Effective teaching in secondary school music: teacher and pupil identities
(The Teacher Identities in Music Education (TIME) project)

David Hargreaves, Graham Welch, Ross Purves and Nigel Marshall

Executive summary (1000 words)

Background and research questions
There is a widespread perception on the part of pupils, teachers, and policy makers, that there exists a 'problem with school music', particularly at secondary level. Some evidence for this comes from examination statistics and school inspection evidence, as well as from academic research, though there are some signs of change. The problem probably stems from the authenticity of 'school music' in relation to 'music outside school', as the latter is immensely important in the lives of most young people. The TIME project approaches these issues from the point of view of the 'musical identities' of pupils in relation to those of music teachers.

Many secondary music specialist teachers have been trained within the Western classical tradition, in which music-making is dominated by a 'professional performance' career model based largely in conservatoires and university music departments, and this may be inappropriate for the demands of the secondary school classroom, leading to a conflict between their self-concepts as 'musicians' and as 'teachers'. We investigated these issues by tracing the development of the attitudes and identities of intending specialist secondary music teachers during the transition into their first teaching post, and by comparing them with music students from university and conservatory backgrounds.

Methods
The project had two main strands: the Longitudinal Questionnaire Study (LQS), carried out in two phases, and a series of case studies. Although our initial proposal anticipated a sample of 36 students, of whom 6 would be selected to take part in the case studies, the interest aroused by the project enabled us to work with 54 undergraduate music students and 74 postgraduate trainees in LQS Phase 1, of whom 29 and 29 respectively were followed into LQS Phase 2, representing approximately 3 times more participants than anticipated in the original proposal, as well as the 6 planned case studies.

We designed a series of quantitative measures specially for the LQS which were incorporated into a composite Musical Careers Questionnaire (MCQ), as well as some interview schedules and other materials for the case studies and the pupil listening tasks. The MCQ gathered four main sources of information: (a) musical and educational backgrounds and experiences; (b) self-efficacy in music and in teaching; (c) identification with professional groups in these two domains (the Musician-Teacher Orientation Index); (d) attitudes towards the Aims of music education, and towards Important skills for musicians and teachers.

In Strand 2, 6 newly qualified teachers who had completed the LQS agreed to participate in case studies during their second term in school. Each was 'shadowed' for a school day, with detailed records kept of their activities, and they completed semi-structured interviews on all aspects of their work as music teachers. They also completed a short listening activity exercise for pupils, designed to investigate the relationship between their own views and those of pupils.

Results
We conducted four main types of analysis: (a) descriptive statistics on the LQS Phase 1 data, used to construct a profile of the PGCE music student: (b) analyses of variance of the LQS Phase 1 – Phase 2 changes, to investigate short-term longitudinal changes: (c) factor analysis of the new scales, to investigate their internal consistency and underlying identity constructs: (d) qualitative data analysis of Strand 2 data.

To summarise very briefly, the main findings were (a) that the vast majority of music teaching students have similar qualifications in the 'classical performance' tradition, and very few have non-standard qualifications; (b) that their views of their own general effectiveness as teachers and as musicians changed very little over this period, but (c) that their perceptions of the required skills for successful music teaching did change, increasingly emphasising communication and interpersonal rather than musical performance skills; (d) that many music undergraduates are put off teaching careers because of fear of pupil behaviour and disinterest, and concerns that a lack of piano skills may make them unprepared for the role.

In spite of the wide-ranging demands of contemporary music teaching, we conclude that the profession is still largely judged in terms of musical performance skills, and that this public perception needs to be broadened if the recruitment crisis is to be alleviated.

Dissemination and impacts
(a) TIME project user network A general TIME project information network was based on the project website, leading to the production of 2 project newsletters: international interest grew to the extent that our final newsletter mailing list included 85 individuals in 10 countries. Two teacher conference focus groups were held during the course of the project which included course leaders from the collaborating institutions, and project team meetings were specially arranged at which the project was discussed with overseas visitors who had expressed an interest, from universities in Canada, Sweden, Japan and Cyprus.

(b) Academic output 10 seminar and conference presentations were made during the course of the project, including 5 Universities, and 5 academic and professional conferences. As well as future conference presentations, and our 2 nominated outputs, and an additional related publication, we plan 4 further major journal articles and a co-authored project book.

(c) Professional impacts These arose from the high level of interest shown by our external collaborators. Our data collection in the conservatories and universities led to a strong expression of interest on the part of some of them to adapt our measures for use as a screening and teaching device to assess the career aspirations of their students. The international interest in the project has also led to the inauguration of a European research network on music teacher identity in September 2003, with representatives from Sweden, Austria, Denmark and Italy as well as ourselves.

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Research Report (5000 words)

1. Background

The problem of school music? There is a widespread perception on the part of pupils, teachers, inspectors and policy makers, that there exists a 'problem with school music', particularly at secondary level. Official evidence for this comes from sources such as participation rates in GCSE music, which is taken by only 7% of candidates, and school inspection evidence, which paints a similarly gloomy picture for music, particularly at Key Stage 3 (OFSTED, 2002a). The notion that a good deal of lower secondary school music seems to be unsuccessful, unimaginatively taught, and out of touch with pupils' interests was also supported by two research studies which achieved a good deal of media coverage (Harland et al., 2000; O'Neill et al., 2002). The paradox is that this problem seems to exist even though music has been found in many studies to have immense importance in the lives of many young people, and may indeed constitute a 'badge of identity' for many of them (Tarrant, North & Hargreaves, 2001).

Music in and out of school The <u>authenticity</u> of the secondary school musical experience - the perception of 'school music' in relation to 'music outside school' - can probably help to resolve this paradox. Pupils seem to associate 'school music' with learning and information, teacher direction, and 'serious' genres, and 'out of school music' with enjoyment, self direction, and popular genres (Hargreaves and Marshall, 2003), and some of our own recent research which formed part of QCA's Curriculum Development Project in the Arts and Music Monitoring Programme (Lamont et al, 2003, in press) suggests that the 'problem' may well be declining when viewed in this broader context: pupils' music making in and out of school may be on the increase. We have formalised this view by proposing a conceptual model of opportunities presented by music education that gives informal music-making as much potential status as formal music-making in school (Hargreaves, Marshall & North, 2003).

Current educational and political concern Even during the short period of this award, there has been unprecedented concern about these issues within the music profession, and in government education policy. The Secretary of State for Education put 'creativity and excellence' at the centre of the educational agenda in a speech to the Music Education Council on 'The Importance of Music' in August 2003, for example, arguing for greater co-operation between arts and educational institutions. The Paul Hamlyn Foundation has recently launched a £1.5m action research project, 'Musical Futures', to create partnerships across the formal and informal sectors of arts education, and DfeS and QCA are both currently holding national music seminars in which the practical ways forward are being implemented by professionals from all these sectors.

Teachers' musical identities Our project approaches these issues from the point of view of the music teacher. Many secondary music specialist teachers have been trained within the Western classical tradition, in which music-making is dominated by a 'professional performance' career model based largely in conservatoires and university music departments, and this may be inappropriate for the demands of the secondary school classroom: teachers from a classical background may be relatively inexperienced with other genres, as York's (2001) survey suggested. For teachers, the problems of secondary school music may stem from the authenticity

of school musical experience in relation to the professional conservatory tradition, including their own self-perception as musician or teacher.

We have recently formulated a psychological conceptualisation of the concept of 'musical identity' (Hargreaves, MacDonald, and Miell, 2002), and this complements some of the sociological work within the music education literature (eg. Roberts, 1991, 1994). Other researchers in the field (eg. Bailer, 1999; Kadushin, 1967; Mark, 1998) have used both quantitative and qualitative methods to examine the social construction of music teacher identities in terms of professional roles and development, and the effects of professional training and experience upon those identities in different countries. Our own approach draws on this literature in developing new qualitative and quantitative measures, with a main focus on a psychometric study which traces a relatively large national sample of music and education students over a 12 month period spanning two academic years.

2. Objectives

To summarise, the essence of our research proposal was that the effectiveness of school music teaching is dependent on the congruence between the musical identities of teachers and pupils. We approached this by investigating the early development of teachers' careers, with the aim of exploring the relationship with pupils' musical identities. Four objectives were formulated in the original proposal (2.1-2.4): in this section we evaluate the extent to which each has been achieved, and outline two new objectives which emerged during the course of the research (2.5-2.6).

