Music education in English schooling;
Reviewing teachers’ perceptions and practice based
responses to KS4 music reform

by

Matthew Edwards

1692753

A thesis submitted in fulfilment of the requirements for the degree of

MA by Research

The University of Warwick
Centre for Education Studies
Music education in English schooling;

Reviewing teachers’ perceptions and practice-based responses to KS4 music reform

Abstract

Framed from the teacher’s perspective, this study investigates the impact of the 2010-2015 coalition government’s education reforms on music in English schooling, and how the reformed specifications affected participants practice. As the research explores both larger trends and individual perceptions it utilised both quantitative and qualitative methods. Original and secondary quantitatively analysed surveys, including responses from over a hundred music teachers, underpinned the design of the qualitative component of this study. Interviews and observations with seven music teachers from four participant schools were conducted. This was analysed using a broadly phenomenological approach. Each school was treated as an individual case.

Widespread initial concerns about the reformed KS4 music specifications, evident in the quantitative analyses, were less apparent in qualitative responses. However, participants described concerns regarding the narrow conception of musicality advocated in the reforms and the place of music in schooling as a result of the impact of the English Baccalaureate.

Findings revealed significant changes in music education provision resulting from education reform, budget cuts, closure and reconfiguration of music services. Whilst these have caused concern, this study suggests that such changes have exacerbated extant problems related to the role, character and conception of music in schools, which predate these recent reforms. The identity, and associated enacted role, of the music teacher emerged as a significant factor. The exploration of the influence of a music teacher’s identity on their perception of the
reforms, and the resulting practice-based response, developed during the study as significant similarities in the upbringing, and prior experiences of participant music teachers, were found. A dominantly Western Classical Tradition education appears to have reproduced teachers in a similar mould.

This research suggests firstly that the reforms have not stopped, but rather diverted the musical practices and pedagogical approaches that were more common in the music classroom, into extra-curricular spaces and/or beyond the school walls. Secondly, that a music teacher’s practice is shaped less by curriculum or specification, and more by their own identity, values and experiences. This finding suggests that further research, focusing upon how different experiences for teachers might affect identity formation, might offer insight into fostering a broader realisation of music in schools.

**Key themes**

The longstanding ‘problem’ of school music, varying conceptions of what constitutes a music education, implications of teacher identities in music education, secondary music education reform
<table>
<thead>
<tr>
<th>Section</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>Introduction</strong></td>
<td>1</td>
</tr>
<tr>
<td>1.1</td>
<td>The place of music in English schooling</td>
<td>1</td>
</tr>
<tr>
<td>1.1.1</td>
<td>The longstanding ‘problem’ of school music</td>
<td>1</td>
</tr>
<tr>
<td>1.1.2</td>
<td>The interplay between the reforms and the tensions inherent in the ‘problem’</td>
<td>3</td>
</tr>
<tr>
<td>1.1.3</td>
<td>The gap this research intends to fill</td>
<td>4</td>
</tr>
<tr>
<td>1.2</td>
<td>An overview of this study</td>
<td>6</td>
</tr>
<tr>
<td>1.2.1</td>
<td>The limitations of the study</td>
<td>8</td>
</tr>
<tr>
<td>1.2.2</td>
<td>The methodology suitable for this topic</td>
<td>9</td>
</tr>
<tr>
<td>1.2.3</td>
<td>The structure of this study</td>
<td>9</td>
</tr>
<tr>
<td>2</td>
<td><strong>A review of literature</strong></td>
<td>12</td>
</tr>
<tr>
<td>2.1</td>
<td>The 2010-2015 Coalition Government’s conception of music education</td>
<td>12</td>
</tr>
<tr>
<td>2.1.1</td>
<td>Shifting conceptions of formal music education</td>
<td>12</td>
</tr>
<tr>
<td>2.1.2</td>
<td>The character of the 2016 reformed curriculum</td>
<td>21</td>
</tr>
<tr>
<td>2.1.3</td>
<td>The current situation in schools</td>
<td>31</td>
</tr>
<tr>
<td>2.2</td>
<td>The multifaceted tensions in formal music education</td>
<td>33</td>
</tr>
<tr>
<td>2.2.1</td>
<td>Music, education and young people</td>
<td>35</td>
</tr>
<tr>
<td>2.2.2</td>
<td>Music and education in the 21st Century</td>
<td>38</td>
</tr>
<tr>
<td>2.2.3</td>
<td>Conceptions of pedagogy for the music classroom</td>
<td>40</td>
</tr>
<tr>
<td>2.3</td>
<td>Implications of teacher identities in music education</td>
<td>45</td>
</tr>
<tr>
<td>2.3.1</td>
<td>Socialisation and identity formation</td>
<td>46</td>
</tr>
<tr>
<td>2.3.2</td>
<td>The biography of a music teacher</td>
<td>51</td>
</tr>
<tr>
<td>2.3.3</td>
<td>Motivations and self-efficacy</td>
<td>54</td>
</tr>
<tr>
<td>2.4</td>
<td>Summary of findings</td>
<td>55</td>
</tr>
<tr>
<td>3</td>
<td><strong>Methodology</strong></td>
<td>57</td>
</tr>
<tr>
<td>3.1</td>
<td>Rationale for a mixed method approach</td>
<td>57</td>
</tr>
<tr>
<td>3.2</td>
<td>The study design</td>
<td>59</td>
</tr>
<tr>
<td>3.2.1</td>
<td>The pilot study</td>
<td>59</td>
</tr>
<tr>
<td>3.2.2</td>
<td>Quantitative survey</td>
<td>60</td>
</tr>
<tr>
<td>3.2.3</td>
<td>Qualitative interviews</td>
<td>62</td>
</tr>
<tr>
<td>3.2.4</td>
<td>Observations and field notes</td>
<td>64</td>
</tr>
</tbody>
</table>
3.3 Case studies .................................................................................................................. 64
  3.3.1 Method of sampling ............................................................................................... 65
  3.3.2 Site selection ......................................................................................................... 67
  3.3.3 Study structure ..................................................................................................... 69
3.4 Methodological suitability ......................................................................................... 70
  3.4.1 The phenomenological approach ......................................................................... 70
  3.4.2 Trustworthiness .................................................................................................... 71
  3.4.3 Anticipated problems and limitations ................................................................... 73
  3.4.4 Ethical considerations .......................................................................................... 75
3.5 Approaches to data analysis ....................................................................................... 76
  3.5.1 Survey analysis ..................................................................................................... 78
  3.5.2 Interview and observation analysis ....................................................................... 78
  3.5.3 Dialogue between quantitative and qualitative data ............................................. 80

4 Analysis .......................................................................................................................... 82
  4.1 Survey results .......................................................................................................... 82
    4.1.1 How are the KS4 music curriculum reforms of 2016 perceived by teachers? ...... 82
    4.1.2 How have the KS4 curriculum reforms of 2016 impacted the practice of the music teacher? ........................................................................................................... 86
    4.1.3 To what extent has the practice and place of music education in English Schooling been impacted by the 2016 curriculum reforms? ................................................................. 93
    4.1.4 In what ways does a teachers’ identity as a musician and teacher appear to affect their reaction to curriculum reform? ................................................................................. 102
  4.2 Interview findings .................................................................................................... 123
    4.2.1 Participants musical backgrounds and experiences ........................................... 123
    4.2.2 Values, attitudes and beliefs .............................................................................. 126
    4.2.3 Identity of current music department ................................................................... 128
    4.2.4 Perception of reforms ........................................................................................ 131
  4.3 Summary of key themes ......................................................................................... 136

5 Discussion ...................................................................................................................... 138
  5.1 Theme 1 - Teachers’ perceptions of the reforms ................................................. 138
  5.1 Theme 2 - The Impact of the reforms on teachers’ practice ............................... 146
  5.2 Theme 3 - The impact of the reforms on the practice and place of music education ...... 151
  5.3 Theme 4 - The impact of a teachers’ identity on their perception of the reforms ........ 157
  5.4 Potential strategic interventions .............................................................................. 160
6 Conclusion ........................................................................................................................................ 162
   6.1 Theme 1 – Perceptions of music teachers in this study .......................................................... 162
   6.2 Theme 2 – The practice of music teachers in this study ......................................................... 163
   6.3 Theme 3 – The practice and place of music in participant schools ...................................... 165
   6.4 Theme 4 – The implications of participant teachers’ identity ............................................... 166
   6.5 Recommendations for further research .............................................................................. 168

7 Bibliography .................................................................................................................................. 169

8 Appendix ........................................................................................................................................ 185
   8.1 Participant school information ............................................................................................... 185
   8.2 Participant teacher overview ............................................................................................... 191
   8.3 Data gathering tools linked to the research questions .......................................................... 193
   8.4 Online survey ....................................................................................................................... 194
   8.5 Secondary document analysis prior to first visit .................................................................. 199
   8.6 First interview ...................................................................................................................... 200
   8.7 Second interview .................................................................................................................. 202
   8.8 Survey example .................................................................................................................... 207
   8.9 Interview transcript .............................................................................................................. 212
   8.10 Comparison of holistic coding process across transcripts ................................................. 215
   8.11 Initial cross case codes ....................................................................................................... 216
   8.12 Data converge table - Analysis of qualitative and quantitative data .................................. 218
   8.13 Key themes for discussion .................................................................................................. 244
   8.14 Teachers perception of the 9-1 GCSE music specifications .............................................. 245

List of figures
Figure 1 - Overview of the study ................................................................................................. 11
Figure 2 - Data analysis structure .............................................................................................. 77
Figure 3 - Coding of transcripts in NVivo ................................................................................ 79
Figure 4 - How do you feel about the recent changes to the KS4 curriculum? ...................... 82
Figure 5 - How do you feel about KS4 reforms by time in the profession? ......................... 83
Figure 6 - To what extent do you agree that the revised GCSE content is appropriate for my  
   students? ..................................................................................................................................... 84
Figure 7 - Text responses regarding the suitability of reformed 9-1 GCSE specifications ...... 84
Figure 8 - Text responses regarding the suitability of Legacy GCSE specifications .............. 85
Figure 9 - Do you follow a particular music education philosophy? ...................................... 87
Figure 10 - Do you follow a particular music education philosophy by time in the profession? 
   .................................................................................................................................................... 87
Figure 11 - Which skills do you feel are most important skills for a music teacher to possess? 
.................................................................................................................................................... 88
Figure 12 - Which skills do you feel are most important skills for a music teacher to possess by time in profession? ................................................................. 89
Figure 13 - Which skills do you feel are most important skills for a general teacher to possess? ..................................................................................... 90
Figure 14 - Which skills do you feel are most important skills for a general teacher to possess by time in profession? ................................................................. 90
Figure 15 - What are the features of a creative music classroom? ......................... 91
Figure 16 - How would you rank the following in order of importance for a non-musicians' initial development? ........................................................................... 92
Figure 17 - In your school which qualifications are offered at KS4? And if GCSE music is offered, then which specifications do you use? ........................................... 93
Figure 18 - 2012-2013 and 2016-2017 Daubney & Mackrill ........................................ 94
Figure 19 - Has KS4 music uptake gone down, stayed the same or gone up in the last 2 years? ..................................................................................................................... 94
Figure 20 - The number of students enrolled on a KS4 course at your school ............. 95
Figure 21 - How do you feel about the Ebacc performance measure? ....................... 95
Figure 22 - Text entry for how has the Ebacc performance measure impacted music at your school? ........................................................................................................... 96
Figure 23 – How do you feel about the impact of the Ebacc on provision & uptake at KS4? 97
Figure 24 - The perception of the Ebacc across teachers at different stages of their teaching career .................................................................................................................. 97
Figure 25 - How many full or part time teaching staff are there in your department? .... 98
Figure 26 - Have your staffing levels gone up, stayed the same or gone down over the last 2 years? ................................................................................................................. 98
Figure 27 - Have your staffing levels gone up, stayed the same or gone down over the last 2 years, Daubney & Mackrill (2016) ........................................................................ 98
Figure 28 - How many private peripatetic music staff teach at your school? .............. 99
Figure 29 - Do you have technical support staff? If so, has the provision gone down, stayed the same or gone up over the last 2 years? ................................................................. 99
Figure 30 - How do you feel about the 9-1 assessment framework? ......................... 100
Figure 31 - Nature of concern regarding implementation of 9-1 assessment .................... 100
Figure 32 - Changes in departmental budget allocation over time ............................... 101
Figure 33 - From the list of possible aims of music education below, give each a percentage score according to your views of their importance. Music education should ................. 101
Figure 34 - How do you feel about the changes to the KS4 specifications by time in profession? .................................................................................................................. 102
Figure 35 - How long have you been a music teacher? .............................................. 103
Figure 36 - Manner in which teachers were helped to learn their first instrument ...... 104
Figure 37 - How were you helped to learn your first instrument by time in profession .... 105
Figure 38 - How do you feel about the changes to the KS4 specifications by how you were helped to learn your first instrument? ................................................................. 105
Figure 39 - First and second study instruments ............................................................. 106
Figure 40 - How do you feel about the changes to the KS4 specifications by common first study instrument? .......................................................... 107
Figure 41 - Manner in which you were helped to learn your first instrument by common first study instrument ................................................................. 108
Figure 42 - Which of the following qualifications do you hold? ................................. 109
Figure 43 - Teachers with grade 8 certificate by time in the profession ........................................ 109
Figure 44 - Teachers with a music technology qualification compared with time in the profession ........................................ 110
Figure 45 - How do you feel about the changes to the KS4 specifications by qualifications held? ................................................................................. 111
Figure 46 - Which of the following are you a part of as a teacher in your school? .................. 112
Figure 47 - Which of the following are you a part of as a teacher in your school by time in the profession? ................................................................................. 112
Figure 48 - How do you feel about the changes to the KS4 specification by school ensemble? ................................................................................. 113
Figure 49 - Which of the following are you part of as a musician outside of your school? .. 114
Figure 50 - Which of the following are you part of as a musician outside of your school by time in the profession? ................................................................................. 115
Figure 51 - To what extent do you agree with the following statements? I come from a family of teachers .................................................................................. 115
Figure 52 - To what extent do you agree with the following statements? I come from a musical family .................................................................................. 116
Figure 53 - How do you feel about the changes to the KS4 specification by to what extent do you agree with the following statements? ................................................................................. 116
Figure 54 - How much did the following influence your decision to become a music teacher? .................................................................................. 117
Figure 55 – Text response for what is your biggest motivation as a music teacher? ........ 118
Figure 56 - To what extent do you agree with the following statements? My current career path is my first choice ........................................ 119
Figure 57 - How do you feel about the changes to the KS4 specification by to what extent do you agree with the following statement? ................................................................................. 119
Figure 58 - What are the main musical cultures that your department reflects in that which students & teachers bring into the department? ................................................................................. 120
Figure 59 - What are the most common musical cultures that your department reflects in that which students & teachers bring into the department by time in the profession? ................................................................................. 121
Figure 60 - To what extent do you agree with the following statement? I value my performing skills more than my teaching skills ................................................................................. 122
Figure 61 - How do you feel about the changes to the KS4 specification by to what extent do you agree with this statement? ................................................................................. 122
Figure 62 - Hype cycle of pedagogy .................................................................................. 150
Figure 63 - Second generation hype cycle of pedagogy .................................................................................. 150

List of tables

Table 1 - Comparison of legacy GCSE music specifications ........................................ 18
Table 2 - Comparison of 9-1 GCSE music specifications ........................................ 30
Table 3 - Comparison of participant music departments ........................................ 68
Table 4 - Structure and timings of the study ................................................................................. 69
Table 5 - Example of the data convergence table ................................................................................. 81
Table 6 - Common first study instrument by time in profession ........................................ 107
ACKNOWLEDGEMENTS

I would like to express my sincere gratitude to Jo Trowsdale who provided the valued insight, expertise and supervision that enabled this research, to my wife and family for their continued support, and to my daughter, Lotti, who offered the most cherished distractions.

To all that have taught me, guided me, and supported me, I am forever grateful.
1 Introduction

1.1 The place of music in English schooling

There has been significant investment into music education from two successive governments in the 21st Century (DfE 2011, Henley 2011), together with substantial curriculum reform (Gibb 2017b, Long 2017). The significance of music in education has been recognised by politicians (DfE 2015b), in academic research (Welch et al. 2004, Hallam 2010b), and is evident in the popular and lived culture of young people. However, the place of music in terms of position, significance and provision, in 21st Century English Schooling is becoming increasingly uncertain (Aróstegui 2016). In the wake of the reforms, music exam entries continue to fall, with GCSE entries down 17% (OFQUAL 2017). Only 3% of all KS4 students opted for GCSE music in 2016 (Johnes 2017), and the number engaged in school music ensembles is likewise declining (Sharp C. and Rabiasz 2016). This study offers insights into the impact of the 2010-2015 coalition Governments education policy reforms, from the perspective of a music teacher. It investigates how participants have been impacted by the reforms, and how the individual musical identity of music teachers has influenced their practice-based response to the reformed specifications.

1.1.1 The longstanding ‘problem’ of school music

In the lead up to the millennium, stakeholders held a widespread perception of a ‘problem’ of school music (Hargreaves et al. 2007b). Extensive research attempted to address this longstanding phenomenon (Welch et al. 2004, Green 2006, Campbell et al. 2007, Hallam 2010b). Specific tensions, highlighted from previous research, concerning the problems inherent in music education are at the heart of this research enquiry. The three strands of
‘multifaceted tensions’, listed below, form the foundation of the literature review structure and the research questions of this study.

- **Different conceptions of what constitutes a music education** (Humberstone 2017)
  - varying conceptions of musical ability (Hallam 2010a) and musical understanding (Hallam and Papageorgi 2016)
  - the knowledge vs skills debate (Swanwick 1992, Hallam 2010a, Griffiths 2015, Fautley and Murphy 2016)
  - the broader, cross curricular and ‘instrumental’ benefits of music (Hallam 2010b)
  - the implementation of technology (Ferreira 2007, Bauer 2012, BORN 2015)
  - changing attitudes to music in education (Green 2002a)

- **The ‘multifaceted’ nature of music education** (Welch 2007)
  - the authenticity of ‘school music’ (Hargreaves et al. 2007b)
  - the relevance of curriculum (Green 2005, Hargreaves et al. 2007b, Green 2010)
  - engagement and retention (Green 2005, Cleaver and Riddle 2014)
  - pedagogical approach (Green 2002b, Olsson 2005)
  - creativity in school music (Burnard 2007)
  - assessment procedures in music (Ferm Almqvist et al. 2016)
  - the global element of music education (Aróstegui 2016)

- **Implications of teacher identities in music education** (Hargreaves et al. 2007b)
  - Cultural socialisation, parental transfer and cultural capital (Reeves 2015)
  - Identity formation and the biography of a musician (Ballantyne et al. 2012)
  - Multiple identity integration (Cheng et al. 2008)
  - Conflict between teacher and student musical identities (Hargreaves et al. 2011)
  - Individual teacher and student specialisms (Lonie and Dickens 2015)

At the start of the new millennium, Green (2006) described a ‘negativity towards the inherent and the delineated meanings of much classroom music’ (2006 p104). The relevance of school
music at the time was of considerable concern (Hallam et al. 2016), with some suggesting that music could just be an extracurricular activity (Sloboda 2001). There was a ‘declining interest in music’ (McQueen and Hallam 2010 p 309) as students progressed through secondary school and there were low levels of students opting for music at Key Stage 4. The place of music in the secondary curriculum became uncertain, with reports of it being ‘patchy across the country’ (DfE 2011 p9) or ‘good in places, but distinctly patchy’ (Henley 2011 p 5). The 2002 Ofsted report stated that ‘music lessons exhibited some of the best and worst teaching across all subjects with huge variability in quality’ (Hallam et al. 2015 p 3). Despite interventions, this description of music education appears to be as relevant today as it was then.

1.1.2 The interplay between the reforms and the tensions inherent in the ‘problem’

The reforms took a different ideological position to the one the music education community had expected, and suggested (Welch et al. 2004, AlphaPlus 2015). The reforms showed no through line of the research journey leading to practice based responses (Hallam et al. 2016). This abrupt change in direction was generated by varying conceptions of musical understanding (Hallam and Papageorgi 2016), and the different perceptions of what music education is actually for (Pitts 2016); issues caused by the multifaceted nature of music education (Welch 2007). This long-standing ‘problem’ of school music persists due to issues inherent in formal music education. The recent curriculum reform in the context of the ‘global education reform movement’ (Sahlberg 2012), and pressures in response to the reforms (Daubney and Mackrill 2016) could have exacerbated the tensions. Despite considerable interest into specific dimensions of the impact of the recent reforms (DfE 2010, AlphaPlus
2015, Hutchings 2015, Alliance 2017b, Fellows 2017, NAHT 2017), teachers’ responses have not been sufficiently examined. This is significant because an independent analysis of the Government consultation of responses from teachers found that the majority of responses expressed ‘concerns that changes to the music qualification would not encourage young musicians to study music at school’ (AlphaPlus 2015 p 6). The consultation process revealed that 94% of 643 respondents saw the draft GCSE music subject content as not appropriate (DfE 2015c p 13). This study investigates teachers’ perceptions of the recent reforms. The impact upon their department, their teaching, and the place of music in their school is also investigated. An exploration into the musical identity of the teachers participating in this study is vital in setting the context for this investigation.

1.1.3 The gap this research intends to fill

Daubney and Mackrill (2016) summarised aspects of the impact of the reforms on music education in 718 schools. This research enquiry, alongside my own practice based experience of the reforms, formed the starting point for this research. Daubney and Mackrill (2016) generated a vast quantitative data set giving the national picture of staffing changes, course provision and revealing the tensions between music and the Ebacc over four years. This research provided rich information and formed the basis of interpretative analysis regarding changes in secondary music curriculum provision throughout the consultation and implementation of the reformed qualifications (Daubney and Mackrill 2016). However, due to their chosen methodological approach insight into the individual, narrative of individual teachers was not possible. The study could not gather any qualitative sense of the implications or engage with the experiences and voices of the teaching staff concerned.
The independent reviewer Alpha Plus (2015) gave a comprehensive overview of teachers’ general opinions about the reformed curriculum content. Daubney and Mackrill (2016) gave a far-reaching account of the changes they observed since the reforms. However, examples of school-based case studies exploring the reforms could not be found. This study is significant because understanding the nature of the reforms from a teacher’s perspective can enrich existing research by exploring the issues in depth, and from a new perspective – that of the teacher. In sharing the stories of how music departments respond to the reforms, it may be possible to share commonalities and open new lines of discussion emerging from the reform.

The role of the teacher in implementing a new curriculum is, arguably, especially significant in music, as the mode of teaching involves demonstration of performance and composition relying on the musical specialisms developed through their training. The possible correlation between the personality type of a music teacher, and the context in which they operate in response to the reforms, may help give us a clear picture of the impact of the reforms.

This research is an exploration of the current situation in schools and is situated by the quantitative data from Daubney and Mackrill (2016). It focuses on how the reforms are actually perceived by teachers and how their practice-based responses to these reforms are influenced by their individual identity. An investigation into the wider context of the broader education reforms provides the context for a dialogue between teachers regarding the place of music in 21st English schooling. The correlations between the reforms and the music teacher has not been given much attention, and much literature has concentrated on the place of ‘The Arts’ in general since the reforms. The impact of the reforms from the perspective of a music teacher has not yet been established. This study explores the reforms
from the teachers’ perspective to examine how teachers’ perceptions of the reforms have changed since the consultation process and highlight the broader impact on music as a curriculum subject.

Although Government education policy will be paramount in the account, this is to set the context, and is not the focus of this study. The recognition of the intersection between the political drive of policy and the impetus of the teacher, with their own individual perceptions and reactions to the policy, is fundamental to this study. This is to ensure the primary research objective is to explore teacher’s perceptions and reactions to reform and not offer a simple critique of policy. What characterises this study is the intersection of the broader context and the data drawn upon, which relies on the identity of teacher and their reactions, using a range of literature to back up the findings.

As a recently departed head of music I have the experience of implementing teaching and learning responses to the reformed curriculum. The key themes for this research of perception, identity and pedagogy, grew from my own practice-based response to the reforms during the development of new assessment frameworks for my own department. My experience as a teacher, initial teacher training mentor and head of department fuels my understanding of the context, content and dimensions of this research project.

1.2 An overview of this study

The study investigates the implications of reforms and engages with the experiences and voices of the music teaching staff in the four contrasting English Secondary Schools to get a
sense of the individual departmental narrative. This exploration of the reforms from the teachers’ perspective investigates how the identity of music teacher impacts their reaction to reform. It identifies the relationship between practice based reaction to reform and an individuals’ identity as a musician. This research also examines how teachers perceive the wider context of the reforms are altering the place of music in 21st century English schooling.

The pilot study is informed by exploratory discussions with teachers and focus groups with KS4 music students. Further phases of enquiry, comprising of interviews and observations, are accompanied by a broader online survey. Each data gathering tool explores the music teachers’ perception of music education reform, their identity as a music teacher, and practice-based reaction to the reforms. A data convergence table enables close alignment of quantitative and qualitative data sources.

In order to investigate the impact of the reforms upon the place of music in 21st century English schooling, this study aims to;

- investigate teachers’ perceptions of KS4 music education reforms
- observe practice-based responses to the GCSE music reforms in order to highlight how teachers integrate their existing practices, based on their individual identity and pedagogical approach, to accommodate the reforms.
- explore the impact of a music teachers’ individual identity on their perception and practice-based response to the reforms
The **research questions** for this study are;

1. How are the KS4 music curriculum reforms of 2016 perceived by teachers?

2. How have the KS4 curriculum reforms of 2016 impacted the practice of the music teacher?

3. To what extent has the practice and place of music education in English Schooling been impacted by the 2016 curriculum reforms?

4. In what ways does a teachers’ identity as a musician and teacher appear to affect their reaction to curriculum reform?

### 1.2.1 The limitations of the study

This small scale, independent research project has grown from my own practice as a music educator. Initial contact with two of the four participant schools was made via networks of existing professional relationships. The advantages raised by existing professional relationship outweigh the limitations to the claims made in the study. Existing in-depth knowledge of the context of a participant school is valuable to this investigation. Although the use of this partial convenience sample has vulnerabilities, the selection of participant schools in this study have been carefully conducted to counteract and balance this issue. To address this issue, the design and writings situates all voices within broader contexts so that single voices cannot dominate findings. Data gathered from interviews, observations and the survey is situated against the backdrop of other large-scale national research projects. This helps to counteract potential bias with whether or not my previous relationship with some of the participants will affect how interviewees express themselves.
1.2.2 The methodology suitable for this topic

The study adopts a mixed-method, case study approach featuring four participant schools. This study is interested in the local, teacher specific reactions that could be discovered from a small sample. The online survey explores perceptions of the reformed curriculum, and the background experiences of teachers, to capture a larger sample than the case studies allow. Existing professional networks enabled the distribution of the survey. The findings from the survey are compared with the findings of individual participant schools to explore commonalities. The main study includes four participant schools that have been selected for their differing attributes to provide comparison. Considerations included geographical location, performance measure scores OFSTED, Progress 8, Ebacc, KS4 music provision, type of school and nature of music provision. Semi structured interviews explore teachers’ background, experiences, perceptions of the reforms and the individual narrative of their practice-based response. Observations evaluate the impact of the reforms upon the practice based response of music teachers, and the resulting impact on students’ experience of KS4 music education.

1.2.3 The structure of this study

The study has five phases, seen in figure 1. The two-phase pilot study incorporates exploratory interviews with teachers, and focus group meetings with KS4 music students, to investigate stakeholder views. The responses from phase one inform the draft interview and survey questions used for phase two. Phase two of the pilot study tests the data gathering tools with participant schools which are not part of the main study. This addresses any possible amendments necessary and ensures the instruments capture the required data.
The online survey in phase three captures a broad set of participants' views on their perceptions of the reforms, alongside their prior experience and musical background. Information regarding recent changes to the nature of music provision at their current school is also investigated. The Interviews and observations in phase four are conducted with four participant schools selected for their differing qualities. Two semi-structured interviews with each departmental teacher, alongside observations of lessons featuring appraisal, composition and performance activities occur alongside the data collection of phase three. Phase five sees all findings shared with participant schools to discuss commonalities and to ascertain participants' individual response to the outcomes.
Phase 1 – Pilot study – Exploratory discussions
- Qualitative data collection; Teacher interviews (n=3)
- Qualitative data collection; Student focus groups (n=3)
- Qualitative data analysis; Coding emergent themes
- Qualitative data interpretation with review of literature (Daubney & Macknill 2016)
- Develop survey for pilot study
- Redesign interview questions for main study

Phase 2 - Pilot study - Testing data gathering tools
- Qualitative and quantitative data collection; Pilot survey (n=3)
- Qualitative and quantitative data analysis; Coding emergent themes
- Qualitative data interpretation
- Redesign survey for main study

Phase 3 - Survey
- Qualitative and quantitative data collection; Main Survey (n=128)
- Quantitative data analysis (Statistical analysis)
- Qualitative data analysis; Coding emergent themes (quantitative representation)
- Quantitative results (tables, figures, prose)
- Compare and contrast data sets
- Qualitative and quantitative data interpretation

Phase 4 – Interviews, observations and secondary data analysis
- Qualitative data collection; Interviews (n=7)
- Qualitative data collection; Lesson observations (n=10)
- Qualitative data analysis; Coding emergent themes
- Qualitative results (descriptive case prose)

Phase 5 – Discussion of results with participants
- Discussion of data interpretation Interviews (n=7)
- Qualitative and quantitative results
- Results, discussion and conclusion

Figure 1 - Overview of the study
2  A review of literature

2.1  The 2010-2015 Coalition Government’s conception of music education

The conception of what should constitute a music education has shifted throughout history, with suggestions it is unclear what music education is actually for (Pitts 2016). The nature of the reformed conception of a formal music education is different in character from previous music curriculums (DfE 2015c), due to the aim of developing a ‘knowledge based curriculum’ (DfE 2010). Different historical conceptions of what constitutes a music education are explored in this section. Hartwig (2014 p 28) asserted that no subject should be ‘considered in isolation’ but should be ‘positioned in the context of previous research’. An account of the character of the 2010-2015 Coalition Government’s education reforms follows, providing the historical context which ‘underpins all research into music education’ (Hartwig 2014 p 28). This aims to frame the varying conceptions of music education leading up to the reforms.

2.1.1  Shifting conceptions of formal music education

Early conceptions of formal music education

The significance of music in education was recognised by Aristotle in terms of character formation, and by Plato in developing the mind and feeding the soul (Stamou 2002). Plato considered a citizen without musical knowledge as ‘uneducated’, due to its impact on character. However, despite sharing the view that music was vital in education, Aristotle’s disdain for professional musicians was evident (Kemp 1966). Quite the opposite could be said today, where professional musicians are often held in high regard and where school music is often viewed with indifference (Aróstegui 2016).

After the rebirth from the poverty and oppression of the middle ages, there was an explosion
of learning, knowledge, and expression. The value of music as ‘Art’, alongside its importance as a science and for mathematics during the Renaissance was similar to that in Ancient Greece. This interconnectivity of the Arts and the sciences was evident in the output of the artist, engineer and inventor, Leonardo Da Vinci. Due to the impact of technology on globalised working practices, there has been a resurgence in this focus of integrated practices between the Arts and sciences, as shown in a report from the Cultural Alliance (2014). Thibeault’s (2014 p 38) description that ‘one of the most important influences upon social change is technological change’ is evident here, and points to how technology can lead to changes in the very conception of education. This is evident in the current discourse regarding a global and digital education (Partti 2012). However, the role of technology in music education is contested (Humberstone 2017), and there is no common consensus on what constitutes best practice. The selection of classroom instructional tools can be based on an individual teacher’s competencies and prior experience rather than distinct educational philosophies.

Gould (2012 p 77) observes that in the mid nineteenth century, music instruction was an ‘effective as a means of social control’, showing an altogether different conception of music education. Mass singing classes were ‘a means of improvement for London’s poor, disadvantaged, and working classes’ with the goal of making them ‘industrious and loyal patriotic citizens’ (2012 p 77). This ‘ensemble effect’ perhaps connects with the role of the school choir and classroom singing to build trusting and cooperative relationships alongside purely musical outcomes (Bibb and McFerran 2018).

The industrial revolution was the catalyst for the shift from the apprenticeship era, where ‘most of what people learned occurred outside of school’ (Crawford 2016 p 3), towards
universal schooling. Sir Ken Robinson (2006) discussed how education was modelled on the interests of industrialisation. He described the ‘production line mentality’ as a means of maintaining conformity required by industries of the time. More recently, education has been viewed as dynamic, with learning occurring ‘through every day and less intentional contexts’ (Lonie and Dickens 2015 p 89). This is evident in the practices of unschooled music makers, such as Hendrix, Bowie and Sheeran, who developed their musical output outside of formal education. Their own identity, and background are factors which enabled their conception of musicality, and contemporary musical practices, to flourish outside of formal education. The ability to access musical training and instruction outside the realm of formal education is not a new phenomenon, as shown by the Baroque composer Telemann, but it does demonstrate how a formal music education is not the only path to a musical career.

These different conceptions of education show how the view that education is ‘something that is primarily state initiated’ which ‘takes place in spaces dedicated for such purposes’ (Lonie and Dickens 2015 p 90) is contentious. This is due to the significance of music as a cultural, and social, practice outside of formal music education. The role of music in society may account for the opposition which met the introduction of music into formal education (Golding 2017). Despite official backing for a place for music in the curriculum being lost in 1871, John Hullah was appointed the first Music Inspector a year later. Hullah identified a key problem being the different conceptions of the ‘identity and purpose’ of music education (Golding 2017). This is equally as valid today.
The identity and purpose of music in the Classical establishment, which influenced the approach and repertoire of many music educators, was dynamic and fluid. The educational approach of Émile Jaques-Dalcroze, Zoltán Kodaly, Carl Orff and Shinichi Suzuki (Benedict 2009) was influenced by contemporary classical and folk music, and shared similarities in philosophy, content and approach. The impact of these practitioners is still evident in formal music education environments, despite their techniques initially being developed for private instrumental tuition. The philosophies of Dalcroze, Kodaly, Orff and Suzuki resonate with the informal classroom practices of the ‘Musical Futures’ approach (Green 2006). The systematic, and sequential design of learning, which fostered active musical engagement and utilized musical authenticity and integrity is evident in the classroom techniques of Dalcroze, Kodaly, Orff, Suzuki and Green alike. This conception of music education grew from practicing musicians that were immersed in the classical establishment. The influence of Carl Orff as a music educator parallels his significance as a composer in an interdependent relationship. Modern classical musicians, such as Julian Lloyd Webber, are engaged in advocating music education with projects such as In Harmony and Sistema England (Lord et al. 2016). However, their influence on matters of pedagogy, curriculum and specification content could be seen to be dissipating.

In 1938 The Association of Headmistresses in Secondary Schools suggested that ‘music was still consistently lagging behind other subjects’ (Adams 2013 p 119). They suggested that music should be an essential part of schooling, as the creative instinct is entirely absent in few young people. However, with only 13% of the population attending secondary schools in 1938 (Adams 2013), it is not surprising that the discussion about the place of music in formal
education wasn’t prevalent until the 1943 Norwood report. This report suggested music in schools should promote tuition on an instrument or in singing, and foster an appreciation of music (Adams 2013). This conception of formal music education was the first move away from the integrated musical practices seen in techniques of Dalcroze, Kodaly, Orff and Suzuki, where performance, composition and appraisal were deeply interwoven. The holistic approach, of active musical engagement through authentic musical practices of the time, was replaced by the idea that musical appreciation was separate to the study of the performance, and contemporary musical practices. The focus on musical appreciation may have caused some tension in the selection of which music was to be appreciated. It is plausible that this may have been prescriptive, dependent on the tastes of the teacher, and that not all music would be seen to be equal. This conception of music education was not led by established musicians of the time, but by politicians and their advisors (Adams 2013), much like recent reforms. Over twenty years later, however, a group of musicians and educators would influence the next shift in the conception of what it was to be musical, and how best to educate the musicians of the future.

20th Century conceptions of formal music education: Paynter, Aston, Schafer, Maxwell Davies, Dennis, Self and Swanwick

Adams (2013) describes an Arts Council meeting in 1967 where ‘a serious lack of instruction in contemporary music’ (2013 p 43) was highlighted. This tension was part of the catalyst that encouraged music educators of the time to develop a contrasting conception of music education than that advocated by the Norwood Report (Finney 2011). Paynter, Aston, Schafer, Maxwell Davies, Dennis and Self were highly involved in developing an egalitarian model of creative music education, acting as their own research practitioners (Finney 2011). It
resembled aspects of Dalcroze, Kodaly, Orff and Suzuki, where the creative element of the artistic experience was most valued. This enabled students and teachers to bring wider musical influences into the classroom, and to move away from simple musical instruction and appreciation. The Plowden Report (1967) popularised child centred learning models which had a major impact on the music education approach of the time, especially in primary schools. Piaget and Vygotsky (1970) were influencing our understanding of how we learn and stated the significance of learning through experience. The understanding of the importance of an individual’s interaction with their environment (Hargreaves et al. 2003), and the importance of social interaction (Heyworth 2013) impacted the direction of the conception of the music classroom of the time. A renewed integration of composing, performing and appraising was evident, with creativity and expression in a range of classical and contemporary musical styles taking the place of ‘musical appreciation’. Students were gaining more autonomy over their own form of musical expression. Although these practices were seen to be popular in many of the newly established secondary schools, many, like Sir Michael Wilshaw were less positive about the ‘lefty child centered teaching’ strategies (Telegraph 2014). He went on to state that ‘I am part of a generation of people who experienced that sort of ideology, which ruined the lives of generations of children at that time’ (Telegraph 2014). Although the conception of music education promoted by Paynter was contentious, it brought composition into formal music education, and shifted the focus away from musical instruction and appreciation. The publication of ‘A Basis for Music in Education’ (Swanwick 1979) went some way towards combining elements of these different conceptions, aligning appraising, composition and performance in the classroom. This publication provided a comprehensive examination of the fundamental concepts involved in music education and
analysed the contribution of contrasting ideologies and conceptions of what music education should be. It later became the basis for the first national curriculum.

20th Century conceptions of formal music education: The legacy GCSE Music specifications

O level qualifications were replaced with the General Certificate in Secondary Education (GCSE) in 1986, with the 29 separate exam boards merging into 5 groups. O levels awarded grades using a statistical comparison relating to other students’ performance, a system still used today. The GCSE’s adopted a new assessment framework where grades were assigned in reference to absolute standards of knowledge, understanding and skill, placing more prominence on practical and oral skills. Over ten years later, and just three weeks into New Labours term of office, the swiftly drawn up 1997 Education Schools Bill was enacted. This recognised that vocational alternatives existed and a more diverse 14-19 curriculum was desired (Sui-Mee Chan et al. 2008). They also acknowledged that ‘music could not be assessed in the same way as other subjects’ (Garnett 2013 p 5). The most recent incarnation of the legacy specifications can be seen in the following table.

