit into thinking about education and got me into some of the terminology. I have pvt pupils since doing A-levels right up to now (9 pupils at moment, individually, age 4-adult, all gds). But all the chn were particularly 'musical' - the question makes me think about the chn I have taught; I have a boy now (gd2) who is quite exciting. Do we need to re-think the word musical - the difference between being technically musical and those that 'feel' the music.
mus	00:39:55	what about someone who doesn't play an inst but really engages with music? They are musical but not necessarily musicians - the difference is the 'doing' - I can enjoy sport but I'm not sporty if I don't take part in sport. Listening is an action but I don't think this makes a musician; a musician communicates through music. This is the difference between 'musical' and 'musician'. If they are playing they are all musicians whatever the level.
mus/comp	00:42:18	Looked at Sorting activity (would like to do this again as I think I rushed the task)... 2nd attempt lowered notation from 5th rank to much lower. I'm now thinking about post-education. A musician post-ed do tend to understand notation. There's less emphasis now for kids - not sure whether this is right or wrong; a lot of music is taught/played without notation and this builds in a lot skills; without notation...[drifts off]. Without learning notation I couldn't play in an orchestra, etc.
mus/comp	00:45:30	learning by ear... I'm now think about the avg 12-yr old and what is important for them to set them up. To not be able to hear things in your head is nuts. I know some musicians who might disagree with this.. Internalising music makes you more of a musician. Not to be able to hear an interval and write it down shocks me - this is a basic skill for me. I feared scales the most depending on how much work I had done. The way things are taught makes a big difference to the attitude of the pupil.
teach	00:49:52	teacher training... biggest change has been attitude to ICT and its capabilities; maybe it's used a bit too much at times; it's helping the kids to dev their musicianship but not necessarily in a better way than without it.
role	00:51:37	end of programme survey... activity to raise musicianship... trust pupils to make their own mus; there's not a lot of trust in some schs of the pupils / lack of respect for the kids; relationships need to be more positive; need to give pupils belief that they can do things, esp girls. More practical mus. Give kids more ownership of their music.
	00:54:25	looked at responses to questionnaire - use of double negatives confused me; not sure what I was being asked sometimes. Would suggest that the discrepancies in my responses were down to vast differences in my exp with lots of different schools in my education; different Qs will make me think of different schs.
role	00:58:05	I am a musician - this is part of my identity [discussed the questionnaire design]
role	01:00:50	I want my pupils to be able to do the things I didn't; eg. amazing singing. Maybe a develop a boy's chorus. Final comments.



## A9.2 Interview

### Semi-Transcript for T8

(2 lessons were observed)

Coding:

Role = own role

Educ = education

Back = background

Mus = musicianship

Car = career

Teach = teacher training

Comp = competencies

Phil = philosophy

	T8	/03/2012
	00:00:00	explanation of procedure; look at observation schedule
Role	00:03:00	musician/teacher; balance has shifted from musician to teacher; there's still a lot of musicianship involved but don't perform as much as used to - became too much; teaching is like a performance
Role	00:04:17	can teaching rob one of one's musicianship? Modelling, accompanying in concerts, etc. still allows one to be a musician
Educ	00:05:00	moved from classical to jazz
Mus	00:05:25	definition of a musician; depends on how far one goes with it; a musician is one who can perform or sing in an organised way
Mus	00:06:00	were pupils in lessons being musicians? Yes, inc. those using the computers (Y9) - easier to explore stucture and texture; encourages enjoyment
Back	00:07:11	first memory of starting with music; children's piano book, age 4/5; mum played flute, dad bassoon; going to church singing hymns, etc; pts also pianists; brother bassoon player (grd 8 at 11); later rebelled a bit; musical grandpts
Educ	00:08:30	mainly classical; starting piano moving on to trombone at age 9-ish; I have got relative pitch; wanted to do fr hn. But trombone better for jazz; able to make a living playing in horn section of bands etc.
Educ/Car	00:09:40	had you decided to become a music teacher? Wanted to be out there gigging. Got into RAM. But when left college, looked around, few opps, what do I do? Summer after leaving college, started to go into schools for [local authority named] and [prestigious independent school named] School part-time teaching; balance shifted as regular money was wanted; life style was 'wearing' and wasn't helpful to teaching.
Car	00:12:00	up to end of college music ed was fairly trad; got up to gd 8 trombone; regret not doing more improvised work as youth as this was needed for later playing; now teach so much by ear because of I felt I missed out; bought 'methods' to help
Back	00:13:42	strengths of upbringing - enabled me to sightread well, performing technique (slide technique, tonguing, breathing). Didn't do enough improvising and made me wonder how far technique was important (eg in jazz) - let's play some music.
Educ	00:15:50	degree - Bmus. 60% performing on tromb + option modules on aural, history, american beat generation
Teach	00:16:43	started teaching peri; what prompted class teaching? Seeing this happen going around schools and being fed up with being put into broom cupboards to teach; never happier than having my space; I love it - all after about 3/4 yrs; a big reason was money and needing QTS to earn more
Teach	00:18:05	went to do GTP in [town named] in Kent affiliated to [HEI named] - 3 or so years ago; school really supportive; didn't go to HEI very often; passed before Easter; outstanding; offered a job but only M2; but moved on to current school (1st job) with title HoD after 1st year
Teach	00:20:04	training - all good; Deputy Head during GTP very helpful, briefing every Friday during 1st 3 months; really well done; school did no theory for KS3 at all - all practical - on computers, guitars, percussion
Educ	00:21:18	already had picked up some skill in guitar; also clarinet in W/ops class; able to pick up instruments and learn quite quickly; In Y9 we begin to pick out a few notes but it's mainly about chords
Teach	00:22:15	what kind of teacher did you want to be? What I didn't have - playing by ear. Question the value of learning minuets at the keyboard. I've always preferred to performing - learn by ear first, then show notation with encouragement of 'this is what you can play' - motivating. Many stdts say "I can't do that", so learning by ear first helps. Taking from familiar to un-familiar; get stdts to enjoy
Comp	00:23:56	sorting activity - key skill to learn a musical inst. At GCSE, if you can't play inst, you will struggle though I have managed to get some to succeed. So two modules on learning guitar is important and I have thought about a lot. We also do some work on learning piano.
Comp	00:25:07	singing. Really important - do a lot with Y7 to get over fear; learn bluesy worksong at start in twos and fours. The choir is really happy. Don't have many instrumentalists so much of the performing work is singing
Comp	00:26:02	guitar work will gradually 'come through' as it feeds into Y9.
Comp	00:26:53	emphasis on inst and vocal skills strengthened by ones' own experience.
Comp	00:27:33	possible to develop musical skills without inst, eg. at computer; is this valid? Yes. It's good to have inst skills, to play in to computer but like to give broad curric to give stdts broad range of learning and choices of routes
Phil	00:29:00	important to learn music as it's a form of communication, helps shy people, working together, gives a passion and enjoyment. It's good for the creative stdts to have balance in their timetable from other subjects; those who do a lot of Maths, etc. don't always do that well
Phil	00:31:00	latest Ofsted report - criticism of not enough music in music lessons; not enough sound. The Y7 was full of musical sound. Why is this important? Enjoyment comes through playing music. Likes to capture a bit of knowledge at the start and then go into practical as soon as possible; need balance; musicians need to be able to perform
Comp	00:33:40	so then where do you place Y9 activity? Can't fit it in. Ticking all the boxes is not poss. Try to incorporate listening, esp for h/w. Y7 lesson got hands on inst and played it, Y9 didn't. A conscious decision - to use computer to make sounds; club dance is a GCSE module and this enables them to use samples, etc. Performance can come later. Lesson was about learning how the tech works, creating a successful piece, thought about structure, etc
Comp	00:36:42	how far was Y9's work original? Not sure. Bit like a jig-saw. OCR accepts this as a composition. Marks reflect the difference in originality. I try to get the stdts to add a melody which they might sing, for instance. Incorporates their own ideas. As long as this is declared to exam board. Stdts do get chance to create own samples.
	00:38:48	this is prep for KS4
	00:39:20	discussion on numbers at KS4 and implications of EBAC
Back/Educ	00:41:22	look at sorting activity - contexts. Own teachers were most influential. School were national champions in brass band. Went on gigs with teachers. Played in brass bands - top class bands
Comp	00:43:45	singing placed quite low down as competency - why? Internalising sound and singing is different. Worked with loads of musicians who can't sing in tune but who can play guitar and drums really well. Internalisation important, but don't have to sing anything.
Comp	00:45:30	Y7 - really pushed terminology/key words.... (gap in recording)
		couple of mins gap in recording - problem with recorder
Comp	00:00:00	want stdts to learn right words - easier when you reach GCSE; Y8 Reggae gives knowledge of skank;
Comp	00:00:50	learning from each other and take acting role; like 'think, pair, share'; talking through helps level of responses; like to pick on 'mini-teachers' - good for them and the stdts respond to them well. The two boys selected had done particularly well in previous weeks (not necessarily skilled in guitar already)
	00:02:18	Y9 - compositions in pairs and threes - GCSE will be individual; why? Pragmatic reasons - lack of computers; monitoring what each person is doing is difficult but this is down to going around the group and checking what's going on.