2.1 'To investigate how the attitudes and identities of intending specialist secondary music teachers develop during the transition into their first teaching post'
This was very clearly accomplished (a) by our detailed mapping of the characteristics of 74 postgraduate music teacher trainees in Phase 1 of the study (a sample approximately 3 times larger than that planned in the original proposal), which enabled us to build a detailed profile, and (b) by following 29 of them through into their first teaching posts.

2.2 'To compare the development of such students from university and conservatory backgrounds'
Since only a small proportion of conservatory students go into school music teaching immediately after graduation (Rogers, 2002), this objective was refined early in the project to: 'to investigate how students nearing the end of undergraduate degrees in specialist colleges and university music and education departments view a career in secondary school music teaching'. The refined objective was accomplished by the comparison between 29 undergraduate music students and 29 postgraduate music teacher trainees, all of whom completed both Phases of the longitudinal study.

2.3 'To investigate the congruence between teachers' and pupils' perceptions of 'school music''
This was accomplished in the case studies in Strand 2 of the project, the data for which is based on detailed interviews with 6 teachers in their first year in post.

2.4 'To pilot new classroom-based materials which will serve as the basis for the investigation of musical identification in pupils'
This was also accomplished in the case studies in Strand 2 of the project, although time constraints meant that the data consists of teacher interviews rather then pupil responses.

2.5 Designing the questionnaire measures of self-efficacy (as musician and as teacher), and of self-appraisal in relation to these two occupational groups led on to factorial analysis of the psychometric properties of these new scales. A new emergent objective thus became to refine and investigate the factorial structure of these new measures.

2.6 As stated above, the sample of PGCE music students on Phase 1 was 3 times greater than originally planned, representing 17.5% of the 2002-3 cohort of PGCE music students in England. Mapping a detailed and representative profile of such students thus became a second emergent objective.

3. Methods

The two strands of the project design were the longitudinal questionnaire study (LQS), carried out in two phases, and a series of case studies. The proposal anticipated a final sample of 36 student teachers in the strand 1, of whom 6 would be selected to take part in the case studies. In order to give adequate consideration to the differences between undergraduate music students and 74 postgraduate education trainees, our sampling strategy was changed such that a total of 54 undergraduate music students and 74 postgraduate trainees completed LQS Phase 1, of whom 29 and 29 respectively were followed into LQS Phase 2: this represents approximately 3 times more participants than anticipated in the original proposal. The strand 2 case studies were also supplemented by additional focus groups not originally planned. The final sample, eventually drawn from 8 institutions, is detailed in Appendix 3.1.

3.1 LQS Participants (N = 148)
Undergraduate Music Students: 54 final-year undergraduate students at three specialist music colleges and one university music department completed LQS Phase 1 in September and October 2002, during the first term of their final year, of whom 29 were followed into Phase 2 in May 2003, in their final term.
Postgraduate Music Teacher Trainees: 74 students on one-year PGCE secondary music courses at four universities completed LQS Phase 1 in June 2002, in their final weeks of training, of whom 29 were followed into Phase 2 in May 2003, during the second term of their teaching careers.
Other participants: 20 further participants at City University, Homerton College Cambridge (BEd) and the Royal College of Music also participated, but local constraints prevented inclusion in the present analysis.

3.2 Measures
The Musical Careers Questionnaire was specially designed for the LQS, as were interview schedules and materials for the case studies and the pupil listening tasks.

3.2.1 *The Musical Careers Questionnaire*: design and background information.
The MCQ was a composite instrument which gathered four main sources of information: (a) participants' musical and educational backgrounds and experiences, (b) measures of self-efficacy in music and teaching (3.2.2 below), (c) identification with professional groups in these two domains (3.2.3), and (d) attitudes concerning the aims of music education, and important skills for musicians and teachers (3.2.4 and 3.2.5). All participants completed MCQI (see Appendix 3.2) in LQS Phase 1, and different versions of MCQII were specially designed to match the musical and educational experience possessed by the two groups of participants. The quantitative measures common to both Phases, used in the longitudinal comparison, were as follows:

3.2.2 *Self-efficacy-Music and Self-efficacy-Teaching:* A detailed reading of the psychological literature on the assessment of self-efficacy and identity (eg. Bandura, 1997; Luhtanen and Crocker, 1992) led us to adapt an existing, widely-used instrument for assessing vocational and academic self-efficacy (Sherer and Maddux, 1982) to construct two distinct scales for musical and teaching activities.

3.2.3 *Musician-Teacher Orientation Index (MTOI):* This measure was specially designed in order to assess the level of participants' identification with these two professional groups in terms of their attitudes towards careers in music and teaching, and to the wider social implications of these professions (e.g. union membership, the attitudes of one's peers and

institutional affiliations). Participants' responses to a series of statements were recorded on a 7-point Likert Scale. The scale was constructed so as to represent a continuum based on the predicted responses from three archetypes: specialist expert performing musician, music teacher, and generalist teacher. Each statement, drawn from the research literature, was phrased so as to reflect a particular aspect of the hypothetical continuum. The instrument was designed such that specialist musicians should rate predominantly at one pole (1-2), generalist teachers at the other (6-7), and it was hypothesised that music teachers may produce intermediate ratings.

3.2.4 Attitudes: Aims of music education: To gauge their attitudes towards the purposes of music education, participants rated 11 possible statements of the aims of music teaching derived from the careers literature. These reflected three underlying areas: musical aims, personal aims and social aims.

3.2.5 Attitudes: Important skills for musicians and teachers: Participants chose what they considered to be the five most important skills that they felt musicians, teachers and music teachers should possess from a list of alternative statements. They also selected musical skills that they felt that peers would expect them to exhibit as students of music or music teaching.

3.3 Case studies
In Strand 2, 6 newly qualified teachers who had completed the LQS agreed to participate in case studies during their second term in school. Three males and three females were chosen, representing a variety of musical and educational backgrounds, from schools with a diversity of intakes, locations and catchment areas. The case studies explored the issues raised in the LQS in greater depth, as well as investigating the demands placed upon newly qualified music teachers, and the extent to which the participants' own music education and postgraduate teacher education prepared them for the role.

Each teacher was 'shadowed' for a school day and a detailed record kept of all their teaching, administrative and extra-curricular activities. There followed ninety-minute semi-structured interviews in which participants discussed the impact of their musical and educational backgrounds on their teaching careers. The interviews also covered initial experiences of the job, plans for career development and views on the purpose, status and philosophy of secondary school music education. The interview schedule is shown in Appendix 3.3.1.

3.4 Pupil listening tasks
Several case study participants also agreed to complete a short listening activity exercise. They were given a specially-compiled CD with 32 musical examples from many genres, varying in length from 40 seconds to 2 minutes (see Appendix 3.4), and asked to select those that they might use in a hypothetical lesson devoted to listening and appraising. The underlying theme of the lesson and learning outcomes were left to the discretion of the teacher. This exercise represents a pilot study for a follow-up project, and was designed in order to investigate the degree of congruence between the stylistic knowledge and interests of pupils and teachers, following on from some previous research (see Hargreaves, Marshall and North, 2003). This remains a topic for future investigation, and no results are reported here.

4. Results

The project generated a great deal of quantitative and qualitative data, and we present a broad summary here. We conducted four main types of analysis: (a) descriptive statistics on the Phase 1 data, used to construct a profile of the PGCE music student: (b) analyses of variance of the LQS Phase 1 – Phase 2 changes, to investigate short-term longitudinal changes: (c) factor analysis of the new scales constructed specially for the project, to investigate their internal consistency and the nature of the underlying identity constructs: (d) qualitative data analysis of Strand 2 data. These analyses involved the use of SPSS and QSR NUDIST, as well as the derivation of some new computer tools which were written to carry out an innovative new

statistical method of carrying out Phase 1 – 2 comparisons where the data involves individual nomination changes (the 'half-Hamming' technique). Because of space limitations we confine ourselves here to the main features of the quantitative analyses (a) and (b), and refer only briefly to (c) and (d). Full details will be available in subsequent publications.

4.1 Phase 1 results - PGCE profiles
Our combined sample of 74 PGCE students represents 17.5% of the total population of secondary music teachers that qualified in July 2002. Appendix 4.1.1 shows the age distribution: whilst the majority of PGCE students are recent graduates (between the ages of 21-25), some make the move into teaching in their thirties, forties and even fifties. Appendix 4.1.2, summarising their qualifications, shows that the vast majority followed the traditional academic route of music GCSE/'O' Level and 'A' Level qualifications before embarking on an undergraduate degree. In addition, the older students often had performance or instrumental teaching diplomas and sometimes higher university degrees. Very few students had vocational music-related qualifications such as a BTEC Ordinary or Higher National Diploma, or GNVQ.