Table 1 - Comparison of legacy GCSE music specifications

<table>
<thead>
<tr>
<th></th>
<th>Appraising</th>
<th>Performing</th>
<th>Composing</th>
<th>Updated</th>
</tr>
</thead>
<tbody>
<tr>
<td>AQA</td>
<td>20%</td>
<td>40%</td>
<td>40%</td>
<td>2012</td>
</tr>
<tr>
<td></td>
<td>Unheard extracts</td>
<td>1 x solo</td>
<td>2 x compositions</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>1 x ensemble</td>
<td>1 x written appraisal</td>
<td></td>
</tr>
<tr>
<td>EDEXCEL</td>
<td>40%</td>
<td>30%</td>
<td>30%</td>
<td>2009</td>
</tr>
<tr>
<td></td>
<td>Set works</td>
<td>1 x solo</td>
<td>2 x compositions</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>1 x ensemble</td>
<td>written commentaries</td>
<td></td>
</tr>
<tr>
<td>WJEC</td>
<td>40%</td>
<td>30%</td>
<td>30%</td>
<td>2009</td>
</tr>
<tr>
<td></td>
<td>Unheard extracts</td>
<td>1 x solo</td>
<td>2 x compositions</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>1 x ensemble</td>
<td>with written log</td>
<td></td>
</tr>
<tr>
<td>OCR</td>
<td>20%</td>
<td>Creative task 20%</td>
<td>Practical portfolio 30%</td>
<td>2012</td>
</tr>
<tr>
<td></td>
<td>Unheard extracts</td>
<td>– 45-minute timed</td>
<td>– A linked performance</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>composition</td>
<td>and composition linked to</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Integrated assignment</td>
<td>an AoS</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>30%</td>
<td>Practical portfolio 30%</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>– A performance,</td>
<td>– A linked performance</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>composition and commentary linked to an AoS</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
The discussion of different conceptions of music education was continued by Green (2010). Her observations, as seen above, show how far music education has come, with an eclectic mix of musical styles now being present in schools. Green set in motion ‘a sea-change in music education inspired by new practices, values and identities in the globalised and localised musical world we all inhabit’ (Green 2002a p 29). Her research attempted to address the ‘problem of school music’ (Philpott 2013) and the much reported ‘patchy’ nature of music provision (DfE 2011, Henley 2011, Ofsted 2012) by demonstrating a different conception of music education. The learning principles of the musical futures approach were for students to ‘learn by choosing their own music, playing by ear, working individually and with friends, with personalised learning to integrate skills of listening, composing, performing and improvising’ (Green 2006 p 114).

There are many parallels between Carl Orff’s ‘Schulwerk’ (Goodkin 2001) and the ‘musical futures’ approach, with a strong relationship between influential contemporary composers and educators. This approach altered the ‘ownership of school music by focusing on pupils’ interests as opposed to those of the state or individual teachers’ (Philpott 2013 p 2). Interest in the success of the musical futures approach has been growing at a rapid rate (Hallam et al. 2017). Partti and Karlsen (2010) described it as a ‘fruitful learning environments and curricula’ (2010 p 378). This approach was seen to have the potential to ‘transform music education in schools, and raise self-confidence, attainment and motivation’ (Hallam et al. 2015). It also
increased the number of students opting for music at KS4 (Hargreaves et al. 2011). Partti and Karson (2010) saw that these ‘recent developments in music education towards empirical explorations and practical implementations of the strategies found within music-related informal learning practices represent a good start’ (Partti and Karlsen 2010 p 11). Karlsen (2011 p 1) also recognised ‘the important interplay between formal and informal settings, and the rich and multifaceted experiences and learning outcomes that may be found therein’. Green (2002b) described these different musical learning practices, and conceptions of music education, as symbiotic, and mutually necessary.

Previous conceptions of what should constitute a music education were framed, and potentially constricted, by a rigid pedagogical approach. The starting point of the Musical Futures approach, however, was in the interplay between the musical identity of the teacher and student. It advocated a mix of pedagogic approaches found in all previous conceptions of music education, when appropriate to the context of the musical learning environment. Music teachers (Hallam et al. 2015), and senior managers (Hallam et al. 2016) commented that the Musical Futures project raised student engagement and developed more confident musicians. However, this conception of music education was not advocated by all (Kirschner et al. 2006), and the approach did not feature in the reformed curriculum.

In a review of school music, The Paul Hamlyn Foundation observed ‘the quality and reach of schools-based music education’ was still ‘unacceptably variable and inconsistent’ (Zeserson et al. 2014 p 8). The following interlinked issues were presented;

1. Low teacher confidence stemming from insufficient depth of ITE and lack of engagement with post-qualification CPD and professional networks
2. Weaknesses in curriculum and pedagogy
3. Lack of clarity about how to ensure retention and progression in music
4. Insufficient support from Senior Leadership teams,
5. Insufficient local and national support structures
6. Impact of recent education policy changes

These points frame the direction of the research questions. They highlight elements of the continuing ‘problem’ of school music and illuminate key questions relevant to this study (addressed later in this section). The Paul Hamlyn report stated that ‘the place and status of music in schools varies widely’ (Zeserson et al. 2014 p 8), an issue that appeared partly to stem from recent education policy changes. The identification of low teacher confidence suggests that an investigation should feature insights from the perspective of the music teacher and raises the question of how teachers perceive the KS4 music curriculum reforms. Zeserson et al (2014 p 8) also described a lack of depth in initial teacher training, which may account for the reported weaknesses in pedagogy, resulting in the investigation of teachers’ practice based response to the reforms.

2.1.2 The character of the 2016 reformed curriculum

‘So much of the education debate in this country is backward looking: have standards fallen? Have exams got easier? These debates will continue, but what really matters is how we’re doing compared with our international competitors’ (DfE 2010 p 3).

The Schools White Paper ‘The Importance of Teaching’ (DfE 2010) opened with the above quote, highlighting the Government’s initial impetus for the reform effort. This is not the first time that ‘our effectiveness as a competitor in the world marketplace’ (Patchen 1984 p 1) was seen to be at stake. An article from over 30 years ago describes education policy that demonstrates ‘a now-complete cycle of our inability to educate for the future’ (Patchen 1984
p 1) which emphasises the recurring themes of education reform. His descriptions of the methods to address educational issues, and the resulting issues with reform, resonate with the discussions taking place regarding the current reforms, highlighting that the cyclic nature of education debates.

‘It appears we may be attempting to correct these deficiencies in the same manner—through curriculum revision, stiffer standards, accountability, and increased funding for education. But why did we not correct the educational process during the last three decades to avoid our present situation? The answer may be that, in the late 1970s, the cries for budget reductions, “back to basics,” and relevancy put an end to any hope of substantial educational improvement’ (Patchen 1984 p 2)

The links with ‘Cycle theory of school reform’ postulated by Clouse and Nelson (2000) are evident, and in many respects we have not moved on from the education debate of the 80’s. Short term reorganisation may not address the educational issues we still face. These ‘to-and-fro school reform trends that affected the scope and direction of decision making’ highlighted by Clouse and Nelson (2000 p 291), begin to ‘show how little the political understanding of music education has changed over the past century’ (Pitts 2016 p 2). Clouse and Nelson (2000) went on to discuss how education reform ‘can be viewed from two different perspectives: demanding more from an existing educational system or completely restructuring the existing system’ (Clouse and Nelson 2000 p 296). The 2010-2015 coalition government’s reform effort opted for the former approach. Biesta (2015) suggests that the gaps and splits in contemporary educational discourse are ‘of an intellectual nature, where they have to do with differences in theoretical orientation and methodological outlook’ (Biesta 2015 p 12). This could account for why Burke (2014) stated that ‘it appears that we are going around in circles’ (2014 p 20), exasperated perhaps by our two-party political system, where no consensus is held on what should constitute a music education.
The importance of teaching: 2010 and The Henley report: 2011

‘The Importance of Teaching’ (DfE 2010) introduced the idea of more rigorous qualifications (DfE 2010 p10), the English Baccalaureate (DfE 2010 p11) and the commission of the Darren Henley Report into Music Education (DfE 2010 p46). The Henley report reviewed music education in England and emphasised the ‘problem’ of school music. It reasserted that based on Ofsted inspections and KS4 examination results, music education in England was ‘good in places but distinctly patchy’ (Henley 2011 p 5). The report recognised the importance of music, and the positive impact it can have on young people’s lives, and expressed that although music ‘touches the lives of all young people, the disadvantage can benefit the most’ (DfE 2011 p 3). The statement that every child should receive ‘a strong, knowledge based cultural education’ (Henley 2011 p 4), was the first indication of a shift towards a knowledge-based conception of music education. A vision for music education in England was set out that included broad provision, whole class instrumental tuition and the development of a national plan for music education, alongside the continued investment for existing projects such as ‘Sing Up’ and ‘The national music and dance scheme’(Henley 2011 p 11).

The national plan for music: 2011

The ‘National Plan for Music’ (DfE 2011) quickly followed, aiming to address the issue of patchy provision and student engagement. Local Music Education Hubs were given funding to support CPD, to deliver the wider opportunities curriculum and to develop improved routes of progression in music education. However, music education was still being described as ‘patchy’ (Ofsted 2012). OFSTED highlighted that many school senior leaders didn’t fully understand what excellence looked like in a music classroom. Senior leaders assessed lessons effectively, using music specific language, in only 3 out of 51 music specialist observations
The role of Hubs was to be developed, and funds will be distributed to them, as it was seen that ‘schools cannot be expected to do all that is required of music education alone’ (Ofsted 2012 p10). A fresh struggle ensued with concerns that a complete restructuring would excluded creative subjects, leaving them being viewed as inferior. Henley (2011 p 13) asserted that if music was not included in the new qualifications ‘there is a risk that the subject may be devalued’. This is mirrored by Patchen 27 years earlier, where he argues that there is ‘too little time for the arts, and a greater need for a sense of community and creativity’ (Patchen 1984 p 2).

Music in schools: Wider still, and wider: 2012

This Ofsted report highlighted that national strategies for improving the quality and reach of music education provision over the past three years had not been sufficient. Specific issues raised were that ‘in too many instances there was insufficient emphasis on active music making’ and ‘too much use was made of verbal communication and non-musical activities’ (Ofsted 2012 p 4). These comments were especially pertinent when the reformed conception of music education was to be a knowledge based curriculum, with a reduction of weighting for performance and composition in favour of a written exam.

From GCSEs to EBCs, the Government’s proposals for reform: 2013

The initial intention was for GCSE’s to be scrapped altogether, and replaced English Baccalaureate Certificates (Ebacc) which would include English, mathematics, sciences, history, geography and languages (Long 2017). The House of Commons Education Select Committee (2011) showed ‘significant concern’ regarding the exact composition of the Ebacc, stating ‘academic subjects are not the only path to a successful future’ (2011 p 4). In
subsequent Education Select Committee (2013) meetings the Ebacc was described as having a focus on a ‘narrow range of subjects, demanding considerable curriculum time, is likely to have severe negative consequences’ (2013 p 9). The omission of music in the replacement qualifications was in contrast to the recommendations of the Henley report (2011), which Mr Gove commissioned with the statement that ‘Government priorities recognise music as an enriching and valuable academic subject.’ (Henley 2011 p 42). Henley made his views on the negative impact of the English Baccalaureate clear in the statement that ‘I believe that Music should be included as one of the subjects that go to make up the new English Baccalaureate. Otherwise, there is a risk that the subject may be devalued’ (Henley 2011 p 4). The House of Commons Education Select Committee took this further, stating that;

‘We believe that the EBac’s level of prescription does not adequately reflect the differences of interest or ability between individual young people, and risks the very shoe-horning of pupils into inappropriate courses about which one education minister has expressed concerns’ (Committee 2013 p 20)

There was considerable tension regarding the lack of consultation concerning the introduction of the Ebacc which went against the Government’s aspiration to afford greater autonomy and respect to the education profession. The proposals for scrapping GCSE’s in favour of the new Ebacc were replaced with the Ebacc becoming a new performance measure for schools. The backdating of the performance measure, the lack of consultation process and the very conception of the Ebacc generated considerable negativity.

**GCSE reform analysis: 2013**

The first publication regarding the reformed GCSE’s was the ‘GCSE Reform Equality Analysis’ (DfE 2013b). The justification for the direction of the reform effort came from the assertion that the Conservatives had ‘inherited a national curriculum stripped of knowledge’ and
mourned the ‘sharp decline in the take up of highly valued academic subjects’ (Gibb 2017a). The reformed GCSE and A Level qualifications aimed to ‘increase the rigour of examinations with an increased focus on examinations’ (Long 2017 p 3), while introducing a numerical grading scale, reduced subject provision and reformed linear courses in a knowledge based curriculum (DfE 2010). The justification that ‘there must be an increase in demand’, came from the observation that ‘increases in performance at GCSE overstate improvements in learning’ when compared in international tests (DfE 2013b p 4). This document also stated that that reformed qualifications must be linear, and that internal assessment should be kept to a minimum. There were a number of purely political drivers for the introduction of the reformed 9-1 GCSE specifications. The credibility of the existing KS4 examination system was brought into question and examination grades were rising proportionately higher than our international peers (Long 2017). In a speech about the reforms Nick Gibb (2017a) stated that ‘grade inflation was rife’ with the impact of undermining national confidence in our public qualifications. He went on to describe how schools were ‘shepherding pupils – disproportionately from disadvantaged backgrounds – into taking so-called ‘equivalent qualifications’ to inflate the school’s ranking in the league tables’(Gibb 2017a).

Completing GCSE, AS and A level Reform: 2014

In the publication ‘Completing GCSE, AS and A level Reform’ (OFQUAL 2014), plans for the new GCSE’s to have a more demanding content were reiterated. The new GCSE’s would now be graded using numbers 1-9. To enable GCSE qualifications to become comparable with each other, similar and overlapping qualifications were to be withdrawn and discontinued. This meant that the Expressive arts GCSE and Performing arts GCSE were withdrawn, courses which in 2012, 13774 students were enrolled on. The future of music technology
qualifications was initially unclear, as they migrated between the ‘reform’ and ‘discontinue’ list. The withdrawal of these qualifications went against a previous statement that the reforms wanted to ‘engage in a relevant curriculum’ (DfEp 10).

**Reformed subject content: 2015**

The consultation process on provisional reformed subject content (DfE 2015a) was conducted online, and was accessible for 2 months over the school summer break. The government response to the consultation process (DfE 2015c) highlighted substantial concerns raised by a range of music education professionals. One respondent stated that ‘students who have learning difficulties can often be creative and “fly” in more practical subjects. The new proposals will put these students at a disadvantage’ (DfE 2015c p 8). This was echoed in a comment that stated the reformed specifications were ‘elitist to those who are only academically bright’ (DfE 2015c p 8). There were a number of interlinked concerns regarding the weighting of the performance, composition and appraisal activities within the new specifications. It was seen that the reduction of weighing of performance would lead to less teaching time devoted to practical performance skills (DfE 2015c p 14). This not only shifted the accepted conception of what it is to be musical, and to teach music, but would ‘present a real issue for engagement with music’ (DfE 2015c p15). The evidence of economic barriers and the ‘hidden’ requirement of practical ability with the GCSE was recognised in that it could ‘disadvantage those students who are unable to undertake additional private music lessons’ (DfE 2015c p15). The raise in demand for the assessed recital, which made the standard level ARBSM grade 3 or 4, as opposed to previously being grade 2 or 3, was seen to exacerbate this inequality further. The government response stated that:
‘by making the increased demand part of the compulsory subject content, it is intended to ensure that all students are taught about those aspects of performance in the school classroom, thus making additional private tuition less of an advantage’ (DfE 2015c p 15)

Although performance skills are specifically assessed in the recital component, they are seen to be paramount to the success in all other components, and therefore seen as ‘hidden’ requirements of the reformed specification. Concerns were raised regarding the underlying requirement to fluently read musical notation to access the appraisal component. It was suggested that ‘what students already know’ about the content of a specification ‘is one of the strongest indicators of how well they will learn new information relative to the content’ (DfE 2015c p 12). The growing trend of self-taught music students, adopting contemporary musical practices were seen to be at a disadvantage due to the dominance of Western Classical Traditional practices featured in the reformed specifications. This point extended to concerns that ethnic and faith groups were at a disadvantage for a similar reason, as they ‘have not grown up in cultures where they have previously been exposed to Western Classical musical traditions’ (DfE 2015c p 11). The reformed specifications were seen to;

‘have a disproportionately negative impact on students whose cultural heritage includes music from other traditions, such as Indian classical, Asian popular or traditional South American music. It sends a very damaging measure of their worth in comparison to western classical music’ (DfE 2015c p 12)

Respondents did not argue for a narrowing of musical practices and traditions, or for a single specialism to be dominant, but for a breadth of musicality to be realised in the reformed curriculum. Respondents were recognising that the reformed specifications showed a narrow view of the reality of musical traditions and was unduly weighted towards a Eurocentric, western classical tradition. Musical practices from other cultures, and contemporary musical practices were reported as side-lined, as a hierarchy of musical disciplines was established. Although the reformed specifications did include aspects of contemporary and world music
practices, the selection of set works, the knowledge-based curriculum and the assessment methods were seen to reduce the ability to develop contemporary or world music practices due to the overarching western classical dominance. There were also concerns in relation to the dominance of male composers. An analysis of the consultation responses by AlphaPlus (2015), commissioned by Ofqual, found that ‘there was a high level of disagreement with the proposal’ (2015 p 1) with the main concern being that ‘in a subject where music is the primary method of communication it is difficult to see how this can be achieved with as much as 40% of assessment examined’ (2015 p 1) as a written exam. The nature of the written exam was also contested, due to the move towards long answer and essay-based responses to set works.

The reaction to the reforms

Although the content of the reforms was fiercely contested (DfE 2015d), education professionals agreed on the need for change and the required improvements of the legacy specifications (AlphaPlus 2015). The manner in which the aims of the education reforms would be achieved were not universally recognised by politicians (Committee 2013), or music teachers (AlphaPlus 2015). The arguments presented, based on the ideas of the American Educationalists Willingham and Hirsch (Gove 2013), were met with opposition from music teachers. This was due to the inconclusive and contested nature of a knowledge-based curriculum for a KS4 music curriculum (Torrance 2007, Ferm Almqvist et al. 2016). The House of Commons Education Select Committee described the initial proposals as being ‘too much, too fast’ (Committee 2013 p 3). An independent analysis of the Government Consultation responses found that the majority of responses expressed ‘concerns that changes to the music qualification would not encourage young musicians to study music at school’ (AlphaPlus 2015 p 6). Replies from music teachers to the music subject content consultation
document (DfE 2015c p 13) reported that 94% of 643 respondents saw the draft GCSE music subject content as not appropriate, and although the suggested alterations were considered, the resulting drafts saw only superficial changes. An expression of concern from the teaching profession came in the form of two separate votes of no confidence in the Education Secretary by the NASUWT (BBC 2011), the NUT and ATL (Guardian 2013). During the consultation process it was stipulated that although the government were instigating the reforms, they were ‘not responsible for curriculum or subject content’ (OFQUAL 2014 p 9).

The exam boards developed the 9-1 GCSE music specifications in line with the reformed requirements and an overview of the resulting specification can be seen in the table below.

*Table 2 - Comparison of 9-1 GCSE music specifications*

<table>
<thead>
<tr>
<th>Areas of study</th>
<th>Appraising</th>
<th>Composing</th>
<th>Performance</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>AQA</strong></td>
<td>Western classical tradition 1650-1910, Popular music, Traditional music, Western classical tradition since 1910</td>
<td>40% 1 hour 30 min exam Section A -Listening Section B – Contextual understanding</td>
<td>30% 1 set brief 1 free composition</td>
</tr>
<tr>
<td><strong>Edexcel</strong></td>
<td>Instrumental music 1700-1820, Vocal music, Music for stage and screen, Fusions</td>
<td>40% 1 hour 45 min exam Section A – Areas of study, dictation, unfamiliar pieces Section B – Extended response comparison</td>
<td>30% 1 set brief 1 free composition</td>
</tr>
<tr>
<td><strong>OCR</strong></td>
<td>My instrument, The concerto through time, Rhythms of the world, Film music, conventions of pop</td>
<td>40% 1 hour 30 min exam Multiple choice, single answer, short answer, and extended response</td>
<td>30% 1 set brief 1 free composition</td>
</tr>
<tr>
<td><strong>WJEC/ Eduqas</strong></td>
<td>Musical forms &amp; devices from Western classical tradition Music for ensemble, Film music, Popular music</td>
<td>40% 1 hour 15 minutes 6 questions on unprepared musical extracts, two on prepared</td>
<td>30% 1 set brief 1 free composition</td>
</tr>
</tbody>
</table>
2.1.3 The current situation in schools

Daubney and Mackrill (2016) mapped out the changes in secondary music curriculum provision in 718 schools over the four years leading up to the implementation of the new 9-1 GCSE specifications, between 2012 – 2016. Daubney and Mackrill (2016) found only 79% of their participant schools offered GCSE music in 2016, which was down from 85% in 2012. They found that 21% of their sample schools no longer offered GCSE music, alongside a 70% decline in provision of non GCSE music qualifications. Of those schools that did offer GCSE music, 11% taught their students out of curriculum time. They observed that compulsory music in year 9 is currently down to 62% of schools (from 84% in 2012). The optional carousel model for KS3 music has become more prevalent, and 17.5 hours per year is the mean average of hours KS3 students spend in music. Some models found that, due to the nature of the optional carousel, only 2.5 hours were spent in music all year. 59.7% of their respondents stated that the Ebacc had a negative impact on their provision and uptake of music in their school, and 3% saw the Ebacc positively. They also found that 39% of schools saw a fall in music staffing, that 42% lost technical support and that Years 7 and 8 also saw a fall in curriculum time.

Similar findings of ‘decline’ were found by Sharp and Rabiasz (2016 p 13) who stated that ‘this year saw a reduction in the number of ensembles that have been provided or supported by the Music Education Hubs and schools with a drop of 8.1 percentage points from 2013/14 to 2014/15’. The Cultural Learning Alliance’s research ‘Imagine Nation’ linked the position of music in education to the recent reforms which it states have ‘had a significant impact on the health of the arts in schools in England, where there has been a decline in the number of children taking arts subjects; a reduction in arts teaching hours; and fewer arts teachers
employed in schools’ (2017b p 2). This shows the scope of the impact of the reforms on the place of music in schools and reinforces the findings of Daubney and Mackrill (2016).

The Government showed no recognition of a decline in the provision of the Arts as a direct reaction to the reforms. They commented that ‘the number of GCSE arts teachers has declined, with schools focusing recruitment efforts elsewhere’ (Fellows 2017 p 7), overlooking that the schools decision to focus efforts elsewhere may be in response to reformed policy and assessment measures. The 2017 examination entry figures show that all non Ebacc subjects saw a decrease in entries, with music entries falling by 8% (OFQUAL 2017 p 4) with an explanation that ‘this overall decline indicates that centres are focussing more on the delivery of EBacc subjects’ (OFQUAL 2017 p 4). School accountability measures have also had a significant effect on the pedagogical approach of teachers (Cumming 2012, Chalhoub-Deville 2015, Hutchings 2015). Even in primary settings, Trowsdale (2016) reports ‘teachers affirmed that monitoring of assessment, school inspection and curriculum requirements constrained the time they would like to give to developing children differently’ (Trowsdale 2016 p 283). This suggests the influence of increased accountability and curriculum reform on a teacher’s everyday practice. Research by Torrance (2007) highlighted the move from ‘Assessment for learning’ towards ‘Assessment as learning’. Ferm Almqvist Vinge et al. (2016) described the pitfalls of ‘criteria compliance’ resulting in over simplified assessment objectives, a realisation of the oft-quoted warning that ‘not everything that can be counted counts, and not everything that counts can be counted’ (Cameron 1963, p. 13). Daubney and Mackrill (2016 p 5) found ‘significant evidence that, in many places, the EBacc and other factors are having a negative impact on music beyond the curriculum’. Other factors could include parental views of school music (CREECH 2010, Hallam et al. 2015, Reeves 2015),
reduced funding (Sharp C. and Rabiasz 2016) and the political climate (Burton et al. 2014). The tone of Ministerial speeches reinforced the demotion of the arts;

‘If you didn’t know what you wanted to do for a career then the arts and the humanities were what you chose because they were useful, we were told, for all kinds of jobs. We now know that this couldn’t be further from the truth’ (Morgan 2014)

Humberstone (2017) disagrees that music education is in decline, seeing the place of music in 21st Century education on the cusp of a new revolution thanks in part to accessible technologies available to music educators and students alike. The Cultural Learning Alliance (2017b) brought together numerous industry professionals to celebrate the value, impact and achievements of The Arts in the United Kingdom in a publication exposing the positive possibilities ahead. Many initiatives have provided incredibly successful impacts, such as the Music Manifesto, In Harmony, Youth Music, National Youth Music Organisations, BBC Ten Pieces and Sistema England (Lord et al. 2016). However, these projects presented a conception of music education outside of the classroom. Despite the inconsistencies in provision described by all of the aforementioned studies, they all recognise a shared conviction: that music is important, and that music is an integral part of young people’s development.

2.2 The multifaceted tensions in formal music education

The previous section discussed how there is no shared consensus of what should constitute a music education. The interplay between contrasting conceptions of what a music education should constitute, and differences in the role of music in society and within formal music education, generates tensions in the classroom. These tensions have become to be known as the ‘problem’ of school music and are discussed further in this section.
The focus of academic conformity (Ferm Almqvist et al. 2016) is a feature of the multifaceted tension in formal music education. As is the impact of music upon identity, health, well-being, motivation and a sense of belonging in a community (Hallam 2010b, Pitts 2016) which is often overlooked by curriculum content and performance measures (Ferm Almqvist et al. 2016). Music has a role in developing skills for life and employment in the 21st Century (Neelands et al. 2015), and the positive impact music has on intellectual, social and personal development has been widely reported (Hallam 2010b). However, the current conception of music in formal education does not always enable these benefits to manifest in the classroom as they do in outside the school, due to constraints of the curriculum (Aróstegui 2016). Music education can ‘contribute in important ways to the factors that underpin learning’ (Crossick and Kaszynska 2016 p 8) such as cognitive abilities, confidence, motivation, problem-solving and communication skills (Welch et al. 2004, Hallam 2010b). Nevertheless, the problem of school music continues, partly due to these multifaceted tensions and the disconnect with musical practices that occur outside of the school walls. Students engage with music throughout their lifetime regardless of the nature of their compulsory formal music education. Formal music education could, therefore, be seen to have the responsibility to prepare students appropriately for an enduring musical engagement and consider the ‘risks, challenges and opportunities inherent in shaping musical lives’ (Pitts 2016 p 1).

What follows is an investigation into the tensions that arise as a result of the varying conceptions of what constitutes a music education, set against the interlinked issues highlighted by Zeserson et al (2014) in the report for Paul Hamlyn (page 22).


2.2.1  Music, education and young people

Young people’s musical culture, and youth music movements have the ability to penetrate broader society (Lonie and Dickens 2015). The impact of jazz, rock and roll, and the explosion of musical styles in the 1960’s grew from the specific historical a social context of the time (Leguina et al. 2015). Music in society reacts to the society and culture it reflects. In turn, music education reacts to music in society. However, there is often a delay in the realisation of this reciprocal relationship due to the different ideas on how music education should be organised (Humberstone 2017). The musical practices found in formal music education compared with those found in society and contemporary musicians, demonstrates two separate visions of how aspiring musicians engage with music to develop their own practices (Partti 2012). The interplay between these two conceptions converges in the classroom, where tensions arise due to the alternative approaches which hold different inherent values (Gardikiotis and Baltzis 2011). Aróstegui (2016) notes a widening ‘disjuncture between the decline of music education in schools and the importance music has in popular culture’ (2016 p 96).

Lonie and Dickens (2015) recognises that ‘young people’s experiences of learning music cannot be adequately accounted for through the influence of formal music education alone’ (2015 p 88). This is evident in Pitts’ (2016) assertion that ‘children begin school as already sophisticated musical learners’ (2016 p 3) and recognises that music plays a central role in the inner and lives of young people (Hein 2013). This significance of music in the lives of young people is evident in popular and lived culture. Welch (2010) stated that 73% of young people consider their music collection their most significant possession, and that their music permeates everyday life. Considerable research looks at the ‘importance of music to the
construction of self-identities’ (Gardikiotis and Baltzis 2011 p 2), and how young people can ‘utilize music’s potential as a means of liberation’ (Karlsen 2011 p 109). Music is a deeply personal, and ‘music may be among the most powerful discourses available as a means by which to construct personal identity and interpret social experience’ (Cleaver and Riddle 2014 p 249). There is evidence that some pupils conceal their ‘real’ musical tastes when at school in favour of appearing to be a part of the mass-mediated popular music culture. This may be particularly evident in the case of children from minority cultures (Green 2006), suggesting the impact of cultural and social tensions on the musical identity students portray in school.

Philpott (2013) noted a paradox that ‘music has often been reported as the most unpopular subject in the school curriculum and yet the most important to pupils outside of school’ (2013 p 2). Green (2005) suggested that this could be due to ‘the gap between two musical worlds: that of pupils musical culture outside school, and that of the classroom’ (2005 p 1). Aróstegui (2016) took this further by attributing music’s decline in education to inconsistencies between school music and ‘developments in contemporary youth cultures’ (2016 p 2). Burnard (2007) suggested to improve this disconnect between these contrasting cultures teachers ‘need to view the educational experience through the eyes and experiences of their pupils’ (2007 p 12). Partti and Karlsen (2010 p 10) suggested that learning environments should ‘better interact with the world the students are facing’. They noted that student culture is present inside school ‘because children bring their knowledge, skills and experiences there, independent of whether or not this is recognised or acknowledged by the teacher’ (2010 p 10). Cleaver and Riddle (2014) called for ‘the existential experiences of young people’ to be investigated further to ‘begin to construct more feasible reform platforms from which to pursue forms of school organization, culture and leadership that acknowledge those
important realities’ (2014 p 246). This longstanding issue of which musical practices, cultures, and styles are prioritised remains. Dwyer (2015) commented that ‘friction in the interactions between teacher and student’ will occur if ‘we do not respond to the ever-changing classroom environment’ (2015 p 94). This can lead to ‘social inequality and learner disaffection’ (Burnard et al. 2008 p 110). This tension between different musical practices often materialised in the description of ‘high art’ and ‘low art’ distinctions. This incongruence of simple musical preferences is partly based upon an individual’s musical preferences and identity (Gardikiotis and Baltzis 2011). The clear links to issues of cultural capital (Reay 2004) will be discussed in section 2.3.

The disengagement, and learner disaffection, some students feel with formal music education is observed in the ‘dropout’ phenomenon. This is where the authenticity of classroom activity and student’s chosen musical practices do not align. It has been suggested that ‘opportunities to land a good job are vanishing fast for young workers who drop out’ (Duncan 2010). However, examples of musicians who dropped out of formal education that went on to thrive, such as Telemann, Elfman, Takemitsu, Zapper, Bowie and Hendrix show a different story. The paths of these ‘unschooled music makers’ (Humberstone 2017) are similar to many leading innovators of the digital revolution, including Gates, Jobs and Zucherburg, who also dropped out of formal education. Humberstone (2017) commented that we shouldn’t blame students for ‘voting with their feet’, and that teachers need to go further than simply ‘accepting’ the musical cultures of our students, but should aim to understand their ‘value, and sophistication’. One of the biggest challenges for contemporary formal music education is in engaging students with meaningful musical activities spanning the wide spectrum of musical cultures and practices existing in our 21st Century society (BORN 2015).
2.2.2 Music and education in the 21st Century

Lonnie and Dickens (2015) discussed how the experience of young people’s ‘musical learning cannot be reduced to the designated or sanctioned spaces of formal music education’ (2015 p 23). This division of state initiated, and everyday learning has been heighten due to ‘technology and interactive media’s integration into today’s society’ (Burton and Pearsall 2016 p 75). Young people adopt ‘ways’ of learning by interacting with mobile technology, music, television, video games and internet content, which can be in stark contrast to the learning processes encountered within formal education. Schools are no longer the dedicated keepers of subject knowledge, and this has a direct impact on the way that people learn, and, the nature of schooling. Mobile technologies are powerful devices which have the ability to connect the classroom with every conceivable musical culture. David Price (2013) described how YouTube redefined how we can learn. It is possible to learn a myriad of musical practices, at your own pace, when and where you like from video tutorials with a range of visualisations, styles and formats. Julius Yego became a common wealth Javelin champion with skills learnt from YouTube, and Jack Andraka developed biomarkers for pancreatic cancer from Google and Wikipedia searches. Campbell (2009) depicted an ‘incongruence between the aims of institutional music education and the social experience of many young people’ (2009 p 109). This recognises the impact of music technologies (Olsson 2005) and shifting music cultures in enabling people to experience and interact with music in a profound way. Musical technologies have not simply facilitated musical expression, but have profoundly altered them (James 2003). Ferreire (2007) noted ‘the finest musical instruments throughout history have both reflected and focused the technical capabilities of the time and culture’ (2007 p 25), showing how the actual sound of music evolves in line with the technology available.
However, the inclusion of music technologies within formal music education is not necessarily sufficient in itself. David Ashworth (2007) noted ‘too often pupils are given too little time, or tasks that are inappropriate to gain more than a superficial experience of the capacity of the resources and applications of music technology’ (2007 p3).

The mass production of digital tools to facilitate musical experiences brings about developments in the social experience of students’ musical involvement. Thibeault (2014) discussed how the nature of our musical experience has shifted because of the impact of technology;

‘Music, available previously only face-to-face, rich with social connection and requiring significant skill, is often now a commodity experienced via devices. Most musical experiences today occur through speakers, as musicians recede into the background’ (Thibeault 2014 p 37)

This description demonstrates how the platforms that people engage with, and learn music through, are shifting (Partti and Karlsen 2010). It does however ignore that 117,000 people are employed in the UK music industry, and 26.7 million people visit live music events each year (UKMusic 2015). Partti and Karlsen (2010) described how ‘dividing lines between the composer, the arranger, the performer, the studio engineer, and even the listener are becoming much less clear-cut’ (2010 p 376). This is self-evident in contemporary musical practices. Thibeault (2014) highlighted how in many cases the ‘distinctions between performer and audience do not exist’ (2014 p 38). The interaction between modes of cultural engagement have transformed young people’s interaction with music, their ways of learning, the intersections and boundaries between different disciplines, and their attitudes towards musical activities. This highlights a discrepancy in the nature and breadth of musical activity
within creative industries, and the practices found within formal music education. Garnett develops this further;

‘curriculum falls foul of an antinomy, because the curriculum necessarily draws on the understanding of its writers and those who teach it in order to organise and direct these encounters’. (Garnett 2013 p 10)

Those writing or reforming a curriculum rely upon modes of cultural engagement that are significant to them and may not be aware of what is relevant to students. Parents often ‘expect to recognise what children are doing at school in terms of their own experiences’, they may worry any differences represent ‘experiments that risk children’s futures’ (Donaldson 2015 p 6). When contemporary musical practices are experimenting with innovative paths to break traditions, and music is perceived to have little value in career terms (McQueen and Hallam 2010), the tensions apparent in the ‘problem’ of school music become more understandable. It remains to be seen if culturally responsive teaching with real world relevance is possible within the constraints of the formal music curriculum. However, Partti (2010) argues it should at least ‘keep pace with the reality of their students’ lives’ (2010 p 8). One approach to this has been in the focus upon using authentic musical practices in the classroom (Green 2010). Another, is the focus upon the manner in which musical practices are transmitted and shared within the classroom (Olsson 2005).

2.2.3 Conceptions of pedagogy for the music classroom

One of the strongest, if perhaps implicit, delineations transmitted by popular music is the notion that musicians acquire their skills and knowledge without any apparent need for education in the first place! It has been a central part of musical ideology from rock to hiphop, soul to reggae, that the music is a direct, unmediated and authentic expression of feeling, untrammeled by the dictates of convention, and arising naturally from the ‘soul’ of the musicians. (Green 2006 p 106)
Green (2006) stated that music educators should aim for ‘musical-learning authenticity’, recognising that appropriating musical practices of other cultures in the classroom can be imprecise and ‘divorced from the traditions’ of the practicing musicians (Garnett 2013). The arguments behind informal learning that formed the musical futures approach, brought about similar disagreements. Lonnie and Dickens (2015) stated that the formal-informal debate should be regarded as a continuum, and that both aspects ‘are in various degrees present and interacting in the learning process’ (2015 p 90). Pitts (2016) recognised that lifelong learning practices evident in self-taught pop musicians was less obvious in students that participated in formally directed orchestras and bands. Lonnie and Dickens (2015) advocate pedagogical approaches that ‘view educational contexts as linked to wider social processes’ (2015 p 89) under constructivist principles. Crawford (2016) supports blended learning as a pedagogy that attempts to meet some of these challenges of twenty-first-century education. This is also evident in the recent prevalence of multi, inter and trans-disciplinary approaches (Hargreaves et al. 2007b). However, these pedagogical approaches are highly contested (Kirschner et al. 2006) and are often inaccessible under typical classroom constraints. Despite these challenges, finding a way to make classroom music more relevant to young people has become a focus of many music educators (Abramo and Reynolds 2014).