## A Table to show a comparison amongst the core participant group between biography and practice

In this table, the numbered bullets refer to the 3 characteristics of musicians, first detailed in chapter 2, section 2.7.

CPG member	Biographical and values notes	Observation Notes & notes on demonstrating links with biography
T1	<ul style="list-style-type: none"> <li>• ‘classical’ music background and brass band tradition</li> <li>• ‘Late starter’ learning instrument at 13</li> <li>• degree in music – performing, arranging, directing; interest in composing through technology</li> <li>• works with lots of musicians in community</li> <li>• “I try to help [pupils] to develop their performing skills”</li> <li>• musician first, teacher second</li> <li>• strong interest in music technology</li> <li>• strengths in performing; most important of competencies and focus on Western music</li> <li>• importance of music in schools: form of self-expression and understanding how to work co-operatively</li> </ul>	<ol style="list-style-type: none"> <li>1 Pupils had to learn from memory their compositions (internalise)</li> <li>2 Pupils enthusiastic to compose; little sense of direction though – no framework for composing provided</li> <li>3 Pupils had analyzed models but were unable to ‘translate’ into their own work (e.g. appropriate instrument choices)</li> </ol> <ul style="list-style-type: none"> <li>• Emphasis on group activity; collaborative working</li> <li>• Also emphasis on ‘acoustic’ music-making, making use of break-out spaces as required</li> <li>• Students are encouraged to consider the nature of music required for news-broadcasts (the expressive content) though the pupils are challenged to include this in their own work</li> </ul>
T2	<ul style="list-style-type: none"> <li>• Background in popular music</li> <li>• Largely self-taught on instruments and through informal education</li> <li>• Dad a guitarist; T2 plays guitar and piano, and is a singer</li> <li>• Lots of learning by ear</li> <li>• Has written for musical theatre in the West End</li> <li>• Experienced in music technology</li> <li>• Didn’t get on with school music; took GCSE but not AL</li> <li>• Degree in music with technology options</li> <li>• Wants his pupils to receive the kind of music ed. he didn’t receive</li> <li>• Has been teaching for around 12 yrs across 3 schools; both musician and teacher</li> <li>• Feels that state music ed. is inconsistent across phases, e.g. in assessment</li> <li>• During and post-training has needed to ‘read up’ on subject knowledge aspects, e.g. in composing</li> </ul>	<ol style="list-style-type: none"> <li>1 Students learning their music by ear leads to a certain amount of internalisation</li> <li>2 The lesson focuses on performance so there is no opportunity for students to devise</li> <li>3 No reference to the expressive content of music (or of developing technique)</li> </ol> <ul style="list-style-type: none"> <li>• Focus on performance progress but the ‘steps to progress’ focus more on accuracy of notes and timing than on technique or expression</li> <li>• Some singing evident in the lesson</li> <li>• Musical content is within popular genres</li> <li>• Use of technology – sequenced backing track for singing, and use of ‘single-finger’ chords on keyboards</li> <li>• Students working as individuals</li> </ul>
T8	<ul style="list-style-type: none"> <li>• Operating genre: mainly classical but with later shift to jazz and popular</li> <li>• Degree in music performance</li> <li>• Able to ‘pick up’ instruments quite quickly; inc. guitar</li> </ul>	<ol style="list-style-type: none"> <li>1 Learning music by ear enables the internalisation of sounds and patterns</li> <li>2 Some brief improvisation opportunities but lesson focused on performance skills</li> <li>3 Not particularly evident with focus on technique and accuracy being key</li> </ol>