Almost all possessed experience of teaching or other educational work before the PGCE: over 70% had taught as instrumental teachers, whilst 15% had delivered practical workshops or been involved in outreach activities. The majority played between two and four instruments, and almost 90% either were first study pianists or possessed keyboard skills. Appendix 4.1.3 shows their assessment of the relative influences on their musical careers: the main ones are instrumental or secondary school teachers, and parents. They were relatively less likely to have been influenced by their experience in county orchestras or brass bands, or in informal groups outside school: few had been active in jazz or pop music.

Appendix 4.1.4 shows their relative ratings of the possible aims of music education, which might be broadly divided into 'musical', 'personal', and 'social' aims. They were more likely to value music education for its benefits in the latter two categories than as a foundation for a professional career in music, and to regard general teaching skills (such as communication and time management) as equally, if not more important than general musicianship and background musical knowledge. Appendix 4.1.5 shows their relative evaluations of the importance of different skills for secondary music teachers: the two most highly rated skills are 'ability to enthuse and inspire others' and 'good communication skills': these are also 'personal-social' rather than specifically musical skills, which confirms the finding above for 'Aims'.

4.2 Phase 1 / 2 comparisons
These constitute the essence of the longitudinal study (LQS): all the analyses in section 2 involve LQS1 and LQS1 comparisons for the non-education (undergraduate music student) and education (PGCE) samples. There were 29 participants in each of these, with 8 males and 21 females (age range 20-26 years, mean 21.5 years) and 13 males and 16 females (age range 22-39 years, mean 24.9 years) in these two groups respectively: Appendices 4.2.1 – 4.2.6 detail the results of AnoVas, an illustrative factor analysis and the 'half-hamming' test results.

Appendices 4.2.1 a and b (AnoVa) show that there was a significant main effect for student type on the Musician-Teacher Orientation Index, but no significant Phase effect or interaction. This demonstrates that the MTOI was functioning appropriately in distinguishing between the identifications of the two groups with 'musician' and 'teacher' professions respectively. Appendices 4.2.2 a, b and 4.2.4 a, b (AnoVas) show that there were no significant main effects or interactions for either Self-efficacy–Teaching (SE-T) or Self-Efficacy–Music (SE-M). These non-significant longitudinal results seem to reflect the absence of any real change in global and general measures of self-efficacy over the course of the career transition, although we suspect (a) that the 12 month period that we chose to investigate may have been too short and too late to show any appreciable effect. A longer-term longitudinal follow-up of the participants would be very valuable, as would an investigation starting just before the commencement of the postgraduate course: the most profound changes may take place right at the start.

The psychometric properties of all three scales (MTOI, SE-M and SE-T), and for the 'Attitudes: Aims of music education' measure were investigated further in a series of factor analyses for the Phase 1 and Phase 2 data, for both participant groups. Space forbids the presentation of all of these results, and so Appendix 4.2.3 shows just one illustrative factor matrix: this is the Varimax solution of the LQS Phase 1 data for SE-M over both participant groups (N = 58). Our interpretations of the whole series of factor matrices of which 4.2.3 is illustrative are leading us to a view of self-efficacy based on three 'stages' of motivation – initiation (avoidance of difficulty), persistence, and goal-orientation (task completion), and there may also be a general factor of 'self-confidence'. A detailed exploration is beyond the scope of the present study, but represents a potentially fruitful area of further research.

Appendix 4.2.5 a and b (AnoVa) show some significant results for individual items of 'Attitudes: Aims of music education for individual items'. Participants gave significantly higher ratings to 'improve listening and appraising skills' in Phase 2 than in Phase 1; non-education focus participants gave higher ratings than education focus participants to 'introduce students to the Western classical tradition', 'provide the performers/musicians of the future' and lower ones to 'develop the whole personality'; and there was a significant interaction for 'enhance the status of music in society' in that agreement declined for education focus participants, but increased for non-education participants. These results are in the predictable directions for education and music students, and it is interesting that there is some divergence between these two groups, given the general finding from the PGCE profile that general teaching skills (such as communication and time management) were seen as being equally if not more important than music skills (Appendix 4.1.4)

'Attitudes: Important skills for musicians and teachers' were assessed by asking participants to select the five skills they considered most important from a composite list of skills. There were 4 such tasks, assessing views of the five most important skills for (a) musicians, (b) secondary school teachers of any subject, (c) secondary school music teachers and (d) peer expectations. AnoVas are not appropriate for the analysis of Phase 1-2 changes in these data, as the critical factor is the change in <u>individuals</u>' selections rather than in overall means, which would mask the result. A new statistical technique, the 'half-Hamming' test, was specially designed to identify significant changes between the skills selected in Phases 1 and 2. This is based on the Hamming distance test in digital communications theory, which compares two binary code words and calculates the number of bits by which they differ (see eg. Glover and Grant, 1998).

A computer program was written which compares the difference in skill selections for each participant from Phase 1 to Phase 2, resulting in the half-Hamming distance. Independent t tests were then computed to compare the mean half-Hamming distances for the two participant groups for each of the four tasks. These values of t were statistically significant for 'important skills for musicians' (t = 2.61 and 2.63, df = 53, p = 0.012 and 0.011 for the 2 participant groups respectively) and 'important skills for peers' (t = 3.53 and 3.52, df = 53, p = 0.001 and 0.001 for the 2 participant groups respectively). Appendices 4.2.6 (musicians) and 4.2.7 (peers) show breakdowns of these frequencies for these 2 significant results. Detailed inspection reveals that the non-education focus participants make fewer changes than education focus participants in their selections in each case.

The general conclusion to be drawn from the results of section 4 is that although our participants' views of their own general effectiveness as teachers and as musicians change very little over this period, their attitudes towards music teaching and perceptions of the skills required do change, increasingly emphasising communication and interpersonal rather than musical performance skills.

<u>4.3 Case study results</u>
Appendix 3.3.2 shows selected quotations from the case study interviews, highlighting the musical relationships between teachers and pupils. Further analysis of these data using QSR NUDIST will enable us to fulfil objective 2.3, namely to investigate the congruence between teachers' and pupils' perceptions of 'school music'. Time constraints prevented any detailed work on objective 2.4, the piloting of new classroom-based materials to serve as the basis for the investigation of musical identification in pupils, although some progress was made in this direction within the teacher case studies.

5. Activities

These fall into three main categories. First, a general TIME project information network was set up which was based on the project website, and which also led to the production of 2 project newsletters (Appendices 5.1, 5.2). International interest in the project rapidly grew to the extent that our final newsletter mailing list included 85 individuals in 10 countries. Second, two teacher conference focus groups were held during the course of the project. The first, on 11.2.03, included course leaders from 5 of the collaborating institutions, and the second, at the very end of the project (1.7.03), included 3 course leaders and one case study teacher. At each meeting, interim project results were presented by the team, and all subsequent discussion was recorded. Third, project team meetings were specially arranged at which the project was discussed with overseas visitors who had expressed an interest. These included visitors from universities in Canada, Sweden, Japan and Cyprus.

6. Outputs

Our REGARD records detail the outputs so far. 10 seminar and conference presentations were made during the course of the project, including 5 University seminars (Anglia Polytechnic University, Cambridge University, Keele University, and our own 2 Universities), 5 conferences (Heads of Federated Music Services Annual Conference, International Research in Music Education conference (Exeter), Society for Education, Music and Psychology Research (SEMPRE), National Association for Music Education (NAME), ESCOM 5 (Hanover). Future conference presentations are planned for the ISME Research Commission 2004 (Canary Islands), MENC 2004 (Minneapolis), and ICMPC8 (Chicago).
Alongside our 2 nominated outputs, and an additional related publication (see Report form), we plan 4 further major journal articles, and a co-authored project book.