The National Plan for Music Education recognised that the greatest improvements to classroom music teaching were seen when ‘teaching was tailored to pupils’ existing skills and abilities’ (DfE 2011 p 42). Many student centred pedagogies are characterised by ‘the teacher facilitating learning rather than directing it and pupils being involved in determining the nature of the curriculum’ (Hallam et al. 2017 p 3). Although, the emphasis of research by Kirschner, Sweller and Clark (2006) was the overriding influence for the reformed curriculum.
They suggested that ‘based on our current knowledge of human cognitive architecture, minimally guided instruction is likely to be ineffective’ and use this analysis to advance the ‘Failure of Constructivist, Discovery, Problem-Based, Experiential, and Inquiry-Based Teaching’ (Kirschner et al. 2006 p 76). Gove drew upon this account in recommending a more directive and instructional pedagogy. However, Kirschner, Sweller and Clark’s argument is founded upon studies conducted in the 1950s, countered by more recent research which suggests that a variety of pedagogical approaches are needed to access the complexity of music education today. Donaldson (2015) warned that ‘a particular risk lies in direct teaching being caricatured as didactic, whole-class instruction’ (2015 p 65). He recognised that excluding certain pedagogical approaches due to ideological bias should be avoided. Burnard (2018) stated music teachers need to be able ‘to work flexibly with a set of practices within multiple and overlapping sets of discourses’ (Burnard et al. 2008 p 110). Donaldson agreed, asserting that;

*Changes to the curriculum are often associated with moves to encourage particular approaches to teaching and learning. On the one hand, they can be seen as a reassertion of ‘traditional’ methods, sometimes described as ‘direct teaching’, while on the other hand they may be seen as favouring discovery learning or constructivism. Such polarisation fails to reflect the complexity of decisions about appropriate teaching and learning approaches.*

*(Donaldson 2015 p 65)*

Richerme (2016) highlights such polarisation in the contested nature of our apparatus to actually measure the success of individual pedagogies. The Organisation for Economic Co-operation and Development (OECD) recognised another facet of this tension in response to why music was not evaluated in the ‘Programme for International Student Assessment’ [PISA]. Schleicher stated ‘We have a methodological handicap. We know how to measure mathematics, science and literacy, but we do not know how to do it with music’ (Aróstegui
Despite this methodological handicap, the conception of the reforms was based on a move towards a knowledge based curriculum (Henley 2011). This was in line with the ‘Global Education Reform Movement’ ideology that favoured back to basics guided instruction (Chalhoub-Deville 2015). Fautley and Murphy (2016) highlighted that ‘knowledge is assuming supremacy over skills’ (2016 p 129). Philpott (2013) asserted that the backgrounds and training of music teachers ‘enables them to empathize with and perpetuate the elite ‘codes’ wrapped up in officially sanctioned assessment criteria’ (2013 p 6). This is problematic due to the contested nature of what constitutes musical knowledge (Swanwick 1992, Georgii-Hemming and Westvall 2010), and there being varied conceptions of musical understanding (Hallam and Papageorgi 2016).

Hallam and Papageorgi (2016) found participants in their study unable to give a coherent conception of what constituted musical understanding, stating only that it was a ‘complex and multidimensional’. The specific problem arising from the research by Hallam and Papageorgi (2016) is ‘it might legitimately be expected that teachers would have a shared conceptualisation of what it means to “understand” music’ (2016 p 134). This however is not the case. The process of constructing and assessing musical knowledge is also contested (Torrance 2007, Hallam 2010a, Hallam and Papageorgi 2016). Developing musical knowledge in the classroom is typically interactive and develops ‘propositional’ and ‘declarative’ knowledge through, in connection with, and motivated by ‘procedural’ knowledge (Santos and Gerling 2012). Declarative knowledge is seen as ‘fixed’ whereas procedural knowledge is more ‘dynamic’ (Philpot 2001). These definitions are evident in the description offered by Pascual-Leone (2001) where she imagines ‘given complete information about hand position, finger motions, and sequence of keys to push for how long and with what force, I would still
be unable to play even the simplest piano sonata’ (Pascual-Leone 2001 p 315). Some would argue that this could be a factor of musical ‘ability’. Although, these technical skills and the ability to read music were seen as least important in a definition of musical ability by Hallam (2010a), an equally ambiguous term to define. Hallam (2010a) found that the ability to express thoughts and feelings through sound and being able to communicate through sound while successfully engaging musically with others to be the most important factors when defining musical ability. These elements of musicality link to the notion of creativity, which is equally difficult to define (Odena and Welch 2009).

Creativity is often a description of an activity, such as improvisation or composition, but is equally common when concerning a desirable thinking style (Kelly 2013). Abramo and Reynolds (2014) suggested that creative pedagogues are ‘responsive, flexible, and improvisatory, comfortable with ambiguity and acknowledge and use fluid and flexible identities’ (Abramo and Reynolds 2014 p 38). Defining features of creative pedagogies may be a good first step in developing a definition, however, creativity in music education has numerous differing conceptions. One view could be that this is due to the fact that creativity is the manifestation of the identity, experiences and initial socialisation of the individual music teachers. An investigation into the implications of teacher identities in the music classroom is therefore required.

The Education Foundation (2011 p 14) asserted that ‘education is absolutely riddled with false dichotomies’. Donaldson (2015) reminds us that there is no single, best pedagogical approach, highlighting how advocacy for a particular approach is often based on personal preference and ideological bias. This recognises the benefits of the ‘wide variety of
approaches which educators in many parts of the world are invoking to address the complex issues of music education’ (Fautley and Murphy 2016 p 131). An individual teachers’ own perception of which pedagogical approach is most beneficial is partly built during their teaching training, based upon their experiences in placement schools. However, the majority of teacher training models appear to emphasise the musical dimension of a teacher’s preparations, rather than pedagogical training (Hargreaves et al. 2007b). Reasons for this are not forthcoming, yet highlights the significance of the implications of teacher identities, backgrounds and prior experiences in forming the practice based approach of a music teacher.

2.3 Implications of teacher identities in music education

Hargreaves and Welch (2011) undertook a study examining ‘Effective Teaching in Secondary School Music: Teacher and Pupil Identities’, focusing upon experiences of music teachers. It responded to the perceived ‘problem’ of school music, which was seen to be out-of-touch with children’s interests an ‘unimaginatively taught’ (Hargreaves et al. 2011 p2). Participants perceived the personal and social aims of music education as more important the purely musical aims, showing a different vision of music education to the aims of the formal music curriculum. Music teacher education in England was also investigated as part of the wider study of teacher identities (Welch 2010). These studies highlighted how developing understanding of teacher’s backgrounds, experiences and identities could illuminate the beginnings of an individual’s classroom practice. They pointed a way forward for the implementation of pedagogical and structural improvements to tackle aspects of the ‘problem of school music’. The relevance of understanding identity, experiences and musical and educational backgrounds for this study is to ascertain the impact it has on teacher’s perceptions to the reformed curriculum.
2.3.1 Socialisation and identity formation

Bronfenbrenner’s (1979) ecological model shows the context of an individual’s development and describes the influential relationships and interactions;

- **Microsystems** – aspects which relate directly with children - home, school
- **Mesosystems** – these reflect the relationships between the microsystems
- **Exosystems** – wider influences on development of children such as media and politics
- **Macrosystems** – the dominant beliefs of a particular culture

This model of socialisation demonstrates how an individual acquires their beliefs, values, skills, and resources (Isbell 2014). The interplay between the microsystems, mesosystems, exosystems and macrosystems of a student’s development partly accounts for the experienced tensions in the ‘problem’ of school music. The huge range of influences upon a student’s musical socialisation, and the pressures exerted between Bronfenbrenner’s (1979) different systems, demonstrates how integrating potentially conflicting influences can be problematic. Abramo and Reynolds (2014) suggested that a student’s selection of first study instrument is central to the formation of identity. Welch (2007) reminds us that;

‘musical behaviours and their development do not occur in a vacuum. They are perceived as products of an individually sensitive, complex interaction between biological, developmental and environmental factors over time’ (Welch 2007 p 18)

Lonnie and Dickens (2015) describes this as ‘musical socialisation’ and has clear links with ‘musical identity theory’ (Partti and Karlsen 2010). Isbell (2014) stated that many of the effects of primary socialisation ‘linger’ throughout life, and impact how an individual’s identity develops. The perception of self is ‘rooted in childhood memories and significant role models’ (Isbell 2014 p 3). A ‘significant other’ is seen to have the strongest influence on the primary socialisation of musicians is a school music teacher, followed by parents, private music
teachers, friends and finally, siblings (Isbell 2008). This highlights the importance of significant others in helping to alleviate the impact of the problem of school music, and points towards the process of teacher training and education.

**Educational socialisation**

Biesta (2015) reminded us that education has always been concerned with the;

‘*presentation, communication and initiation of traditions, practices, ways of doing and being – such as cultural practices, political practices, religious practices, professional practices, vocational practices*’ Biesta (2015 p 18)

This is the effect, role and socialisation function of education. Bourdieu theorised about education, especially the ‘familial transmission of cultural capital’ (Edgerton and Roberts 2014 p 196). Cultural capital, with social and cultural reproduction, is based on the ‘social assets’ of an individuals accumulated cultural knowledge. Brändström’s (1999) view of cultural capital refers to the ability to ‘find one’s way around the field of art, familiarity with classical music and literature and the ability to express oneself in a sophisticated manner’ (Brändström 1999 p 49). However, focusing solely on classical music and literature may create a narrow conception of the concept. This upholds a hierarchy of ‘high’ cultural content, suggesting that other musical and cultural practices are of less worth. Reay (2004 73-86) is cautious of this and describes cultural capital as the ‘familiarity with the dominant culture in the society’ (Reay 2004) and the use of specific ‘educated’ language linked with the culture. Bourdieu highlighted the concept of ‘Habitus’, which Edgerton and Roberts (2014) described as a set of ‘preferences or dispositions’ that and individual ‘orients to the social world’ (2014 p 195). In a paper aiming to ‘disentangle’ Bourdieu’s concepts of cultural capital and habitus, Edgerton and Roberts (2014) stated that;
‘the forms of capital are mutually constitutive in that economic capital affords the time and resources for investment in the development of children’s cultural capital, which is associated with future educational and occupational success and, in turn, contributes to the accumulation of economic capital.’ (Edgerton and Roberts 2014 p 195)

**Occupational socialisation**

Frost (2015) describes the socialisation and development of professional identity for a teacher entering the teaching profession in the interaction between ‘the person’, ‘initial teacher education’, ‘induction in school’ and ‘career long professional learning’. Occupational socialization describes the way an individual develops the skills, attitudes and behaviours required to identify a degree of capability within employment. Georgii-Hemming and Westvall (2010) describe how music teachers are submerged in a ‘dynamic process of external and internal influences and interactions’ (2010 p 359) that shapes and shifts their identity as a teacher. The practice based skills and approach developed by a music teacher is influenced by ‘the context from which it springs and the social contexts in which it is displayed, internalized and enacted’ (Georgii-Hemming and Westvall 2010 p 359) and will change considerably throughout appointments and different institutions. Shively (2015) reminded us that each school has a different expectation of what a music education should look like, and how this may not align with the expectations of each individual teacher or student. This exemplifies how a teacher’s identity is influenced by a range of factors and needs further investigation.

**Identity formation**

The self-definitions of individual musicians are understood only in relation to broad cultural musical practices and social categories, including the meanings and values given to different musical activities (Partti 2012). In a study by Hemming and Westvall (2010), they observed
that secondary music teachers ‘all seemed to be doing different things’ (Georgii-Hemming and Westvall 2010 p 361), indicating that they found it difficult to recognise significant similarities in teaching style between different teachers. This discovery implied that a teachers practice based response to a specification relies on ‘each teacher’s personal qualities, individual competence and sense of innovation, rather than the contents of the music curriculum’ (Georgii-Hemming and Westvall 2010 p 359). Randles (2012) highlighted how each aspect of music making, listening, improvising, composing and performing, are experiences that are deeply connected to an individual’s identity. Music will have different meanings to different people due to their past experience and the nature of musical exposure in their upbringing. The role of parents in initiating interest in musical activities and sustaining interest in musical practices throughout childhood and into adolescence is pivotal (Isbell 2014, Reeves 2015). Hargreaves and Welch (2011) found that parents and teachers were the main influence on the musical lives of the participant music teachers in their study. Young people are more likely to begin, and continue learning an instrument if their parents were given the opportunity, this is due to the nature of insightful support they can offer at home (Griffiths 2015). Creech (2010) found evidence that high levels of parental support led to children developing higher levels of expertise on their instrument. Some parents actively engage in their children’s musical development, others do not. Reeves (2015) stated that a parents decision to encourage their children’s participation in cultural activities is linked with social position and not simply personal preferences of parents.

**Role identities**

Music teachers take on different roles throughout the different stages of their daily practice, and in the breadth of their career. Brewer (2009) grouped different aspects of effective music
teaching into categories; personal skills and qualities, teaching skills and knowledge, and musical skills and knowledge. This links with how Isbell (2014) highlighted components of music teacher role identities; musical selves, instructional selves, professional selves, and ideological selves. Ballantyne (2012) highlighted that professional identity is not fixed, and a teacher will move through different ‘states’ in the formation, and development of identity. This links with research by Draves (2014), who highlighted the fluid nature of a music teachers’ identity in the discussion of Bouij’s theory of salient role-identities. Ballantyne (2012) describes how a teacher will shift between the ‘current self’, the ‘dominant self’, the ‘self defined by society as acceptable’, and the ‘ideal self as defined by an individual’. These descriptors were used to highlight how the professional context is vital in professional identity formation, and how the process is fluid and dynamic.

Cheng, Sanchez-Burks et al. (2008) described the dynamic process of shifting between salient role-identities as ‘multiple identity integration’ theory. In this model connections can be drawn in the transition between the professional identity of a teacher (Carrillo et al. 2015), the ‘student teacher identity’ (Ballantyne et al. 2012, Randles and Smith 2012, Draves 2014) and the ‘values, beliefs and practices’ (Dwyer 2015) held by musicians and classroom teachers. Abramo and Reynolds (2014) describe music educators as having a ‘bifurcated self’ that ‘wrestles’ between the identity as a music teacher and a performer. They state how this division of identities is exacerbated by the structures of formal music education, which ‘typically foster stable, clearly divided identities’ (Abramo and Reynolds 2014 p 45). Hargreaves (2007b) recognised that in most models of teacher training there is an emphasis on the ‘musical dimension’ of an individual’s preparation, often at the expense of the pedagogical and didactical side. Similarly, participants in study by Swanwick (2008) saw
musical activity as their priority and that any non-musical aspects were of lower priority. This separation may be exacerbated by the structure of music teacher training models, where musical practices and teaching practices are often taught, developed and perceived as separate to each other. Abramo and Reynolds (2014) suggested that people ‘who embrace and combine multiple identities’ (Abramo and Reynolds 2014 p 45) have the potential to develop more creative solutions to problems. This was developed, by Cheng (2008) who found that a higher degree of identity integration was an indicator of enhanced innovation and creativity.

2.3.2 The biography of a music teacher

Dalladay (2014 p 42) highlighted typical, or common, features of a musician’s biography. They included;

- A positive home and family support for musical activities.
- The formal learning of a musical instrument or voice.
- Sufficient motivation and self-efficacy to do the appropriate practice.
- Music activity which goes beyond the school curriculum.
- Performing with others in ensemble and at public occasions and for the ‘fun of it’.
- Acknowledgement by others of one’s talents.
- A defining point when one ‘commits’ to music as a lifelong obsession or career path
- A passing on of skills, knowledge and understanding through teaching others.

These features describe an individual who is part of a family of a particular character, with significant importance regarding social position (Reeves 2015). The transition of cultural practices in this manner raises implications of the demographic nature of music teachers, and the diversity of musical backgrounds they may come from. Issues of social mobility are of great concern to universities, and much work has been done to make access to a degree more
accessible, however, the impact of a lack of social diversity in music teachers needs further exploration. Hargreaves, Welch, Purves, & Marshall (2007b) found that the majority of secondary music teachers trained in traditional, western classical musical traditions. Very few were trained in non-traditional backgrounds with pop, jazz or technology focuses. Hargreaves (2007b p 35) characterised common, or typical, features of classical and non-classical musicians.

A ‘typical’ classical musician
- Began to engage with music at an early age 6-7
- Influenced by parents, availability of instrument, teachers and formal groups
- Notation based musical skills considered important
- Skills associated with the drive to excel musically and technically are important
- Independent musical activities are relevant for improving performance
- Expert performers possess analytical skills

A ‘typical’ non-classical musician
- Began to engage with music at a later age 8-9
- Influenced by well-known performers and informal groups
- Non-notation based musical skills considered important
- Making music for fun and extra-curricular musical activities are relevant for improving performance

Welch (2010) identified that the majority of UK secondary school music teachers followed a traditional route of academic qualifications, ABRSM exams, and 90% were pianists. It has been suggested that a music teacher who has taken a non-traditional route into the classroom, and has not been informed by the western classical aesthetic will find the process of becoming a music teacher more challenging than those who have (Finney and Philpott 2010). Furthermore, Welch (2010) asserted that musicians from a traditional western background
were seen as having a positive identity, where as non-classical tradition musicians were seen as having a less positive identity. The types of first degree undertaken by music teachers were classified, with the following categories suggested by Dalladay (Dalladay 2014 p 10);

- Traditional: western classical music and theory focus
- Applied: music technology and industry focus
- Performance: practical performance focus
- Cultural: such as world music focus, folk, popular music, etc.

Partti (2012) found that a Western classical musicians’ identity is strongly tied to formal music studies, including instrumental/vocal teachers, exams and music competitions, whereas a non classical musicians’ identity is more linked to professional performers, friends and informal groups. Marked differences in the social profile and gender of those who undertake traditional, or non-traditional music degrees were described by Born (2015). This increases the likelihood of social differences being ’reproduced’ or ‘amplified’. The impact of this upon the possible nature of the identity of the music teacher in the classroom has obvious impacts. A portrayal of an ‘average’ secondary school music teacher by Dalladay (2014) included descriptions such as ‘classically trained’, ‘entered teaching straight from a traditional music degree’ and ‘almost exclusively white’. Cherng and Halpin (2016) recognised this as a demographic divide between teachers and students, where an ‘overwhelmingly white’ teaching force works with a more diverse population of students. Isbell (2014) commented on the differences in social interactions experienced by individuals due to cultural differences between schools. Potential tensions in the classroom may be heightened due to the ‘conservative’ nature of the majority of secondary music teachers in England (Dalladay 2014). Dalladay (2014) alluded to previous arguments surrounding the ‘problem’ of school music and a disjuncture between the western classical bias of school music, and the less formalised,
contemporary approach to music of students. Isbell (2014) described a culture consisting of social hierarchies in music employment where performers were seen as above, music education students, who were above conductors, faculty and administration. This status hierarchy is mirrored in role identities as a music teacher, with ‘performer’ above ‘all round musician/content centred teacher’ and ‘pupil centred teacher’ at the bottom. However, Ballantyne (2012) evidenced the varying identities as a dynamic, on a continuum of ‘teacher-musician – music teacher’, where the role of the facilitator shifted in response to the student or ensemble.

Dalladay (2014) discussed possible routes of progression into a career in music. The most common entry route into a musical career is through academic study through the pursuit of qualifications awarded by university, conservatoire or professional bodies. Although this pathway has been traditionally dominated by Western classical music practices, Jazz, folk and rock/pop traditions are becoming more evident in this pathway. A range of motivations for joining the music teaching profession have been evidenced in a range of literature.

2.3.3 Motivations and self-efficacy

Isbell (2008) suggests ‘the decision to pursue a career in music typically occurs much earlier than the decision to pursue a career in music education’ (Isbell 2008 p 6). This was found to be due to ‘personal and social reasons’ (Isbell 2008 p 6). There is no single reason that a musician chooses to join the teaching profession. Isbell (2014) found that motivations linked to the ‘subject of music’ were most common. Altruistic reasons, such as ‘to make a difference’ were found. Other key motivations, like ‘the pure joy of making music’, and ‘the desire to work with other people’, are also evidenced (Bergee et al. 2001 p 9). Training as a music teacher could be seen as a logical alternative to a performance career (Roberts 1993). A study
by Ballantyne (2012 p 216) looked at newly qualified music teachers self-perceptions of their identity, and their understandings of themselves as a ‘musician’ and a ‘teacher’. Three key strands, or themes, were found that appeared to consolidate other findings on the reasons that musicians join the teaching profession, which were;

- They were oriented towards music, and because they loved it and wanted to continue with music as a career;
- They loved teaching and (largely due to experiences prior to university) wanted to emulate teaching mentors (mostly music teachers); and,
- Circumstances had dictated that music education was the best/most convenient option for them at the time when they enrolled.

Music teachers go into teaching for the mix of interactions and nature of school musical practices, and not necessarily to prove their academic musical aptitude. This may be different for teachers of other curriculum areas. As a music teacher you model practices on your lead instrument and have to enact and embody your subject. Authenticity of practice in the arts means the kind of teacher that may be attracted into the profession, or away from it, may be different for teachers of other curriculum areas.

### 2.4 Summary of findings

To investigate to what extent the place of music in 21st Century English Schooling has been impacted by the 2016 curriculum reforms, the following ideas from the review of literature are taken forward into the design of the research.

**How are the KS4 music curriculum reforms of 2016 perceived by teachers?** The impact of the different conceptions of what constitutes a music education can be found in what Zeserson et al (2014) describe as a ‘lack of clarity about how to ensure retention and
progression in music’ (2014 p 8). This partially accounts for the reduced uptake at KS4 (Ofsted 2013) and the reduced music provision as a result of the reforms (Daubney and Mackrill 2016). Alpha Plus (2015) gave a comprehensive overview of teachers responses in the consultation process, showing participants did not agree with the conception of music education advocated in the reforms. Identifying teachers’ perceptions of the reformed curriculums conception of music education is therefore a valuable focus for this study.

**In what ways does a teachers’ identity as a musician and teacher appear to affect their reaction to curriculum reform?** The implications of teacher identities in music education is evident in research by Georgi-Hemming and Westvall (2010) who state ‘it is each teacher’s personal qualities...rather than the contents of the music curriculum’ (Georgii-Hemming and Westvall 2010 p 359) that forms a practice based response to a specification. This is also suggested by Hallam et al.(2015) who found that music teachers show ‘some of the best and worst teaching across all subjects with huge variability in quality’ (Hallam et al. 2015 p 3). Zeserson et al (2014) highlighted that ‘low teacher confidence, insufficient support from Senior Leadership teams and support structures’ as being a root cause for formal music education in England being ‘unacceptably variable and inconsistent’ (Zeserson et al. 2014 p 8). Investigating the identity of participant music teachers is therefore a necessary focus for this study.

**How have the KS4 curriculum reforms of 2016 impacted the practice of the music teacher?**

To gain further understanding of the ‘multifaceted’ tensions in formal music education, evident in the apparent ‘weaknesses in curriculum and pedagogy’ (Zeserson et al. 2014 p 8), further exploration is required into key facets of the tensions felt in formal music education.
3 Methodology

The explanation, and justification, of the methodological approach adopted by this study, and the components of the methodology, are discussed in the following sections. Figure 1 (page 16) gives an overview of the data collection process and a table linking the data gathering tools to the research questions can be found in appendix 8.3.

3.1 Rationale for a mixed method approach

This study was designed to facilitate an understanding of the participant teachers’ perceptions of the reforms. The qualitative enquiry investigated how the music teachers enacting the reformed specifications perceived both the reforms, and their practice based response to the reforms. Semi structured interviews and observations were conducted across four music departments to explore these dimensions. The largely quantitative survey, modeled on an extant survey, provided a broader view in which to situate the argument which emerged from qualitative data. My observations as a music department leader, alongside the literature review, generated the themes and methods of investigation in a broadly inductive approach (Hartwig 2014).

Qualitative data gathering tools suited the investigation of individual teachers’ perceptions of the reforms and practice based responses, through interviews and observations, which probed opinions, understandings and motivations in depth. However, as the research explored larger trends alongside individual perceptions, it utilised both qualitative and quantitative methods. The broader trends of this investigation could not be investigated through interview alone due to the individual and small scale nature of the research.
Therefore, quantitative surveys were developed to capture a broader sample of responses and which provided a foundational structure for the focus of the qualitative enquiry. The use of mixed method case studies, with surveys and interviews, has become more common (Pellegrino 2015).

‘One of the continued challenges is to ensure that the selected research methodology takes account of a multifaceted reality, even if the research’s prime focus may be on one particular aspect of that reality’ (Welch 2007 p24)

A variety of quantitative and qualitative data gathering tools were employed for this mixed methods investigation due to the nature of the ‘problem of school music’ highlighted in the introduction (page 10), and literature review (section 2.2). To explore teachers’ different perceptions of the reformed curriculum, and the associated conceptions of what constitutes a music education, a range of quantitative and qualitative data gathering tools were required. If qualitative or quantitative elements were omitted, ‘valuable information would have been neglected and the portrait of the phenomena would be incomplete’ (Fitzpatrick 2014 p 288).

Randles (Randles 2012) suggests that quantitative methodologies generate a separation of the researcher and research, whereas qualitative methodologies ‘embrace the connection between researcher and research as a potential strength’ (Randles 2012 p 12). The description of mixed methods research below highlights the dialogue between data sources desired for this study;

‘where the investigator collects and analyses data, integrates the findings and draws inferences using both quantitative and qualitative approaches or methods within a single study, advocating the use of whatever methodological tools are required to answer the research questions’ (Hartwig 2014 P6)

This definition also suggests how the selection of data gathering tools should take place in response to the research questions, and the necessary information that is required to be
drawn from the investigation. Fitzpatrick (2014) highlighted how the process of integrating quantitative and qualitative data can be challenging. However, mixed methods research design can be more than a basic commentary upon separate data strands. Yarbrough (2003) asserts that although quantitative and qualitative methodologies are labelled differently, they are in fact very similar. Integrating qualitative and quantitative data, using data labels and mixed methods coding (Fitzpatrick 2014), can expose intricate relationships previously unrecognised. The use of mixed methods in the context of formal music education has been described as particularly suitable as it characterises ‘an interaction of multiple complex constituencies and cultures’ (Fitzpatrick 2014 p 274).

3.2 The study design

3.2.1 The pilot study

Exploratory discussions

The initial direction of this study was influenced by my practice-based observations and experiences. It was important to be aware of any bias this may have caused in the design of this study. Therefore, interviews via Facetime with music teachers (n=3) were conducted to discuss initial ideas with other practitioners. Although the interviews were conducted with participants from existing professional contacts, they were selected as they came from schools that were geographically, and characteristically different to those in the main study. These interviews did not feature as part of the main study but would help test data gathering tools and aimed to help make research themes more concise. A series of focus groups with GCSE and A level music students were conducted to explore their perception of GCSE music specifications. These focus groups took place in a school I had existing professional links with.
and served to confirm and develop the direction of the research design through involving all stakeholders. Themes collected from the analysis of preliminary interviews and focus groups helped to confirm and focus the categories generated from my experience of the phenomena and the literature review. This enabled the survey and interview questions to be designed that would probe and explore the dimensions in suitable depth.

**Testing data gathering tools**

A trial of data gathering methods generated pilot data to gain feedback from participants who were not part of the main study. The themes for the survey questions were developed directly from the research questions, while referring to methods from studies in the literature review. A range of question types were used to generate a broad set of data (Hargreaves et al. 2007b, Daubney and Mackrill 2016). In light of pilot study responses, some adjustments were necessary to ensure the data gathered was suitably linked to the research questions. Feedback from pilot participants stated that the pilot survey was rather cumbersome. Steps were taken to condense the questions and minimise repetition. Although changes in response to the pilot interview were relatively minor, the process enabled the development of interview and transcription technique.

### 3.2.2 Quantitative survey

The survey was designed and distributed using the online platform ‘Qualtrics’. This was selected over a hard copy of a survey due to its advanced features and functions for data capture and analysis. It also provided a simple interface for participants alongside a greater reach at minimal cost. Surveys were emailed to existing professional networks, such as local authority links, local music services, support groups, music hubs, and exam board groups.
Anonymous links were sent to existing music hub liaison links in North Cornwall, Devon, Islington, Greenwich, Hertfordshire, Bedfordshire and Manchester, who agreed to help distribute the survey amongst their network of music teachers. Individual personalised links were sent to participants that were to be interviewed and observed in later phases of the research. This distribution method was selected because the link to the online survey could be passed on to a range of music teachers within each professional network. This offered a broad range of respondents from a variety of different schools across the UK. 128 complete surveys were submitted. The survey questions can be found in appendix 8.4, and an example of a completed survey can be found in appendix 8.8.

The survey sought to identify the perceived implications of the reformed GCSE music specification, alongside the broader impact of the reforms including the 9-1 assessment framework, and performances measures such as the Ebacc and Progress 8. The current, and past, curriculum provision of the participants’ school and the individual background, training, professional experiences and music identity of respondents would also be investigated. Questions regarding time in profession, musical specialisms, ensemble membership, route into teaching, qualifications held and parental influence probed participants identity and background. The survey was modelled on extant surveys by Daubney and Mackrill (2016) and Hargreaves et al. (2011), to situate this small scale study by national studies and larger data sets. A range of question types were used including open text, multiple choice, matric table, slide order to elicit a range of responses. The survey underpinned, and located, the design of the qualitative interviews and observations. The perceptions discussed in the survey responses influenced the broad topics of discussion in the semi structured interviews. Gender and age were not to be considered in the survey due so that the length of time in the music
teaching profession could be the focus. Fitzpatrick (2014 p 278) highlighted that the knowledge, beliefs, and practices of teachers at the start of their career can differ ‘in meaningful ways’ with teachers who have more experience.

3.2.3 Qualitative interviews

Qualitative interviews and observations were conducted to examine participants perceptions and practice-based response to reform in a greater depth than a survey could provide. Four departmental leaders from four participant schools (see section 3.2) were interviewed due to their the impact of their responsibility of specification selection, curriculum design, and their experience with school wide progress measures upon their perception of the reforms. Three departmental music teachers were also interviewed due to their experiences teaching KS4 specifications alongside monitoring and assessment practices, and to capture as many voices as possible within the constraints of the study. The interview participants are a different sample to those who took part in the quantitative survey, however, qualitative interview participants also conducted a survey. Their response was not anonymous to aid data analysis. Although the findings from the survey could not be dissipated through qualitative probing, they could inform the direct of travel and support discussion.

Contextual data for each of the four participant schools was explored to ensure the context of each school was fully understood. They were also used to explore the social context of the school. The secondary document analysis template can be found in appendix 8.5. Interviews were conducted as ‘semi structured’ (Carrillo et al. 2015), ‘conversations with a purpose’ (Kelly 2013). This would enable consistency across participants in pursuing particular topics
of interest, with the flexibility to allow participants to raise associated points of interest. Two interviews took place in each participant school, with a final focus group discussion.

The first interview discussed the secondary data analysis of the school and to highlighted specifics regarding the nature of music provision in each school, and their perception of the reforms (appendix 8.6). Information regarding school and departmental performance data was discussed alongside the departmental context, provision and identity. The teachers’ perceptions of reforms and practice based response to reforms was explored, with questions regarding the specifics of the 9-1 GCSE music specification and the manner in which they have implemented the changes in the classroom. The interview questions also conducted an analysis of the teacher’s perception of each component of the reformed specification, alongside an analysis of the broader impact of the reforms upon departmental provision. The second interview explored the practice of the participant music teacher in response to the reforms, their musical background and their experiences that led them into the teaching profession. The identity and prior experience of each departmental music teacher was probed in the second semi structured interview (appendix 8.7). The open-ended stimulus questions explored the teachers’ musical and educational backgrounds and experiences, their perception of multiple identity integration, their values, beliefs, attitudes and motivations. Email was also used to follow up and explore specific responses in more detail, and to check clarity of responses. After interviews had been transcribed and the initial analysis had generated the key themes, commonalities with the findings from the online survey were explored. This was shared with participants via email to give them a chance to digest the findings and consider their evaluation of the data. Focus groups were conducted to summarise the research data and give the participants a platform to discuss their thoughts.
regarding the findings. Key themes were then developed into a data convergence table to enable the research findings to acknowledge, and incorporate, the participants’ perceptions.

3.2.4 Observations and field notes

Teachers were ‘shadowed’ and a detailed record was kept of their teaching, administrative and extra-curricular activities (Welch 2007). The observations and field notes aimed to complement the interviews and did not seek to generate new data. Structured observation schedules were not developed as predetermined categories were seen to dictate potential findings. Ten lessons with a range of appraisal, performance and composition activities were observed across the participant schools. Lessons observations were used as a tool to investigate the nature of the practice based reactions to the 9-1 GCSE music specifications and to what extent the teachers’ perception of their reaction, highlighted in the interview, matches the observed reality. Factors that emerged from the field notes and observations were used in follow up questions that were used across all participants. The unstructured observations provided the possibility to discuss the lived experience of the reformed music curriculum. Although structured observations could have been illuminating, it was decided that the limited time with participants would be better used for interviews, due to the nature of information they can provide.

3.3 Case studies

The qualitative investigation was spread over four separate participant schools, as separate cases. The combination of multiple data gathering tools with multiple source participants enabled an in depth investigation of the research themes. The phenomena of perceptions of and reactions to education reform were examined in four separate cases, to ‘provoke new
insights and questions about the phenomenon being examined’ (Fitzpatrick 2014 p 174). The methodical investigation into a person, group, or situation, to illustrate, describe and explain a phenomenon (Gable 1994) that a case study provides was suitable for this enquiry. Mixed methods case studies aimed to provide insights into a single issue, the issue of teachers’ perceptions and practice based reaction to the reformed curriculum. Although undertaking an intrinsic case study, which aims to provide a broader understanding of a case, or a collective case study, which investigates a selection of cases to explore a given phenomenon (Hartwig 2014) would be preferential, they would not be possible with the scope of this study.

Flyvbjerg (2006) discussed the perception of case studies as a means of producing ‘mere anecdotes’, but went on to state that ‘sometimes we simply have to keep our eyes open and look carefully at individual cases – not in the hope of proving anything, but rather in the hope of learning something!’ (Flyvbjerg 2006 p 9). The study was exploratory in nature and did not look for a definitive truth to be applied across all music teachers and departments in England. It aimed to illuminate how participant music teachers’ identity and biography impacted their perceptions and practice-based response to the reforms. In sharing the narrative of these participants, connections can be made with other national studies, to illuminate their position on the different conceptions of music education and the multifaceted tensions within formal music education.

### 3.3.1 Method of sampling

This study can only work with a small sample of participant schools for logistical reasons, so this study used a mixed methods instrumental case study due to the depth of investigation possible. Although the full typography of schools, and music departments, was not able to be reflected in this small-scale study, a selection of schools with differing characteristics was
selected that offers some relationship with the different types of schools found in the UK. The non-probability method of a strategic convenience sample provided the participant schools. A ‘maximum variation’ approach was implemented with deliberately selected participants. The school where I had previously been employed as Head of Music was keen to be part of this study. The extent and depth of contextual understanding that this prior relationship brought to the study, far outweighed the high vulnerability of this selection bias and potential creditability issues. As this research grew from my experiences at this school, and the research direction developed from my own reaction to the implementation of reformed curricular in this department, it was a natural conclusion for the department to feature in this research.

The second participant school became involved in this study due to an existing professional link. Although this was also a convenience sample, the difference in geographical, socioeconomic and educational characteristics to the first participant school made this a valuable selection. The third participant school was selected to provide further contrasts in representation, and how they reflected differences in schools across the country. The Church of England and former music college in the Midlands had previous links with The University of Warwick. The school’s character as an inner-city faith school and ex music college, were dimensions that contrasted with the other participant schools, and offered another fundamental ‘typography’ of school. The fourth participant school was specifically selected to be in contrast to the other participant schools. The published progress data of the three other participant schools were very similar, with each state school being judged as ‘Good’ (previously requires improvement) by OFSTED, and the independent school as excellent. No schools that were judged by OFSTED as ‘Inadequate’ or ‘Requires improvement’ had agreed
to be part of this study, so a school that was ‘Outstanding’ was contacted. Links with this academy in Hertfordshire grew through joint training, concerts and events during my time as Head of Music.

There were a range of other possible participant schools, however, it was agreed that the selected participant schools offered differing qualities that were suitable for a study of this scope. Although the participants were across only four school sites, they represented a diverse range of possible school, and music teacher identities. The sample included music teachers who had a wide range of years of teaching experience, were from different geographical locations and had a variety of musical, pedagogical and teaching specialisms. Although Nielsen (2013) highlighted it is not uncommon for researchers to make assertions on a small sample of data, there is nothing to point that this sample of music teachers was atypical (Bauer 2012).

3.3.2 Site selection

The participant music departments of this study are an academy in Hertfordshire, an upper school academy Central Bedfordshire, a Church of England and former music college in the Midlands, and an independent day school in the north of England. Each department agreed to take part in the survey, interviews, observations and secondary data analysis for this study. A full description of each participant school can be found in appendix 8.1, although an overview table is included overleaf. An overview of each participant teacher can be found in appendix 8.2.
<table>
<thead>
<tr>
<th>School A</th>
<th>School data</th>
<th>Department context</th>
<th>Departmental Identity</th>
</tr>
</thead>
<tbody>
<tr>
<td>An upper school academy in Central Bedfordshire</td>
<td>1.5 f/t teachers 1 x KS3 per 2 weeks Musical futures @ KS3 EDEXCEL GCSE (WJEC Perf Arts GCSE withdrawn) No private tuition subsidy or entry requirement 5 x KS4 per 2 weeks 1 x 23 &amp; 1 x 21 year 11 class</td>
<td>Chamber group, performing arts group &amp; many student bands which regularly perform in school and in the wider community</td>
<td>Predominantly rock/pop students with some classical &amp; jazz</td>
</tr>
<tr>
<td>School B</td>
<td>School data</td>
<td>Department context</td>
<td>Departmental Identity</td>
</tr>
<tr>
<td>An academy in Hertfordshire</td>
<td>2.5 f/t teachers 2 x KS3 per 2 weeks Performance based KS3 EDEXCEL GCSE BTEC MUSIC Private tuition fee reimbursed when part of school ensemble 5 x KS4 per 2 weeks 1 x 16 &amp; 1 x 17 year 11 class</td>
<td>Orchestra, choir, Jazz band, string quartets &amp; some student bands. A vibrant music department with good links with the community</td>
<td>Even mix of rock/pop students with classical and jazz</td>
</tr>
<tr>
<td>School C</td>
<td>School data</td>
<td>Department context</td>
<td>Departmental Identity</td>
</tr>
<tr>
<td>A Church of England school and former music college in the Midlands</td>
<td>4.5 f/t teachers 3 x KS3 per 2 weeks Performance based KS3 AQA GCSE BTEC Music Technology Private tuition requirement with 50% Hub &amp; school subsidy 4 x KS4 per 2 weeks 1 x 19 &amp; 1 x 16 year 11 class</td>
<td>Worship bands, choir, chamber group and few student bands. Ensembles regularly lead worship in school and in the wider community.</td>
<td>Even mix of rock/pop students with classical and jazz</td>
</tr>
<tr>
<td>School D</td>
<td>School data</td>
<td>Department context</td>
<td>Departmental Identity</td>
</tr>
<tr>
<td>An independent day school in the north of England</td>
<td>3 f/t teachers 2 x KS3 per 2 weeks Musical futures @ KS3 EDEXCEL GCSE (Previously OCR GCSE) Private tuition requirement with no subsidy 5 x KS4 per 2 weeks 1 x 10 year 11 class</td>
<td>Chamber groups, orchestra, choir, wind band, jazz band &amp; string group with regular school performances and attendance at music festivals.</td>
<td>Predominantly classical, very traditional</td>
</tr>
</tbody>
</table>
### 3.3.3 Study structure

*Table 4 - Structure and timings of the study*

<table>
<thead>
<tr>
<th>Autumn term 2017</th>
<th>1. <strong>Initial contact</strong> with potential participant schools to discuss the project details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spring term 2017</td>
<td>2. <strong>An online survey</strong> to ascertain teachers’ perceptions of the recent KS4 music reforms and individual background information <em>{15 minutes}</em></td>
</tr>
<tr>
<td>Spring term 2018</td>
<td>3. <strong>A preliminary school visit and interview</strong> to informally discuss the project with all involved, ascertain the context of the school setting and discuss departmental information <em>{1 hour}</em></td>
</tr>
<tr>
<td>Summer term 2018</td>
<td>4. <strong>An Interview</strong> with each departmental teacher and the head of department – focus on individual identity, background, and route into teaching <em>{45 minutes}</em></td>
</tr>
<tr>
<td>Summer term 2018</td>
<td>5. <strong>Observation of KS4 group</strong> engaged in performance and composition activity <em>{1 hour}</em> and feedback.</td>
</tr>
<tr>
<td>Summer term 2018</td>
<td>6. <strong>Observation of KS4 group</strong> engaged in appraisal activity <em>{1 hour}</em> and feedback.</td>
</tr>
<tr>
<td>Autumn term 2018</td>
<td>7. <strong>An Interview</strong> with each departmental teacher and the head of department – focus on perception, reaction and impact of the reformed curriculum <em>{45 minutes}</em></td>
</tr>
<tr>
<td>Spring term 2018</td>
<td>8. <strong>Departmental observation day</strong> where day to day life of the department is observed, including lessons, ensembles and out of class activities <em>{1 day}</em></td>
</tr>
<tr>
<td></td>
<td>9. <strong>Feedback and discussion</strong> with departmental teachers and the head of department to facilitate further analysis <em>{45 minutes}</em></td>
</tr>
</tbody>
</table>
3.4 Methodological suitability

The methodological approach, and data gathering tools, selected for this study were chosen as they enabled the greatest depth of investigation within the limited means of the research. The inclusion of quantitative methods enabled a systematic comparison of survey results, from predefined parameters, which was more difficult with the data gathered from the qualitative interviews. The inclusion of qualitative interviews allowed the study to grasp the detail of perceptions, values and attitudes from participant responses that would not be possible through a quantitative survey. To find the quantitative differences in teachers’ perceptions and the impact of the reforms quantitative methods were employed. To illuminate the meanings behind these differences, and the impact upon teachers’ practice, qualitative methods were employed.