	<ul style="list-style-type: none"> <li>• Frequently surrounded by other musicians; enjoys ‘gigging’; enjoys improvising but hasn’t done enough of it in his studies</li> <li>• Musical parents</li> <li>• Musician and teacher identity, shifting towards teacher</li> <li>• Emphasis on vocal and instrumental skills in teaching; strengthened by own experience</li> <li>• Music is form of communication, gives passion and enjoyment</li> <li>• Singing important, especially with year 7</li> </ul>	<ul style="list-style-type: none"> <li>• Learning through the medium of popular music</li> <li>• Pupils learn the techniques of guitar playing; including use of guitar ‘frames’ notation; focus on chords</li> <li>• Students play together and support each other; student teachers</li> <li>• Learning music by ear with some opportunity to improvise</li> </ul>
<b>T10</b>	<ul style="list-style-type: none"> <li>• Supportive home background; parents not particularly musical but siblings are</li> <li>• Liked to go to live gigs</li> <li>• Started instrument at end of primary school but not really seriously until 13/14; piano is main instrument; enjoys playing in ensemble</li> <li>• ‘gave up’ on taking instrument grades; did GCSE but not AL (disagreements with teacher)</li> <li>• finds composing difficult</li> <li>• some experience in African drumming (had lessons)</li> <li>• degree in music and french with a focus on contemporary classical music (20<sup>th</sup> c.)</li> <li>• aims for lessons to have a sense of purpose – moving from A to B</li> <li>• teacher first, musician second – “the longer I teach, the more difficult it is to be a musician”</li> <li>• singing in class is important, as is rhythm work; also control of performance when playing</li> <li>• wants students to leave school with enjoyment and appreciation of music</li> </ul>	<ol style="list-style-type: none"> <li>1 rhythm work developed ‘by ear’ involving internalisation of sound and an ability to have a sense of the ‘whole’</li> <li>2 The lesson focuses on performing so there is no opportunity for students to devise music</li> <li>3 Expressive elements not particularly evident or referred to; principle focus on accuracy of performance, especially in polyrhythmic sections</li> </ol> <ul style="list-style-type: none"> <li>• African drumming experience has led to some successful drumming sections to this lesson, especially in quite complex polyrhythmic sections</li> <li>• Students make convincing progress in the drumming; singing less successful (lack of student enthusiasm for singing and accurate intonation)</li> <li>• Playing together in ensemble is a strong focus – listening to each other and playing in time with each other; building musical textures.</li> </ul>
<b>T11</b>	<ul style="list-style-type: none"> <li>• ‘classical’ and folk upbringing; including violin making</li> <li>• started to learning violin at 4</li> <li>• from a fairly musical home (esp. two generations back) and has extended musical passions to jazz/pop and skills in jamming</li> <li>• traditional music degree + qualification in violin making</li> <li>• wants young people to develop potential and passion; life-long learning</li> <li>• equally a musician &amp; teacher</li> <li>• it’s important to approach composing via the pop styles – chords and sequences, etc.</li> <li>• important to develop interactions between musicians and ear training</li> </ul>	<ol style="list-style-type: none"> <li>1 starter activity – pupils had to internalise each phrase; holding own part required intense concentration</li> <li>2 little opportunity to devise music; focus on developing performances; students use ICT as models and there is emphasis on developing instrument-specific technique</li> <li>3 focus on expressive elements such as dynamics and texture through practical engagement</li> </ol> <ul style="list-style-type: none"> <li>• emphasis on performing skills, including some technical aspects and accuracy, using models of ‘cover versions’</li> <li>• focus on aural development in starter activity especially and learning by ear</li> <li>• models and songs selected by the students for their performances derive from own interests and skills; e.g. use of popular songs, but also one advanced classical instrumentalist using classical music</li> <li>• highly personalised after the starter activity</li> </ul>