7. Impacts

The project has had three main external impacts, the first of which clearly involves our external collaborators. Our administration of the specially devised measures in the Musical Careers Questionnaire (MCQ) in the conservatories led to a strong expression of interest on the part of two of them (Royal Academy, Birmingham) to adapt it for use as a screening and teaching device to assess the career aspirations of conservatory students: it has subsequently been used, with our permission, in postgraduate teaching as an example of excellent research methodology. The second impact, within the academic community, has been on three separate postgraduate research students (from the Universities of Cyprus, London and Harvard) who have adapted MCQ materials for use in their studies. Third, as mentioned in section 5, international interest has been created in 10 countries worldwide. The European links have led to the inauguration of a European research network on music teacher identity at ESCOM5 in September 2003, with representatives from Sweden, Austria, Denmark and Italy as well as ourselves. Appendix 7 shows a full listing of all of these external research users.

8. Future research priorities

The wide ranging interest provoked by this relatively small-scale study raises numerous theoretical and practical issues, as well as posing important questions for music teacher training. We will summarise these in terms of 5 broad priorities.

(a) First, the absence of any Phase 1–Phase 2 differences in global and general measures of self-efficacy and identity over the course of the study led us to conclude that 'the 12 month period that we chose to investigate may have been too short and too late to show any appreciable effect'. An obvious priority would be to carry out a longer-term longitudinal follow-up of the participants over several years. Second, directly related to this, is (b) to carry out further investigations of new samples using the instruments developed in this study. One obvious investigation would trace students from just before the commencement of their postgraduate courses, since the most profound changes may take place right at the start. The other approach to this priority, which we are already discussing with colleagues in Sweden, Italy, Austria and Denmark, is to carry out parallel investigations in other countries which use different training routes to those in the UK.

The third priority (c) is to follow up the factor analyses of the present data in order to refine the measures of self-efficacy and identity in music and in teaching that were specially designed for this study. Several of the conservatories and HEIs not only welcomed us collecting data in their institutions, but also expressed strong interest in using and adapting our measures in different ways (eg. as a screening and teaching device to assess student career aspirations). The question of 'what makes a good music teacher/musician/music teacher' is of vital current concern at government level as well as in higher education, and so the development of sophisticated ways of assessing this is a clear priority.

This leads to the fourth priority (d), namely to explore the policy implications of music teacher identity and effectiveness for the recruitment of new music teachers, of which there is currently a pressing shortage. It is clear from our results that the vast majority of music teaching students have similar qualifications in the 'classical performance' tradition. To be an effective teacher at a time when music is undergoing great technological change, and is increasingly important in people's everyday lives, will inevitably require a far broader range of skills.

Furthermore, many music undergraduates are put off teaching careers because of fear of pupil behaviour and disinterest, and a concern that their possible lack of piano skills may make them unprepared for the role. Our case study data suggest that these concerns are often unfounded, and the solution is probably to be found in a reconceptualisation of the traditional image of the secondary school music teacher. This needs to be aligned to a much greater extent with the musical aspirations of pupils, and the demands of the music industry.

Finally (e), although the study has focussed on teachers, we have stressed that the issue underlying the 'problem of school music' is the congruence between the identities and attitudes of pupils and teachers, and our Strand 2 data will throw more light on this. The pupil listening task was devised and piloted in order to pursue this question directly, and an immediate priority is to carry out a listening study in which pupils and teachers are asked to comment on their attitudes towards and preferences for different genres and pieces within the same task.

The power of music to promote social inclusion and cultural development, and its vital importance in the lives of young people, mean that pupils' views of the relationships between music in and out of school, and of what is involved in 'being a musician', are critical in ensuring effective music education.

List of Appendices

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Appendix 3.1 Full details of final project sample

LQS Phase 1: June-Nov 2002

Undergraduate Music Student Sample

Birmingham Conservatoire	Royal Academy of Music	Royal Northern College of Music	Univ. of Surrey Roehampton, Music Dept.
• 52 MCQs* distributed • 19 returns	• 84 MCQs distributed • 7 returns**	•120 MCQs distributed • 19 returns	• 30 MCQs distributed • 9 returns

Postgraduate Music Teacher Trainee Sample

Manchester Metropolitan Univ.	Univ. of Cambridge, Faculty of Education	Univ. of London, Institute of Education	Univ. of Surrey Roehampton
• 49 MCQs distributed • 10 returns	• 23 MCQs distributed • 20 returns	• 35 MCQs distributed • 31 returns	• 14 MCQs distributed • 13 returns

Undergraduate Music Student Sample
Total MCQs distributed: 286
Total participants: n=54
Response rate: 18.8%

Postgraduate Music Teacher Trainee Sample
Total MCQs distributed: 121
Total participants: n=74
Response rate: 61.6%

Total participants for phase 1: 128

Only the data from those participants who complete both phase 1 *and* phase 2 of the LQS is used in comparison with *Postgraduate Music Teacher Trainee Sample.*

All phase 1 data used in the PGCE 'snapshot' analysis. Only the data from those participants who complete both phase 1 *and* phase 2 of the LQS is used in comparison with the *Undergraduate Music Student Sample.*

LQS Phase 2: May-June 2003

• 19 MCQs distributed • 10 returns	• 6 MCQs distributed** • 4 returns	• 18 MCQs distributed • 10 returns	• 8 MCQs distributed • 5 returns	• 1 MCQ distributed • 1 return	• 16 MCQs distributed • 9 returns	28 MCQs distributed 11 returns	• 12 MCQs distributed • 8 returns

Undergraduate Music Student Sample
Total MCQs distributed: 51
Total participants: n=29
Response rate: 56.9%

Postgraduate Music Teacher Trainee Sample
Total MCQs distributed: 58
Total participants: n=29
Response rate: 50%

Total participants for phase 2: 58

* MCQ: Musical Careers Questionnaire
**Discrepancies between number of phase 1 returns and phase 2 distributions due to participants failing to give contact information or wishing to remain anonymous

University of Surrey Roehampton

University of London, Institute of Education

Musical Careers Questionnaire

David Hargreaves
Nigel Marshall
Ross Purves
Graham Welch

Please return to:

Caroline Freeland
University of Surrey Roehampton
Southlands College
80 Roehampton Lane
London SW15 5SL

Tel: +44 (0)20 8392 3020
Fax: +44 (0)20 8392 3755
email: C.Freeland@roehampton.ac.uk

02

Name: **Male**   **Female**

Age:

1. **Do you have any of the following qualifications? Please tick all that apply and give details where requested.**

Music O Level	☐	Grade 8 Music Theory	☐	
Music GCSE	☐	Music-related NVQ/GNVQ	☐	
Music A Level	☐	Music-related BTEC National Diploma	☐	
Grade 8 Vocal/Instrumental	☐	Music-related BTEC HND	☐	
Music Diploma	☐	Please give details	_____	
Undergraduate Degree/Degree-Equivalent Qualification	☐	Please give details	_____	
Postgraduate Qualification	☐	Please give details	_____	
Other	☐	Please give details	_____	

2. **What will be your main job or course of study in the coming academic year (i.e. September 2002 – June 2003)?**

_____

3. **In an ideal world, what would be your career in five years time?**

_____

4. **Please list the instruments that you play. Please indicate how long you have played them and list some of the activities in which you use them. If applicable, please also indicate an approximate examination grade.**

Instrument	Years played	Grade (if applicable)	Activities where played
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

5. Please give a brief description of any teaching experience you possess. This may include your participation in any kind of educational activity.

6. Where did you learn your first study instrument? Please tick all that apply.

Private instrumental/ vocal teacher	☐	Visiting teacher at school	☐	Sibling	☐
Parent	☐	Other family member	☐	Community ensemble (e.g. brass band, steel band)	☐
Informally with friends (e.g. garage band)	☐	Cultural project within community	☐		
Other	☐	Please give details	_____		

7. What influenced the choice of your first study instrument? Please tick all that apply.

Personal ambition/desire	☐	Parent	☐	Family history	☐
Availability of teacher	☐	Availability of instrument	☐	Well-known performer(s)	☐
Musical event (e.g. concert, workshop)	☐	Instrument price	☐	Sibling	☐
Friends	☐				
Other	☐	Please give details	_____		

8. **With reference to your musical activities *only*, please indicate how much you agree or disagree with each of the following statements.**

	Agree			No opinion			Disagree
When I plan a musical activity, I am certain I can complete it successfully	1	2	3	4	5	6	7
One of my problems is that I cannot get down to musical practice when I should	1	2	3	4	5	6	7
If I can't perform a piece of music at first, I keep trying until I can	1	2	3	4	5	6	7
When I set important goals for my musical activities, I rarely achieve them	1	2	3	4	5	6	7
I give up on things before completing them	1	2	3	4	5	6	7
I avoid facing difficult situations in my musical activities	1	2	3	4	5	6	7
If a piece of music looks or sounds complicated, I will not even attempt to perform it	1	2	3	4	5	6	7
When I have something unpleasant to do, I stick to it until I finish it	1	2	3	4	5	6	7
When I decide to do something, I go right to work on it	1	2	3	4	5	6	7
When trying out a new piece of music, I soon give up if I am not initially successful	1	2	3	4	5	6	7
If something unexpected happens during a performance, I do not handle it well	1	2	3	4	5	6	7
I avoid pieces of music that look or sound too difficult for me	1	2	3	4	5	6	7
Failure just makes me try harder	1	2	3	4	5	6	7
I feel insecure about my playing	1	2	3	4	5	6	7
I am a self-reliant musician	1	2	3	4	5	6	7
I give up easily	1	2	3	4	5	6	7
I do not seem capable of dealing with most problems that come up in my musical activities	1	2	3	4	5	6	7

9. Below is a list of people, events and activities that may have influenced your musical career. Please cross out any that do not apply and then rank those that remain in order of influence (where 1 = most influential).