3.4.1 The phenomenological approach

The qualitative approach to this mixed methods study was phenomenological as opposed to ethnographic or narrative. Phenomenology can be viewed as an approach of philosophical inquiry, which aims to describe the phenomenon in question with ‘as much richness of detail as possible’ (Randles 2012 p 34). Phenomenological studies are interested in ‘inviting readers into a dialogue about a subject’ (Randles 2012 p 12). A common starting point for phenomenological research is the researcher’s own experience, as to why they are interested in the phenomenon and why they are a suitable person to offer a more thorough examination of the topic. This has clear links with this study due to my own past experience as a music educator, and the research themes growing form my own practice as a Head of Department. In a review of literature on the use of phenomenology as a research methodology in music
education research, Randles (2012) found that phenomenology had been particularly common, and well suited, in the exploration of identity, attitudes and beliefs. Phenomenology has a strength in that it ‘bridges the gap’ between research and a teacher’s own practice. Due to the links with the research questions, this provided a strong justification for its inclusion in this study. Barrett and Stauffer (2009) describe the links that phenomenology has with narrative enquiry. They stated that narrative inquiry has been instrumental in reshaping and shifting the traditional relationship between the researcher and the researched, with more focus on the ‘local and particular’. Carrillo (2015) developed this further by stating that narrative inquiry accentuates the ‘personal dimension’ of a studied phenomenon and helps identify the various influences excrete upon a participant. Similarly, Dwyer (2015) applied a narrative approach to further understand how ‘music teachers’ knowledge is influenced by the cultural contexts from which it springs and the social contexts in which it is displayed’. The co-construction of data with participants, and the acknowledgement of the experiences and interpretations of both parties involved, possible in phenomenological studies was suitable for this study. Narrative inquiry can help to reveal the complexity and multiplicity of musical meanings in relation to the construction of collective and personal identities (Kallio 2015). As phenomenology and narrative research has shown itself useful in the exploration of a participant’s identity, aspects of the methodological approach will be assimilated into the research design for this study.

3.4.2 Trustworthiness

The persuasiveness, or trustworthiness, of qualitative research data analysis depends on the ‘credibility, transferability, dependability, and confirmability’ (Denzin and Lincoln 2003 p 35) evident in design, collection and analysis processes. Meticulous strategic planning
attended to these elements. The review of literature identified the issues and themes to be investigated during the pilot data collection, which in turn informed the design of the final research methods. A mapping document set out the research questions and key themes against the literature and data collection methods to ensure a robust approach. Convergence tables (Fitzpatrick 2014) allowed data gathered from multiple sources to be compared to strengthen and triangulate findings. This has been described as ‘crystallisation’, where multiple data points seek to find ‘convergence, divergence or discrepancy’ between evidence from different sources (Ellingson 2008). Where ‘triangulation’ seeks a kind of definitive truth, the concept of ‘crystallization’, recognises the multiple truths inherent in a phenomenon. Quantitative and qualitative data was collected, analysed and compared separately and concurrently regarding the same phenomena. All data was given equal status.

My own background and experience of the impact of the 2016 curriculum reforms influenced the design, interpretation and analysis of this study. The contextual knowledge gained by my understanding of the phenomena as an ‘insider’ was an asset to the study design as it informed my approach. Fitzpatrick (2014) noted that being a teacher researcher helped in establishing rapport with teachers, who ‘were often cautious when speaking with outsiders’ (2014 p 278). In order to aid credibility, the participants were actively engaged in the construction of their narrative accounts throughout this process during which rapport was established. Detailed understanding of the professional working practices of schools aided the credibility of this study. A transparent, honest and purpose driven approach underlined all research activities. Accountability is at the heart of the process of a teacher, these working practices will be transferred to this research.
The design, planning and procedure of this research was conducted in a manner that aims for integrity. A broad range of literature was analysed to validate process and findings with a robust review process. However, despite meticulous attention, if I asked the same interview questions later I may not get the same results and if somebody else asked these questions they may not get the same results. This has as much to do with the participants narrative, as it does the nature of qualitative research. Carrillo (2015) acknowledged that research can never be ‘pure’, that it is always ‘refracted’ through the mind of the recorder. This pragmatist orientation, recognising the changing ‘reality’ of any given phenomenon, links with the concept of Hermeneutics which states that every messenger has to interpret the message in order to convey that message (Moerman 2017). Others went as far as to reject the notion of objective research (Bourdieu, 1999). To avoid issues of subjectivity, this study would begin from where the data already was. It responds to the study by Daubney and Mackrill (2016) by illuminating positions, themes, and commonalities across new participants. This would avoid tensions of being a researcher who brings personal experience and judgements as a teacher. Building on work by Daubney and Mackrill (2016) meant that the narrow reach of this study would be situated within their broader findings. An individual study of this kind could only generate a partial view of the given situation or phenomena from the perspective of the participants. Placing this study in close proximity to national studies, linking quantitative data gathering tools beside new qualitative investigations maximises the scope of this study.

3.4.3 Anticipated problems and limitations

The character of this study is formed by the fact that it is a personal piece of research, self-funded and part time. Were this a funded piece of research, a longer time frame could have been considered alongside a broader data gathering process with more participant schools.
from a wider sample. Had a longer timescale been possible, the implications and consequences of the results of the first cohort to complete the reformed 9-1 Music GCSE would have been illuminating, and worth considerable discussion. As would have measuring the change in perception of the reformed qualifications, and Ebacc certificate, in relation to exam results and school wide progress measures over 3 years. Intentional limitations were imposed in reference to investigating impacts of reform upon KS3 and KS5 practice in order to ensure the KS4 focus was given sufficient depth.

Although the use of a partial convenience sample has vulnerabilities and an influence on the data beyond my control, the other participant schools in this study were selected to counteract and balance these issues. To address this issue further I was attuned to the possible reflection of shared values known between myself and participants as I conduct and analyse the interviews. Issues of access and contact with the participants, due to the nature of a teacher’ workload and logistical limitations, were lessened by the ability to contact participants via email.

My role as a researcher was also to protect participants by ensuring integrity, transparency and honesty at all times and following BERA guidelines for ethical research practice. The unintended impacts that this study could have on the participants were considered, but the ethical dilemmas identified in the research methodology are of low risk. All interactions with participants would not deviate from the planned interview or observation methodology unless it was relevant to the research questions and ethically sound. Training and experience from my time as a Head of Music helped to deal with unforeseen circumstances in a professional manner adhering to strict safeguarding and child protection codes of conduct.
3.4.4 Ethical considerations

An ethical consideration pertinent to this study was ensuring that participants were aware that the investigation was not judging an individual’s reaction to the reform or their individual practice. Rather, it was looking for commonalities across the different cases. To tackle this concern an email was sent to the Head of Departments of each school that outlined the research aims, methodology and timeframe so that they understood the nature of the research. Following this, a meeting was conducted with the Head of Department to discuss any questions or specific concerns before any data was collected. The potential risks or benefits of the research were discussed before they agreed to be part of the project. However, participants had few concerns regarding the nature of the investigation and seemed keen to be involved. The most common concern was not of an ethical dimension, but due to the frequency of the response worth accounting for, was that this study would take up a lot of participants’ time. Voluntary informed signed consent, with the right to withdraw, that outlined the nature of the project, the data gathered and the manner in which the data was intended to be presented was agreed before the interviews and observations. Guidelines for ethical research set out by British Education Research Association (BERA) were followed to ensure respect for participants’ rights and dignity.

Confidentiality was an issue raised by participants. Complete confidentiality in a research project of this nature is difficult to achieve, but minimising the risk and achieving anonymity was be possible. Focus was therefore on ensuring that information was not disclosed to identify participants. Protecting the privacy of participants through processes included the use of pseudonyms for teachers and careful selection of data to be included. The participant schools were not named but were given a general descriptor to avoid identification. Careful
attention was given to ensure the code for each school gives enough information regarding context and geographical location to characterise the school, without identifying the school. Confidentiality is a core value of this research and all responses will be ammonised. Due to the limited sample of schools there was a low risk that it may be possible for others to identify schools or teachers from contextual information. Steps taken to anonymise the sites were discussed with participants and modified were necessary. From the outset it was clear that the inquiry was completely non-judgemental and focused on perception and reaction to reform rather than quality or nature of teaching. All sensitive data collected in this study (interview audio recordings, lesson observation audio recordings and transcripts), and coding linking data to individuals’ pseudonyms was stored securely.

These issues were discussed with participants and informed consent was obtained from participants. The fundamental rights and dignity of the participants were respected throughout the study by giving each teacher a voice to comment on key themes whilst ensuring their autonomy and privacy. Participants were free to comment in interviews but were not obliged to. Observations were at the discretion of the teacher and all elements of the study were discussed with participants beforehand and adjusted as per requirement.

3.5 **Approaches to data analysis**

As rich sources of data were gathered from multiple data sources (Gable 1994), the process of data analysis attempted to ensure the themes developed could be robustly justified. There were five stages of analysis, as shown in the figure 2 overleaf;
Figure 2 - Data analysis structure

Data analysis – Phase 1 – The Survey
- Holistic survey analysis
- Individual response analysis
- Participant school departmental teacher response analysis
- Coding of themes across all survey respondents
- Supervisor review

Data analysis – Phase 2 – The Interviews and Observations
- Individual interview transcription and coding
- Individual transcription theme development
- Holistic theme development
- Individual transcription coding
- Holistic group coding
- Supervisor review

Data analysis – Phase 3 – Comparisons
- Survey themes and codes
- Interview and observations themes and codes
- Supervisor review

Data analysis – Phase 4 – Data convergence table generation
- Identify convergence, divergence or discrepancy between codes from survey, interview and observations
- Supervisor review

Data analysis – Phase 5 – Key themes
- Key themes and findings for discussion
- Supervisor review
3.5.1 Survey analysis

The inbuilt statistical analysis capabilities of the survey platform Qualtrics were utilized to enable data from individual questions to be turned into the desired format for analysis. Due to the volume of data, appropriate tables, graphs and charts for each individual question were generated to evidence the data collected more effectively. Some questions were not included in the final analysis and discussion section due to their limited relevance. There were considerable optional text response extension questions in the survey which would be coded in Qualtrics before data presentation. The coded responses could then be presented in the desired format. The survey as a whole would be inductively analysed first, enabling an overview of key themes and trends to be observed. It would then be possible to look at the specifics of each individual survey response. When individual questions had been analysed, codes could be drawn out from the data to describe overall themes in the data. This process would be undertaken on multiple occasions, as it was a dynamic process which reacted to the developments in other stages of the data analysis process. As illuminating the participant teachers’ perceptions of the reforms was a key theme to be explored, it was necessary to compare a range of questions, such as time in profession, KS4 qualifications offered and qualifications held, with the question asking about perception of the reforms. This was possible as the response options were simply positive, neutral or negative, as found in the study by Daubney and Mackrill (Daubney and Mackrill 2016).

3.5.2 Interview and observation analysis

The first process was to transcribe the interviews, observations, and field notes (see appendix 8.9). NVivo was utilized for the coding process as it offers a powerful platform for analysis.
Individual transcripts were coded by searching for key themes (Carrillo et al. 2015) that linked to each strand of the research questions (see figure 3 overleaf). Although these initial codes would not feature as the final cross case themes, they provided an immediate reaction to the data which helped in the formation of the final codes.

Figure 3 - Coding of transcripts in NVivo

The initial codes that were generated linked directly to the research questions. Coding the ‘perceptions of reform’ responses was straightforward due to the nature of the possible
responses. When discussing ‘Implications of teacher identity’ in interviews, participants naturally adopted a chronological description. These descriptions began with their early experiences and interactions with music, moved through their own education and teacher training and ended with an account of their teaching career. This made the coding for this research theme uncomplicated as participants followed a similar model. The ‘Evident tensions’ were coded by grouping the common layers of tension mentioned by participants. These were then organised by going ‘outwards’ from the individual, through departmental tensions, school wide tensions and ending in broader societal tensions. The coding of the ‘practice based responses’ was based upon the contexts in which the participant teacher has to operate, although not restricted to classroom or extracurricular practices.

When individual transcripts had been coded, and themes had been reviewed by participants, comparative coding began across each interview from each participant school (see appendix 8.10). The preliminary codes were then refined (appendix 8.11) and developed into key themes which followed the coding process seen in figure 3. This broader set of coding enabled themes to be condensed, and grouped, with the most data rich themes prevailing (Hargreaves et al. 2007a). These themes (shown in appendix 8.13) were shared with the interview participants via email. This was to ensure their voice was evident in my interpretation of the data (Draves 2014).

3.5.3 Dialogue between quantitative and qualitative data

After data had been separately analysed, and coded, the key themes were entered into a table. Using this data convergence table, shown in appendix 8.11, it was possible to discover where quantitate and qualitative data overlapped in addressing the research questions
(Fitzpatrick 2014). The labels ‘confirm, contradict, enhance or mixed’ could be added to explore where the data corresponded.

**Table 5 - Example of the data convergence table**

<table>
<thead>
<tr>
<th></th>
<th>Quantitative examples</th>
<th>Qualitative examples</th>
<th>‘Confirm, contradict or mixed’</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key themes</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

This gave the opportunity for a more illuminating interpretation as the convergence of data points could ‘produce findings that are greater than the sum of their parts’ (Fitzpatrick 2014 p 282). Through detailed and vigorous scrutiny of the cross-case codes and the amalgamation of similar descriptors, the cross case themes were refined to highlighted the links between the qualitative and quantitative data. This took the form of the data convergence table (appendix 8.11). Creating dialogue between the qualitative interviews and the largely quantitative survey, in the context of other studies, would offset potential limitations of a small-scale study of this nature. Fitzpatrick (2014) highlighted the need to ‘promote better convergence of the methods’ (Fitzpatrick 2014 p 285) in mixed methods research, through undetermined data convergence labels. This could be seen as an extension of the coding process. An external audit or secondary coder (Lincoln & Guba 1985) would have been beneficial; however, this was outside of the scope of this project. The inductive data analysis process that occurred in the previous phases was later complemented by a deductive analysis. The themes generated in the inductive analysis were compared with the themes evidences by Daubney and Mackrill (2016).
4 Analysis

4.1 Survey results

4.1.1 How are the KS4 music curriculum reforms of 2016 perceived by teachers?

The survey data is problematic to interpret regarding teachers’ perceptions of changes to the GCSE specification at KS4. A considerable proportion, 43%, view the reforms negatively, but 36% are neutral which prevents a clear view. Having no positive or negative perception suggests a perception of the reforms being no better or worse than the previous specifications. Overall then the sense might be that the changes are not positive, but one might also argue that 57% of respondents being either positive or ambivalent suggests a small majority of teachers are not troubled by the changes.

![Survey Results](image)

It is worth considering how the typology of participant music teachers might have affected these results. Although the 128 participant music teachers came from very different schools and with different specialisms, given the nature of music education in the UK, the selection criteria for training within and teacher education, respecting to extant specifications, most will have had a ‘particular’ character of upbringing with accumulated cultural capital. Participants will be acculturated to /accustomed with the conception of music education featured in the reforms, based on traditional practices, and will therefore be more accepting of it. If the same question was asked to music industry professionals or musicians enculturated
in non-western classical traditions the response could be quite different. There is a significant similarity in perceptions of KS4 reforms across all different levels of experience. This could be an indication that teachers who entered the music teacher at different times have followed a similar route of progression with associated values based on the western classical tradition. They share a common outlook suggestive of familiarization and acceptance of the western classical conception of music education practices.

Figure 5 - How do you feel about KS4 reforms by time in the profession?

Substantial initial concerns regarding the content of the reformed KS4 curriculum were evident, as shown by Alpha Plus (2015) and Daubney and Mackrill (2016). In the initial consultation process 94% respondents saw the draft GCSE music subject content as not appropriate for their students (DfE 2015c). In this study the perception of the revised GCSE content was more widely spread and not as negative.
79% of participant teachers gave feedback in an optional text entry question about their thoughts on the suitability of the reformed GCSE specification. Inductive coding was used to categorise the open text responses. Although there were a number of positive comments about the revised specifications regarding updated content and assessment criteria, it was generally stated that it was too early to state the positives. The specific comments regarding the concerns participant teachers held were coded as follows.
Despite only 33% of teachers stating that the revised GCSE content was unsuitable for their students, there were substantial open text responses questioning and contesting how inclusive and accessible the revised music GCSE was for non-musicians and contemporary musicians.

In the next question, 82% of participants gave feedback in an optional text entry question about their thoughts on the suitability of the legacy GCSE specification. The number, length and content of the responses of these questions showed teachers were willing to spend considerable time on their answer. The specific comments of participant teachers held were coded as follows.

![Figure 8 - Text responses regarding the suitability of Legacy GCSE specifications](image)

These responses showed a more unified consensus, suggesting the legacy specifications provided a broad and balanced curriculum (43%), whereas the overriding opinion regarding
the 9-1 specifications was that they were not suitable for all musicians. Responses regarding the suitability of the 9-1 specifications seemed to all adopt a negative stance, where the comments regarding the suitability of the legacy specifications were positive in tone. These responses show an overtly negative perception of the 9-1 specifications from the respondent teachers. This line of questioning shows that participant music teachers are more positive about the reformed specifications than during the initial consultation. However, considerable concerns regarding inclusivity of a range of musical practices, accessibility to the course and the conception of musicality advocated in the reformed specifications remain. The lack of resounding positivity about the reforms is worth noting.

4.1.2 How have the KS4 curriculum reforms of 2016 impacted the practice of the music teacher?

Music education philosophy

30.5% of all participants responded ‘yes’ to following a music education philosophy and gave further information in the open text box. This suggests that a large proportion of participant music teacher do not follow a specific music education philosophy. This supports the claim that a music teachers musical training outweighs their pedagogical training. However, a broad range of music philosophies and systems were mentioned in those that did follow a specific philosophy. Mention of musical futures dominated with 12% of all participants.
The choice count of specific music philosophies mentioned by time in the profession shows the broadest spread is found in teachers of 3-5 years of experience and that Musical futures dominated the 6-10 years and 16+ years of experience category.
Music specialist and general teacher skill set

When asked to consider what skills were needed as a music teacher a broad spread of perceptions was evident. There was not much coherence and no clear singular view, apart from the fact that being an ‘adequate pianist’ was an important skill. Being an adequate pianist links in with piano being most common first/second study instrument by survey participants.

![Figure 11 - Which skills do you feel are most important skills for a music teacher to possess?](image)

60% of teachers with 11-15 years of experience saw adequate guitar skills as important compared with 0% of teachers with 3-5 years. 60% of teachers with 16+ years of experience saw identifying excerpts of classical music as important compared with 13% in other cohorts.

The highest level of agreement was that conducting and musical direction skills were needed. Teachers with 16+ years of experience saw music technology skills as more important than...
those with 3-15 years of experience – this fits in with the Hype Cycle of Technology (Walker 2017). 45% of teachers with 16+ years of experience saw the ability to sing in tune as important compared with an average of 15% from teachers with 3-15 years of experience.

![Bar chart showing the importance of various skills for music teachers by time in profession.]

Figure 12 - Which skills do you feel are most important skills for a music teacher to possess by time in profession?

There were less divergent responses than with skills required for music teacher, with more agreement in the top 3 responses. Importance of inspiring enthusiasm in others recognised (70% of respondents) over knowledge of subject (56% of respondents).
Figure 13 - Which skills do you feel are most important skills for a general teacher to possess?

Figure 14 - Which skills do you feel are most important skills for a general teacher to possess by time in profession?
Features of a creative classroom

Although the link between creativity and the music classroom is often advocated by teachers, there is often a lack of coherence and clarity in stating what is meant by the term. A broad range of responses were noted in this free text response question, which was open coded by grouping similar responses together. Participants could give more than one response. When answers were categorized and coded a tangible trend was observable in the top two responses of ‘Active music making’ and ‘Engagement in a variety of musical activities’. These are the very conceptions of music education that have demoted value and weighting in the revised specifications.

Musical activities

A range of musical activities are present in the curriculum, and KS4 music is provided for all, including students with no prior musical experience. This question aimed to explore the relevance of each activity for a non-musicians’ initial development. A clear dominance in the perception that improvising with others is most important for a non-musicians initial
development. Equal weighting of perception that performing from a score and analysing music are most important for non-musician’s initial development.

The position exposed in the views of the respondents shows the opposite weighting of musical skills and practices to that adopted by the reformed specifications. This is particularly interesting in its relationship with the weighting of the reformed specifications, which indicates a preference for a specific conceptualization of music education. Whereas the reformed specification is dominated by analyzing music, this is seen by only 17% of participants as the best way to develop a non-musicians development. This again demonstrates a direct move towards a conceptions of music education that goes against the views of the music teachers in this study.

Alongside this is the introduction of ‘performance caps’ for performance assessment, where the assessment criteria require a higher standard of piece. A music GCSE, like any other GCSE, has been designed to be accessible by all KS4 students, regardless of prior experience or
ability. Despite this, 25% of respondents stated they had specific entry requirements for GCSE music and 16% stated that not all KS4 students could opt for GCSE music if they wanted to.

4.1.3 To what extent has the practice and place of music education in English Schooling been impacted by the 2016 curriculum reforms?

The music GCSE

The most common KS4 qualification in participant schools is the GCSE. 73% of participant schools offered a Music GCSE, Daubney and Mackrill (2016) found this to be 85% in 2012. Non GCSE qualifications accounted for 27% of reported qualifications. Daubney and Mackrill (2016) found a 70% decline in alternative music qualifications. EDEXCEL exam board dominates provision.

Figure 17 - In your school which qualifications are offered at KS4? And if GCSE music is offered, then which specifications do you use?
This finding is similar as to those shown by a study by Daubney & Mackrill (Daubney and Mackrill), and highlights an observable reduction of schools offering GCSE music over time. Their findings show a higher proportion of schools offering GCSE in 2012-2013 (85%) than in 2016-2017 (79%), and the results of this survey shows the percentage of schools offering GCSE declining to 73%.

Figure 18 - 2012-2013 and 2016-2017 Daubney & Mackrill

**KS4 Uptake**

37% of participants described a reduction in KS4 uptake, 30% of participant’s state that their KS4 numbers have increased and 31% of participants’ uptake remained the same. OFQUAL (2017) reported a 7% decline in GCSE music entries from 2016, and this smaller scale study puts the figure at 6%.

Figure 19 - Has KS4 music uptake gone down, stayed the same or gone up in the last 2 years?
The number of KS4 students reported showed the constraint of having enough students for senior leaders to warrant a second class.

The English Baccalaureate performance measure

The perception of the English Baccalaureate performance measure was seen as negative by 85% of respondents with no reported positive perception. This view was agreed by teachers with different times in the profession. 59.7% of participants from the larger study by Duabney & Mackrill (2016) perceived the Ebacc as a negative strategy, showing a considerable rise of 26% in a single academic year.
Although the responses show a significantly negative view of the Ebacc, 15% ‘neutral’ responses begs the question, what can make a music teacher neutral about the reduction of provision in music? What in the background of a music teacher could make them neutral about the position of music being demoted? Further research would be required to ascertain the individual motivation behind a response of this kind.

In an optional text entry extension question 76.5% of participants responded with the following concerns regarding the implementation of the Ebacc performance measure. The concern of ‘falling numbers due to EBacc’ has been backed up by the findings in other questions and from other studies.

![Figure 22 - Text entry for how has the Ebacc performance measure impacted music at your school?](image)

In a previous question 37% of respondents commented on a decreased uptake at KS4. In this subsequent, similarly worded question, 51% agreed that the Ebacc had a negative impact on provision and uptake at KS4.
The analysis of the perception of the Ebacc across teachers at different stages of their career shows little correlation. In itself this shows that a teacher’s perception of the Ebacc is formed elsewhere.

**Staffing**

37% of respondents stated that their department had 1 member of teaching staff, a 7% increase from the findings of Daubney and Mackrill (2016). 40% of respondents reported 2 staff members, a 6% decrease from the findings from Daubney and Mackrill (2016).
46% of respondents stated that staffing levels had gone down in the last 2 years, a 4% increase from the findings from Daubney and Mackrill (2016).

The similar findings between this study and that of Daubney and Mackrill (2016) indicate the potential for trustworthiness of this study.
The number of peripatetic staff in participant schools also remained consistent with the findings of Daubney and Mackrill (2016).

68% of respondents stated they had no music support or technical staff and 13% reported that support staff time had reduced.
The 9-1 assessment framework

Although 56% of participant music teachers perceived the reformed 9-1 assessment framework negatively, the fact that 41% of participants viewed it neutrally makes discussion more difficult. However, the fact that only 3% of participants viewed it positively shows a clearer picture.

The specific tensions were described in an open text response, and issues with the implementation were the greatest concern. This links with the findings of the cross party education select committee (2013).

Austerity and funding

54% of participants reported a reduction in funding over the last 2 years, 33% reported their
funding staying the same and 7% reported their funding to have gone up.

*Figure 32 - Changes in departmental budget allocation over time*

**Aims of music education**

‘To be enjoyable, fun and exciting’, ‘to develop the creative process’ and ‘to develop the whole personality and confidence’ were the most common responses for the general aims of music education. ‘To be an agent of social change’ and ‘to help with other subjects’ were commented as the least common aims for music education.

*Figure 33 - From the list of possible aims of music education below, give each a percentage score according to your views of their importance. Music education should...*
4.1.4 In what ways does a teachers’ identity as a musician and teacher appear to affect their reaction to curriculum reform?

The survey asked 7 questions related to the identify of music teachers, as suggested in the literature review, namely: time in profession, manner in which participant was helped to learn first instrument, first & second study instrument, qualifications held, ensemble membership inside and outside of school, parental influence, self-efficacy, multiple teacher identity integration and departmental musical culture.

**Time in profession**

There is considerable consensus on the perceptions of the reformed specifications across participants with different times in the profession. There were no negative responses from teachers in training or those in their 1st or 2nd year. The reformed GCSE specifications are seen more negatively by teachers further along their teaching career compared with those at the beginning of their teaching career. This data might suggest that a more prescribed curriculum and directed training allies the reform more easily recent teachers.

*Figure 34 - How do you feel about the changes to the KS4 specifications by time in profession?*
An 8.8% increase in negative perception towards the KS4 specifications evident in teachers with 16 years of experience compared with those in their first 2 years in the profession was evident. Despite potential correlations the weighting of responses is such that care must be taken not to produce false relationships. Statistical balancing could have occurred here to force a balance in the participants’ time in profession, but it was decided that this would not give an accurate picture.

**Figure 35 - How long have you been a music teacher?**

**Manner in which participant was helped to learn their first instrument**

The majority of participants were helped to learn their first instrument by a private teacher or visiting school teacher. This suggests a strong parental influence. Private lessons and visiting teachers at schools are typically funded by parents alongside support at home with practice. Overall 79% of participant music teachers learnt their first instrument in a manner that involves significant parental influence. This further supports the idea that music teachers come from a particular character of upbringing, and family, with accumulated cultural capital and replication of values. Only 31% of participants learned an instrument in a model other
than the ‘master-apprentice’ model where short periods of paid contact time are followed by isolated self-study.

![Figure 36 - Manner in which teachers were helped to learn their first instrument](image)

A strong correlation was found in that teachers with less time in the profession were more likely to have had a private teacher than those with more time in the profession. This was compounded in that teachers with more time in the profession were more likely to have had a visiting school teacher than those with less time in the profession. Younger teachers are therefore more likely to have had a private music teacher than older teachers, who were more likely to have been taught by a visiting teacher at school than younger teachers. This highlights a shift away from the school being the main provider of instrumental tuition. Younger music teachers now gain a valuable aspect of their musical socialisation from sources external to the school. Consequently, more private music education suggests a narrower section of society being educated, which then has a further impact of less potential music teachers of the future and the replication of one conception of musicality. There are similarities across the participants with different levels of experience for those who were helped to learn their first instrument through community-based ensembles and family members. A trend towards more teachers learning informally with friends is evident in teachers with less time in the profession.
There is a general level of consensus regarding the perception of the changes to the KS4 specifications across music teachers who were helped to learn their first instrument in different ways. Despite some variation between perceptions in those who were taught by visiting teacher at school and community-based ensembles, there is not enough of a connection to warrant further discussion.
First and second study instruments

A huge spread of results is evident in the first and second study instruments played by participant music teachers. Although there is a clear dominance for the piano and voice. 87% of respondents play an orchestral instrument, 17% of respondents play rock/pop instruments, 41% of respondents play a woodwind instrument, 37% of respondents play a string instrument, 23% of respondents play a brass instrument, 6% of respondents play a percussion instrument and 3% of respondents play a non-Western Classical instrument. The difference between the percentage of the most common three responses is unambiguous and shows the prominence of the piano a music teachers most common instrument. The adaptability and tonally transferable nature of the piano make it a perfect classroom accompaniment.

The percentage of teachers that play the guitar has steadily increased over time by 31%. This suggests a certain level of broader engagement, with access and inclusion for non-western classical tradition practices. The percentage of teachers who play the trumpet has decreased.
over time by 13% and despite fluctuations there has been a decrease of teachers playing the piano over the same period by 49%. The percentage of teachers whose first or second study focus is their voice has remained fairly static with a degree of variation of 9%.

Table 6 - Common first study instrument by time in profession

<table>
<thead>
<tr>
<th></th>
<th>3-5 years</th>
<th>6-10 years</th>
<th>11-15 years</th>
<th>16+ years</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piano</td>
<td>40%</td>
<td>80%</td>
<td>63%</td>
<td>89%</td>
</tr>
<tr>
<td>Voice</td>
<td>40%</td>
<td>33%</td>
<td>33%</td>
<td>31%</td>
</tr>
<tr>
<td>Trumpet</td>
<td>0%</td>
<td>3%</td>
<td>4%</td>
<td>13%</td>
</tr>
<tr>
<td>Guitar</td>
<td>33%</td>
<td>17%</td>
<td>7%</td>
<td>2%</td>
</tr>
</tbody>
</table>

In the top 8 most common first and second study instruments of participant teachers the degree of variation in perception of reformed specifications is such that no correlation can be found.

Figure 40 - How do you feel about the changes to the KS4 specifications by common first study instrument?
An average of 76% of pianists learnt with a private teacher, family member, a visiting teacher at school or a community-based ensemble compared with 29% of respondents who learnt the piano informally with friends. An average of 44% of vocalists learnt with a private teacher, family member, informally with friends or a community-based ensemble compared with 27% a visiting teacher at school. 14% of violinists learnt informally with friends compared with 0% for the trumpet, flute, clarinet and saxophone. 29% of drummers learnt informally with friends compared with 4% who had private teachers.

These results show a tendency for western classical instruments to be learnt in a master-apprentice model, and contemporary instruments to be taught informally and in community ensembles. The implication for this is in that the master-apprentice model is more likely to lead to a reproduction of values, attitudes and specialisms. Whereas learning informally and in community ensembles can lead to greater external influences.
Qualifications held

The majority of respondents undertook traditional route of GCSE (75%), followed by A levels (81%) that lead to a degree (88%). 8.6% of participants undertook a vocational music qualification. Formal qualifications, such as the ABRSM certificates GCSE, A level and degree could be seen as the ‘gatekeepers’ of the domain. Although they are not the only manner that the required skills can be developed, they provide access via traditional institutions.

74% of respondents had a grade 8 certificate, of which there was an average of 17.6% in each cohort with a noticeable dip in those teaching for 6-10 years.
There is a clear dominance of western classical traditions observed here in that prevalence of grade 8 certificates over music tech qualifications. 12.5% of respondents held a Music Technology qualification with 5.25% of teachers between 3-10 years in the profession with a music technology qualification compared with 1.45% of teachers over 11 years in the profession with a music technology qualification.

The link between qualifications held by participant music teachers and their perception of the changes to the KS4 specifications is not clear from this data gathering method. Although potential correlations could be drawn from this graph, the intricacies and personal dimensions would not be suitably accounted for. This will need to be cross referenced with the information gathered from the interviews to come to a legitimate conclusion.
School ensemble membership

A large spread of musical activities was stated with a large majority of 84% of respondents being part of a choir in school. This contrasts with 33% of total respondents who stated their first or second study to be the voice. 66% of respondents were part of an orchestra or concert band in school where 87% of respondents reported to play an orchestral instrument. Traditional classical ensembles dominated participation at 67.3% compared with rock, pop, jazz, blues, folk and world music ensembles at 32.7% (percentage of choices). Although there is a broad range of musical practice evident in the listed ensembles, the dominance of traditional choirs and orchestras is clear. A drive for inclusivity is evident in that other ensembles are offered, however they do hold the same place as western classical ensembles.
A broad spread of in school musical activity is evident across different times in profession with the most balance of responses found in Choir membership. Jazz and blues ensembles dominated by those with 16+ years of experience at 61%. Folk ensembles dominated by those with 11+ years of experience at 88%. Solo artists dominated by those with 6-15 years of experience at 58%.

Figure 46 - Which of the following are you a part of as a teacher in your school?

Figure 47 - Which of the following are you a part of as a teacher in your school by time in the profession?
When comparing the perception of the changes to the KS4 specification by ‘in school ensemble membership’ limited consensus is found. Members of string ensembles are the most positive about the changes to the KS4 specifications and members of folk groups are the least positive about the changes. Further analysis and statistical development would be required to make these findings worthier, and due to the limited relevance to this study this was not undertaken.

![Figure 48 - How do you feel about the changes to the KS4 specification by school ensemble?](image)

**External ensemble membership**

Less participation in ensembles outside of the school was observed. An equally large range of musical activities was stated. Although an individual’s musicality was stated as key in the motivation to become a music teacher, there is obviously a tension between the pressures of
the delivering school-based music and the ability to undertake musical practices outside of the school. 50% of respondents were part of a choir outside of school where a total of 33% of respondents stated their first or second study to be the voice. 4% of responses stated, ‘no musical activity outside of school’. Text responses in clarification of this response included; ‘I do not have time unfortunately’, ‘No time any more sadly’ and ‘no time left after job and family’. Traditional classical ensembles dominated participation at 58% which was 9% lower than with in school musical ensemble participation. Rock, pop, jazz, blues, folk and world music ensembles made up 42% of the overall percentage of choices which was 9% higher than with in school musical ensemble participation. Although the increase is not large, the presences of more contemporary music ensembles featured outside of school is significant. Although schools do offer a breadth of musical activity, western classical traditions dominate in school practice, where as a broader range of practices feature outside of school.

![Figure 49 - Which of the following are you part of as a musician outside of your school?](image)

All levels of experience show membership of an orchestra where as 50% of teachers with 16+ years of experience took part in a folk group. 46% of teachers with 16+ years of experience
took part in an orchestra compared with 13% of teachers with 11-15 years of experience. 35% of teachers with 11-15 years of experience took part in a chamber group compared with 18% of teachers with 16+ years of experience. 44% of teachers with 6-10 years of experience took part in a rock band. The most balance is seen in Jazz/blues ensembles.

Parental influence

29% of respondents agree that they come from a family of teachers, whereas 56% of respondents gave a clear indication that they did not come from a family of teachers.
49% of respondents agree that they come from a musical family, 20% more than those who state they come from a family of teachers. This indicates a clear familiarity with musical practices from parents at home, through accumulation of cultural capital. 42% of respondents gave a clear indication that they did not come from a musical family, which is 14% less than those who stated they did not come from a family of teachers.

Participant teachers who came from a family of teachers were generally more positive about the changes to KS4 specifications than other groups. There is a strong suggestion here that a familiarisation with teaching practice leads to an easier accommodation of the reforms. There was a general level of consensus amongst the other groups.
Motivation and self-efficacy

A large proportion of participant music teachers stated that enjoying working with young people (44%) and love of my subject (81%) was influential in their decision to become a music teacher. The fact the ‘love of my subject’ had almost double the responses than ‘enjoy working with young people’ is significant. Music making is the most common driver of participant music teachers. A large proportion of participant music teachers stated that having family members working in education (67%) or poor experience in their own education (42%) did not influence their decision to become a music teacher. The impact of job security had the broadest response on the influence of participants’ decision to become a music teacher.