S1	<ul style="list-style-type: none"> <li>• musical father</li> <li>• started playing instruments at age 7/8</li> <li>• passion for song-writing – over 300/400, and for performing (instrumental or singing)</li> <li>• classical instrumentalist but operating genre more aligned to popular</li> <li>• ‘troubled’ school life; music main focus of energy</li> <li>• degree in music production</li> <li>• feels that school music is too keyboard-based; prefers singing and improvising</li> <li>• improvisation a particularly important skill – foundation for singing and composing</li> <li>• experienced in use of music technology but feels that voice and instruments work ‘on the brain’ differently – instruments are essentially about doing, technology is more visual</li> </ul>	<ol style="list-style-type: none"> <li>1 ‘Musical Futures’ approach is characterized by internalising and playing by ear</li> <li>2 this is a performance-focused lesson so no opportunity to devise</li> <li>3 expressive content of music not really emphasized though, in attempting to produce ‘cover versions’, the students will, perhaps, be trying to also emulate any expressive content there may be in the original (a tenuous link?)</li> </ol> <ul style="list-style-type: none"> <li>• focus on popular music; motivating for students</li> <li>• production of ‘cover versions’ (Musical Futures approach)</li> <li>• emphasis on instrumental and vocal performance skills</li> <li>• there is a sense in this lesson that S1 understands young people, their motivations and their angsts; she communicates with them in their ‘register’</li> </ul>
S4	<ul style="list-style-type: none"> <li>• aunt is professional musician; musical family but no other one is particularly proficient</li> <li>• wanted to be a musician since 7/8; started learning piano 5/6 informally, then more formally from jun. school</li> <li>• selective, independent education inc. a cathedral school</li> <li>• classical, western music upbringing along with drama; feels ‘spoiled’ being surrounded consistently by fairly gifted musicians</li> <li>• music performance degree at a London conservatoire; also Licentiate</li> <li>• has experience in teaching her instruments</li> <li>• believes that learning by ear is vital – “not to be able to hear things in your head is nuts”</li> <li>• training has altered views on competencies, e.g. notation lower down on 2<sup>nd</sup> attempt</li> <li>• playing an instrument also important; those who can’t may be musical but not musicians – the difference is the ‘doing’</li> </ul>	<ol style="list-style-type: none"> <li>1 starter activity, using call-and-response, involves some limited internalisation of sound and aural development. ‘Matching’ their own music to pre-sequenced tracks supports some internal ‘imaging’</li> <li>2 students are devising their own popular music using a software sequencer. Models are provided which give some idea of the composing process and stimulate the students with ideas. ‘Framework’ also provided with some pre-sequenced tracks to which the students will add their own music.</li> <li>3 Whilst ‘fitting’ their own ideas to the pre-sequenced tracks and ‘imitating’ the hip-hop models provided, will suggest some appropriate expression within the style, the expressive content of music is not overtly referred to.</li> </ol> <ul style="list-style-type: none"> <li>• S4 is a ‘classically’ trained musician but here she is developing her own knowledge, skill and understanding, especially by devising her own models for the students to emulate</li> <li>• Composing aurally rather than with notation, though perhaps a little formulaic</li> </ul>
S6	<ul style="list-style-type: none"> <li>• Popular music background with some folk</li> <li>• Some musical members of the family</li> <li>• Started learning the guitar at age 10; played in rock and pop bands (e.g. heavy metal) made up of peers</li> <li>• Gave up on guitar grades early on (grade 2)</li> <li>• Didn’t engage much with school music or local music service; did GCSE but not AL because of focus on classical and on notation</li> <li>• Most of own playing and developing was ‘by ear’</li> <li>• Always enjoyed performing and had</li> </ul>	<ol style="list-style-type: none"> <li>1 Learning/playing music by through improvisation is a key activity in S6’s lesson</li> <li>2 Students are given the opportunity to improvise around the structure of a pentatonic scale</li> <li>3 The expressive elements of music are not referred to overtly</li> </ol> <ul style="list-style-type: none"> <li>• Learning by ear is a feature of the lesson; as is improvisation</li> <li>• Students playing pitched percussion ‘acoustic’ instruments</li> <li>• Students are working in groups</li> <li>• Focus on the music of W.Africa – area of ‘comfort’ for the teacher</li> <li>• Some students take a lead</li> </ul>