Private or school-visiting instrumental/ vocal teacher ☐

Well-known performer(s) ☐

Primary school teacher ☐

Secondary school teacher ☐

University/ college lecturer ☐

University/ college instrumental teacher ☐

Peer group ☐

Parent ☐

Sibling ☐

Performance/ musical event attended ☐

County music ensemble (e.g. orchestra, wind band) ☐

Community ensemble (e.g. brass band, steel band) ☐

Informal group with friends ☐

Professional colleague(s) ☐

Other ☐

Please give details _____

10. Please look at the list of skills below and circle the five that you feel are most important for a musician to possess.

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 the classical repertoire

High standard of instrumental technique

11.

(a) Please look at the list below and circle the five most important skills that your peers expect of you as a student of either music or music teaching.

High standard of instrumental technique	Adequate guitarist	Good singing skills	Interest in all musical styles
Prominence in musical events/activities	Frequent attendance at classical concerts	Excellent sight- reading skills	Adequate pianist
Good IT skills	Professional standard of public performance	Frequent attendance at pop concerts	Knowledge of classical composers
Ability to identify excerpts of classical music	Ability to compose music	Conducting/ musical direction skills	Ability to improvise
Knowledge of all musical styles			

(b) Are there any other expectations that peers may have of you as a student of music or music teaching that do not appear on the list in question 11(a)? If so, please list up to four of them.

1. _____   2. _____

3. _____   4. _____

(c) Are there any items on the list in question 11(a) that you feel are *not* expected of you as a student of music or music teaching? If so, please cross out up to four of them.

Please read the following statements and indicate your level of agreement or disagreement with each.

12. **My main instrumental teacher / musical mentor would agree with my choice of career**

1	2	3	4	5	6	7
Agree			No opinion			Disagree

13. **My current musical career path is my first choice**

1	2	3	4	5	6	7
Agree			No opinion			Disagree

14. **_For students of music teaching:_ My musical colleagues were surprised when I applied to train as a music teacher**
    For undergraduate music students: My musical colleagues would be surprised if I were to apply to train as a music teacher

1	2	3	4	5	6	7
Agree			No opinion			Disagree

15. **I come from a musical family**

1	2	3	4	5	6	7
Agree			No opinion			Disagree

16. **I class myself as a performer rather than as a musician**

1	2	3	4	5	6	7
Agree			No opinion			Disagree

17. **I am enthusiastic about the teaching possibilities within my career**

1	2	3	4	5	6	7
Agree			No opinion			Disagree

18. **I am / would be a worthy member of the Musicians' Union**

1	2	3	4	5	6	7
Agree			No opinion			Disagree

19. **I enjoy playing solo in front of my fellow musicians**

1	2	3	4	5	6	7
Agree			No opinion			Disagree

20. I spend much of my time with musicians

1	2	3	4	5	6	7
Agree			No opinion			Disagree

21. I value my performing skills more than my teaching skills

1	2	3	4	5	6	7
Agree			No opinion			Disagree

22. Good musicians are the best equipped to teach music to others

1	2	3	4	5	6	7
Agree			No opinion			Disagree

23. Secondary school music teachers should be trained in departments of education rather than in departments of music or music colleges

1	2	3	4	5	6	7
Agree			No opinion			Disagree

24. I am / would be a worthy member of a teachers' union

1	2	3	4	5	6	7
Agree			No opinion			Disagree

25. Secondary school music teachers should be awarded a different qualification to performing musicians

1	2	3	4	5	6	7
Agree			No opinion			Disagree

26. It is important for students of music to have access to teachers with advanced instrumental techniques

1	2	3	4	5	6	7
Agree			No opinion			Disagree

27. My teaching activities are restricted by institutional and / or resource limitations

1	2	3	4	5	6	7
Agree			No opinion			Disagree

28. Please look at the list of skills below and circle the five that you feel are the most important for secondary school teachers of any subject to possess.

1. Good interpersonal skills

2. Good communication skills

3. Good planning/ time management skills

4. Ability to collaborate with colleagues and others

5. Ability to adapt to a variety of working methods and environments

6. Expert background knowledge of subject

7. Physical health and fitness

8. Good listening skills

9. Ability to inspire and enthuse others

10. Ability to work both independently and in groups

Here is the list of skills from question 11(a) again.

11. High standard of instrumental technique
12. Knowledge of classical composers
13. Conducting/musical direction skills
14. Interest in all musical styles
15. Prominence in musical events/activities
16. Frequent attendance at classical concerts
17. Frequent attendance at pop concerts
18. Ability to identify excerpts of classical music
19. Coping with public performance

20. Adequate guitarist
21. Good IT skills
22. Ability to compose music
23. Ability to improvise
24. Knowledge of all musical styles
25. Adequate pianist
26. Good singing skills
27. Excellent sight-reading skills

29. Please look again at the skills listed in questions 11(a) and 28. Choosing from both lists, please select the six skills you feel are most important for a primary school teacher specialising in music to possess. Write the numbers corresponding to the skills in the boxes below.

☐ ☐ ☐

☐ ☐ ☐

30. Please look again at the skills listed in questions 11(a) and 28. Choosing from both lists, please select the six skills you feel are most important for a secondary school music teacher to possess. Write the numbers corresponding to the skills in the boxes below.

☐ ☐ ☐

☐ ☐ ☐

31. Here is a list of possible aims of music education. Please give each aim a score out of 10 according to your view of its importance (1 = not important at all, 10 = extremely important).

Music education should lay the foundations of a musical culture

Music education should relate music to its social and cultural context

Music education should provide the performers/musicians of the future

Music education should instil good discipline into pupils

Music education should help students with other subjects

Music education should develop the whole personality

Music education should enhance the status of music in society

Music education should improve listening and appraising skills

Music education should be an agent of social change

Music education should introduce students to the western classical tradition

Music education should provide the audiences of the future

32. Are you considering a career in secondary school music education?   **Yes** ☐   **No** ☐

Please state briefly the main reasons for your answer.

33. With reference to your teaching activities *only*, please indicate how much you agree or disagree with each of the following statements. If you do not have any teaching experience on which to base your answers, please imagine that you have undergone a basic course of teacher training.

	Agree			No opinion			Disagree
When **I plan lessons, I am certain I can make them work**	1	2	3	4	5	6	7
One of my problems is that I cannot get down to lesson preparation when I should	1	2	3	4	5	6	7
If a lesson goes poorly the first time, I try again until it works better	1	2	3	4	5	6	7
When I set important goals for my teaching, I rarely achieve them	1	2	3	4	5	6	7
I give up on things before completing them	1	2	3	4	5	6	7
I avoid facing difficult situations in my teaching	1	2	3	4	5	6	7
If something on the syllabus appears complicated, I will not even bother to try teaching it	1	2	3	4	5	6	7
When I have something unpleasant to do, I stick to it until I finish it	1	2	3	4	5	6	7
When I decide to do something I go right to work on it	1	2	3	4	5	6	7
When trying something new in my teaching, I soon give up if I am not initially successful	1	2	3	4	5	6	7
If something unexpected happens during a lesson, I do not handle it well	1	2	3	4	5	6	7
I avoid trying something new in my teaching if it looks too difficult for me	1	2	3	4	5	6	7
Failure just makes me try harder	1	2	3	4	5	6	7
I feel insecure about my teaching	1	2	3	4	5	6	7
I am a self-reliant teacher	1	2	3	4	5	6	7
I give up easily	1	2	3	4	5	6	7
I do not seem capable of dealing with most problems that come up in my teaching activities	1	2	3	4	5	6	7

The questionnaire is now complete. Thank you very much for your time.