Figure 54 - How much did the following influence your decision to become a music teacher?
95% of all participants responded with a text comment about their biggest motivation as a music teacher. Open text responses were coded, using best fit descriptive indicators, to identify relationships between the open codes. They were grouped as follows;

![Figure 55 – Text response for what is your biggest motivation as a music teacher?](image)

This probes the motivation of music teachers in more depth and highlights how some responses occupy the space between ‘love of my subject’ and ‘working with young people’, with ‘developing students musical abilities’. This response, articulated by 70 respondents which is 55% of the total, shows an amalgamation of the responses ‘love of my subject’ and ‘working with young people’ from the previous question. 68% of participant teachers agreed that their current career path was their first choice, with 13% disagreeing. Although the positive response to this question clearly outweigh the negative, it is significant that 32% of respondents do not consider their career path as their first choice. This links back to the fact that music making was the strongest motivation for musicians becoming music teachers and
may point again to the tension between a teacher’s identity as a musician, and as a teacher, due to the constraints of music making in school.

My current career path is my first choice

The breakdown of their responses against their perception of the changes to the KS4 specifications shows that those who don’t see music teaching as their first choice career path are more negative about the reformed specification. Those who see music teaching as their first choice career path are more positive about the reforms.

Figure 56 - To what extent do you agree with the following statements? My current career path is my first choice.

Figure 57 - How do you feel about the changes to the KS4 specification by to what extent do you agree with the following statement?
Departmental musical culture

A broad variety of musical cultures that students and teachers bring into school were stated which exemplify the broad range of musical practices that teachers and students engage in outside of the formal curriculum. Participants could select as many responses as was needed to highlight the musical cultures of their department. Although ‘classical’ is by far the most dominant, all other responses, apart from western art music, are contemporary or non-western classical tradition musical practices. This highlights a discrepancy between the nature of the reformed music curriculum, and participant music teachers’ dominant specialisms and the nature of musical practices students bring into the school. The classification of musical genres does not conform to the KS4 specifications use Classical, Pop and World music as the terminology to categorize musical styles. This highlights that there is not a universal language to describe musical styles and that terminology varies.

Figure 58 - What are the main musical cultures that your department reflects in that which students & teachers bring into the department?
The dominance of contemporary musical practices in this question shows the relevance that these practices have and questions their position within the reformed specification. Despite large fluctuations, some trends can be highlighted in the most common departmental musical cultures across different times in the profession. The two most dominant musical cultures across teachers with different times in the profession are classical and pop. Folk music is not featured in departments of those teaching for 1-5 years. Although musical theatre culture swings by up to 10%, it remains fairly constant at an average of 11%. World music cultures are reported to be more dominant than musical theatre, with a greater swing of 46% but a higher average of 39%. Jazz & blues has an average of 40% with a swing of 27%.

![Figure 59](image-url) - What are the most common musical cultures that your department reflects in that which students & teachers bring into the department by time in the profession?
Multiple identity integration

22% of teachers agreed that they valued their performing skills more than their teaching skills, and 27% of teachers disagreed.

Figure 60 - To what extent do you agree with the following statement? I value my performing skills more than my teaching skills

Although the majority of responses indicated no clear position, when analyzed alongside perceptions of reforms, significant findings are evident. Those teachers that value their performing skills more than their teaching skills show a heavily more negative view of the changes to the KS4 specifications than those who value their performing skills as much as their teaching skills. This shows how the perception of participant music teachers is that the conception of musicality in the reformed specifications has shifted the significance of performance.

Figure 61 - How do you feel about the changes to the KS4 specification by to what extent do you agree with this statement?
4.2 Interview findings

A comparison table showing an overview of participants musical background, route into teaching, and experience can be found in appendix 8.2.

4.2.1 Participants musical backgrounds and experiences

Initial musical experience

Five participants had private music lessons and one ‘dipped in and out’ of private lessons. One participant learnt their first study instrument informally, and one learnt their second study instrument through a community folk group. The average age for participants starting private lessons was ten, with a standard deviation of eight. Three participants were pianists, two were guitarists and vocalists. Second study instruments included trumpet, violin, oboe, cornet and accordion. Four participants, 67%, had musical parents. Two participants, 33%, had parents who were teachers. One participant’s parent was a private piano teacher and for the other, both parents were secondary school teachers. Maurizio, George, Albert and Connie all had similar initial musical experiences, starting private lessons on classical first study instrument between the ages 6-9. George, Albert and Connie went on to learn a second study classical instrument between 4-6 years later. Maria started private rock/pop guitar lessons later than the others, at aged 11. Connie learnt her second study instrument informally in a Polish folk-dance group at a church youth group later than the others, at aged 14. Burt dipped in and out of private lessons on guitar and experienced a wealth of community music making growing up in Brazil. Maurizio, George, Albert, and Burt all had musical parents or siblings.

Music education and experience

Maurizio and George received free private instrumental tuition within school provided by
their local music service. They have both been in the profession over 11 years. Maurizio, George, Albert and Burt played and sang in traditional classical ensembles, whereas Maria and Burt gained experience gigging in rock, pop, jazz ensembles. Connie didn’t get very involved in school ensembles but did some accompanying in school. Maurizio, Albert, Maria, Connie and Burt all described a ‘positive influential other’. Connie also described a negative influential other. Everyone stated positive support from parents. Maurizio, Albert, George, Connie and Burt took a broad focused traditional music degree. Maria took a Commercial music degree.

Route into teaching

Maria and Maurizio experienced working in the music industry before becoming teachers, as a record label intern and trumpeter for west end opera productions respectively. Maria and Maurizio both described the reality of their lifestyle in the industry as the reason move to teaching. Maria, Maurizio, George and Albert did not initially intend to become music teachers and Burt ‘found’ himself teaching guitar. Despite initial concerns, Maurizio and Albert described their first teaching experiences with clear positive sentiment. Connie selected a varied music degree as she knew she wanted to go into something teacher related and went straight into teaching. Music making has been a strong influence in participants route into teaching, and key in underpinning their sense of identity.

Teaching experience

Maria, Connie & Burt trained in the school they currently work in. After qualifying, Burt initially became an instrumental teacher, until a teaching post was available. Maurizio and Albert have worked in two different schools, George has worked in three different
independent schools, Albert has worked in state and private schools.

**Prior experiences and teaching practice**

Musical practices Maria developed in her experiences as a musician and in her industry employment feature in her departmental practice. Especially the contemporary musical practices she developed at University. This is evident in her approach to composition, the integrated use of technology, contemporary musical practices, the nature of concerts, whole class ukulele, guitar and keyboard tuition and the use of online platforms to showcase student portfolios. Maurizio also demonstrates his prior musical background and industry experience in his practice. The department has a broad range of ensembles, with classical, jazz, rock and pop groups being equally valued. There is integration of contemporary musical practices across the ensembles, with considerable focus on preparing students in technical aspects of lighting, sound and production. There are considerable links with a range of events and festivals outside of his department where students take part in performance, technical and production roles.

The dominance of traditional practices Connie found at university led the way for her initial teaching approach. She began very Sibelius dominated. This practice developed to incorporate contemporary musical practices, in line with the needs of her students. Contemporary composition practices were integrated as part of her AST teaching development. This shows the impact of your training upon your pedagogical approach, which develops further in line with the needs of your students. The folk music practices and accordion specialism do not feature in her school teaching personality. Maria also stated that
throughout her school life there was a degree of separation with her school music and what she did externally.

As a guitarist, function band member and worship band leader, the prior musical experiences Burt encountered feature heavily in his departmental practice. He shows an awareness of how skills and experience with contemporary and traditional musical practice are mutually complimentary and assist his ability to work with a broader range of students. Albert is a traditional musician, a member of a salvation army brass band with experience as a vocalist. His experience in a state school where musical futures practices were adopted, was one of the reasons he was employed at his current school. This range of experiences has meant that he has the ability to work with a broad range of students to implement a broad range of musical practices. He has introduced whole class ukulele and guitar tuition into their curriculum and regularly uses iPads to capture and edit performances. For Burt and Albert, there is a stronger sense of multiple identity integration. George is a traditional musician. He employed Albert as he had complimentary skills to his. He offers a broad range of western classical tradition ensembles. Tensions with contemporary musical practices, especially guitarists, are evident. Although this could be seen to be an impact of multiple identity integration, it could also be due to a lack of exposure and experience with contemporary musical practices.

4.2.2 Values, attitudes and beliefs

Maurizio described how he had to adapt to not being able to pursue his own music as much when he became a music teacher, and that his role became that of a conductor and director. Maria echoed this saying she didn’t want to pursue her career in the music industry as it
robbed her of her own musical development. George and Maurizio state their performance background leads everything they do. Connie’s statement that ‘your own musical background is so important, it shapes everything really about your lessons’ upholds the hypothesis that the identity of the music teacher can impact nature of teaching and the individual perception of reforms. Burt recognises that his external involvement with contemporary Christian worship impacts his ability to develop extracurricular music elements.

Maria commented that parents do not want to invest in music lessons anymore, and YouTube has made music tuition widely available. George said that there is a lack of understanding from parents about what is expected of playing an instrument. He blamed the wider opportunity scheme, which leads to fewer high calibre musicians and a lack of ‘excellence’. He the value of inclusion is at the expense of identifying musical aptitude. He agrees every child should have the opportunity to learn an instrument, but that more people are taught for a shorter period rather than fewer for a longer period.

Maria recognises how the identity of the music department influences a student selecting a school and music course. George agreed, saying his middle-class parents expect a lot of traditional orchestral music making. All participants agree extracurricular activities are as important, if not more, than curricular activities. They agree that prior performance experience influences the offer of extracurricular activities. George identifies with his performance identity more than his teaching identity due to ‘kudos’ as a musician. He introduces himself as a musician, not a teacher. George recognises the issue with extracurricular activities for non-classical musicians. He feels the ‘traditional aspects of music’ has suffered in the pursuit of inclusion. Connie states the nature of KS4 musicians has changed
due to technology and the prevalence of contemporary music practices. All participants agree that technological and contemporary practices need to be a feature of the music curriculum. Burt highlights the importance of a range of musical experiences, and the industry relevant skills gained from classical and contemporary practices. Burt states that to ‘make it’ in the music industry a broader range of musical skills and experiences is required than which school can offer. Maria highlights that contemporary music cultures are more accessible for students despite the ability to adapt traditional classical approaches for contemporary practices.

**4.2.3 Identity of current music department**

**Character of music department**

Maria recognises her background as a contemporary musician impacts the nature of her department. Contemporary practices feature, although not at the expense of traditional musical practices. Maurizio recognises his professional experience impacts his expectations of his shows and concerts, including the production elements. George recognised that with fewer established musicians comes a smaller ‘pot of children’ who could take GCSE music. All participants recognised that maintaining the standard and number of extracurricular ensembles is difficult due to reduced numbers. Maurizio addressed this by offering a refund for private instrumental tuition for KS4 students who attend an extracurricular ensemble. Connie stated a change in the profile of students, with less traditional classical students and a wider range of backgrounds. Burt described how many students are part of a church music culture outside of school and they have a 50/50 split of classical and contemporary musicians.

Albert was employed to lead curriculum development and implement practices evident in his previous school. He stated that results at KS4 were good but were due to the most musically
able students being accepted for the course. Albert described that KS3 provision was dry and too easy. They were worksheet based, rather than actively musical. He went on to describe how his curriculum developments caused tension with a member of staff which ultimately lead to her resigning. The implementation of whole class ukulele and guitar tuition caused ‘an uproar’ from this teacher, as did his suggestion to open up the department for informal pop and rock bands to rehearse outside of class time. Albert discussed accusations that he was turning the department ‘into a state school’ through including contemporary musical practices. Any non-traditional musical practices were met with upset. Albert recounted the departments only ever C grade, which was before his employment, from the son of another teacher. It was stated that the reason behind the C grade was because guitarists were not valued or understood. Albert described the competitive nature of independent school music departments in terms of a lack of sharing resources, which was in contrast to his state school experience. He stated that in his previous school he worked with ‘like-minded individuals’ and he considers himself to be a state school teacher in a private school. This is suggestive of the fact that familiar values set the context for pedagogical approach, and the unfamiliar can cause tensions.

**Curriculum provision**

Maria has seen a substantial reduction in provision over the last 2 years. WJEC performing arts GCSE, Music Tech A level and Applied Performing Arts A level have all been withdrawn. This is due to a change in which qualifications count for the school league tables, school budget issues and an intent to reduce curriculum provision. KS3 lessons have been reduced from 2, to 1 lesson a fortnight. Staffing has been reduced from 2 full time to 1.5 full time, with the initial redundancy of the 2nd in department avoided through discussion with SLT. The
department is well resourced, well respected by staff and students, has a technician one day per week and is vibrant. Students have ownership of the department and work collaboratively together with students across years and staff. There are no subsidies for private music lessons, which are provided by a mixture of music service and private staff.

Maurizio runs two pathways at KS4. BTEC is the non-performance route and GCSE music is a performance route. He recognises the difficulty in standard of performance and dominance of musical knowledge in the listening exam. He describes how he can ‘syphon off’ students onto the BTEC if the elements are too difficult, as the BTEC ‘is not the same kind of knowledge’ and does not rely on them having a theoretical understanding. The department is well resourced, has a lot of visiting instrumental teachers, is supported by Governors and the Head both in value and finances. There is a wealth and breadth of music happening that extends into the community with student bands and technicians supporting local festivals. The cost of private music lessons is reimbursed by the school as Governors believe it is part of the examined course and don’t want to disadvantage anyone. A long tradition of music at the school is described. There are musicians on the SLT team. The significance of the identity of the senior leadership team should not go unnoticed. In this school, musical practices could be seen to be familiar, understood and valued by the SLT, and therefore accommodated; regardless of cost.

George and Albert run EDEXCEL GCSE Music. George describes the department as grade driven, Albert highlights how others in the school view music as non academic. Albert describes the fall in numbers and that the music scholarship, which used to get 20 or 30 applications, now only gets 5 or 6. He concurs with Albert that the quality of students’ musical
abilities is going down. He discusses his implementation of musical futures at KS3 which has been well received by students. The first cohort to undertake his revised curriculum has seen an increase in KS4 uptake from 16 to 28 students. The is a pre-requisite to have private music lessons to take the pre-GCSE in year 8, which feeds into KS4 in year 9. There is no subsidy for the students. Connie and Burt offer AQA GCSE Music and BTEC Music Technology. They teach GCSE from year 9 and selected AQA due to the ‘freedom’ within the curriculum. They are seeking to develop their KS3 provision to include more notation through composition in Sibelius. They provide subsidies for KS4 students’ private music tuition, matched by music service subsidies. Although the Governors subsidy is reducing.

4.2.4 Perception of reforms

Maurizio, George, Albert had no initial concerns regarding the KS4 reforms whereas Maria, Connie and Burt were initially concerned. Maria & Maurizio describe how KS3 shouldn’t be developed to react to the reformed KS4 curriculum. They state the purpose of KS3 music is to develop performance skills, to engage, inform and enthuse students. Connie and Burt describe how they may introduce Sibelius notion in at KS3. Maria highlights that a small number of her KS4 students read music and that most are self-taught musicians. She believes that if they had a traditional instrumental tuition they would be better prepared. Her students start the school in year 9 means a varied student experience of music in middle schools. Although pop instrumentalist may have more limited musical understanding, they are possibly likely to take musical risks – which can be beneficial in composition and performance.

Maurizio highlighted the discrepancies between level of difficulty across different exam boards for the legacy specifications. He believes the reformed specifications are ‘un musical’
and will disadvantage those who are musical. He believes the new courses will ‘produce robotic musicians’. He questions if aim of KS4 music is to produce ‘real’ musicians or produce creative human beings. He states the assessment criteria is squashing creativity in performance, whereas in the composition they are allowing for it. George describes how getting the best grade in school and bringing them on as a musician are not the same thing. He has been through reforms several times and he expects them with each change of government. He believes the purpose of music education shifts every 10 years.

Connie highlighted the tension between the traditional shift of the reforms as her cohorts are moving away from traditional practices. This does not help her department to become more inclusive. Burt highlights the incongruence between the reforms narrowing of practices and the departmental trend towards a wider range of practices. He describes how he feels more reassured now he has seen and taught the specifications.

All participants highlight the higher standard of analysis required in KS4 set works. Maurizio states they are closer to A level standard. All participants highlight that there is insufficient time to perform the set works, and they are too difficult for most KS4 students to perform. This would be desirable to aid internalisation as knowledge and understanding is developed through performance. Maria and Albert describe the exam as ‘a memory game’ and that ‘there is a lot more learning of facts’. Maurizio highlights that ‘you need more musical skill to develop your understanding as you are not going to be writing one-word answers’. Maurizio discusses how the new set works have made the integration of performing, appraising and composing harder. Burt describes the how the ‘learning that happens in the analysis of the set works spills into all of the other aspects of the curriculum’ and that it is a platform to
explore musical ideas. He describes how his students initially were bored but how he feels the exposure is positive. Maria reflected on the unheard extracts from the legacy AQA exam. They combined the ‘memory game’ of learning key words with the addition of applying it to unheard pieces ‘which surely makes you a better musician’. Albert goes on to state that the students found the unheard extracts stressful, and it is now easier to prepare for the exam with ‘a nice little booklet’ that says what comes up in the exam.

Maria states she must filter appropriate KS4 students more due to the new performance assessment requirements, however she will not discourage anyone who is passionate. She states there is now not enough time for students to hone their performance skills and she must rely on her students practicing outside of school, and they don’t. Maurizio describes performance on the new specifications as ‘a worry’ and that the ‘performance caps’ will impact weaker students. He states that it is going to make ‘it elitist again’, but he does agree with it. He describes how the EDEXCEL methodology goes against the associated board, in that it is better to play a piece on the verge of too difficult accurately than to play an easier piece with expression. He states there is ‘too much rigour in performance and there needs to be ‘an understanding of how it makes you feel’. He believes a more ‘robotic’ performance will come out with a better mark. This is a problem as that is ‘not what we look for as musicians’. Maurizio suggests that the person who wrote the specification was non-musical.

Connie and Burt also suggest that the performance element is more rigorous, which worries them, and ultimately leads to ‘earlier intervention’ being required. Connie describes it ‘not being manageable to teach the discipline of performance alongside composition’. All participants mentioned that curriculum time is precious, and that to cover the exam content
and develop compositions they must rely on the student to practice performance outside of school, with or without a private teacher. George states that all students find composition difficult, as it is a new skill for many, and this can be a ‘leveller’. This is because students with ABRSM experience are not used to improvisation, as self-taught musicians are. Maurizio describes the updated composition assessment criteria as an improvement allowing students freedom to be more creative.

The place, practice and provision of music education in English Schooling

All participants expressed frustration at the manner in which the reforms were implemented, the lack of resources, information or exemplar material. Maurizio suggested it was a disgrace that exam boards were giving such vague answers to specific questions. He thinks the process was purposefully vague to help ‘manufacture a similarity between the old and new specifications, which don’t bear any resemblance because their ethos is totally different’. Maurizio highlights that the reforms at the same time as austerity measures are having a huge negative impact. He continues that there is a certain freedom in the position where we can teach without fear because we do not know the grade boundaries, because we don’t know what is right or wrong, although the impact of this is that ‘we will have to be reactive after the first cohort’.

Maurizio recognises the biggest issue is retaining numbers due to the reduction of KS4 option blocks that music features in. This is due to English and Maths requiring more curriculum time. He states that the faculty has lost numbers in general, however Music numbers have sustained. His ensemble uptake has been impacted by the rise in 6th Form students working after school. Maurizio states that the school took a vote to decide their Ebacc provision. He
believes ‘OFSTED are not interested in Ebacc, it is just a political thing’. The school therefore are in the bottom 20\textsuperscript{th} percentile for Ebacc entries but in the highest 20\textsuperscript{th} percentile for those achieving the Ebacc. Maurizio comments that ‘progress and attainment 8’ will remove focus on C-D border line students, focusing on improving everyone instead.

Participants suggested that the music service is not working the way it used to. Maurizio highlights how in one local borough, there are 6 A level students across all schools. He states that due to a redundancy there is a school with 7 KS4 students and no music teacher, and how more and more schools are sharing A level classes. Although the music service has supported schools with low cohorts, this will soon not be possible due to funding issues. He states that the music service is worried that ‘music provision is just going to be for private schools’ and recognises that ‘you can’t throw money at the problem’. He believes ‘you have to have music happening for people to feel good about music in their school’. Maria believes the drive for numbers at KS4 is counterproductive and that school is becoming more academically driven due to the EBacc. She recounts the general ‘buzz’ in the department when she joined 3 years ago, and that people were ‘throwing themselves into music’ and she feels like something has changes but she can’t pinpoint what it is. George believes that ‘the EBacc is confusing the issue in the decline of kids doing GCSE music’. He describes a there is a ‘societal change about kids playing instruments, it is not as fashionable as it was’. He states that there is ‘a generation of parents coming through who hadn’t experienced traditional music making’ because of the wider opportunities provision. He continues that ‘I am not elitist, but if you are going to bring on your next generation of musicians they are elitist by definition’. He describes the push to provide evidence ‘doesn’t always sit happily with what we are trying to do’ and that there is a culture of ‘mediocrity’ which is a ‘middle class problem’. He
highlights how in principle the Ebacc is not an issue for them as it is not a performance measure, however, students are encouraged to certain subjects which leaves little space for music. Connie and Burt highlight that there is less tension with Ebacc because the school values music and it remains in both option blocks for KS4. They share a supportive head teacher, who ensures none of the music staff have tutor groups to help offer extracurricular activities.

4.3 Summary of key themes

Theme 1 – Perceptions - Widespread initial concerns about the reformed KS4 music specifications have dissipated. However, many participants describe concerns regarding the conception of musicality advocated in the reforms and the place of music as a result of the impact of the Ebacc. The influence of the school identity, and the value that SLT, and Governors place on music, appears to impact the sense of unease individual teachers perceive. It is reported to be personally damaging when significant stakeholders do not recognize the value of music education upon the wider lives of the students or signal this as less significant.

Theme 2 – Practice - Participants state that the reforms have not stopped them from engaging in the musical, and pedagogical, practices which they want to, and have always engaged with. Music teachers must enact what they teach, with regularity and intensity, through modelling authentic musical practices, in a manner that sets music apart from other curriculum subjects. Participants describe that the reformed KS4 specifications have reduced the significance of modelling musical practices in a ‘master-student’ relationship due to reduced integration of performance, composition and appraisal. The reforms have not stopped, but rather diverted the musical practices and pedagogical approaches that were
more common in the music classroom, into extra-curricular spaces and/or beyond the school walls.

**Theme 3 – Practice and place** - Most participants describe a reduction in uptake at KS4, and/or reduced provision, staffing, funding or status of music in their school. The reformed KS4 curriculum does not appear to be instrumental in this change in place, position and provision, but it may have been a factor. Significant impact has been felt by music departments due to the scale of education reforms alongside budget cuts, the closure and reconfiguration of music services and the impact of broader education reforms such as Progress 8. Participants describe the increased focus on Ebacc subjects as demoting the value of school music in a renewed hierarchy of curriculum subjects.

**Theme 4 – Identity** - Participant music teachers share similar musical experiences in their upbringing and parallels in their prior experiences which make them of a particular character. Participant’s practice is shaped less by curriculum or specification, and more by their own identity, values and experiences. Participant music teachers appeared to reproduce many of the musical practices which occurred throughout their upbringing, their training and the breadth of their own musical experiences. There appear to be significant gaps in the representation of the broad range of musical practices that occur in wider society.
5 Discussion

5.1 Theme 1 - Teachers' perceptions of the reforms

Perceptions of the reformed specifications

The widespread initial concerns about the nature, content and direction of the reformed KS4 music specifications appear to have dissipated in participants responses. A mix of negative and neutral view regarding the reformed specifications were found, which are consistent with those by Daubney and Mackrill (2016). It is plausible to propose that the teachers that completed the consultation process, showing their disapproval of the reforms, were of a different character to those in this study, or wider national studies (Daubney and Mackrill 2016). 368 responses to the consultation process were specific to the music GCSE reforms, from a total of 967 responses (AlphaPlus 2015). Although these numbers are significant, there over 24,000 schools in the UK, and research does not provide a full picture of music teachers’ views. This could indicate issues with the breadth or reach of the consultation process, or that only teachers with concerns completed the process. It is also possible that although many teachers felt uneasy about the nature of the reforms, there was a feeling of helplessness, in part due to Mr Gove’s disdain for ‘experts’ and continued references to ‘The Blob’ (Guardian 2013) for anyone that opposed the reforms. This change of heart could also be attributed to ‘normalization’, where teachers have simply grown to accept the changes. Teachers have simply had to get on with the process of teaching and are trying to make the best of the situation, despite their frustrations. The volume of teachers who took part in the survey was considerable, as was the time, and detail put into their responses. A clear sense of underlying frustration and concern was evident across the responses as a whole. Feelings of unease, disapproval and exasperation regarding the place of music in English schooling appeared rife amongst participants.
Perceptions of the Ebacc

Survey 20 - ‘Music education is on a precipice at a time when research is starting to fully understand the overall benefits of this subject’

Negativity was often directed towards the impact of the Ebacc performance measure form participants from this study. National campaigns such as ‘Bacc for the Future’ and research studies (Hutchings 2015, Daubney and Mackrill 2016) report on this. The tension arising from the Ebacc was highlighted;

Survey 119 - ‘OFSTED are not interested in Ebacc as it is a political thing, not an educational thing’

A decline in all non Ebacc subjects was seen from 2016-2017, indicating that schools focus is on the delivery of EBacc subjects (OFQUAL 2017). Not all teachers however, perceive this negativity, and schools don’t experience the decline of music provision evenly (Daubney and Mackrill 2016).

Perceptions of the value of music

The influence of the school identity and the value that senior leaders place on music impacts the sense of offence and sense of damage teachers perceive, as seen here;

Survey 68 - ‘Lucky to have a head who understands the importance of music, even if he is not that musical’

Survey 111 - ‘Head teacher very supportive – music teachers don’t have tutor groups’

Survey 32 - I’m a new head of department. There is only enough teaching time for me to be part time but they gave me a full time job with a light timetable as they understood that extra curricular needs a full time teacher’

Similarly, it can be personally damaging when significant stakeholders do not recognize the value of music education or signal this is as less significant;
Survey 103 - ‘Management do not support music or value it, all my school is interested in is saving money’

Survey 126 - ‘Students are not encouraged to take the subject’

Survey respondent 88 - ‘In an academic school, music is seen as an acceptable “relaxing”(!!) subject to give a student a break but still have a ‘proper’ GCSE (not my words!’

Survey 20 - ‘not a real subject’ attitude from parents’

Survey 58 - ‘In my final year we recruited 65 to take GCSE Music, then EBacc came in, senior leadership ‘re-interviewed’ many of the students and many were persuaded to take EBacc subjects for options, so we were left with about 18 predominantly lower ability students. That was the final straw for me.’

The impact of the perception of music from key stakeholders is only one facet of the pressures music teachers face. The ‘patchy’ nature of music education focuses on the teachers, and the students learning. However, senior leaders’ values, attitudes and prior experiences of music may also be a factor here. Schools that provide subsidies for private music tuition stated they are supported by governors, whose own individual identity and experiences will impact their perception of music as a curriculum subject.

Perceptions of the current conception of music education

There is rich data from participant teachers and survey respondents who describe a range of tensions that stem from the multifaceted nature of music education (Welch 2007). Respondents described a range of tensions including the interplay between dominant departmental musical specialisms, student musical specialisms and the restraints of the specification. The ability to develop authentic musical practices in the classroom was seen as highly valued, although not always possible due to the aims and performance measures of the reformed curriculum.
**Maurizio** - ‘I think the whole thing (the specification) is un musical and overall will disadvantage those who are musical, there is the broader picture of producing creative human beings, but what we are actually going to do is produce people that are more robotic.’

**Survey 74** - ‘Too much working to the specification and not enough time to play music and experiment.’

**Survey 19** - ‘There is too much rigour in performance approach and there needs to be an understanding of how it makes you feel’

This is partly attributed to the musical practices valued in the revised specifications but is also a reflection of the character of music education within the broader whole school assessment procedures.

**Survey 19** – ‘We have constant battles with SLT about proving progress in written form. We’ve been told that audio recordings can’t be used as evidence, so students have to take time away from practice to write about their development just to satisfy SLT. It is not musical, it is not assessed, it is not worth it’

In discussing the 9-1 assessment framework, one respondent highlighted how the very ethos of assessment has changed in the reforms;

**Maurizio** - ‘I think it is a disgrace that the government put something into place that hasn’t been quantitatively sorted before it is put into place. The boundaries should have been set. What they are trying to do is manufacture a similarity between the two (old and new specs) which don’t bare any resemblance because their ethos is totally different’

The idea that a similarity between previous examinations will be manufactured appears to go against the initial aim to make them more rigorous. This manipulation of results is evident in the first sitting of the new 9-1 EDEXCEL GCSE Maths exam, where 14% was required for a grade 4, the equivalent to a grade C (Pearson 2017), which appears to go against the aim of developing more rigorous qualifications.
Participants reported that although a range of musical practices are valued in the revised music specification, the dominant culture is of a western classical tradition, with contemporary musical practices, or musical practices from other cultures featuring as ancillary. The reformed specifications were described as having a narrower conception of musicality, not including the broad range of musical practices evident in society. Participants raised concerns on the impact this will have on students’ ability to access the course. The selection of set works was perceived as restrictive, as there is not sufficient breadth. The pieces are not accessible for performance for the majority of students. Respondents commented that the increased weighting of the exam component, and the dominance of knowledge about music, as opposed to musical knowledge, has changed the nature of student that can access the course.

Maria - ‘The new specifications are very heavily analysis-based, and I believe they will exclude the very able practical musicians who are academically weaker.’

This also impacts the ability of teachers to spend time on performance and composition. Many respondents commented that due to the selection of the set works, time restraints, and the nature of the knowledge based (learning of facts) assessment methods, it was difficult to teach the content of the exam through performance or composition activities.

Albert - ‘They have made integration of Appraising, Composing and performing harder’

Student access and prior musical ability
Teachers also highlighted that students with little prior musical experience, those who are self-taught and/or with a non-classical specialism will have difficulties in accessing the course and the higher-grade boundaries. This was described a return to elitist practices by some participants. They argued that access to private tuition becomes a more significant feature to succeed in a KS4 music qualification, and accessibility to the course for self-taught
contemporary musicians is more problematic. The increased demand in the performance unit and the ‘caps’ on performance grades, based on ABRSM grade levels, makes many respondents perceive the course only to be suited to students with prior musical training:

Survey 8 - ‘The expectation is that pupils need to have instrumental/vocal lessons in order to achieve good marks in performance’

Survey 74 - ‘Unfortunately, GCSE music is only accessible to students who read music prior to the course’

George - ‘In order to do GCSE here you have to have private lessons, unless you are an exceptional child’

These concerns were raised during the consultation process. However, the response simply stated that the required performance skills should be taught in the classroom (DfE 2015c) (p15). In response, one participant teacher stated that;

Connie – ‘It is just not manageable to teach the discipline of performance alongside composition and theory. It is not good because you are relying on another teacher, you have no control over that 30%. You also have to rely on the kids to practice’

The underlying assumption from this respondent is that their students have private lessons for performance. There appears to be a focus on ‘technical ability’ rather than ‘expressive control’ in the performance assessment criteria, and the nature of the musical knowledge required for the exam also requires prior musical knowledge. Some participants see the reformed curriculum to be prioritising certain forms of musical practice and musical knowledge, with a move from musical knowledge, to knowledge about music. The reformed specifications were seen to benefit western classically trained musicians more than others, which was not seen to be the case before:

Survey 74 – ‘Legacy specifications enabled all kinds of musicians to access the higher grades’
KS4 courses offering contemporary musical practices, such as performing arts, have been withdrawn. These courses enabled all kinds of musicians, and all kinds of learners to work towards music qualifications with different conceptions of musicality. Participant teachers showed concern regarding these multifaceted tensions. Some saw the reformed specifications, alongside the Ebacc as a renewed elitism in formal music education:

*Maurizio* – ‘It’s a worry. It is going to make one hell of a difference, especially for weaker students. It’s going to make it elitist again, unfortunately’

The ‘hidden’ requirement for private music tuition, the change in nature of access, and assessment, were signals to some participants that KS4 music was becoming more elitist. However, some respondents stated that their KS4 music cohort had also changed in other ways;

*Survey 7* – ‘The cohort of pupils choosing Music GCSE has changed. We are having to fight harder to recruit more able students because of the limitations in creative subject choices’

*Survey 25* - ‘Students who are deemed academic are encouraged away from music, and those who are ‘not academic’ are encouraged to take it, regardless of whether they play an instrument or have any interest in the subject. The school placed students in music who wanted to take construction BTEC, as the school cancelled the course and there was room in music.’

Whereas some music teachers experienced changing cohorts due to the requirement for prior music knowledge, other teachers found that more students with less musical experience opted for music due to the options process and Ebacc. Some respondents noted that the many musical students no longer study music formally. The background character of those who still opt for a KS4 music qualification, amidst the social demotion of its value needs further consideration. It is plausible that those still opting for school-based music qualifications include a strong proportion of those whose individual personal context has generated a value for the crafting, and persistence of music instrument practice. Parental
support, in financial terms and in the support of musical practices such as reading musical notation and a value of classical music, may be of further research interest.

The responses focused upon the tensions felt by participants. Many issues raised were inherent in the ‘problem’ of school music, reinforced the feeling of unease that music teachers have regarding the place of music in 21st century schooling since the reforms. They recognise barriers in accessing music at KS4, a shift in the conception of musicality being assessed, and tensions with the options process. In a report into Culture, Creativity and Growth in the UK, The Warwick Commission highlighted that:

‘The government and the Cultural and Creative Industries need to take a united and coherent approach that guarantees equal access for everyone to a rich cultural education and the opportunity to live a creative life. There are barriers and inequalities in Britain today that prevent this from being a universal human right. This is bad for business and bad for society.’ (Neelands et al. 2015 p 8)

The barriers to access, different conceptions of what constitutes a music education and the narrow focus of musical practices are pre-existing tensions reawakened in the wake of the 2016 reforms. Comments from participant teachers describe views that have been discussed for some time. The 2016 reforms appear to have exacerbated a longstanding ‘problem’ with school music. Neither the changes to the specifications or the wider context of the reforms are the central issue, but they have aggravated these pre-existing tensions. The perceptions of participant music teachers show that although there is no consensus of what should constitute a music education, the current provision is narrow, and does not accommodate all facets of what it is to be musical.
5.1 Theme 2 - The Impact of the reforms on teachers’ practice

Teachers’ practice based response

The data from this study suggests that the reforms have not impacted the practice of the participants. The reforms have not stopped these teachers engaging in the musical practices and pedagogical approaches that they want to, and have always engaged with. Participants have had to develop new schemes of work, with new set pieces for the exam, and have engaged with the specification to extract the new skills sets and knowledges that students require to achieve success in assessment. However, despite these specification changes, assessment framework updates and the revised conception of musicality, music teachers appear to be able to, and want to do much of what they did before. This could be because a music teachers’ practice may not be reliant upon the classroom, curriculum or specification, but on their own identity, values and experiences.

Hemming and Westvall (2010 p 361) agree that a teachers practice based response to a specification relies on ‘each teacher’s personal qualities, individual competence and sense of innovation’ rather than the conception of the music curriculum. Participant teachers have responded to the reforms as a barrier, which required creativity and innovation in integrating their existing classroom practice, and established music teacher identity, into the constraints of the reformed specifications. This is a dynamic and fluid process which all teachers are engaged in. It is a struggling place where teachers are searching for a balance in the multifaceted tensions apparent between their individual musical identity, their teacher persona, the constraints of a formal curriculum, and the identities of the students, department, school and wider community.
The impact of identity upon practice

A music teachers’ identity is formed through the socialization which occurs in a music teachers’ own individual childhood experiences and throughout their schooling. Each music teacher, therefore, could be seen to reproduce and reflect the exposure they had to music. The musical practices, conception of musicality and pedagogical approaches which occurred throughout many participants’ upbringings, their training, and the breadth of their own musical experiences, may be replicated in their classroom practice. In itself this is not of any concern, it is just a process. However, when music participant teachers are also constituted from a narrow cross section of society, the breadth of realities of the lived musical experiences in wider society may not be reflected in the classroom. Music teachers seek to provide their students with an expansive set of musical experiences, and even within the small sample of this study there is a wider range of differing musical identities. However, it is possible that a teachers’ pedagogical and musical tool kit is restricted by their own experiences. Issues arise with the suggestion that music teachers are of a particular character, with a similar upbringing, musical experiences and family support network which leads to a particular conception of what it is to be musical. The result being that certain practice based approaches dominate, as do Western Classical musical practices as a hidden, or implicit, set of norms.

Modeling musicality

There is evidence of some participant music teachers having a broader set of musical experiences which transcend the traditional and contemporary divide. When an individual has experience of a range of a broader range of musical practices they become effective musical code switchers, able to shift between the norms and values of each conception of musicality. In a classroom environment they are then able to engage a wider breadth of
students’ musical practices. The breadth of provision in schools where this is the case is evident. This is important because of the strong ‘master-student’ relationship in formal music education. Music teachers must enact what they teach with regularity and intensity, through modelling authentic musical practices. This sets music apart from other curriculum subjects, including other Arts subjects. The complete embodiment of music making required during modeling musical practices sits alongside the actual musical exchange between members of an ensemble, and the requirement for the teacher to guide students in this interaction, knowing when to lead and when to ‘hold back’. A continuous dialogue between teacher and students is formed, in a mediation between the individuals’ musical identities. One survey respondent commented that;

Survey 77 – ‘music education is not something that can be done by any old musician. It takes someone with a set of skills that might make them a bit weird in other contexts. You have to be fearless yet respectful of performance etiquette; you have to be keen to look a plonker yet lead children to do stuff where they feel that they thought they might look like plonkers but actually looked quite cool and enjoyed the musical experience and learned something and others thought it was entertaining. You have to be a leader and strong in who you are but open to ideas and be led at times by the kids and their tastes while holding on strongly to tradition that has formed the history of music theory.’

The ‘Musical Futures’ pedagogical approach was built on this idea of engaging students through modeling authentic musical practices. The exchange began with the students chosen musical practices, as the teacher selected appropriate musical elements to be integrated into the repertoire of performance skills, musical knowledge and understanding. This approach was successful (Hallam et al. 2016) in that it recognized the importance of each individual’s musical identity, and found a pedagogical approach to ensure development from a range of different starting points.
It became evident in observations and through interviews that the reformed KS4 specifications may have reduced the significance of modelling musical practices due a focus upon transmission pedagogies and a reduced integration of performance, composition and appraisal. One participant spoke of how assessment practices in the reformed KS4 specifications focus on assessing musical knowledge with set learning outcomes. Whereas music industry practices, more akin to constructivist musical practices, focus upon the value of making music through dynamic personal learning goals based on self-assessment and reflection. The arguments behind opposing educational philosophies, and the false dichotomies evident in the debate between constructivist pedagogies and direct instruction, are examples of how individual experience forms personal preference. They are also not helpful in the broader sense of the debate. Participants recognised that a blend of different pedagogical approaches should be able to be applied to engage different students in different contexts. However, it is evident from observed constraints of the classroom that this is problematic.