	<p>ambition to be professional musician; played in pubs, clubs and busking</p> <ul style="list-style-type: none"> <li>• Started degree in History but did not complete due to lack of musical activities at Uni; went on to study world music degree in London</li> <li>• Specialised in Tabla during degree; focus on music from India and West Africa</li> <li>• Believes that improvisation is a key activity for young people; providing students with a structure is necessary. Improv. is one of S6's strengths. Also feels that being able to describe the expressive nature of music helps to develop understanding. Music lessons must be practical</li> </ul>	
<b>S7</b>	<ul style="list-style-type: none"> <li>• Traditional classical music upbringing</li> <li>• Not from a musical family – the only one involved in music</li> <li>• Has sung in choirs as well as played in woodwind sections of orchestras and bands; started main instrument at 11 but played other things like recorder at earlier age</li> <li>• Secondary school lessons based a lot on composing and improvising</li> <li>• GCSE, AL and degree in music, focusing principally on performance</li> <li>• Some experience as instrumental teacher</li> <li>• Little experience outside of classical and performing (limited piano/keyboard skill)</li> <li>• Places composing high as a competency – it explores the different areas of music without the elitist skill of being able to play an instrument</li> <li>• Feels constrained by teaching model of placement school(s)</li> </ul>	<ol style="list-style-type: none"> <li>1 There is the possibility that some students are not using the provided notation to play from but are relying on their ears, though it is the intention that they read the notation</li> <li>2 This lesson is performance-based so the students have no opportunity to devise</li> <li>3 The students focus on increasing fluency and accuracy as well as adding chords to melody but there is no overt reference to the expressive content of the music</li> </ol> <ul style="list-style-type: none"> <li>• The lesson is performance-based with a focus on playing the 'right' notes and co-ordinating chords with melody (students working individually and in pairs as appropriate)</li> <li>• Students have the notated score to play from and there is an expectation that they will be reading from it</li> </ul>
<b>S8</b>	<ul style="list-style-type: none"> <li>• background in classical music; strong performance focus</li> <li>• musical family; mother a music teacher</li> <li>• conflict with music in state education (missed out on GCSE); this eased in independent school 6<sup>th</sup> form</li> <li>• learned instruments since age 5</li> <li>• considerable performing experience: music service ensembles and own ensembles, ongoing</li> <li>• worked as peripatetic teacher</li> <li>• degree in music performance (conservatoire)</li> <li>• limited keyboard and music technology experience</li> <li>• thinks that views have changed over training year; e.g. in place of notation and ICT; considers the ability to play on acoustic instruments as important</li> </ul>	<ol style="list-style-type: none"> <li>1 limited opportunity for aural development except a little in the singing activity (short); performance work makes use of 'lead sheets'</li> <li>2 this lesson is performance-based so students have no opportunity to devise</li> <li>3 the use of technology limits the scope for developing expressive context of the performances; principle focus on accuracy of chords and timing</li> </ol> <ul style="list-style-type: none"> <li>• emphasis on performance, learning triads and accurately playing them in time to a sequenced backing track</li> <li>• step-by-step learning</li> <li>• working as individuals and pairs; some whole-class singing</li> <li>• the song/playing is based on Salsa – a highly social musical form</li> <li>• S8 felt that she was restricted in the planning of this lesson and was directed down a particular 'pathway' she would not have chosen with a 'free hand'</li> </ul>