Appendix 3.3.1 Strand 2 Case Studies: Interview schedule

Category	Outline Question	Prompts and Possible Directions for Discussion	MCQ References
1. My Musical Activities	What genres of music are you actively involved in performing or composing?	• Instruments and Ensembles • Styles/genres played • Musical activities based around creativity/improvisation or re-creative? • Most important skills as a musician? • Differences between a performer and musician?	4 4 4 10, 11 16 Also: 8,18,19,20
	What genres of music do you regularly listen to or consider yourself to be knowledgeable about?	• What CDs do you buy – why? • What genres are you comfortable with/knowledgeable about? • Desert Island Discs?	4 Also: 8,10,11
	Target Question: How much do these musical activities cross-over into your school teaching?	• Relationship with pupils' interests • What other factors control this (i.e schemes of work, exam syllabus, curriculum, personal reasons etc)?	27, 32
2. Background	How has your musical training and previous musical experience prepared you for your secondary school music teaching role?	• Qualifications - related to self-efficacy/confidence/status? • Why did you choose your instruments? Relationship to teaching career • Usefulness of instruments to job	1, 8 4, 32 4 Also: 6,7, 9, 15, 10,11, 22, 26
	How has your teacher training and previous teaching experience prepared you for your secondary school music teaching role?	• Reflections on adequacy of training for teaching • What skills, experience or knowledge did you find most difficult to get?	5,9,11,32,17,2 1, 27 27, 32
	Target Question: Who/What has influenced you as a secondary school music teacher?	• What did you think about your own secondary music teacher when you were at school? What do you think of them now? • What made you think that you would be a good music teacher? • When and why did you decide to go into music education? • Where do you turn for help and advice to inform your music teaching? (can be individuals or organisations etc)	9, 32 5, 6, 7, 9, 31, 32 5, 32 9, 12, 20, 24

3. My Teaching	What are your impressions of secondary school teaching as a career?	• Class management and discipline and their effect on teaching self-efficacy?	11b, 32, 33
		• How do resource/institutional limitations affect your teaching?	27
		• What do you reckon to be your most important skills as a teacher?	11, 28, 33
		• Can you remember the point where you were first able to call yourself a "teacher" and mean it?	12, 13, 17, 21, 22, 24
		• relationship with pupils	4, 32, 33
	How did musical colleagues view your decision to go into secondary school teaching?	• Professional musical colleagues	9, 14, 18, 19, 20
		• Instrumental Teachers	9, 12
		• University Lecturers	9, 12
		• Others: family, old school teachers etc	9, 12, 15, 18, 19, 20
	What expectations have been placed upon you in your new role as a secondary school music teacher (by SMT, colleagues, yourself, pupils, parents, friends etc)?	• What were you asked at interview?	
		• What expectations were placed on them by staff/management? Do you think these are different to other subjects?	11
		• Discuss answers in 11b and 11c	
		• How do you think the public, school management, and other musicians view secondary school music teachers?	12, 13, 32, 33
	Describe your general and musical relationships with your pupils		4, 5, 22, 26, 32, 33
	Target question: Take me through a good lesson and a bad lesson	• Discuss the differences between music and teaching SE scores – where does this difference come from? Bad/good experiences?	5, 8, 9, 17, 24, 27, 31, 32, 33

Section	Prompt	Questions	Ref
4. Attitudes, Ideals and Values	How does secondary school teaching change you as a musician?		22
	Target Question: Do you have a 'philosophy' of music education? Where does this come from?	• Show them graph of q31 data – ask for comment	31
		• What does it take to be an 'ideal' secondary school music teacher?	30
		• How can we use music education to get through to kids?	31, 32
		• If you were Charles Clark, what would you do about music education?	31, 32 Also: 22, 23, 25, 26
5. My Future Career	What skills, experience or knowledge would make you a better secondary school music teacher?	• How do you think the skills and attributes needed to work as a secondary music teacher are changing and/or will change in the future?	11
		• How prepared and/or enthusiastic do you feel about entering these new areas of music education?	8, 33
		• Which areas of music education are growing and which are in decline?	
	Now you have begun teaching professionally, how do you feel about continuing a career as a secondary school music teacher?	• Are you still committed to a career in secondary music teaching, or looking to branch out elsewhere?	2, 3
		• How do you feel about taking on management responsibility?	3, 28
		• What could be done to make the job more attractive?	5, 27, 32, 33
		• Are your reasons for working as a secondary school music teacher now the same as when you started?	31, 32
	Target Question: what advice would you give to a PGCE student you were mentoring or a pupil who wanted to teach music?	• How do you think the transition into the world of secondary music teaching could be made easier?	5, 27, 32
		• What should be done to support newly qualified teachers?	

Appendix 3.3.2 Strand 2 Case Studies: selected quotations

Musical relationships between teachers and pupils

RP: Ross Purves (interviewer)
CS1-CS6: anonymised case study participants 1-6

RP   You come from a background which emphasises rock and pop, so I'm wondering whether that identity that you have as a musician, whether that makes you feel any more or less likely to communicate with the kids? I mean, I'm not talking about the way you teach them but -

CS1   Relate to?

RP   Yeah, relate with the kids. I mean, is there a sense that you can just talk about music with kids?

CS1   It's difficult. Because, I'm still establishing myself in the school, so I still try and maintain this guard as a teacher/pupil relationship. I don't offer myself into much open discussion with Years, 7, 8 and 9. I try not to go into that because the kids will drag you into it quite quickly, if you're not too careful, you know. They'll want to know - especially our kids, they'll want to know everything about you. And, if you're gullible enough to fall for it, that's it, you're gone.

And also then, that's the kid of information they will remember, you know. I have occasionally, you know, made the odd quip about football teams or whatever with them, and I don't support football team. You know, I don't have a favourite football team, but I just do that occasionally. I let go little snippets, you know.

I had a kid sing an Eminem [song?] I just made a small acknowledgment to him, and the kid went, ooh, ooh, bing.

RP   He was surprised that you knew?

CS1   Yeah. Sir, knew something about what I listen to, you know. Especially the kids with the .... and thing like that, they don't actually think that I might actually be able to do some of those things. Especially, when the kids the guitar to tune up.

The other day someone brought in a guitar and he was learning, he surprised me, he was learning Stairway to Heaven.

RP   Oh really!

CS1   And, it was like a massive flashback. I was like, huh, you're 13 and you're learning this, you know. Jimmy Page is nearly in the grave, what are you doing? No offence to Jimmy but, you know. But, this is the scourge of all music shops and this kid's here playing it and I'm thinking, well you know, I'll just have a quick go to see if I can remember it. And, he was - jaw dropped.

Because, the kids love that. The kids like to know you can do something they can't and the kids like to see that. And, there's not a problem with showing your skills. Obviously, if I can play some .... chords and learn a bass line on the piano, they think that's fabulous, you know. I know myself it's not and obviously, somebody else who has got more experience would think, well you know, well he knows what he's doing. But, it's enough to keep the kids entertained and there is that pressure or that sort of thing, expectation for you to entertain, as well as teach and make it fun.

RP   Thinking about your relationship with the kids, a musical relationship - I mean, you have a background, say very strong, western classical background but you've also got a love and interest in rock music and the rest of the things that we've talked about. Knowing things that are currently in the charts.

What about the kids? I mean, do you find that you have got common ground? I mean, are you able just to kind of chat to the kids about music on a non-kind of teaching level? Can you like share musical taste, or interests?

CS2   Absolutely. I mean, depending on - and I'm trying to do this across the board, even with kids who don't come over here. You know, I try to sort of share things, find out what they're listening to. What they like. And, in the tutor group we talk about Eminem, or something. We try and get this kind of thing aired and talked about and made it more normal.

And, one of my main, my biggest loves would be to get all the music making that goes on in the school, linked somehow to the Music Department, whether we control or not. And, it's already much, much better. And, it's one of

- and I think it's really essential that everybody realises that we're a resource for everybody, whatever they're doing and that we support and care about all music making. Not just the western kind. And, that you know, if they want to come along and play electric guitar and stuff. And that, by the previous Head of Department, was started off very well by him, the current Head of Department agrees that this is very, very important.