**Hype cycle of pedagogy**

It has been previously mentioned that the direction of the reforms went against that the music education, and research community, was already heading. A graphic representation of the adoption of pedagogical approaches can be seen in an adaptation of the hype cycle of technology (Walker 2017). It gives a view of how music education pedagogies have evolved over time and the different stages of the adoption and application. Constructivist pedagogies had their ‘innovation trigger’ in the 60’s with the Egalitarian model of creative music education, based on ideas form Kodály and Orff. The ‘peak of inflated expectations’ was evident in the model of music education Swanwick (Swanwick 1992) proposed for the first national curriculum. It is possible that the well documented ‘problem of school music’ was
simply the manifestation of the ‘trough of disillusionment’, along the path towards the ‘slope of enlightenment’ first provided by ‘Musical futures’.

The 2010-2015 Coalition Governments conception of education reform could be seen to be from the viewpoint of a ‘second generation’ of this hype cycle of pedagogy. Constructivist approaches are seen to be in a new ‘trough of disillusionment’, after the ‘innovation trigger’ of the establishments reaction to ‘the problem of school music’.

Figure 62 - Hype cycle of pedagogy

Figure 63 - Second generation hype cycle of pedagogy
Donaldson (2015) reminds us that a teacher needs to be able to draw a range of pedagogical approaches. Both guided instruction and constructivist pedagogies were observed in participants practice and are not mutually exclusive.

5.2 Theme 3- The impact of the reforms on the practice and place of music education

The scale of reforms
Significant impact has been felt by participant music departments due to the scale of education reforms, budget cuts, an austerity government, together with the closure and reconfiguration of music services. Respondents noted that;

Maurizio - ‘Reforms at the same time as austerity measures are having a massive impact and music services are dead or not working the way they used to.’

Reduced support from music services and school budget holders came at the same time as new whole school accountability measures developed as part of the reforms, such as Progress 8 and the Ebacc. The progress 8 measure has altered the value, of a music GCSE. It has impacted the options process, as many schools align the options process with the progress 8 ‘buckets’, as one respondent explained:

Survey 49 - ‘In our school music is now only offered in one bucket, instead of three. Options are now taken in year 8. As a result, we have lost most of our year 9 teaching.’

Survey 20 – ‘Y9 students only have one free choice since introduction of Ebacc. This has had massive effect’

The impact upon KS3 provision
The impact of the Ebacc is evident in the reduced KS3 music provision. The reformed GCSE specification changes have impacted KS3 music as well as KS4. Many participant schools are keen to start delivering GCSE content as early as possible, with a resulting move to a 3 or 4-year GCSE. This could be seen to remove the opportunity to develop lifelong musical learning
practices for the full school cohort in KS3, as for many students this provides the only access to musical training and experience. Practices which have been found to develop the cognitive ability of students as well as positively impacted their well-being (Hallam 2010b). Participant teachers suggest that there is a strong move towards a two-year KS3 course with a carousel and/or optional model of KS3 provision, which is similar to the findings of Daubney and Mackrill (2016). However, the differences in the value placed upon KS3 music, and the resulting provision between different participant schools is notable. A KS3 student from one participant school would have 17 music lessons per year for two years, whereas another from a different participant school would have 51 music lessons per year for three years. This is a strikingly uneven system, even before the nature of the teaching and learning is explored. This unbalance can negatively impact the potential for all students’ lifelong musical engagement, which can positively impact young people’s broader educational progression and social and emotional wellbeing (MacDonald 2013, Cowburn and Blow 2017). The impact of changing KS3 may seem outside the scope of this study, but the knock-on effect can be substantial, as these respondents describe;

Survey 113 – ‘As I’m the only music teacher, my hours are taken up with KS4 and KS5. This means non specialist music teachers having to teach ks3.’

Survey 95 – ‘Arts subjects are optional from year 8 so as a music teacher I now also teach drama and French to fill my timetable’

The change in nature of KS3 provision, and the mindset that many teachers begin teaching to the exam from the outset of KS3 has impacted the KS4 uptake figures. The reformed KS4 curriculum has not been instrumental in the reduction of interest in take up at GCSE in participant schools, but it has been a factor. As have preexisting multifaceted tensions, the
withdrawal of alternative KS4 music courses, and the reformed specifications prioritizing certain musical practices and forms of musical knowledge.

**Reduction of provision and uptake**

A Government study reported that 45% of participant teachers stated that a course, or subject had been withdrawn because of the Ebacc in 2011, with the figure at 27% in 2013 (DfE 2013a). The wider implications of the impact on reduced KS4 uptake and provision was considered by many respondents;

Survey 74 - ‘Many schools are insisting on 10 for an A Level to run. Is that realistic for a subject that usually has between 5-20% of the cohort at GCSE? For me this means that I need a 33% take up rate at GCSE for A level to run!!!

Maurizio - ‘Ultimately, in a few years being supportive of low cohorts won’t be possible. In one local borough there are 6 students taking music A level in total. More and more schools are having to share A level teaching. Soon the same may happen to GCSE.’

George - ‘We have music scholarship, we used to get 20 or 30 applications, this year we only got 5 or 6’

A continued and sustained drop in KS4 music uptake (Daubney and Mackrill 2016, OFQUAL 2017), alongside the fall in ensemble membership (Sharp C. and Rabiasz 2016) has been reported, which is also evident in this sample. The substantial decline of music uptake at KS4 (OFQUAL 2017) could suggest a shift in perspectives of the nature and/or value of a formal music qualification from a school by students, parents and teachers. One survey respondent expressed how their SLT demonstrated the value they place on a music qualification;

Survey 119 - ‘I used to have high numbers every year, now it’s a lot less. Partly due to Ebacc/options arrangements but also because of manipulation of students’ option choices by SLT’
Impact upon students

The drive for more rigorous academic qualifications and the competitive nature of formal qualifications was described as affecting students in some sample schools. In one study, 90% of school leaders reported an increase in number of students experiencing anxiety and stress over the last five years (Cowburn and Blow 2017). The escalating crisis of mental health issues is not only caused by what the NUT call the ‘Exam factories’ (Hutchings 2015), but the pressure being exerted on our students appears to be intensifying. Involvement in formal music qualifications, or simply playing in ensembles has the potential to improve students’ well-being. However, external pressures on students’ participation in extracurricular ensembles was noted by many respondents;

Survey 7 - ‘Massive impact on ensembles with students working jobs after school’

Respondents commented on the difficulty in maintaining scope and standard of ensembles, due to students having a range of compulsory commitments before school, at breaks and after school, including core subject revision sessions;

Maria - ‘Our extra-curricular chamber group has diminished in size over the past few months due to the demands on the students’ time with revision sessions’

The place of music in education

Participants perceive a thriving music department as not only defined by its results, but by the number that engage across the range of different musical practices provided. This is evident in the provision of school concerts, community performances and other extracurricular activities in participant schools. The different ways of learning that music offers, and of the different way of being, and the different notions of being educated, that runs alongside the curriculum, is at risk due to the wider context of the reforms. The reduction of KS4 uptake also dramatically reduces the pool of potential future music teachers.
The current recruitment crisis in school is already impacting music severely. In 2015/2016 74% of secondary music teacher training places were filled (DfE 2016), placing music in the lowest percentile of subjects reaching their recruitment targets. Participants described how it feels as if the teaching profession is under considerable strain, with the current climate of pressures and tensions, together with the recent freezes in salaries, is not retaining or attracting enough new teachers. One participant highlighted that this is in contrast with sustained growth in the music industry. Whilst KS4 music entries have reduced, the numbers of young people involved in music making beyond the curriculum, and within the community needs further investigation.

The increased focus on Ebacc subjects is seen by many participants to demote the value of music in their school. Participants described the impact has been directed into a ‘fight’ for curriculum time in a renewed a hierarchy of curriculum subjects. A hierarchical dichotomy may be evident, where music is valued highly as a cultural experience, however, it is valued less that the core Ebacc subjects. This may account for the frustrating tensions described by participants where music is highly valued as a cultural practice (Crossick and Kaszynska 2016) yet is devalued as a school subject. The diminishing status of school music comes at a time where the ‘instrumentalism’ of music has become widely excepted (Hallam 2010b). It is recognized by some that music serves a ‘greater good’ in developing reflective and engaged citizens whose individual well-being, health and cogitative development benefits from musical engagement (Crossick and Kaszynska 2016). On one hand it is accepted that a sustained involvement in music making has a positive impact on young people’s attainment and engagement in school (Kinsella et al. 2018), and on the other music provision is being eroded in schools (Daubney and Mackrill 2016). It has been recognized that an Arts education
improves students’ job prospects (Fellows 2017), and the 30% increase in the number of people employed in the UK music industry from 2013-2015 (UKMusic 2015) suggests a need for sustained arts training. However, the Ebacc has led to a narrowing of the KS4 curriculum (Neumann et al. 2016), and reduction of entries to Arts examinations by 28% between 2010-2017 (Alliance 2017a). A 17% drop in the number of GCSE music entries is evident between 2010-2017 and an 8% between 2016-2017 (Alliance 2017a). These observations are also evident in participant schools. Behind these figures is the simple point that young people love music (Campbell et al. 2007) and want to engage with it. However, the conception of music in school, within the wider context of education provision, turns many capable and interested students away. It also has the same effect on potential music teachers of the future. Another facet of the hierarchical dichotomy is that although young people are engaging in more and more musical activities outside of school, school-based music provision is decreasing (Sharp C. and Rabiasz 2016). This is despite the fact that in-school and out-of-school music making are not fundamentally opposed (Kinsella et al. 2018).

A limited conception of music within the KS4 specifications is being echoed in the limited scope, and access to formal music education training. Free instrumental tuition in schools has been replaced by wider opportunity schemes. Although this means every child has the opportunity to experience learning an instrument, it is a short-term project that results in more people learning for less time. A complete analysis concluded (Bamford and Glinkowski 2011) the short term benefits in line with research by Hallam (2010b). However, the impact on sustained musical instrument take up and lifelong learning needs more investigation. With the hidden requirement for private music tuition, and parental support, there is a danger in continuing to reproduce a certain kind of music teacher.
5.3 Theme 4 - The impact of a teachers’ identity on their perception of the reforms

Survey 81 – ‘there is a dearth of good music teachers - there are plenty of good musicians who teach in a haphazard fashion, essentially sharing their love of music in a charismatic way; and there are plenty of good teachers who have too little (or too narrow) musical expertise/knowledge.’

The investigation into participant music teachers’ identity was initially intended to be a measure of perception of the reformed curriculum. This line of enquiry demonstrated no significant correlation with the individual measurable identity indicators of the survey, and the perception of the reforms. However, the evidence collected illuminated significant topics of interest that pointed to something beyond the reformed curriculum, partly due to scope of the study and the methodological tools selected. Significant similarities in the upbringing of participant music teachers, that follow characteristics suggested by Dalladay (2014) became apparent.

Character of participant teachers

Musical activity in all participants childhoods went beyond the school curriculum, with a range of musical practices being developed external to the school site. The dominant view was that participant music teacher became music teachers to make music, and actively engage in a range of musical practices. 81% of respondents said they became a music teacher because of the love of their subject. Although they each faced tensions with this intent as the relationship between a music teachers’ identity as a musician, and as a teacher is a complex. 68% of survey participants agreed that their current career path was their first choice, however interview participants show a more haphazard, or unintentional route into teaching. Participants identify that they get a ‘buzz’ out of making music with their students and in developing the wider roles of educating the whole self that is possible in music education. Findings by Isbell
asserted that music educators view themselves first as a performer and second as a music teacher. Entry into the music teaching profession comes with a passion, that is allowed in secondary music education. However, this passion could be seen to be ‘pushed down’ due to the general pressure of the department and assessment procedures. All participants described tensions between their musical identity and their teacher identity, that materialized in musical compromises. Ballantyne (2012) noted that identity is not fixed, and that context plays an important part in how an identity changes. All participants also showed resilience in motivation despite individual challenges they faced, characteristics which may have been nurtured at home. There is a danger in the impact that the reforms have upon the identity of the music teacher. This is evident in the interplay between a teacher’s self-perception, their classroom constraints, and the interweaving of their motivations and notions of why they became a music teacher.

The vast majority of survey and interview participants all followed the same formal educational route, based on Western Classical Musical traditions. Only 12.5% of survey respondents undertook a music technology qualification, despite the prominence of technological musical practices in the music industry. All teachers form participant schools had private tuition from an early age, on at least a first & second study instrument. This figure was at 79% for survey respondents. The average age to start instrumental lessons is 7.6 years, and the average age to pass the grade 8 exam is between 15-18 (Hume and Wells 2014). Therefore, if you started playing at 8 and took the grade 8 exam when you were 18, with one lesson a week for 39 weeks a year at an average of £33 per lesson, the total cost would be £12870. On top of this figure is the investment into instruments, repairs and sheet music alongside logistical and transport costs. These lifestyles are caught up in ‘social struggles’,
where culture, ethnicity, gender, class and education ‘shape and individuals habitus’ (Power 1999). This upholds the position that participant music teachers are of a particular character, with one element being the financial investment required.

Participant music teachers displayed parallels in the character of their families’ support for their own music education. 50% of survey respondents stated they came from a musical family, with 66% of interview participants agreeing. Considerably less respondents come from a family of teachers. All interview participants received support from home in their musical activities, despite not all families being musicians themselves. This evidence of a strong parental influence supports the idea of accumulated and replicated values. Participants described that with the change in conception of music education, the reduction in subsidies for private tuition and the removal of free tuition, sustained music education could continue to be the preserve of children born to wealthier parents (Hume and Wells 2014), or those able to give support.

**Implications of similarities in participants experiences**

The impact of these parallels is that there are significant gaps in the representation of the broad range of people, and musical practices that are found in wider society. This is evident in the types of music teacher in this study, but due to the sample may be misrepresentative. The survey demonstrates that music teacher identity is a struggling space full of tensions, but that there are clear similarities in participants upbringing. Although ethnicity was not a facet of this study, 86% of UK teachers identify as White British, with 33% of students 13% of teachers, 7% of head teachers and 4% of governors come from other ethnic groups (DfE 2017). Only 1% of governors were under 30, and 80% of all school staff are female (DfE 2017). This
national picture shows similarities in the demographic of teachers, and that such a narrow conception of music teacher goes beyond the characteristics measured in this study. The data suggests that these challenges to music education are shaped elsewhere, and not in the content or nature of the reformed curriculum. However, questioning whether the importance of music making for a teacher’s identity can be accommodated and nurtured within a school is important. Can a teacher’s own musical identity be given room to develop? Due to curriculum pressures, and factors to do with family and home life, the answer is often no. The impact of this tension needs further attention.

5.4 Potential strategic interventions

Participants with a responsibility for keeping music alive in their schools have identified that the organisation and management tasks take away from their ability to develop it themselves. The following potential strategic responses are in response to the issues highlighted by in the Paul Hamlyn Foundation review of music education (Zeserson et al. 2014 p 8) in relation to the results of this study. Broad and indicative recommendations for direction of travel could include;

The issue of ‘Low teacher confidence’ (Zeserson et al. 2014 p 8)

- Develop music teacher teaching standards that enable trainees to develop their own music specialism whilst incorporating a contrasting musical practice
- Develop links between music teachers from different schools to share the range of specialisms held by individuals across the local education network – practices would need full support and subsidies from senior leaders or music hubs
  - Job shares between schools that allows two teachers to work part time between two local schools or a music teacher co-operative that generates stand-alone lessons on specific musical practices to be delivered across participant schools
• Broader and more accessible CPD provision that addresses issues of musical authenticity, applications of technology, inclusion of a broad range of musical practices and contemporary musical practices alongside CPD for senior leaders on music matters to help recognise the value of a music education and the specific challenges faced in the classroom.

The issue of ‘Weaknesses in curriculum and pedagogy’ (Zeserson et al. 2014 p 8)

• Use the ‘Rigour / Relevance framework’ (Daggett 2016) and the ‘Technological Pedagogical Content Knowledge framework’ (Bauer 2012) as pedagogical models to address the discrepancies between ‘school music’ and those found in music as a contemporary cultural practice.

• Develop content for a ‘bank’ of resources to be uploaded to a ‘Coursea’ for music educators

A ‘Lack of clarity about how to ensure retention and progression in music’ (Zeserson et al. 2014 p 8)

• Develop the role of community music making opportunities with community music mentors to support teacher training providers in bridging the gap between school music and the musical practices occurring in the local community.

• Ensure breadth of provision, and facilitators, to ensure equal weight is placed on traditional and contemporary musical practices in training

• Rephrase extra-curricular activities by referring to them as co-curricular activities

The ‘Impact of recent education policy changes’ (Zeserson et al. 2014 p 8)

• Alignment with recommendations of special reports (Henley report, national plan for music education, Ofsted), music education community responses and House of Commons Education Select Committee.
Conclusion

6.1 Theme 1 – Perceptions of music teachers in this study

Widespread initial concerns about the reformed KS4 music specifications voiced in the consultation process, appear to have dissipated in the respondents in this study. Whilst participants alluded to the reforms having exacerbated tensions inherent in the ‘problem’ of school music, the reformed specifications were not described as the central problem. It was in fact the wider context of the reforms, the conception of musicality advocated in the reforms, and the demoted place of school music within the context of the education reform agenda, that participant teachers perceived negatively. One indicator of the perception of the reformed curriculum is the majority of private schools have opted to undertake the International GCSE rather than the reformed GCSE specifications (Bulman 2018). Many participants described concerns regarding the narrow and limiting conception of musicality advocated in the reforms, and the impact this has upon the accessibility of the GCSE. The reformed specifications were seen by some participants to benefit western classically trained musicians more than others. The impact of the Ebacc was also a major concern voiced by participants. The national ‘Ebacc for the future’ campaign describes the Ebacc performance measure undermining creativity in schools, with many participants concurring. Comments from participants about tensions with the knowledge-based conception of the curriculum, effort appeared to show an intensified phenomenon of ‘the problem of school music’. The issues participants described seem to be longer-standing than the impacts of the 2016 reforms. Many of the perceived challenges to music education are shaped outside of the school, and link to the relationship of formal music education and music as a cultural practice.
6.2 Theme 2 – The practice of music teachers in this study

The observed practice based response to reform of music teachers in this study appeared to be shaped less by the curriculum or specification, but more by their own individual identity, values and experiences. The reforms have not stopped participant music teachers from engaging in the musical, and pedagogical, practices which they want to, and have always engaged with. However, a common concern from participants was that due to the reforms, teachers are spending less time actively making music in lessons with performing and composing activities and are allocating more time to covering the content knowledge required for the written exam. The significance of modelling musical practices has been reduced, due to a focus upon transmission pedagogies. This results in a reduced integration of performance, composition and appraisal due to the assessment practices in the reformed KS4 specifications focusing upon musical knowledge.

Despite the challenges and constraints of the curriculum, the musical activity, or practice, in participant schools could be described as thriving. A strong extra-curricular place in each site, despite perceived tensions, signals support for a range of musical activity that is not found within the new specifications. The extra-curricular activities in participant schools were driven by the individual musical passions of the teachers and formed by the identity and prior experiences of the teacher. Participant schools recognised this and showed an understanding that extra-curricular activities are where the broader musical education of the child can be realised. The richness of creative exchanges that enable the full embodiment of music are found in these extra-curricular activities, and not within curricula activities. Musical experiences and practices that occur outside of the curriculum, which reflect and feed the
interests of young people and their teachers, often appear to be secondary to the curriculum content. However, the motivation for students’ musical development, and the impetus for a teacher to inspire students is often separate to the curriculum assessment. Participants perceived that due to the prescriptive nature of the reformed curriculum, the interest in music is being pushed outside of the formal frame. There was no suggestion that there are fewer people engaged in musical activity, or less desire for music in school, it is just that they are not engaged through the medium of formal music qualifications. The reforms have not stopped, but rather diverted the musical practices and pedagogical approaches that were more common in the music classroom, into extra-curricular spaces and/or beyond the school walls.

Participants described that the nature of the reforms have not aided music teachers’ ability to support new modes of cultural engagement that have transformed young people’s interaction with music, their ways of learning, the intersections and boundaries between different disciplines, and their attitudes towards musical activities. This concern was only voiced by participant teachers who had experience with a breadth of musical practices in their own individual experience. It was suggested that music students can demonstrate sophisticated musical skills of a different character to teachers’ specialisms and that within the formal music curriculum. This points to a disconnect in the breadth, and conception, of school based music education and the broader conception of musicality in society. This exacerbates tensions between young peoples’ lived and school experience in formal music education. Therefore, the tensions which converge in the music classroom could be seen to have been intensified by the conception of music education advocated in the reformed specifications.
6.3 **Theme 3 – The practice and place of music in participant schools**

Most participants describe a change in the place, and/or position of the music provision in their school as a result of the 2016 reforms. A reduction in uptake at KS4, and/or reduced provision, staffing, funding or status of music is evident in each participant school, findings similar to Daubney and Mackrill (2016). The reformed KS4 curriculum does not appear to be instrumental in this change in place, position and provision, but it may have been a factor.

Participants raised the concern that existing tensions are amplified by the narrowing conception of music education that is based upon GERM frameworks. The reforms are a symptom of a global trend of moving towards an academic and theoretical model of education, rather than practice-based learning. Excellence is perceived only to be found in passing formal exams. The ‘comparable outcomes’ formula is still in use where GCSE grades are assigned in line with a cohort’s previous performance level based on key stage 2 assessment performance (Bulman 2018). All tests can do is measure the result of test scores, not offer a holistic view of musicality. The goals of musical leadership, innovation, creativity, independent thinking and group work are discarded because we can’t measure them. There is still extreme inequality in music education, and a patchy provision prevails. Participant teachers discussed a disconnect between the positive impacts of a music education shown by academic research and the demoted place of school music and renewed hierarchy of curriculum subjects. The ‘Hype cycle of pedagogy’ (*page 164*) may help to explain the ebb and flow of changing attitudes to specific pedagogical approaches. The comparisons with different nations education system, that formed the basis of the reforms, do not consider the attitudes imbedded in the cultural values of the countries comparisons are being formed.
upon. The ‘Musical Futures’ project attended to many of the challenges evident at the time, when it was first implemented fifteen years ago. However, the present-day multifaceted tensions that need to be addressed in the current education climate require a new strategic intervention possible within current curriculum constraints. John Patterson (2017) stated that:

‘Education is a deeply conservative economic sector in which the idea of ‘doing better’ is equated with doing the same as before, only more so. This is the 21st century and ‘the same, only more so’ simply does not address the educational needs of the generations who are going to make the future work.’

(https://wakeup2050index.eu/future-proofing-education)

In the wake of the decision to leave the European Union the European Union Baroque Orchestra and European Union Youth Orchestra has left their London headquarters and talks continue regarding the fate of touring musicians. These concerns, alongside the diminishing school music provision have considerable impacts on the musicians and music teachers of the future.

6.4 Theme 4 – The implications of participant teachers’ identity

The implications of participants identity emerged throughout the study as similar musical experiences in their upbringing, and parallels in their prior experiences were observed that made them of a particular character. Participant music teachers have reproduced and reflected much of their own exposure to music in their own individual practice. Participant teachers appeared to adopt a pedagogical approach, and musical practices, that mirror what they saw around them in the education institutions, and musical activities they engaged in. Teachers could easily incorporate their existing pedagogical practice into the new
specifications because of their individual competencies based on prior experiences. For some teachers, the very frustration of the conception of musicality advocated in the reforms forced them to be more creative in incorporating the musical practices they valued into the curriculum (Harford 2013). Tensions are exaggerated by the fact that music teachers are constituted from a narrow cross section of society. This is an impact of the interplay between multiple identities of students and teachers with the formal music curriculum. The very culture of music in schools is introverted, and often avoids practices from ‘the art of music’. Rather, it ‘relies on received knowledge from music education’ (Sloboda 2001 p 6). This could account for the feeling that the reforms are perceived as a missed opportunity to develop an engaging, relevant and authentic conception of music education for the future. Contemporary musicians, with a grounding in traditional practices, have previously been at the forefront of music education reforms. Music curriculum change has previously come from a musician’s direct reaction to the interplay between musical as a cultural practice and curriculum constraints in formal schooling. Dalcroze, Kodaly, Orff, Suzuki, Paynter, Schafer, Davies, Dennis, Self, Swanwick and Green previously led the way for strategic development of new conceptions of music education. However, this has not been the case with the current reform process. The current vision and conception of music education however, went against the previous practices and research of academics and music educators. Despite all of the challenges and multifaceted tensions that collide in the music classroom, our students are undertaking technology rich, cross-curricular musical learning in real world applications. It simply occurs outside of the classroom. Music as a cultural practice in our society is robust, broad, interdisciplinary, and integrates all aspects of our communities’ individual musical practices. The question however, is to what extent these practices and approaches that are accruing outside of the school walls can be incorporate into formal music education.
6.5 Recommendations for further research

Evidence in this study highlighted participants frustrations about the status of music, and the narrowing and limiting conception of music and musicality the reformed specifications advocate. This highlights whether or not teachers’ perceptions about reform, their practice, the impact of the reforms on their practice and their individual account of their own music education suggests that schooling, alongside social and cultural structures, predominantly perpetuates a particular conception of music? If music teachers, as musicians who perform as part of their teaching, recognise themselves as learners who expand and develop their skills, it may be plausible to suggest that they may be open to learning new musical practices, if exposed to them. Therefore, if their training reflected a broader conception of music they may be able to enact and promote a wider conception of musicality, similar to the practices evident in other education systems and beyond schooling. The character of music education at Higher Education may also be a factor here, although further exploration is required.

The ontological question of to what extent should the conception of music education address the nature of music as a cultural practice needs to be addressed. As does the epistemological question of what kind of knowledge, and ways of knowing should the conception of our music education system focus upon? However, as detailed in this study, there is no consensus or common discourse upon the nature of musical knowledge, and the resulting conception of our formal music education provision. To mobilise the music educator of the future these multifaceted tensions that are visible in the longstanding ‘problem’ of school music require further attention.
7 Bibliography


ALLIANCE, T. C. L. 2014. STEM + ARTS = STEAM Why STEM can only take us so far. Cultural Learning Alliance Briefing Paper No. 1: CLA and Nesta.

ALLIANCE, T. C. L. 2017b. Imagine Nation.


BAMFORD, A. & GLINKOWSKI, P. 2011. IMPACT EVALUATION OF Wider Opportunities Programme in Music at Key Stage Two. Federation of music services.


BULMAN, M. 2018. State school pupils could be 'shut out' of top universities as private schools avoid new GCSEs, warns headteacher. The Independent


COMMITTEE, H. O. C. E. 2011. ‘The English Baccalaureate’


CROSSICK & KASZYNSKA 2016. Understanding the value of arts & culture; The AHRC Cultural Value Project. Arts & Humanities Research Council


DFE 2013a. The effects of the English Baccalaureate. Ipsos MORI.

DFE 2013b. GCSE Reform Equality Analysis
. In: EDUCATION, D. F. (ed.).

DFE 2015a. GCSE and A level subject content: equality analysis
. In: EDUCATION, D. F. (ed.).

DFE 2015b. Music GCSE Subject Content
. In: EDUCATION, D. F. (ed.).


DFE 2015d. Reformed GCSE and A level subject content consultation Government response
. In: EDUCATION, D. F. (ed.).


FELLOWS, E. 2017. The Two Cultures, Do schools have to choose between the EBacc and the arts? : New Schools Network.


GREEN, L. 2002b. *How Popular Musicians Learn* Ashgate


MORGAN 2014. Speech; Secretary of State for Education Speaks about Science and Maths at the Launch of Your Life Campaign


OFQUAL 2017. Provisional summer 2017 exam entries: GCSEs, AS and A levels.


PEARSON 2017. Notional Component Grade Boundaries; Edexcel GCSE (9-1) qualifications (From 2015).


ROBERTS, B. A. 1993. I, Musician: Towards a model of identity construction and maintenance by music education students as musicians.: St. Johns, Newfoundland, Canada: Memorial University of Newfoundland.


SWANWICK, K. 1979. A basis for music education, Windsor


TELEGRAPH, T. 2014. Ofsted chief: we don't want 'lefty' child-centred teaching.


ZESERSON, WELCH, BURN, SAUNDERS & HIMONIDES 2014. Paul Hamlyn Foundation Review of music in schools
Appendix

8.1 Participant school information

School A - An upper school academy in Central Bedfordshire

The school was opened in 1976 as a comprehensive school for 13- to 18-year-olds, in response to new housing developments in the area. It is one of two schools in the 40,000 strong market town, the second being an old grammar school. The town has excellent train links with London and has a considerable commuter population.

Information from the 2015 OFSTED report highlighted that it is judged as a ‘good’ school and was previously judged as ‘requires improvement’. The academy meets the government’s current floor standards and minimum expectations for attainment and progress and KS4 and KS5. The attainment and progress 8 scores of the school are average. 49% of KS4 students are entered for the Ebacc certificate of which 29% of students achieve it. 63% of students achieve C or better (equivalent) in English and Maths, which is the lowest of the participant schools. Although OFSTED describe the school as an average sized secondary school, the school is made up from year 9 to year 13. There are 258 KS4 students. A large majority of students come from White British backgrounds. The proportion of students known to be eligible for the pupil premium is below average. There are 48 pupil premium students in KS4, which is the highest of the participant schools. The proportion of disabled students and those who have special educational needs is broadly average. Attendance at the school is below the national average. The school is not yet outstanding because the proportion of students who make greater than expected progress is not higher than average.
The music department has one full time, and one-part time member of classroom teaching staff, which is the smallest department of the participant schools. There are six peripatetic teaching staff. KS3 students have one hour long lesson every 2 weeks, which is the least of all participant schools. They engage in a musical futures-based scheme of learning. The department runs EDEXCEL GCSE music but used to also run WJEC performing arts until the qualification was withdrawn. There are 5 KS4 lessons per fortnight with 2 classes (23 & 21) in year 11 and one class in year 10, which is the largest cohort in all participant schools. There is no specific entry requirement to the GCSE and no private tuition subsidy. Extra-curricular activities include a chamber group, a performing arts group and there are many student bands. The predominant musical culture of the department, brought by student and staff, is rock/pop with some classical and jazz.

School B - An academy in Hertfordshire

The school is in an affluent area, and many students benefit from especially supportive parents. With a population of 13,000 many students come from villages in the local area. Although this is a comprehensive academy, it has a series of socio-economic advantages that position it in a way apart from another school with that label.

Information from the 2017 OFSTED report highlights that it is judged as a ‘good’ school, although it was previously judged as ‘outstanding’. The academy meets the government’s current floor standards and minimum expectations for attainment and progress and KS4 and KS5. The attainment and progress 8 scores of the school are average. 83% of the students achieve a C grade (or equivalent) at English or Maths, which is the highest of the participant
schools. 29% of KS4 students are entered for the Ebacc certificate and 24% of the students achieve it. Although this is the lowest percentage of students achieving the Ebacc, it is the highest pass rate of those entered. It is a larger than average sized upper school with a large sixth form. There are 361 KS4 students, which is the most of all participant schools. The proportion of disadvantage students is below average, as is the overall proportion of students who have SEN and/or disabilities. There are 36 pupil premium students in KS4. In 2017 disadvantaged pupils made less progress than other pupils nationally. The school was awarded teaching school status in September 2017 and has been commissioned to provide induction training for new teachers. KS5 results in music technology are extremely high.

The music department has two full time and one part time classroom music teacher and 11 peripatetic music teaching staff. KS3 students have two hour long music lessons every two weeks and engage in a performance centred scheme of learning. The department offers EDEXCEL GCSE and BTEC music courses with one year 11 class for each class (made up of 16 and 17 students). Their KS4 classes have two lessons every two weeks. There is no specific entry criteria for each course, however there is a degree of flexibility in moving students to the most suitable KS4 course. In reality this means that students who have more instrumental experience continue on the GCSE music course and students with less performance experience can be moved across to the BTEC music course. The fee for private instrumental tuition is reimbursed to parents in full when take part in a school music ensemble. This is the most generous instrumental provision available in participant schools. The predominant musical culture of the department, brought by student and staff, is orchestral, choral and jazz based, although there are some rock/pop student bands. There is also a strong technical culture including music production, stage work, lighting and live sound.
School C - A Church of England school and former music college in the Midlands

This Church of England School was established in 1714 as a school for girls, and is now a specialist Music, Maths and Science college. It is located in a large city where there is a large population of inhabitants that identify as non-white British.

Information from the 2016 OFSTED report highlights that it is judged as a ‘good’ school, although it was previously judged as ‘requires improvement’. The school meets the government’s current floor standards, which are the minimum expectations for pupils’ attainment and progress. The attainment and progress 8 scores for the school are above average, the highest of all participant schools. 82% of students are entered for the Ebacc certificate and 55% of students achieve it, this is the highest entry and pass rate of all of the participant schools. 82% of students achieve a C (or equivalent) or above at GCSE English and maths. There are 207 KS4 students on roll of which 32 are pupil premium students. The school is much larger than the average sized secondary school. The proportion from minority ethnic backgrounds is above average. The proportion of pupils who have special educational needs or a disability is below average. The proportion of pupils who are eligible for support through the pupil premium is below the national average. Extra-curricular opportunities in school are extensive and participation is good.

There are four full time teachers in the music department and one part time member of staff, which is the largest department of all participant schools. There are 7 peripatetic teaching staff. The school is part of a school based initial teaching training programme and regularly has trainee teachers. KS3 have three lessons every two weeks, which is the highest of all
participant schools, and is performance based. The department runs AQA GCSE music, and BTEC music technology. There is one class of each with 19 and 16 students respectively. KS4 have four, one hour lessons every two weeks, which is the least of all participant schools. Private instrumental tuition is a requirement for the GCSE, and there is a 50% subsidy for GCSE music students. The predominant musical culture of the department, brought by student and staff, is orchestral, choral a few rock/pop student bands. The worship bands play a large role in school life.

**School D - An independent day school**

This is a co-educational independent day school in for pupils aged 4-18. It was founded in 1855 and was a direct grant school until 1974 and a boarding school until 1993.