And, I think that you know, there's a lot of music going on outside the Department which we slowly can, you know. And, which can ultimately only have a good effect on the numbers of people actually studying it academically. They realise that they don't have to perform 3 Blind Mice on the piano for GCSE but they can bring in their fantastic rendition of Cream (?) and really, and that will - and that's valid and worthwhile. That we don't kind of draw a distinction between the value of music. Ultimately, you have to get people to recognise also what the value structures are. But, that's a long lifetime thing anyway, you know, I think.

RP   So, what about the idea that there will always be a periphery outside music education?...

CS2   Should be. Must be. Must be. But, they need to feel that this is the appropriate place to do it. That I will unlock a room for them, you know. And, the equipment is here for them to do it and that we won't stick our noses into everything that they do. That, you know, if they want to use the rooms and stuff, when they're not being used, yeah, that's great.

But also, that if they need help with something, that you know, we will record it for them, whatever they want to do. Or, we will provide a concert in which they can do it publicly. But, there is definitely -

RP   Facility?

CS2   Yeah. That we are here for them if they want to use. And, that that kind of non-judgmentalness, ultimately will mean that people will actually do it as a kind of normal matter of course.

CS3   …But, the kids are great musicians. That band, that you heard -

RP   Yeah, very good. Yeah.

CS3   And, they listen to me. And, they're much better in rehearsal. I hold up my hand and they stop. They listen to the next instructions. They're great to work with. We've already done some fantastic stuff with them but we're doing more.

RP   So, that - you're sort of performing, professional performing experience comes into that? Because, they obviously respond to your "this isn't messing around, this is like, we're going to stop and do some work now". Is that the idea?

CS3   Yeah. And well, I told them - but I don't have to actually. But, it makes the rehearsal very, very professional. Bang, bang, bang, let's go from here. And, they're learning about - and they do that on their own now at rehearsals. Rather than go through the whole ..... and then do it all again.

…
Cut
…

RP   What, you mean they told you at the interview they wanted that?

CS3   Yeah. Which is lucky, because I know about rock music. But, there will be teachers that have no experience at all of rock music. Not even slightly. So, it's nice for them that I know what a jack lead is. I know what this amplifier is. I know what these songs - and also, the kids are into Led Zeppelin. Into the stuff that I'm into, which is great.

RP   Is that? Tell me about that then? I mean, talk about that? Your musical relationships with pupils?

CS3   Well, I - Will came in just before one of the Year 8 classes. He said, I listened to your tape, it was really good. I gave him one of my tapes. You know, like friends give them. Because, I asked them to all to give me a tape in the AS set, because I was a bit out of touch with music in the year 2000 to - 4 of them gave me a tape or a cd, which I've listened to and I really enjoy.

And, it looks like they're into similar stuff to me, in terms of rock music. So, I did one for them and they're going to keep - so I'm sharing music with them.

RP   Right. And, that's important to you?

CS3   Yeah.

RP   And, do you think that's important to the general music education process, that there is some congruence between teacher and pupil? Musical identities as we're calling it?

CS3   Yeah. I think that's very important. However, if they know that you are out of touch, but you make it fun anyway, and you introduce them to new things, then they've got - they take ownership of that.

RP   Right.

CS3   For example, if I made that a chore, that piece that we did earlier with the Choir, and say, you must learn this and made it boring, then it would have been a chore. But, I made it - I tried to make it exciting because I was really enthusiastic about it.

So, you can get them to do all sorts of things if you sell it to them.

RP   Right.

CS3   I do think you need to know - you need to know exactly - I don't think you need to know exactly what's in the Pop Charts sort of thing, but it's good to be abreast of it. I mean, I've got no idea of what's in the Pop Charts and they know that. But, I manage to identify them on some other way.

RP   So what - you've talked about your relationship with pupils… And, does that apply to Music?

CS4   It does, and it doesn't. I mean, a good example really of this would be actually a Dance lesson, which is a shame you couldn't see it. Because, the kids seem to be saying to me a lot, Miss, can we bring our own CDs in? I said, yeah, well, what have you got? And, they say things like, Nirvana and I'm like, oh yeah, yeah, bring that in. Miss, you're not supposed to like Nirvana.

And so, on this sort of thing, like, you've got similar tastes to the kids. It really does build that rapport.

RP   Right.

CS4   And there again, with my Year 10s and some of the Year 11s as well, but I don't teach Year 11, I can actually sit down and say, oh did you read about such and such a thing. Or, did you listen to, such and such a thing. And, what did you think of it. The kids will actually respond to things like that.

RP   Okay. And, what about the music you yourself listen to and consider yourself to be knowledgeable about? I mean, outside school, what do you go around and listen to?

CS5   Oh the radio. It's easy. Easy listening.

RP   Right.

CS5   At the moment it's preparation for school that you kind of listen to, you know, the A level stuff that I'm listening to. And, when I go home, to be honest, I don't - I've had enough really. You know, the things I listen to - like, you know, what's going on, on the radio, the pop - the charts. Just some easy, yeah, background music. I don't think - for the last few months I don't think I've sat down and listened to anything of, you know, that I need to.

RP   What about CDs you've bought recently?

CS5   That I've bought? I don't think I have really. I've got, Alicia Keyes' album. I've got a Robbie Williams. Again, it's just the - you know, I probably wouldn't have bought that two years ago. .... I wouldn't have done.

RP   What would you have bought then?

CS5   I think I would have bought stuff that I am doing for University, you know, a bit of Mahler and Wagner.

RP   …Thinking about the music that you listen to yourself, and the music you feel that you're knowledgeable about, what are those styles of music that you go out and listen to outside of school?

CS6   Mm, I would say that I listen to the stuff of the moment. So, I will go home and listen to the radio and I have some CDs that might be kind of a bit chilled out if I'm reading or something like that. I don't specifically have a

typical band or something like that, that I follow. And, I don't listen to classical music.

RP   You don't?

CS6   No.

RP   Okay. So, it's all going to be -

CS6   I never have. I've always - I've always played classical music and learnt about classical music but have never been a person to sit down and listen to it really. Not very much at all. I don't know why.

RP   Right. Okay. Okay. Mm, thinking about, I mean you've said a bit about the fact that you're playing, you don't feel much of your playing comes into the classroom music, in a sense. But, the music that you listen to, it being presumably, quite a lot of pop and pop-based music. Stuff in the charts, on the radio. I mean, I noticed when you were talking to the students this morning you were kind of giving them a commentary on the video, you seemed very knowledgeable and very comfortable about those kinds of music.

So, I mean, do you find that your background, listening to that music comes into it?

CS6   Yes, I think - I've never been big on bands, even as a teenager I wasn't a particular fan, you know, like .... Take That or whatever. I think that I have generally listened to music about whatever's around and obviously have a knowledge of classical music because I've studied it. I think I manage to pick up general facts and I'm very - I shouldn't say this, I'm very good at blagging things, you know. Like, if they ask me a question, I'll kind of have some general fact that I might know and it makes me sound knowledgeable to them, because they don't know anything. Do you know what I mean?

RP   I do.

CS6   So, I can kind of get through it. Because, I do know enough and it's not that I've studied pop, or anything like that, but I have listened to enough and know enough to kind of be generally knowledgeable about it.

So, this morning with the pop video and we're moving on to dance and hip-hop. Dance was a big thing when I was a teenager, so I know quite a lot about dance and the dance culture and we're moving on to kind of their styles which is hip-hop, garage, R&B, and all of that. Which I can hold my own on.

RP   Right.

CS6   But, they might know more than me on that one.

RP   Right. Right. Okay. But, that doesn't bother you?

CS6   No. Mm no, because I think in Year 9 we move on to them doing projects, so it's for them. So, it is their choice. So, if we don't know something about it then it's a research project for them. So, that is something that we focus on.