Information from the 2017 Independent Schools Inspectorate report highlights that the school was rated as excellent. The school meets the standards in the schedule to the Education (Independent School Standards) Regulations 2014. The ability of the majority of pupils is above average. Although the school do not enter students for the Ebacc certificate there is a similar drive for academic qualifications to be undertaken, and competition for limited option subject spaces. There are 163 students in KS4, which is the least for all participant schools. 10% of the school require support for special educational needs and/or disabilities (SEND). Large numbers of pupils at all ages engage in music and drama of excellent quality, with many pupils performing in a wide range of bands and orchestral groups, often performing in national concert halls and theatres.
There are three full time teachers, although until recently there were four, alongside over twenty visiting instrumental teachers. KS3 students receive 2 hour long lessons every two weeks. At KS4 EDEXCEL GCSE music is delivered, although it was previously OCR GCSE music. There is one year 11 class of 10 students who receive 5 hour long lessons every two weeks. There is a prerequisite to have private instrumental tuition to enter the GCSE course with no subsidy. The predominant musical culture of the department, brought by student and staff, is orchestral and choral. There is a range of ensembles including chamber groups and a jazz band. There are no student bands.
# 8.2 Participant teacher overview

<table>
<thead>
<tr>
<th>Initial Experience &amp; background</th>
<th>An upper school academy in Bedfordshire Maria – Head of Music</th>
<th>An academy in Hertfordshire Maurizio – Head of Music</th>
<th>An independent day school George – Director of Music</th>
</tr>
</thead>
<tbody>
<tr>
<td>Private rock/pop guitar lessons from 11 Private singing lessons from 15</td>
<td>Private trumpet and violin lessons from 6 Parents and siblings were musicians</td>
<td>Private piano lessons from 9 Parents and siblings were musicians</td>
<td></td>
</tr>
<tr>
<td>Kept school music and external music separate, although did play in the school Jazz Band. Did a lot of preforming outside of school in solo gigs and open mic nights. Studied a commercial music degree at Bath Spa.</td>
<td>Membership of youth orchestras at school drove his passion for ensemble playing. After attending a London music college for an undergraduate and post grad degree.</td>
<td>A grammar school student with free private instrumental lessons provided by the local music service. Oboe suggested by school music teacher due to lack of players in youth orchestra.</td>
<td></td>
</tr>
<tr>
<td>Teaching was not the initial plan. After a ‘digital marketing and social media for artists’ internship with Atlantic Records, it became apparent that this was not the desired route. She wasn’t being musical, and the nature of the work made it difficult for her to pursue her own music. Teaching would enable her to be musical every day while encouraging others. Trained with ‘School Intensive Teacher Training Scheme’</td>
<td>He played trumpet for an opera company in the West End but was not good with the touring lifestyle. He went into the classroom reluctantly as he didn’t think teaching was him, but within a week he realised it was where he wanted to be.</td>
<td>After a degree at a London music college, he wanted to do a Masters but couldn’t find the required funding so did a PGCE and happened into teaching although he was not sure it was what he wanted to do.</td>
<td></td>
</tr>
<tr>
<td>3rd Year of teaching 4th year in the school as it was her main placement during training</td>
<td>Previous school in Central London 10th year in the school Recently appointed music service school liaison</td>
<td>First job was by chance, through existing professional relationships. It was a very traditional independent school Taught in 4 independent schools. 19 years in current school.</td>
<td></td>
</tr>
<tr>
<td>Musical futures advocate, collaborate approach with student autonomy, integrated use of music technology in department, actively engaged in music within school and externally.</td>
<td>Hardest part of becoming a full time music teacher was stopping playing, there is unfortunately more conducting now. This was also due to getting married and having a family. Focus is in providing a wide range of extra-curricular activities for classical, jazz, rock, pop and tech students with extensive links with local community and professional links.</td>
<td>He is a performer, and describes himself as a musician, which leads everything he has done. A rich tradition of classical music has been upheld at the school with a broad range of classical ensembles.</td>
<td></td>
</tr>
</tbody>
</table>
| Initial Experience & background | An independent day school  
Albert – Assistant director of Music | A Church of England school and former music college in the Midlands  
Connie – Head of Music | A Church of England school and former music college in the Midlands  
Burt - Music Teacher |
|---|---|---|---|
| **Private Cornet lessons from 6**  
**Private piano lessons from 12**  
**Parents teachers and musicians** | **Private piano lessons at 8**  
**Inspirational piano teacher**  
**Started accordion at 14 with folk group** | Dipped in and out of private guitar lessons.  
Mum is a piano teacher. Lots of informal community music making growing up in Brazil and worship music |
| **Sung in choirs and played in brass bands from an earlier age, in school and as part of the Salvation Army. Loved music at school and described it as an easy option.** | Didn’t have a great time with music in school, wasn’t very engaged or involved apart from some solo performance and accompanying. The music teacher was seen as a factor in this. | **Despite parental influence to play piano, guitar was ‘far more sexy’. Sung in church choirs from a young age and contemporary Christian worship music seen as a big influence.** |
| **Started as a German tutor during a joint honours degree in Music and German. Interested in teaching but advised not to pursue languages as only spoke German, so why not music? Initially not sure but fell in love with music teaching after a two-week music teaching placement** | **A varied music degree was selected, not just performance, as she knew she would go into something teaching related. A PGCE straight after degree. Her current school was her middle placement but initially she didn’t want to work there.** | **Found himself as a guitar teacher and teaching assistant, and soon realized ‘he didn’t want to be doing this forever’ and that he wanted to pursue music teaching further so he enrolled on a Music Degree with the intention of doing a PGCE straight after.** |
| **Spent 3 years in current independent school, which is second position since graduating from PGCE. First school was a state school, initially with part time music and part time German until the music provision increased.** | This school was her first position and she has been there for the last 15 years. Implementation of music technology in 2001 led to her becoming an Advanced Skills Teacher. | **Due to lack of available positions in the area, after qualifying as a teacher he went back into guitar teaching – at his present school. The school slowly offered him more classroom time as it became available. He has been there 5 years.** |
| **A traditional musician with a wealth of experience of school based contemporary music practices. A musical futures advocate who took whole class Ukulele and Guitar tuition from his state school into his independent school** | She describes how the first 5 years of her career were very classical, and Sibelius based but this has developed to incorporate contemporary practices. | **He describes the distinct crossover of his external musical identity and his in-school identity as the church of England school features a lot of music in the worship of the school, which complements his external contemporary Christian worship activity. He has a fluid mix of traditional and contemporary musical experience and training.** |
### 8.3 Data gathering tools linked to the research questions

<table>
<thead>
<tr>
<th>Research question</th>
<th>Key themes explored</th>
<th>Survey question (SQ) (Quantitative)</th>
<th>Interview question (IQ) (Qualitative)</th>
<th>Lesson and departmental observation (LDO)</th>
</tr>
</thead>
<tbody>
<tr>
<td>How are the KS4 music curriculum reforms of 2016 perceived by teachers?</td>
<td>Values, attitudes and beliefs. 9-1 specifications. The Ebacc. Progress 8.</td>
<td>SQ18, SQ19, SQ20, SQ21, SQ22, SQ23, SQ25</td>
<td>IQ4, IQ7, IQ8,</td>
<td>Field notes generated to confirm, contradict and/or question data gathered in survey and interview.</td>
</tr>
<tr>
<td>In what ways does a teachers’ identity as a musician and teacher appear to affect their reaction to curriculum reform?</td>
<td>Music teacher socialisation. Music teacher biography. Route into teaching. Music educational philosophy, ethos, values, attitudes and beliefs. Character identity and provision of current department.</td>
<td>SQ1, SQ2, SQ3, SQ4, SQ5, SQ6, SQ7, SQ8, SQ9, SQ10, SQ11, SQ12, SQ14, SQ15, SQ23, SQ24, SQ25</td>
<td>IQ1, IQ2, IQ3, IQ4,</td>
<td></td>
</tr>
<tr>
<td>How have the KS4 curriculum reforms of 2016 impacted the pedagogy of the music teacher?</td>
<td>Pedagogical approach, teaching philosophy, performance, compositions, appraisal</td>
<td>SQ8, SQ10, SQ13, SQ16, SQ17, SQ24, SQ25</td>
<td>IQ3.5, IQ3.6, IQ3.7, IQ6, IQ8, IQ13, IQ14, IQ15,</td>
<td></td>
</tr>
<tr>
<td>To what extent has the place of music in 21st century schooling been impacted by the 2016 curriculum reforms?</td>
<td>The impact of the reforms upon curricula and extra curricular activities, the impact of the Ebacc, impact of funding, KS3-KS5 uptake – any other impacts the participant suggest</td>
<td>SQ16, SQ17, SQ20, SQ21, SQ22, SQ23, SQ25</td>
<td>IQ3.5, IQ5, IQ7, IQ9, IQ10, IQ11, IQ12, IQ13, IQ14, IQ15, IQ16, IQ17</td>
<td>DA1-DA10</td>
</tr>
</tbody>
</table>
### 8.4 Online survey

<table>
<thead>
<tr>
<th>Question</th>
<th>Response choice</th>
<th>Research Question link</th>
<th>Data gathering purpose</th>
</tr>
</thead>
<tbody>
<tr>
<td>SQ1. How long have you been a music teacher?</td>
<td><em>In training, NQT year, 1-2 years, 3-5 years, 6-10 years, 11-15 years, 16+years</em></td>
<td>RQ2</td>
<td>Time in profession and level of experience of participant music teachers</td>
</tr>
<tr>
<td>SQ2. Please give an indication of the main musical cultures your most recent department reflects in the musical cultures that students and teachers bring into the department. (i.e combination of traditional, rock/pop, contemporary, classical, world, jazz, electronica hip-hop etc)</td>
<td><em>Open text entry</em></td>
<td>RQ2</td>
<td>Breadth of musical practices participant music teachers engage with in their schools</td>
</tr>
<tr>
<td>SQ3. Which of the following qualifications do you hold?</td>
<td><em>Music O level, Music GCSE, Music A level, Music-related NVQ/GNVQ, Music-related BTEC National Diploma, Music-related BTEC HND, Grade 8 vocal/instrumental, Music diploma, Undergraduate degree, postgraduate qualification, other</em></td>
<td>RQ2</td>
<td>Prior experience and training of participant music teachers</td>
</tr>
<tr>
<td>SQ4. What are your first and second study instruments?</td>
<td></td>
<td>RQ2</td>
<td>Instrumental specialisms of participant music teachers</td>
</tr>
<tr>
<td>SQ5. How were you helped to learn to learn your first instrument?</td>
<td><em>Private teacher, visiting teacher at school, family member, community based ensemble, informally with friends, other</em></td>
<td>RQ2</td>
<td>Initial musical socialisation of participant music teachers</td>
</tr>
<tr>
<td>SQ6. Looking at the list of skills below, which 3 do you feel are most important for a musician in the classroom to possess?</td>
<td>Perfect pitch, knowledge of popular styles, IT skills, ability to improvise, ability to sing in tune, excellent sight reading skills, ability to compose, good singing voice, ability to play well in any style, professional standard of public performance, knowledge of classical repertoire, high standard of instrumental technique, adequate guitar skills, adequate pianist, frequent attendance at classical concerts, prominence in musical events, frequent attendance at contemporary music events, conducting/musical direction skills, ability to identify excerpts of classical music, Improvisation skills, other</td>
<td>RQ2</td>
<td>To ascertain the values, attitudes and beliefs of participant music teachers of which skills are most important for music teachers</td>
</tr>
<tr>
<td>SQ7. Looking at the list of skills below, which 3 do you feel are most important for a secondary school teacher of any subject to possess?</td>
<td>Good interpersonal skills, good communication skills, good planning/time management skills, ability to collaborate with colleagues and others, ability to adapt to a variety of working methods and environments, expert background knowledge of subject, physical health and fitness, good listening skills, ability to inspire and</td>
<td>RQ2</td>
<td>To ascertain the values, attitudes and beliefs of participant music teachers of which skills are most important for general teachers</td>
</tr>
<tr>
<td>SQ8. Please give an example of when music technology has been integrated into your classroom practice</td>
<td>Open text entry</td>
<td>RQ2 / RQ3</td>
<td>To ascertain the pedagogical approach to implementing technology of participant music teachers</td>
</tr>
<tr>
<td>SQ9. Looking at the list of possible aims of music education below, give each a percentage score according to your views of their importance. Music education should...</td>
<td>lay the foundations of musical culture, relate music to its social and cultural context, provide the performers/musicians of the future, instil good discipline into pupils, help students with other subjects, develop the whole personality, improve listening and appraising skills, be an agent of social change, introduce students to western classical tradition, provide the audiences of the future.</td>
<td>RQ2</td>
<td>To ascertain the values, attitudes and beliefs of participant music teachers of the purpose of music education</td>
</tr>
<tr>
<td>SQ10. How would you rank the following in order of importance for a non-musicians' initial development? (Move to the top for most important and the bottom for less important)</td>
<td>Improvising with other performing from a score analysing music composing music</td>
<td>RQ2 / RQ3</td>
<td>To ascertain the values, attitudes and beliefs of participant music teachers of the importance of different musical activities</td>
</tr>
<tr>
<td>SQ11. What is your biggest motivation as a music teacher?</td>
<td>Open text entry</td>
<td>RQ2</td>
<td>To ascertain motivation of participant music teachers</td>
</tr>
<tr>
<td>SQ12. How much did the following influence your decision to become a music teacher?</td>
<td>A great deal, a lot, a moderate amount, a little, none at all Poor experience in my own education, family members work in</td>
<td>RQ2</td>
<td>To ascertain self-efficacy of participant music teachers</td>
</tr>
<tr>
<td>SQ13. Do you follow a particular music education philosophy or approach? If so which?</td>
<td>Open text entry</td>
<td>RQ3</td>
<td></td>
</tr>
<tr>
<td>SQ14. Which of the following are you a part of as a musician outside of your school?</td>
<td>Choir, orchestra/concert band, chamber group, wind ensemble, string ensemble, brass ensemble, percussion ensemble, jazz/blues ensemble, world music ensemble, pop group, rock band, folk group, solo artist, other</td>
<td>RQ2</td>
<td></td>
</tr>
<tr>
<td>SQ15. Which of the following are you a part of as a teacher in your school?</td>
<td>Choir, orchestra/concert band, chamber group, wind ensemble, string ensemble, brass ensemble, percussion ensemble, jazz/blues ensemble, world music ensemble, pop group, rock band, folk group, solo artist, other</td>
<td>RQ2</td>
<td></td>
</tr>
<tr>
<td>SQ16. In your school which qualifications are offered at KS4?</td>
<td>GCSE, BTEC, NCFE Music technology, Rock school, iGCSE, other</td>
<td>RQ3/RQ4</td>
<td></td>
</tr>
<tr>
<td>SQ17. If GCSE music is offered, then which specification do you use?</td>
<td>EDEXCEL, AQA, OCR, WJEC, iGCSE, Other, N/A</td>
<td>RQ3/RQ4</td>
<td></td>
</tr>
<tr>
<td>SQ18. How would you describe the suitability of the legacy GCSE specifications for your students?</td>
<td>Open text entry</td>
<td>RQ1</td>
<td></td>
</tr>
<tr>
<td>SQ19. How would you describe the suitability of</td>
<td>Open text entry</td>
<td>RQ1</td>
<td></td>
</tr>
<tr>
<td>SQ20. How do you feel about...</td>
<td>Positive, Neutral, Negative</td>
<td>RQ1/RQ4</td>
<td>To explore perceptions of the reforms to the curriculum, assessment frameworks and performance measures</td>
</tr>
<tr>
<td>SQ21. How will the 9-1 assessment framework impact your students and teachers?</td>
<td>Open text entry</td>
<td>RQ1</td>
<td>To explore perceptions of the reformed assessment frameworks</td>
</tr>
<tr>
<td>SQ22. Has the Ebacc performance measure impacted music at your school? If so, how?</td>
<td>Open text entry</td>
<td>RQ1</td>
<td>To explore perceptions of the reformed performance measures</td>
</tr>
<tr>
<td>SQ23. To what extent do you agree or disagree with the following statements?</td>
<td>Strongly agree, somewhat agree, neither agree nor disagree, somewhat disagree, strongly disagree</td>
<td>RQ1/RQ2/RQ4</td>
<td>To explore values, attitudes and beliefs of participant music teachers on their musical socialisation, their route into teaching and their perception of the reformed music curriculum in their school</td>
</tr>
<tr>
<td>SQ24. What are the features of a creative classroom?</td>
<td>Open text entry</td>
<td>RQ2</td>
<td>To ascertain participant music teachers values and beliefs on creativity</td>
</tr>
<tr>
<td>SQ25. Please use this space to discuss any</td>
<td>Open text entry</td>
<td>RQ1, RQ2, RQ3, RQ4</td>
<td>To give participants an opportunity to make any</td>
</tr>
</tbody>
</table>
issues in further depth or add any other points you wish to make (if you have been through previous music education reforms I would be interested to hear your thoughts)  

<table>
<thead>
<tr>
<th>DA1. Name of School</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>DA2. What type of school is it?</td>
<td></td>
</tr>
<tr>
<td>DA3. In which UK region is the school located?</td>
<td></td>
</tr>
<tr>
<td>DA4. What is the age range of pupils in the school?</td>
<td></td>
</tr>
<tr>
<td>DA5. What is the current Ofsted rating and progress 8 score for the school?</td>
<td></td>
</tr>
<tr>
<td>DA6. How many students attend the school in each key stage?</td>
<td></td>
</tr>
<tr>
<td>DA7. What is the percentage of students undertaking the Ebac?</td>
<td></td>
</tr>
<tr>
<td>DA8. Does the school have a set of core values or a mission statement?</td>
<td></td>
</tr>
<tr>
<td>DA9. What are the features of the physical school environment?</td>
<td></td>
</tr>
<tr>
<td>DA10. Are there any recent press releases or online information about the music department?</td>
<td></td>
</tr>
</tbody>
</table>
### 8.6 First interview

<table>
<thead>
<tr>
<th>Category</th>
<th>Outline Question</th>
<th>Prompts and possible directions for discussion</th>
</tr>
</thead>
</table>
| IQ6.1 Department mission              | What are the core values and philosophies of the department and/or your teaching? | - How is this shown in the day to day running of the department?  
- Lucy Green & Musical Futures Approach? |
| IQ6.2                                 | How do you feel that your identity as a musician, with particular instrumental skills and musical preferences, impacts your identity as a teacher? | - Is there any cross over from your personal identity as a musician outside of school and your identity as a musician in the classroom? |
| IQ7.1 Wider school context            | Has the wider context of school priorities & progress measures (Ebac, Progress 8) had an impact on music? (curriculum time, options process, view of the arts, | - Are there any tensions with choosing to study Music at Key Stage 4 in your school? e.g. limited choice of subjects, can only choose one Arts option, top sets are guided towards EBac subjects? If so, please briefly describe.  
- How is music viewed in your school? |
| IQ8.1 Education reform                | Could you please describe the process that you went through from finding out about the reforms to their first delivery. | - How did you find out about the reforms?  
- What were your initial reactions?  
- Did you respond to consultation documents?  
- How did change materialise in your practice and departmental procedures? |
| IQ8.2                                 | I was interested to hear what your thoughts are on whether the new music GCSE subject content were appropriate? |                                               |
| IQ9.1 Staffing                        | Has the staffing of your department changed over the last 3 or 4 years?           | - Has it risen, fallen or stayed the same?  
- How many music teachers are there in the department? |
| IQ10.1 Departmental funding, equipment and environment | - How many peripatetic staff?  
- Links with music hubs?  

Has your budget changed over the last few years?  
What are the features of the physical environment and your physical resources that impact your ability to deliver the curriculum?  
- Do you have any technical support?  
- How has your budget changed over the last 3 years?  
- How is technology integrated into the music department?  
- When was the department as a whole last renovated as a whole and how was this funded? |
| IQ11.1 External Funding | - Local Authorities music service funding? (£82.5 million annually) / Dfe’s musical instrument fund? (£10 million 07-11) / Sing up (£10 million annually) / The music and dance scheme - payment of fees at independent music specialist schools (£16 million annually)  
- Any external funding opportunities?  

Have you been informed about, been part of or had access to external projects such as; |
| IQ12.1 Key Stage 3 Provision | - Have the KS4 reforms impacted the delivery of KS3 in any way? (pedagogy, planning, assessment)  

What is the nature of KS3 provision? (optional, carousel, compulsory) |
| IQ13.1 Key Stage 4 Curriculum provision | - Were any other qualifications taught before 2016?  
- If you offer more than one KS4 qualification how is the selection process undertaken?  
- What is the uptake to your KS4 music courses?  
- Roughly how many of your KS4 students have private music lessons  
- How many play in an ensemble outside of curriculum time?  
- How many PP/disadvantaged students access the KS4 music curriculum?  

What KS4 qualifications were available from September 2016 and with which exam boards? |
- What is the school wide assessment tracking process for KS4 students and how is this adopted in music?

<table>
<thead>
<tr>
<th>IQ14.1</th>
<th>Key Stage 4 Curriculum access</th>
<th>Can every pupil opt for Music as an examination subject at KS4 should they wish to do so?</th>
<th>- Is there a specific ‘entry criteria’ to studying music or is it open to everyone?</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>IQ15.1</th>
<th>Key Stage 5 Curriculum</th>
<th>What KS5 qualifications do you offer and with which exam boards?</th>
<th>- What is the uptake to these courses and how has it changed over the last 3 years?</th>
<th>- Roughly how many of your students continue their music education at University, college or within the music industry?</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>IQ16.1</th>
<th>Extra-Curricular opportunities</th>
<th>What extracurricular activities are available and which is the most popular with students/staff?</th>
<th>- How do your extracurricular opportunities feed into your curriculum requirements?</th>
<th>- Which groups of students accesses your extracurricular activities?</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>IQ17.1</th>
<th>Any other comments?</th>
</tr>
</thead>
</table>

8.7 **Second interview**

<table>
<thead>
<tr>
<th>Category</th>
<th>Outline Question</th>
<th>Developments, possible directions for discussion and prompts</th>
</tr>
</thead>
<tbody>
<tr>
<td>IQ1.1 Educational backgrounds</td>
<td>Could you please give me a quick overview of your own music education, as a student, through to your training as a music teacher.</td>
<td>- How long have you been working as a music teacher at your current school? - What other music teaching positions have you held?</td>
</tr>
<tr>
<td>IQ1.2</td>
<td>What was your experience of music in school?</td>
<td>- How did this lead you to becoming a music teacher? - What would a 16-year-old you think of you as a music teacher?</td>
</tr>
<tr>
<td>IQ1.3</td>
<td>How long have you been working as a music teacher at this school?</td>
<td>- How do you see your future in music education?</td>
</tr>
<tr>
<td>IQ1.4</td>
<td>What other teaching positions have you held in schools?</td>
<td>- Do you have experience of teaching outside of a school environment?</td>
</tr>
<tr>
<td>IQ1.5</td>
<td>What 5 words describe your ideal classroom?</td>
<td></td>
</tr>
<tr>
<td>IQ2.1 Musical backgrounds</td>
<td>What instruments do you play?</td>
<td>- How long for? - Where did you learn your first study instrument? - Do you perform in an ensemble on these? - Why these/this instruments? - What genres are you involved in performing?</td>
</tr>
<tr>
<td>IQ2.2</td>
<td>What is your background as a musician and how and/or why did you enter the profession as a music teacher?</td>
<td>- What are your prior musical experiences and musical specialisms? - Which qualifications did you gain on your journey to become a music teacher?</td>
</tr>
<tr>
<td>IQ2.3</td>
<td>How do you currently interact with music outside of the classroom?</td>
<td></td>
</tr>
<tr>
<td>IQ2.4</td>
<td>How has your musical training and previous musical experience prepared you for your secondary school music teaching role?</td>
<td>- How does your identity as a musician impact your teaching style? - Is there a cross over from your personal and school based music making?</td>
</tr>
</tbody>
</table>
| IQ3.1 Your teaching | What are your impressions of secondary school music teaching as a career? | - Class managements effect on self-efficacy?  
- How do resource/institutional limitations affect your teaching? |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>IQ3.2</td>
<td>How did your friends view your decision to go into music teaching?</td>
<td></td>
</tr>
<tr>
<td>IQ3.3</td>
<td>Do you have a philosophy of music education or a specific approach? Where does this come from?</td>
<td></td>
</tr>
<tr>
<td>IQ3.4</td>
<td>What skills, experience or knowledge would make you a better music teacher?</td>
<td></td>
</tr>
<tr>
<td>IQ3.5</td>
<td>Which areas of music education are growing and which are in decline?</td>
<td></td>
</tr>
<tr>
<td>IQ3.6</td>
<td>Have the new KS4 specifications led to any significant changes in your pedagogy, approach or teaching style?</td>
<td></td>
</tr>
<tr>
<td>IQ3.7</td>
<td>The new KS4 specification has shifted the weighting of the exam to 40%. What are your thoughts on this and has your teaching changed in response to it?</td>
<td></td>
</tr>
</tbody>
</table>
| IQ4.1 Attitudes, views and beliefs | If you taught the legacy specifications (pre 2016), what was your perception of the positive aspects of | - How was performance, composition and appraisal integrated?  
- What was the role of unheard listening?  
- How was knowledge and understanding of the western classical traditional assessed? |


<table>
<thead>
<tr>
<th>IQ4.2</th>
<th>Were there any negative aspects of the legacy specifications (pre 2016)?</th>
</tr>
</thead>
<tbody>
<tr>
<td>IQ4.3</td>
<td>What have been the biggest impacts of the reformed music qualifications for your department?</td>
</tr>
<tr>
<td>IQ4.4</td>
<td>In general do you think government policy is helping to develop creative and arts-rich classrooms?</td>
</tr>
<tr>
<td>IQ4.5</td>
<td>Similar or overlapping qualifications, such as performing arts, were discontinued in the reforms. Do any of the similar or overlapping qualifications serve a distinct purpose form the reformed subjects?</td>
</tr>
<tr>
<td>IQ5.1</td>
<td>Are any changes to the provision or uptake of music in your school as a result of the introduction of the EBacc performance measure positive, neutral or negative?</td>
</tr>
<tr>
<td>IQ5.2</td>
<td>Are there any other changes within school that impact upon the music department either positively or negatively?</td>
</tr>
</tbody>
</table>

- changes to the length of lunchtime, the implementation of booster classes for core subjects in break times, co-curricular timetabled lessons where music activities can be added?
<table>
<thead>
<tr>
<th>IQ5.3</th>
<th>What do you see as the future for school music education?</th>
</tr>
</thead>
<tbody>
<tr>
<td>IQ5.4</td>
<td>The new specifications have raised the weighting of the written exam to 40% and insisted a greater focus on western classical tradition. What are your thoughts on this and which groups of students do you see this benefiting, and which groups of students will this not benefit?</td>
</tr>
<tr>
<td>IQ5.5</td>
<td>As part of the reforms any similar or overlapping qualifications, such as performing arts, were discontinued and withdrawn. Do you believe that qualifications such as GCSE performing arts served a distinct purpose from GCSE music?</td>
</tr>
<tr>
<td>IQ5.6</td>
<td>- How has the wider context of school priorities &amp; new progress measures (Ebac, Progress 8) impacted music in schools?</td>
</tr>
<tr>
<td></td>
<td>- Are there any tensions with choosing to study Music at Key Stage 4 in your school? e.g. limited choice of subjects, can only choose one Arts option, top sets are guided towards EBac subjects? If so, please briefly describe.</td>
</tr>
<tr>
<td>IQ5.7</td>
<td>Which areas of music education are growing and which are in decline?</td>
</tr>
</tbody>
</table>
8.8 Survey example

Q1. How long have you been a music teacher?
- In training
- 1-2 years
- 6-10 years
- 16+ years
- NQT year
- 3-5 years
- 11-15 years

Q27. Please give an indication of the main musical cultures your current (or last) department reflects in the musical cultures that students & teachers bring into the department.
(i.e A combination of traditional, rock/pop, contemporary, classical, world, jazz, electronica, hip-hop etc )

Mainly rock/pop music, some traditional music with the Chamber Group.

Q2. Which of the following qualifications do you hold?
- Music O Level
- Music A Level
- Music related BTEC National Diploma
- Grade 8 vocal/instrumental
- Music Technology qualification
- Postgraduate degree
- Music GCSE
- Music related NVQ/GNVQ
- Music related BTEC HND
- Music Diploma
- Undergraduate degree
- Other

Q28. What are your first and second study instruments?

Guitar and Vocals

Q3. How were you helped to learn your first instrument?
- Private teacher
- Visiting teacher at school
- Family member
- Community based ensemble
- Informally with friends
- Other

Q4. Looking at the list of skills below, which 3 do you feel are most important for a music teacher to possess?

- Perfect pitch
- Knowledge of popular styles
- Music Technology skills
- Ability to improvise
- Ability to sing in tune
- Adequate singing voice
- Ability to play well in any style
- Professional standard of public performance
- Knowledge of classical repertoire
- High standard of instrumental technique
- Adequate guitar skills
- Adequate pianist
- Frequent attendance at live music events
- Prominence in community musical events
- Conducting/musical direction skills
- Ability to identify experts of classical music
- Other
Q5. Looking at the list of skills below, which 3 do you feel are most important for a secondary school teacher of any subject to possess?

- Good interpersonal skills
- Good communication skills
- Good planning/time management skills
- Ability to collaborate with colleagues and others
- Other

- Expert background knowledge of a subject
- Physical health and fitness
- Good listening skills
- Ability to work both independently and in groups
- Ability to inspire and enthuse others
- Encouraging manner
- Facilitation skill
- Ability to use a range of technologies
- Experience of working outside of a school setting
- Ability to adapt to a variety of working methods and environments

Q26. Please give an example of when music technology has been integrated into your classroom practice

Recording compositions and performances during lessons.

Q6. Looking at the list of possible aims of music education below, give each a percentage score according to your views of their importance.

Music education should...

<table>
<thead>
<tr>
<th>Aim</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lay the foundations of musical culture</td>
<td>50</td>
</tr>
<tr>
<td>Be enjoyable, fun and exciting</td>
<td>100</td>
</tr>
<tr>
<td>Provide the performers/musicians of the future</td>
<td>100</td>
</tr>
<tr>
<td>Develop the creative process</td>
<td>100</td>
</tr>
<tr>
<td>Help students with other subjects</td>
<td>75</td>
</tr>
<tr>
<td>Develop the whole personality &amp; confidence</td>
<td>100</td>
</tr>
<tr>
<td>Improve listening and appraising skills</td>
<td>80</td>
</tr>
<tr>
<td>Be an agent of social change</td>
<td>40</td>
</tr>
<tr>
<td>Introduce students to new music</td>
<td>100</td>
</tr>
</tbody>
</table>
Q7. How would you rank the following in order of importance for a non-musicians' initial development?
(Move to the top for most important and the bottom for less important)

- Improvising with others 1
- Composing music 2
- Performing from a score 3
- Analysing music 4

Q25. What is your biggest motivation as a music teacher?

Seeing students progress on their instruments, seeing their passion and enthusiasm for music, when they understand something they previously didn't.

Q8. How much did the following influence your decision to become a music teacher?

<table>
<thead>
<tr>
<th></th>
<th>A great deal</th>
<th>A lot</th>
<th>A moderate amount</th>
<th>A little</th>
<th>None at all</th>
</tr>
</thead>
<tbody>
<tr>
<td>Poor experience in my own education</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>Family members work in education</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>Love of my subject</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>Job security</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>Enjoying working with young people</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
</tbody>
</table>

Q30. Do you follow a particular music education philosophy or approach? If so which?

Music should be fun and readily accessible for a range of students.

Q9. Which of the following are you a part of as a musician outside of your school?

- Choir
- Orchestra/Concert band
- Chamber group
- Wind ensemble
- String ensemble
- Brass ensemble
- Percussion ensemble
- World music ensemble
- Jazz/blues ensemble
- Other
- Rock band
- Solo artist

Q10. Which of the following are you a part of as a teacher in your school?

- Choir
- Orchestra/Concert band
- Chamber group
- Wind ensemble
- String ensemble
- Brass ensemble
- Percussion ensemble
- World music ensemble
- Jazz/blues ensemble
- Other
- Rock band
- Solo artist

209
Q11. In your school which qualifications are offered at KS4?

- GCSE
- NCFE Music Technology
- BTEC
- Rock School
- GCSE
- Other

Q12. If GCSE music is offered, then which specification(s) do you use?

- EDXCEL
- AQA
- OCR
- WJEC
- GCSE
- Other

Q14. What are the main positives about the course(s) that you deliver at KS4?

- Provides students with a rounded knowledge of composition, performance and appraising. It opens students’ ears to a wide genre of music.

Q15. What are the main negatives about the course(s) that you deliver at KS4?

- Time constraints to deliver the set works effectively. The level of information they have to know is quite demanding, so it doesn’t leave much time to be creative with the delivery of them. As the pieces are restricted the students sometimes close off and become less interested in learning them.

Q13. How do you feel about...

<table>
<thead>
<tr>
<th></th>
<th>Negative</th>
<th>Neutral</th>
<th>Positive</th>
</tr>
</thead>
<tbody>
<tr>
<td>the recent changes to KS4 music specifications?</td>
<td>o</td>
<td>o</td>
<td>o</td>
</tr>
<tr>
<td>the recent changes to KS5 music specifications?</td>
<td>o</td>
<td>o</td>
<td>o</td>
</tr>
<tr>
<td>the Ebacc performance measure?</td>
<td>o</td>
<td>o</td>
<td>o</td>
</tr>
<tr>
<td>the 9-1 assessment framework?</td>
<td>o</td>
<td>o</td>
<td>o</td>
</tr>
</tbody>
</table>

Q29. How will 9-1 assessment impact your students and teachers?

- Not a huge amount. The numbers are simply replacing the traditional letters, but with an extra grade.

Q31. Has the EBacc performance measure impacted music at your school? If so, how?

- Yes. Reduction in music staffing and timetabling requirements. KS3 lessons are now once a fortnight. Fewer students are choosing music at GCSE due to a restriction on option choices and the number they can pick (they have to choose humanities and are encouraged to do both as well as a language). This in turn affects the uptake to A Level. Few students attend revision sessions because they are prioritising EBacc subjects.

Q16. To what extent do you agree or disagree with the following statements?

<table>
<thead>
<tr>
<th></th>
<th>Strongly agree</th>
<th>Somewhat agree</th>
<th>Neither agree nor disagree</th>
<th>Somewhat disagree</th>
<th>Strongly disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>I come from a musical family</td>
<td>o</td>
<td>o</td>
<td>o</td>
<td>o</td>
<td>o</td>
</tr>
<tr>
<td>I come from a family of teachers</td>
<td>o</td>
<td>o</td>
<td>o</td>
<td>o</td>
<td>o</td>
</tr>
<tr>
<td>I value my performing skills more than my teaching skills</td>
<td>o</td>
<td>o</td>
<td>o</td>
<td>o</td>
<td>o</td>
</tr>
<tr>
<td>My current career path is my first choice</td>
<td>o</td>
<td>o</td>
<td>o</td>
<td>o</td>
<td>o</td>
</tr>
</tbody>
</table>
Q23. What are the features of a creative classroom?

Students playing instruments or are actively engaged with listening activities. Students engaged in discussions. Active learning and enthusiasm.

Q17. Please use this space to discuss any issues in further depth or add any other points you wish to make.

The vocational GCSE (WJEC Performing Arts) is an excellent course at GCSE level which caters for more popular musicians who don't want to pursue the traditional route. However, due to curriculum changes this has been cut at KS4 level. I also find that the progress students make in instrumental performance is more limited, as fewer students are undertaking private one-to-one instrumental lessons and purely rely on classroom lessons to practise. This isn't always possible due to the demands of the course. Our extra-curricular chamber group has diminished in size over the past few months due to the demands on the students' time with revision sessions that begin as soon as they enter Year 11...

Location Data

Location: (51.816696166992, -0.8000305175781)

Source: GeoIP Estimation
### 8.9 Interview transcript

<table>
<thead>
<tr>
<th>Start Time</th>
<th>End Time</th>
<th>Interview 1 – Hertfordshire head of music – Identity and background focus - Transcript</th>
<th>Speaker</th>
</tr>
</thead>
<tbody>
<tr>
<td>00:00:27.6</td>
<td>00:01:01.4</td>
<td>Probably the most formative thing for me, other than the fact that my parents were musicians which obviously had an impact, was the youth trust, the youth orchestras which I did regularly up until I was 21. That drove forward a passion for ensemble playing. Never fussed about being a soloist</td>
<td>H1</td>
</tr>
<tr>
<td>00:00:01:14</td>
<td>00:01:02.7</td>
<td>What kind of ensemble playing?</td>
<td>MES</td>
</tr>
<tr>
<td>00:01:02.7</td>
<td>00:01:29.2</td>
<td>Orchestral mostly - trumpet, I did violin as well. I started on violin and moved across to trumpet, kept the violin going but the trumpet was always the instrument. I love the ensemble playing, particularly the orchestral playing and it was an area of strength for me at college.</td>
<td>H1</td>
</tr>
<tr>
<td>00:01:01:29.2</td>
<td>00:01:35.5</td>
<td>I went to the academy did a degree there and a post grad there as well - in the days when those things didn't cost as much and worked professionally after that in the west end in opera orchestra pits and did some touring, things like that, bits and pieces. Starting doing teaching, absolutely loved trumpet teaching, went into the classroom very reluctantly initially because I wanted to be getting paid “like a professional” but within a week of being in the classroom I realised that that was where I wanted to be - not trumpeting. Why? I am no very good with the touring lifestyle, I don't like not being in a place, for me the excitement wore off very quickly, of getting onto a coach and hotel rooms and not knowing where you were going to be.</td>
<td>H1</td>
</tr>
<tr>
<td>00:00:02:37.4</td>
<td>00:02:38.7</td>
<td>What was it initially that made you reluctant to go into teaching?</td>
<td>MES</td>
</tr>
<tr>
<td>00:00:02:38.7</td>
<td>00:03:01.0</td>
<td>What was it initially that made you reluctant to go into teaching? Perception. My perception was that it would be difficult to deal with the kids, it would be hard work, not that I mind hard work but, in the sense, that it would be more managing, I didn't think it was me necessarily, But I wasn't 100% sure.</td>
<td>H1</td>
</tr>
<tr>
<td>00:00:03:01.0</td>
<td>00:03:01.1</td>
<td>But you said as soon as had that experience... How was your initial classroom teaching experience?</td>
<td>MES</td>
</tr>
<tr>
<td>00:00:03:03.2</td>
<td>00:03:03.3</td>
<td>Yeah, I loved it, it was immediate. Very visceral, this is cool, I love this. I was in a really nice school to start with, in the east end of London, it was great. Brilliant people around, really inspiring head of music, who I am still in contact with, great kids. Not necessarily the most musical but they loved what they were doing and enjoyed doing it. 33% of fairly small school doing music. As part of the</td>
<td>H1</td>
</tr>
</tbody>
</table>
training I worked in a horrific east end of London school, which did test the want to stay, but I survived it. You have to tailor what you do for what you have got infant of you, I worked in a horrific east end of London school, which did test the want to stay, but I survived it. The kids here generally aren't as motivated as those in London who were from a more deprived area, because there is a little more middle-class happiness and comfort here than in some of those more deprived areas. So although we do have children that try hard there is an area of apathy that is harder to break through, but then we get a lot of financial support so there is a good balance. We have a lot of support from the school, and that has helped here, but after music college and getting into teaching really, I stopped playing mostly, which took me a while to except that but I had no choice. I stopped playing professionally fairly quickly but I actually pretty much stopped playing, that was the hardest call int here but part of that came from getting married and having kids - the general balance of life. I still do the odd gig - Unfortunately I do a lot more conducting, and it is unfortunate, I enjoy it, but I don't get the same level of satisfaction out of it. So, I do a lot of semi pro conducting, but it is not the same. Did you to begin with private trumpet and violin lessons or was it in a community ensemble? I was pretty lucky, we started off with a private violin teacher, I think everything was individual lessons, it was started off when I was 7. I think it was because my sister, who was 5, had a violin lesson and I decided that I needed one too. The teacher came to our house, we knew him quite well and still know him and we were lucky because of the parents we've got they realised they needed to do it properly from day 1 and they did, and it worked. how do you think your identity as a musician has impacted you identify as a teacher? Do you think your identity as a musician has impacted you identify as a teacher? To start with I didn't think that it affected me that much because I was learning the rules, the how to manage classes and to plan lessons and to do all of those things. I felt like that was quite a separate part of my life. I think more and more with the extracurricular and the way I approach the department now is that I focus on the extracurricular with as much effort as I can with the knowledge that that will drag everything else along. So, I think one of the things that I was lucky to have were those experiences, and for me I try my absolute damnedest to
give every student who wants it as many experiences as possible. Because I think the teaching is great, the teaching is an important part of it but I think without the experiences the teaching will lead nowhere for the vast majority - concerts, gigs, backstage technical, working with festivals, bringing people to come in a play to them, talk to them on both the technical and classical side. If those experiences aren't there, there is very little place for it to go, and therefore music becomes less relevant and so in a way you are shooting yourself in the foot if your extracurricular is not as good as it can be in the environment you've got.

**00:08:26.6**

| 00:09:14.2 | Because I think the teaching is great, the teaching is an important part of it but I think without the experiences the teaching will lead nowhere for the vast majority - concerts, gigs, backstage technical, working with festivals, bringing people to come in a play to them, talk to them on both the technical and classical side. If those experiences aren't there, there is very little place for it to go, and therefore music becomes less relevant and so in a way you are shooting yourself in the foot if your extracurricular is not as good as it can be in the environment you've got. |

**H1**

**00:09:14.2**

| 00:09:19.8 | Do you think that this focus on this comes from you own experiences? |

**MES**

**00:09:19.8**

| 00:09:19.9 | Yes, I remember some of the best things for me at school were doing the shows, part of the orchestral concerts the jazz band concerts the events and then going outside and doing those things at the youth orchestra as well. I don't have the resources the finances to do things the way they do them in Bedfordshire school, but we are ambitious. We are doing stuff on the edge of too difficult for them. *lists pieces* |

**H1**

**00:10:29.3**

| 00:10:48.9 | What kind of musical identity does the department have? |

**MES**

**00:10:48.9**

| 00:11:36.8 | I hope there is a consensus, I haven't changed the ideals much since I arrived, which is about 8 years. It has got a mix on purpose. When I got here first it was more about the classical, with the jazz being involved and the rock being something that was not really part of the ethos of the school and I have tried to make it more of a balance so that the technical and rock side of things are as equal in terms of peoples perceptions of the department. |

**H1**

**00:11:36.8**

| 00:12:21.4 | We have 3 of us now, myself who can do both, Jon who is a brilliant tech teacher and rob who an outstanding jazzer but also a gifted A level teacher as well. So, we have a broad skills base. I would like us to not be all 3 men ideally, because I think that does sometimes offer some challenges from a gender point of view. |

**H1**
8.10 Comparison of holistic coding process across transcripts
## 8.11 Initial cross case codes

### Music teacher identity

<table>
<thead>
<tr>
<th>Initial musical socialisation</th>
<th>Initial cross case codes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Age of first musical tuition</td>
<td>First and second study instruments</td>
</tr>
<tr>
<td>Grade 8 certificate</td>
<td>Influence of musical family members</td>
</tr>
<tr>
<td>Membership of ensemble outside of school</td>
<td>Membership of community music ensemble</td>
</tr>
</tbody>
</table>

### Route into teaching – Self efficacy

<table>
<thead>
<tr>
<th>Values, attitudes and beliefs</th>
<th>Route into teaching – Self efficacy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Musical experience before teaching</td>
<td>Decision to become a music teacher</td>
</tr>
</tbody>
</table>

### Values, attitudes and beliefs

<table>
<thead>
<tr>
<th>Nature of private music tuition</th>
<th>Impact of contemporary musical practices</th>
<th>Changing calibre of cohorts and performers</th>
<th>Importance of extracurricular activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Impact of state school teaching on independent school</td>
<td>Important skills for a music teacher</td>
<td>Musical practices for a non-musicians development</td>
<td></td>
</tr>
</tbody>
</table>

### Perception of reforms

<table>
<thead>
<tr>
<th>Perception of reforms - Appraisal</th>
<th>Perception of reforms – Performance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Positive perception of reformed specs</td>
<td>Neutral perception of reformed specs</td>
</tr>
<tr>
<td>Difficulty of new set works</td>
<td>Negative perception of new set works</td>
</tr>
<tr>
<td>Integration of musical practices</td>
<td>Lack of time to develop students performance skills</td>
</tr>
</tbody>
</table>

### The place of music in 21st Century schooling

<table>
<thead>
<tr>
<th>The place of music in 21st Century schooling</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reduction of music provision</td>
</tr>
<tr>
<td>Impact of reformed GCSE’s on KS3 provision</td>
</tr>
<tr>
<td>Staffing change</td>
</tr>
<tr>
<td>Reformed specs are more rigorous</td>
</tr>
<tr>
<td>9-1 assessment framework</td>
</tr>
<tr>
<td>--------------------------</td>
</tr>
<tr>
<td>Grade boundaries</td>
</tr>
<tr>
<td>Perception of music as a curriculum subject</td>
</tr>
</tbody>
</table>

**Multifaceted tensions**

<table>
<thead>
<tr>
<th>Societal</th>
<th>Multifaceted roles of music</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Difference in views of the role of music in the school curriculum</td>
</tr>
<tr>
<td></td>
<td>Hierarchy of different musical cultures</td>
</tr>
<tr>
<td></td>
<td>Employment in the music industry</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Parental</th>
<th>Influence and perception when selecting KS4 options</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Aspirations for children</td>
</tr>
<tr>
<td></td>
<td>Responsibility of embarking on music tuition</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Student</th>
<th>Pressure from parents &amp; peers perception</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Influential others</td>
</tr>
<tr>
<td></td>
<td>School vs external musical activity</td>
</tr>
<tr>
<td></td>
<td>Students musical identity and restraints of the course</td>
</tr>
<tr>
<td></td>
<td>Tension with school music culture</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Teacher</th>
<th>Individual musical identity vs school musical identity</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Individual musical identity vs individual students musical identity</td>
</tr>
<tr>
<td></td>
<td>Change in provision</td>
</tr>
<tr>
<td></td>
<td>Frustration</td>
</tr>
<tr>
<td></td>
<td>Pedagogical approach</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Departmental</th>
<th>Support from Governors and Head Teacher Funding</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Resources</td>
</tr>
<tr>
<td></td>
<td>Dominant departmental culture vs specification restraints</td>
</tr>
<tr>
<td></td>
<td>Dominant departmental culture vs student musical identity</td>
</tr>
<tr>
<td></td>
<td>Provision</td>
</tr>
<tr>
<td></td>
<td>9-1 assessment framework</td>
</tr>
<tr>
<td></td>
<td>Ebacc</td>
</tr>
<tr>
<td></td>
<td>Wider school context</td>
</tr>
<tr>
<td></td>
<td>Exam board</td>
</tr>
</tbody>
</table>

| Senior leadership team, & Governors | |
|-------------------------------------|
8.12 Data converge table - Analysis of qualitative and quantitative data

<table>
<thead>
<tr>
<th>Cross case theme &amp; corresponding code</th>
<th>Secondary data link</th>
<th>Qualitative data: Interview, observation and field notes</th>
<th>Quantitative data: Survey</th>
<th>Label /Link (Convergence, Divergence, Discrepancy)</th>
</tr>
</thead>
</table>
| Age of first music tuition            | ABRSM data 7.6 https://gb.abrsm.org/en/making-
music/4-the-
statistics/ Reeves 2015 | All participants had private music tuition on their first instrument from the average age of 8, then second instrument an average of 4 years later. | 39% of participants had private music teaching and 30% had a visiting teacher at school | Convergence Theme 4 |
| First and second study instruments    | Piano most common, followed by recorder welch https://gb.abrsm.org/en/making-
music/4-the-
statistics/42-shifts-in-
instrumental-trends/ | 50% Piano, 33% Guitar, 33% Singing, 16% Trumpet, 16% Violin, 16% Oboe, 16% Cornet, 16% Accordion | 76% piano, 33% Voice, 16% Flute, 13% Violin, 13% Clarinet The percentage of teachers that play the guitar has steadily increased over time by 31% | Convergence Theme 4 |
| Qualifications held                   | Welch iMErc 2010    | Albert – music and German Maria – Commercial music degree | 75% of respondents undertook traditional route of GCSE followed by A levels 81% that | Convergence Theme 4 |
| Music technology qualification | BORN and DEVINE 2015 | Maria – commercial music degree | 12.5% of respondents held a Music Technology qualification | Convergence Theme 2
| | | | Convergence Theme 4 |
| Grade 8 certificate | Welch iMErc 2010 | All but Maria | 74% of respondents had a grade 8 certificate | Convergence Theme 4 |
| Influence of musical family members | Welch iMErc 2010 Reeves 2015 | 4 participants had musical parents (67%), 2 of which were music teachers (34%)- ‘Despite my parents influence for me to play the piano, I just thought the guitar was far more sexy’- Burt | 29% of respondents agree that they come from a family of teachers 49% of respondents agree that they come from a musical family | Convergence Theme 4 |
| Nature of private tuition | Average cost £30 per hour https://www.ism.org/advice/survey-results-for-private-music-teachers | 2 participants had free private instrumental tuition within school provided by their local music service | 30% had a visiting teacher at school 62% of teachers with 16+ years of experience had private music tuition at school compared with 20% of teachers with 3-5 years in the profession. | Convergence Theme 2
| | | | Convergence Theme 4 |
| Membership of traditional ensembles (school based) | www.artscouncil.org.uk/national-portfolio-2018- | 4 participants (67%) performed in traditional ensembles growing up - ‘I was a member of youth orchestras which drove my passion for ensemble playing’- George | 84% of respondents were part of a choir 66% of respondents were part of an orchestra or concert band | Convergence Theme 2
<p>| | | | Convergence Theme 4 |
| --- | --- | --- | --- | --- |
| Membership of community music ensemble | Understanding the value of arts &amp; culture; The AHRC Cultural | 22/more-data-2018-22 | Sharp C. and Rabiasz, A.2016 | 3 (50%) participants described being part of community music making - ‘Brought up in Brazil and experience a lot of informal music growing up’ - Burt &amp; ‘learnt my second study instrument’ - Maria |</p>
<table>
<thead>
<tr>
<th>Influential other (positive and negative)</th>
<th>Value Project 2016</th>
<th><em>Informally in a Polish folk dance group at church youth group</em> - Connie</th>
</tr>
</thead>
<tbody>
<tr>
<td>Welch iMERC 2010</td>
<td></td>
<td>4 participants (67%) described an influential other - *Teacher wasn’t great – school music was a bit <em>makes face</em> - Connie</td>
</tr>
<tr>
<td>Reeves 2015</td>
<td></td>
<td>I value my performing skills more than my teaching skills – 22% agree / 51% neither agree nor disagree / 27% disagree</td>
</tr>
<tr>
<td>Private/school teacher has strong influence</td>
<td></td>
<td>Pupil centered teacher – 41%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Musician/all round musician – 35%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Content centered teacher – 15%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Performer – 8%</td>
</tr>
<tr>
<td>Convergence Theme 4</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| Music teacher identity integration     | Cheng, Sanchez - Burks, Lee - 2008 | Maria - Maurizio - Albert - George - Performer Burt - Connie - |
|                                       |                                 | 16% stated they followed no specific music education philosophy |
|                                       |                                 | 7% stated they follow musical futures |
| Convergence Theme 4                    |                                 | |
| Convergence Theme 2                    |                                 | |

| Music education philosophy             | (Welch et al. 2004)             | 68% of participant teachers agreed that their current career path was their first choice, with 13% disagreeing |
|                                       |                                 | |

| Industry experience before teaching   | (Cleaver and Riddle 2014)       | 2 participants (34%) had experience working in the music industry before going into teaching – *Teaching? not the initial plan! - Maria* & *I Went into classroom reluctantly, I didn’t think it was me, but I was not good with touring lifestyle* - Maurizio |
|                                       |                                 | 68% of participant teachers agreed that their current career path was their first choice, with 13% disagreeing |
| Convergence Theme 2 & 4               |                                 | |

Convergence Theme 2 & 4
| Decision to become a music teacher | Welch 2007 Dalladay 2014 | 4 participants (67%) did not initially intend to become music teachers - 'Found myself being a guitar teacher. Soon realised I didn’t want to do this forever and that I wanted to be a music teacher’ - Burt

‘Hardest part (of becoming full time music teacher) was stopping playing’ - Maurizio

‘When someone asks what I do I say I’m a musician - and their eyes light up - because there is kudos attached to being a musician - I don’t tell them I’m a teacher’ - George | 81% of respondents said they became a music teacher because of the love of their subject

44% of respondents said they became a music teacher because they enjoyed working with young people

67% of respondents said that having members of their family working in education was not an influence on their choice to become a teacher. | Convergence Theme 2 & 4 |

| Biggest motivation as a music teacher | Welch 2007 | ‘Extracurricular activities’ - Maurizio | 55% of respondents said ‘Developing students musical abilities’

25% of respondents said ‘social context of music making’

10% of respondents said ‘Love of music’

8% of respondents said ‘to inspire others’ | Convergence Theme 2 & 4 |

| Nature of private music tuition | Open – Price 2013 | ‘People don’t really want to invest in lessons anymore, because you can get so much from YouTube’ – Maria

‘there is a change in society and an ignorance on the behalf of parents about what is expected of playing an instrument’ - George | The expectation that pupils need to have instrumental/vocal lessons in order to achieve good marks in performance | Convergence Theme 2 & 4 |
| Impact of contemporary music practices | Green (Thibeault 2014) | ‘there is a change in society and an ignorance on the behalf of parents about what is expected of playing an instrument’- George  
‘In order to do GCSE here you have to have private lessons, and unless you are an exceptional child’ – George  
‘contemporary music has really had a big influence on our intake, it is less classical now’- Connie  
‘I feel that the traditional aspect has suffered’- George  
‘the importance of a range of musical experiences and the industry relevant skills gained from classical and contemporary practices. To ‘make it’ in the music industry a broader range of musical skills and experiences is required than which school can offer’ - Burt |
| Changing caliber of student performers | | ‘What I am lacking at the minute is anybody really of that (higher) calibre’- Albert  
‘We have fewer and fewer kids who are exceptional, and that has been really frustrating and I blame wider opps for that.’- George |
| Importance of extracurricular activities | ‘Focus on extracurricular activities comes from my own experience before coming into teaching. Without experiences in music the teaching will lead nowhere’ - Maurizio | Convergence Theme 2 & 3 |
| Impact of a state school teaching moving to an independent school | ‘Once the son of a teacher her got a C in music. That teacher says it was because he was a guitarist and a pop musician.’ – Albert | Convergence Theme 2 |
| | ‘All teachers here have only worked in independent schools - I got a class set of ukuleles and there was uproar in the department’ – Albert | Convergence Theme 3 |
| | ‘Now we have informal bands playing at break time, I tell you, some people in this department are very upset about this. They are very upset’ – Albert | Convergence Theme 4 |
| ‘I think that inclusion is at the expense of actually identifying the kids that can go further’ - George | | |
| ‘Major concern is in maintaining the standard and number of ensembles’ - George | | |
| ‘There is a whole societal change about kids playing instruments, it is not as fashionable as it was. Because we have a generation of parents coming through who hadn’t experienced traditional music’ - George | | |
‘If it is not strings, brass or singing it is not that traditional classical thing and they are very upset.’ – Albert

| Important skills for a music teacher | Albert - Ability to play piano and sing | Adequate pianist - 57%
Conducting/musical direction - 39%
Ability to sing in tune – 31%

much but music education is not something that can be done by any old musician. It takes someone with a set of skills that might make them a bit weird in other contexts. You have to be fearless yet respectful of performance etiquette; you have to be keen to look a plonker yet lead children to do stuff where they feel that they thought they might look like plonkers but actually looked quite cool and enjoyed the musical experience and learned something and others thought it was entertaining. You have to be a leader and strong in who you are but open to ideas and be led at times by the kids and their tastes while holding on strongly to tradition that has formed the history of music theory.

there is a dearth of good music teachers - that there are plenty of good musicians who teach in a haphazard fashion, essentially sharing their love of music in a charismatic
way; and that there are plenty of good teachers who have too little (or too narrow) musical expertise/knowledge. From my observations, I would say that the best secondary music teachers are able to teach performance, composition and appraising skills to a high level, and that this is indeed a very specific skill set, which is why HODs are perhaps struggling to recruit.

<table>
<thead>
<tr>
<th>Musical practices for a non-musicians development</th>
<th>Provision</th>
</tr>
</thead>
<tbody>
<tr>
<td>60% - Improvising with others 17% - Performing from a score 17% - Analysing music 6% - Composing music</td>
<td>Convergence Theme 2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Provision</th>
</tr>
</thead>
<tbody>
<tr>
<td>'Faced with the option of cutting KS3 to once per fortnight or merging year 12 &amp; 13' - Maria</td>
</tr>
<tr>
<td>'WJEC performing arts GCSE, Music Tech A level and Applied Performing Arts A level have all been withdrawn' – Maria</td>
</tr>
<tr>
<td>‘Staffing has been reduced from 2 full time to 1.5 full time. It nearly went down to just me’ – Maria</td>
</tr>
<tr>
<td>The expressive Arts Faculty lost numbers as a whole, but not music department’ - Maurizio</td>
</tr>
</tbody>
</table>

73% of respondents schools offer GCSE Music (42% EDEXCEL/ 24% AQA / 14% WJEC / 10% OCR / 1% iGCSE / 6% other)

11% offer BTEC, 6% offer rock school and 3% offer NCFE music technology
| KS4 Uptake | Welch iMErc 2010 7.59% of KS4 cohort | A – Going down  
B – Staying the same  
C – Going down  
D – Going up (after dramatically falling) | 37% gone down, 31% stayed the same, 30% gone up,  
51% of respondents said Ebacc had a negative impact on KS4 uptake  
28% neutral, 2% positive, | Convergence Theme 3  
Convergence Theme 1 |
| --- | --- | --- | --- | --- |
| Choice of KS4 music qualifications provides natural streaming based on musical skills being assessed | ‘With Performing arts and Music GCSE our numbers were great, and it naturally filters the bands. pop musician or traditional musician. One wanted a wider understanding of music with music from other cultures and others just wanted to focus on their own performance skills and pursuing the industry’ – Maria  
‘I wouldn’t necessarily choose EDEXCEL if we didn’t also run BTEC. I can syphon off students that aren’t going to do very well on the listening, with the knowledge based things, to a course that is difficult, and they still have to work hard but is not about the same things’ - Maurizio | Rockschool has really helped developed the subject, because GCSE (past and future) was inappropriate to our students.  
The vocational GCSE (WJEC Performing Arts) is an excellent course at GCSE level which caters for more popular musicians who don’t want to pursue the traditional route. However, due to curriculum changes this has been cut at KS4 level. | Convergence Theme 1 & 3 |
| Impact of reformed GCSE’s on KS3 provision | ‘No real point in reacting too much (to the reformed GCSE) in KS3. I would fight against teaching GCSE from year 9’ – Maurizio  
‘Students select choices in year 8, with a pre GCSE in year 9. There is a pre requisite to start private lessons’ - Albert |  | Convergence Theme 2 & 3  
Convergence Theme 1 |
| Predominant culture of current department | ‘We have had a 3 year GCSE for the last 5 years – with options in year 8’ - Connie | 89% of respondents said classical cultures dominate, followed by 70% pop culture. Jazz and Blues 40%, world 34% ad folk 8%. Broad range The most important is the mix of past, present and future I have definitely gained more respect for Hip Hop and Rap than before my students performed it We adopt a musical futures approach to music from all genres. |
| Features of a creative classroom | (Nielsen 2013) | Active music making – 39% Engaging in a variety of musical activities - 30% |
| Number of teaching staff | Duabney and Mackrill 30% 1 teacher department | 37% of respondents stated that their department had 1 member of teaching staff 40% of respondents reported 2 staff members, |
| **Staffing** | 46% 2 teacher department | 46% gone down  42% stayed the same  15% gone up | A – Gone down  
B – Stayed the same  
C – Stayed the same  
D – Gone down | 46% gone down  
42% stayed the same  
12% gone up | Convergence Theme 3 |
| **Technical staff** | Duabney and mackrill  
42% gone down  42% stayed the same  15% gone up | A – Music support time stayed the same  
B – No music support  
C – Music support time stayed the same  
D – No music support | 68% no support staff  
17% Music support time stayed the same  
13% Music support staff time gone down  
2% music support time gone up | Convergence Theme 3 |
| **Tim spent on GCSE** | Duabey & Mackrill  
2012-13 - 146 mins a week  
2016-17 - 150 mins a week | A -150 per week  
B -150 per week  
C -120 per week  
D -150 per week | Accessible to all, Flexibility in content, could be tailored to the strengths of the student, flexibility, Large scope, broad range, Balanced curriculum, it enabled all kinds of musicians to access the higher grades | Convergence Theme 1 |

**Perception of reforms – General**
| Reformed specifications are more difficult | ‘I would say there has clearly been an attempt to raise the barre at GCSE and make it more difficult to achieve the higher grades’ - George  
‘Getting the best grade and bringing them on as a musician are not the same thing necessarily’ - George | Convergence Theme 2  
Convergence Theme 1 |
|---|---|---|
| Different in difficulty level across exam boards | ‘There is no question that EDEXCEL is harder and a better path to the A level course’ – Maurizio  
‘Evidence of people getting a great mark on OCR or AQA and coming onto EDEXCEL from other schools and the difference!’ - Maurizio | Convergence Theme 1 |
| Positive perception of reformed specifications | 21% of respondents stated the recent changes to the KS4 music curriculum were positive  
45% of respondents agreed that the revised GCSE subject content was appropriate for their students | Convergence Theme 1 |
| Neutral perception of reformed specifications | ‘Students have reacted well to the new course’ – Maria  
‘Not been panicked’ – Maurizio  
‘I have been teaching 35 years now and I have been through this several times’ – George | 36% of respondents stated the recent changes to the KS4 music curriculum were neutral  
22% of respondents neither agreed or disagreed that the revised GCSE subject content was appropriate for their students | Convergence Theme 1 |
| Negative perception of reformed specification | ‘I was quite neutral about it as I knew the GCSE had been around for a while now’ – Albert  
‘This is going more traditional – that is not going to suit us’ – Connie  
‘I thought this was really going to affect us’ – Burt  
‘I wasn’t screaming out for change at all. I felt comfortable with EDEXCEL But then again after 2 years with OCR music I was in a similar position, I felt very comfortable. It does come with time’ - Albert | 43% of respondents stated the recent changes to the KS4 music curriculum were negative  
33% of respondents disagreed that the revised GCSE subject content was appropriate for their students  
79% of participants gave feedback in an optional text entry question requesting a more detailed response, of which;  
- 27% stated it was not suitable for non musicians  
- 25% stated it focuses on academic skills rather than musicianship  
- 23% stated it had a narrow focus | Convergence Theme 1 |
| Various conceptions of musicality | ‘I think if they have had instrumental tuition on a more traditional instrument they will be fine’ - Maria  
‘If they play a pop instrument, their musical understanding can be more limited, although they are possibly the ones more likely to take risks’ - Maria  
‘I think the whole thing (the specification) is unmusical and overall will disadvantage those who are musical. But what we are actually going to produce is people that are more robotic.’ - Maurizio  
‘If we are trying to produce real musicians, which isn’t necessarily what we are doing, there is the broader picture of producing creative human beings, but again the criteria is squashing the creativity out of it in performance, whereas in the composition they are allowing for it’ – Maurizio | - 22% stated it forced to teach to the exam to fit in content  
Increased emphasis on extended writing and overbalance towards analysis excludes some musicians.  
Very focused on specific areas and it holds some students back. Stuck in the time it should move to modern styles.  
Pupils that aren’t proficient in a classical instrument often struggle to get higher Mark’s in the listening paper  
The new specifications are very heavily analysis-based and I believe they will exclude the very able practical musicians who are academically weaker.  
Too much dependence on the Classical tradition and western staff notation (eg compulsory coursework composition using staff notation, this excludes students who are unable to read but perform to a high standard |

Convergence Theme 1 & 4

Perceptions of reforms – Appraisal
| Difficulty of new set works / Negative perception of set works | ‘How have they found the pieces? They hate them. Most of them really don't like them. I think they just detest sitting and writing’ – Maria |
| | ‘In some respects it almost becomes a bit of a memory game by the end’ - Maria |
| | ‘I think the old syllabus for AQA, yes the words become a memory exercise which isn't a bad thing but then having to apply it to any unheard piece of music surely makes you a better musician’ – Maria |
| | ‘Bloomin hard, a clear trend towards A level standard’ – Maurizio |
| | ‘You need more musical skill to develop your understanding as you are not going to be writing one word answers’ – Maurizio |
| | ‘With the new spec you give them a nice little booklet and you say this is what comes up in the exam. And for them it is much easier to prepare. I think that with the set works there is a lot more learning of facts’ – Albert |
| | ‘It is a platform that some of the other ideas get explored’ - Burt |

Odd choice of set works
Restrictive set works.

Convergence Theme 1 & 2
| Links with A level set works | ‘Bridging the gap from KS4 to A level – amount of analysis helps’ - Connie | Convergence Theme 1 & 2 |
| Integration of musical practices | ‘I have never liked OCR GCSE because of the integrated portfolio / practical component. I don't even know what this means. That is completely crackers, I just want performance, composition and exam’ – Albert | Too much working to the specification and not enough time to play and experiment. |
| | ‘They have made integration of Appraising, Composing and performing harder’ – Maurizio | Convergence Theme 1 & 2 |
| | ‘We never perform them (the set works), there is not enough time’ – Maria | |
| | ‘Unlike the old specs, there aren’t enough playable set works for the students to be able to perform – recognising knowledge is developed through performance’ - Maurizo | |
| Lack of time to develop students’ performance skills | ‘I don’t think in the new GCSE you have enough time to hone your performance skills. You have to rely on students practicing outside of school and they don’t’ – Maria | |
| | ‘It is just not manageable to teach the discipline of performance alongside composition. It is not good because you are relying on another | Convergence Theme 1 & 2 |
| | the progress students make in instrumental performance is more limited, as fewer students are undertaking private/one-to-one instrumental lessons and purely rely on classroom lessons to practise. This isn’t always possible due to the demands of the course. | |
teacher, you have no control over that 30%. You have to rely in the kids to practice’ – Connie

‘Lesson time is too precious to give to free practice. We rely on the input form the peri’s and we have to build a strong relationship with them – we need to make sure they know how the performances are assessed’ - Burt

‘We run a lot of extracurricular activities where kids will get their ensemble performance practice, this is really important for us – and this facilitates their individual performance’ - Burt

‘I’ve had to push performance a bit harder at option evening to filter a little bit more. But I’m not going to remove someone who is passionate, that is not what it is about’ – Maria

‘Performance is a worry. It is going to make one hell of a difference when these limitations come in, especially for weaker students. It’s going to make it elitist again, unfortunately’ – Maurizio

‘A more robot performance will come out with a better mark’ – Maurizio

‘There is too much rigour in performance approach and there needs to be an understanding of how it makes you feel’ - Maurizio

93% to get a Grade 9 in performing....

Standard of performance is too high for the average student

Too difficult for novice musicians to access

<p>| Raised expectations in performance assessment | | | | | | Convergence Theme 1 &amp; 2 |</p>
<table>
<thead>
<tr>
<th>Positive perception of reformed composition assessment framework</th>
<th>‘We are worried about the performance being more rigorous, I think earlier intervention is needed’ - Connie</th>
</tr>
</thead>
</table>

**Perceptions of reforms – Composition**

| ‘I think composition has improved with the simplification of assessment criteria which has made a big difference’ – Maurizio |
| ‘Not much has changed for the student apart from the composition to a brief’ – Maria |
| ‘Old composition spec felt like an exercise whereas now it seems like they are writing something more creative’ – Maurizio |
| ‘Composition is a complete leveller, because it doesn’t matter where you come from kids find it hard’ - George |

**The place of music in 21st century schooling**

<table>
<thead>
<tr>
<th>Ebacc</th>
<th>Daubney and Mackrill</th>
</tr>
</thead>
<tbody>
<tr>
<td>59.7% perceived the Ebacc as a negative strategy</td>
<td></td>
</tr>
</tbody>
</table>

| ‘I think schools are becoming more academically driven because of the EBacc’ – Maria |
| ‘OFSTED are not interested in Ebacc as it is a political thing, not an educational thing. Our school took a vote to not make the Ebacc a priority’ – Maurizio |

| 85% of respondents with no reported positive perception of the Ebacc |
| 35% - falling numbers at KS4 due to Ebacc |
| 19% Encouraged away from music due to options blocks |

**Convergence Theme 1**

**Convergence Theme 2**

**Convergence Theme 1 & 3**
| 3% considered the Ebacc had a positive impact on music | ‘The EBacc for me is confusing the issue in the decline of Kids doing GCSE music. I am not sure that they are actually tied’ – George  
‘In many ways we are not held back by the EBacc because we have the freedom to choose, however I am aware of the fact that the school does put a lot of pressure on the children to do specific subjects’ – Albert  
‘No tension (with EBacc) due to the school value in music and it is on both option blocks for us’ – Maurizio | 14% curriculum withdrawal  
12% Reduced provision  
7% Change in type of students taking music  
6% less emphasis on the arts  
6% support from SLT helps negate the impact  
51% of respondents said Ebacc had a negative impact on KS4 uptake  
28% neutral, 2% positive,  
I worry that until an arts subject forms part of the baccalaureate schools will continue to have falling numbers.  
I feel that musical education is dying due to the ebacc and this makes me very sad  
Restricts bright and capable students from opting for music  
In my final year we recruited 65 to take GCSE Music, then EBacc came in, senior leadership ‘reinterviewed’ many of the students and many were persuaded to take EBacc subjects for options, so we were left with about 25 |
| Options numbers | 'The constant drive for numbers despite that it is counterproductive’ – Maria | predominately lower ability students. That was the final straw for me. | many schools are insisting on 10 for an a Level to run- is that realistic for a subject that usually has between 5-20%of the cohort at gcse. For me this means that I need a 33% take up rate gcse-a level!!! Music is now only offered in one basket, instead of three and Options, as from the present academic year, are taken in Y8. As a result we will be down 12 hours a week, having lost the majority of Y9 teaching. In addition, where we were previously allowed to teach GCSE and Rock School in two different classes, from September we will have to teach them both together. the only way we can realistically do this, is to offer unpaid twilight sessions for the GCSE students. The cohort of pupils choosing Music GCSE has changed. We are having to fight harder to recruit more able students because of the limitations in creative subject choices. |
| Progress 8 | 'More focus on improving everyone due to progress 8’ - Maurizio | | |
| Grade boundaries | ‘I think it is a disgrace that the government put something into place that hasn’t been quantitatively sorted before it is put into place. The boundaries should have been set to prove if it was more difficult or easier’ – Maurizio  
‘What they are trying to do is manufacture a similarity between the two (old and new specs) which don’t bare any resemblance because there ethos is totally different’– Maurizio | Convergence Theme 1 |
| Austerity measures | ‘Reforms at the same time as austerity measures having a huge impact’ – Maurizio  
‘Massive impact (on ensembles) of 6th form students working jobs after school’ - Maurizio  
‘We have music scholarship, we used to get 20 or 30 applications, this year we only got 5 or 6’ – Albert | 54% of participants reported a reduction in funding over the last 2 years,  
33% reported their funding staying the same  
7% reported their funding to have gone up | Convergence Theme 1 & 3 |
| Music services / hubs | ‘Music services are dead or not working the way they used to’ – Maurizio | | Convergence Theme 2 & 3 |
| Elitism | I am not elitist, but if you are going to bring on your next generation of musicians they are elitist by definition - George | the elitism of the new EDEXCEL performance | Convergence Theme 1 |
‘Performance is a worry. It is going to make one hell of a difference when these limitations come in, especially for weaker students. It’s going to make it elitist again, unfortunately’ – Maurizio

‘because most of our parents are affluent, music lessons become a fashion accessory’ – George

| The increased focus on traditional theory notation which is off putting to self-taught and rock/pop musicians. |
| Unfortunately GCSE music is only accessible to students who read music prior to the course |
| High standards of classical musical skills are required for the course |
| Legacy specifications enabled all kinds of musicians to access the higher grades |
| Too much dependence on the Classical tradition and western staff notation (eg compulsory coursework composition using staff notation, this excludes students who are unable to read but perform to a high standard |
| Unfortunately GCSE music is only accessible to students who read music prior to the course |
| I think there will be fewer pupils accessing the top grades. I think the higher grades will only be achievable by the more privileged pupils who have had access to one-to-one instrumental tuition over a number of years. |

Convergence Theme 3
<table>
<thead>
<tr>
<th>9-1 assessment framework</th>
<th></th>
<th>Self taught musicians will struggle to access the top grades.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>56% of participant music teachers perceived the reformed 9-1 assessment framework negatively</td>
</tr>
<tr>
<td></td>
<td></td>
<td>41% of participants viewed it neutrally</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3% viewed it positively</td>
</tr>
<tr>
<td></td>
<td></td>
<td>It doesn't matter how good the cohort is - grades will be decided by national statistics fitting into a bell curve!</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Nobody knows what on earth is going on</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Has raised the bar much higher which (with this particular cohort) will be largely unattainable</td>
</tr>
<tr>
<td></td>
<td></td>
<td>No benchmark set, blind marking in terms of coursework and difficulties in predicting by grades</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Staff will fail PM</td>
</tr>
</tbody>
</table>

‘The only thing I really detest is the grading system of 9-1. because, the main reason is because if our top candidates are going to get 9's or 8's but in Scotland, which is not a completely foreign country, there going to have a system that goes from 1. So 1 is their highest and 1 is our lowest and I think that is ridiculous’ - Albert
| Support from senior leader / governors | ‘Head teacher very supportive – none of us have tutor groups’ – Connie  
‘No tension (with EBacc) due to the school value in music and it is on both option blocks for us’ - Maurizio | Lucky to have a head who understands the importance of music, even if he is not that musical... | Convergence Theme 1 & 3 |
|--------------------------------------|-----------------------------------------------------------------|---------------------------------------------------------------------------------|-------------------------|
| Perception of music as a curriculum subject | ‘I feel like a lot of people, even here, they don’t see music as academic’ – Albert | 'not a real subject' attitude from parents.  
Not thought of so highly anymore  
The number of student students attaining higher grades on instruments is decreasing. Brighter students are not only discouraged from taking music gcse as its 'non academic' but also from studying an instrument outside of the classroom and it's seen as an unproductive waste of time. This doesn't help in the classroom or in extracurricular activities  
students are not encouraged to take the subject  
In an academic school, music is seen as an acceptable "relaxing"(!) subject to give a student a break but still have a 'proper' GCSE (not my words!) | Convergence Theme 1 & 3 |
Frustration

number engaged in school music ensembles declining

Sharp C. and Rabiasz, 2016

Management do not support music or value it. Key stage 3 lessons have been put on a carousel system reducing the amount of hours. KS4 interest has reduced due to limited options. New gcse syllabus has resulted in me moving a class to BTEC as they don't have the skills to access the new gcse. I feel that music is on the decline, all my school is interested in is saving money and music has no investment. We are down to a one man department and it is very stretched

I became frustrated with working in the uk so j moved to an international school

Our extra-curricular chamber group has diminished in size over the past few months due to the demands on the students' time with revision sessions that begin as soon as they enter Year 11...

Music education is on a precipice at a time when research is starting to fully understand the overall benefits of this subject.

New syllabi are a joke as is the lack of resources for both. The Ebacc will kill off music in 90% of state schools, Tory Scum.

Convergence Theme 2

Convergence Theme 1 & 4
8.13 Key themes for discussion

**RQ1 – Teachers’ perceptions of the 2016 reforms**

The 2016 reforms have exacerbated a longstanding ‘problem’ with school music.
Neither the changes to the specifications or the wider context of the reforms are the central issue, but they have aggravated pre-existing tensions.

- Widespread initial concerns about the reformed KS4 music specifications have dissipated. There is a fairly neutral view about the reformed specifications, however the perception of the Ebacc performance measure is increasingly negative.
- The influence of the school identity, and the value that SLT, and Governors place on music, impacts the sense of offence and sense of damage teachers perceive. The relationship between a music teachers identity as a musician, and as a teacher is a complex relationship. It can be personally damaging when significant stakeholders do not recognize the value of music education upon the wider lives of the students or signal this is as less significant.
- Teachers describe tensions between actually developing authentic musical practices in the classroom, and the prescriptive outcomes and performance measures of the reformed curriculum. Varying conceptions of what constitutes a music education, different conceptions of musical ability, and preferences/skills for specific musical practices are some of the pre-existing tensions reawakened in the wake of the 2016 reforms.
- Teachers have highlighted that students with little prior musical experience, those who are self taught and/or with a non-classical specialism will have difficulties in accessing the higher grade boundaries – Some teachers described this as a renewed elitism in formal music education.

**RQ2 – The impact of a teachers’ identity on their perception of the 2016 reforms**

There are significant similarities in the upbringing of participant music teachers.

- Participant music teachers are of a particular character. Across participant music teachers there are parallels in families/cultural capital.
- There are significant gaps in the representation of the broad range of musical practices that occur in wider society. A diverse typology of music educators would help realize the diversity of music possibilities.
- A limited conception of music within the KS4 specifications is being echoed in the limited scope, and access to formal music education training.
- There is a danger in continuing to reproduce a certain kind of music teacher that responds mainly to the curriculum, and not to the changing needs that students, the school or society have of music.
- There is also a danger in the impact that the reforms have upon the identity of the music teacher. This is in the interplay between a teachers self perception, their classroom constraints, and the interweaving of their motivations and notions of why they became a music teacher.

**RQ3 – The impact of the 2016 reforms on teachers’ pedagogy**

The reforms have not stopped teachers engaging in the musical practices and pedagogies which they want to, and have always engaged with. This is largely because a music teachers practice is not reliant upon the classroom, curriculum or specification but on their own identity, values and experiences.

- Participant music teachers reproduced the musical practices, and pedagogies, which occurred throughout their upbringing, their training and the breadth of their own musical experiences.
- Teachers with the ability to transcend the traditional and contemporary divide, due to their own experience of a range of musical practices, become effective musical code switchers able to engage a wider breadth of students musical practices.
- There is a strong ‘master-student’ relationship in formal music education. A music teacher must enact what they teach with regularity and intensity, through modelling authentic musical practices, in a manner that sets music apart from other curriculum subjects.
- Reform KS4 specifications have reduced the significance of modelling musical practices due to reduced integration of performance, composition and appraisal.
- Assessment practices in the reformed KS4 specifications focus on assessing musical knowledge, with set learning outcomes. Informal music practices, music industry practices and an individual musical development focuses upon the value of making music, through dynamic personal learning goals based on self assessment/reflection.

**RQ4 – The impact of the 2016 reforms on the place of music schools**

The increased focus on Ebacc subjects devalues the value of school music and renews the hierarchy of curriculum subjects.

- The reduced KS3 music provision negatively impacts the potential for lifelong musical engagement, which can positively impact young peoples broader educational/professional and social and emotional wellbeing.
- The reformed KS4 curriculum has not been instrumental in the reduction of interest in take up, but has been a factor. The withdrawal of alternative KS4 music courses, and the reformed specifications prioritizing certain musical practices and forms of musical knowledge, also impacts the reduced uptake.
- The continued and sustained drop in KS4 music uptake, alongside the fall in ensemble membership dramatically reduces the pool of potential future music teachers.
- A thriving music department is not seen to be only defined by its results, but by the number that engage across the range of different musical practices. The different ways of learning that music offers, the different way of being, and the different notion of being educated, that runs alongside the curriculum, is at risk due to the wider context of the reforms.
- Significant impact has been felt by music departments due to the scale of education reforms alongside budget cuts and the closure and reconfiguration of music services.
8.14 Teachers perception of the 9-1 GCSE music specifications

Key commonalities in issues regarding the reformed 9-1 KS4 music specifications include that here is a shifting nature of KS4 music cohort. Many of the most musical students no longer study music formally. There is difficulty in maintaining scope and standard of ensembles, due to students having a range of commitments including compulsory core subject revision sessions and after school jobs. The reformed specifications are described as having a narrower conception of musicality not including the broad range of musical practices evident in society – increased exam weighting has reduced time available for performance and composition. The specification upholds the dominance of western classical traditions, at the expense of contemporary musical practices. The selection of set works is restrictive, as there is not sufficient breadth and the pieces are not accessible for performance for the majority of students. Elitism in music returning as access to private tuition becomes a more significant feature to succeed in a KS4 music qualification - accessibility to the course for self-taught contemporary musicians more problematic. Most KS4 courses offering contemporary musical practices, such as performing arts, have been withdrawn. They were successful and popular courses. There are vast differences in assessment and standardisation procedures between different exam boards and across departments. The reformed GCSE specification changes have impacted KS3 music, as teachers are keen to deliver the content of GCSE as early as possible, with a move to a 3 or 4-year GCSE which removes opportunity to develop lifelong musical learning practices for the full school cohort.