Appendix 3.4 Pupil Listening Task Activity

CD Track Listing

Musical Example	CD Track
Palestrina: *Missa Papae Marcelli*	1
JS Bach: *Allegro, Brandenburg Concerto No. 2*	2
Handel: *Overture from Music for the Royal Fireworks*	3
Mozart: *Romance, Eine Kleine Nachtmusik*	4
Haydn: *Adagio, Symphony No. 97*	5
Beethoven: *Allegro ma non troppo, Symphony No. 9 (Klemperer)*	6
Beethoven: *Allegro ma non troppo, Symphony No. 9 (Elliott Gardner)*	7
Paganini: *Allegro maestoso, Concerto for Violin and Orchestra No. 1*	8
Brahms: *Adagio non troppo, Symphony No. 2*	9
Rachmaninov: *Adagio, Symphony No. 2*	10
Wagner: *Overture, Tristan und Isolde*	11
Mendelssohn: *Fingal's Cave, Op. 26*	12
McGuire: *Calgacus*	13
Shostakovich: *Allegro non troppo ('Victory'), Symphony No. 7*	14
Vaughan Williams: *Greensleeves*	15
Lutoslawski: *Les Espaces do Sommeil*	16
Deep Purple: *Burn*	17
Beatles: *Strawberry Fields Forever*	18
The Prodigy: *Narayan*	19
Sonny Rollins and John Coltrane: *Tenor Madness*	20
Kostia and Arkenstone: *The Cello's Song*	21
Les Ombres: *Temenos 97*	22
Vanessa-Mae: *Toccata and Fugue (JS Bach, arr. Batt)*	23
Alma Del Sur: *The Hill of Seven Colours*	24
Paul Simon: *Diamonds on the Soles of Her Shoes*	25
Enya: *Marbled Halls*	26
Ladysmith Black Mambazo and Paul Simon: *Homeless*	27
Bruch: *Allegro (on 'Hey the Dusty Miller'), from Scottish Fantasy for Violin and Orchestra*	28
Jasvant Billa and Jasveer Kaur: *Old Skool Boliyan*	29
My Vitriol: *Always: Your Way*	30
Origin Unknown: *Sound in Motion*	31
Madness: *Nightboat to Cairo*	32

Listening Activity – Task 1

Using the CD supplied, please pick four musical examples that you might use in a Key Stage 3 lesson devoted to listening and appraising. Write down the CD track numbers of the four musical examples below:

1. _____   2. _____

3. _____   4. _____

Please explain briefly your reasons for choosing these four musical examples

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Which Key Stage 3 year group is your lesson intended for? (Please circle)

7   8   9

What would be your learning objectives for this lesson?

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Please give a brief outline of how you might plan this lesson.

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number (inscode)

Listening Activity – Task 2

Using the following form, please rate how likely you would be to use each musical example on the accompanying CD in your Key Stage 3 teaching.

We would be grateful if you could give a very brief reason for your rating of each musical example. This only needs to be a few words in length. If you don't want to write your reasons down, we would be delighted to discuss them with you on the phone or in person. Please email r.purves@roehampton.ac.uk or call me on 07**** ****** to arrange a convenient time for this.

Please return this completed task sheet using the enclosed stamped addressed envelope.

The CD is yours with our compliments.

Many thanks for taking part!

The TIME Project Research Team

CD Track

Palestrina: *Missa Papae Marcelli* — 1

I would never use   I might use   I'd be likely to use   I'd definitely use

Reason for answer: _____

JS Bach: *Allegro, Brandenburg Concerto No. 2* — 2

I would never use   I might use   I'd be likely to use   I'd definitely use

Reason for answer: _____

Handel: *Overture from Music for the Royal Fireworks* — 3

I would never use   I might use   I'd be likely to use   I'd definitely use

Reason for answer: _____

Mozart: *Romance, Eine Kleine Nachtmusik* — 4

I would never use   I might use   I'd be likely to use   I'd definitely use

Reason for answer: _____

Haydn: *Adagio, Symphony No. 97* — 5

I would never use   I might use   I'd be likely to use   I'd definitely use

Reason for answer: _____

Beethoven: *Allegro ma non troppo, Symphony No. 9 (Klemperer)* — 6

I would never use   I might use   I'd be likely to use   I'd definitely use

Reason for answer: _____

Beethoven: *Allegro ma non troppo, Symphony No. 9 (Elliott Gardner)* — 7

I would never use   I might use   I'd be likely to use   I'd definitely use

Reason for answer: _____

Paganini: *Allegro maestoso, Concerto for Violin and Orchestra No. 1* — 8

I would never use   I might use   I'd be likely to use   I'd definitely use

Reason for answer: _____

	CD Track				
Brahms: *Adagio non troppo, Symphony No. 2*	9	I would never use	I might use	I'd be likely to use	I'd definitely use
		Reason for answer: _____			
Rachmaninov: *Adagio, Symphony No. 2*	10	I would never use	I might use	I'd be likely to use	I'd definitely use
		Reason for answer: _____			
Wagner: *Overture, Tristan und Isolde*	11	I would never use	I might use	I'd be likely to use	I'd definitely use
		Reason for answer: _____			
Mendelssohn: *Fingal's Cave, Op. 26*	12	I would never use	I might use	I'd be likely to use	I'd definitely use
		Reason for answer: _____			
McGuire: *Calgacus*	13	I would never use	I might use	I'd be likely to use	I'd definitely use
		Reason for answer: _____			
Shostakovich: *Allegro non troppo ('Victory'), Symphony No. 7*	14	I would never use	I might use	I'd be likely to use	I'd definitely use
		Reason for answer: _____			
Vaughan Williams: *Greensleeves*	15	I would never use	I might use	I'd be likely to use	I'd definitely use
		Reason for answer: _____			
Lutoslawski: *Les Espaces do Sommeil*	16	I would never use	I might use	I'd be likely to use	I'd definitely use
		Reason for answer: _____			

	CD Track				
Deep Purple: *Burn*	17	I would never use	I might use	I'd be likely to use	I'd definitely use
		Reason for answer: _____			
Beatles: *Strawberry Fields Forever*	18	I would never use	I might use	I'd be likely to use	I'd definitely use
		Reason for answer: _____			
The Prodigy: *Narayan*	19	I would never use	I might use	I'd be likely to use	I'd definitely use
		Reason for answer: _____			
Sonny Rollins and John Coltrane: *Tenor Madness*	20	I would never use	I might use	I'd be likely to use	I'd definitely use
		Reason for answer: _____			
Kostia and Arkenstone: *The Cello's Song*	21	I would never use	I might use	I'd be likely to use	I'd definitely use
		Reason for answer: _____			
Les Ombres: *Temenos 97*	22	I would never use	I might use	I'd be likely to use	I'd definitely use
		Reason for answer: _____			
Vanessa-Mae: *Toccata and Fugue (JS Bach, arr. Batt)*	23	I would never use	I might use	I'd be likely to use	I'd definitely use
		Reason for answer: _____			
Alma Del Sur: *The Hill of Seven Colours*	24	I would never use	I might use	I'd be likely to use	I'd definitely use
		Reason for answer: _____			

	CD Track				
Paul Simon: *Diamonds on the Soles of Her Shoes*	25	I would never use	I might use	I'd be likely to use	I'd definitely use
		Reason for answer:	_____		
Enya: *Marbled Halls*	26	I would never use	I might use	I'd be likely to use	I'd definitely use
		Reason for answer:	_____		
Ladysmith Black Mambazo and Paul Simon: *Homeless*	27	I would never use	I might use	I'd be likely to use	I'd definitely use
		Reason for answer:	_____		
Bruch: *Allegro (on 'Hey the Dusty Miller'), from Scottish Fantasy for Violin and Orchestra*	28	I would never use	I might use	I'd be likely to use	I'd definitely use
		Reason for answer:	_____		
Jasvant Billa and Jasveer Kaur: *Old Skool Boliyan*	29	I would never use	I might use	I'd be likely to use	I'd definitely use
		Reason for answer:	_____		
My Vitriol: *Always: Your Way*	30	I would never use	I might use	I'd be likely to use	I'd definitely use
		Reason for answer:	_____		
Origin Unknown: *Sound in Motion*	31	I would never use	I might use	I'd be likely to use	I'd definitely use
		Reason for answer:	_____		
Madness: *Nightboat to Cairo*	32	I would never use	I might use	I'd be likely to use	I'd definitely use
		Reason for answer:	_____		

Appendix 4.1.1: Phase 1 PGCE Profile: Age

- 7 participants (9%) did not give their age

Appendix 4.1.2: Phase 1 PGCE profile: Qualifications

Bar chart showing percentages for each qualification:

- Music O Level: 9
- Music GCSE: 78
- Music A Level: 85
- Grade 8 Inst/Vox: 82
- Grade 8 Theory: 14
- Music-Related NVQ/GNVQ: (no value)
- Music-Related BTEC National Dip: 5
- Music-Related BTEC HND: 3
- Other Music Diploma: 23
- Undergraduate Degree/Equiv: 93
- Postgraduate Degree/Equiv: 23
- Other Qualification(s): 11

Y-axis: % (0 to 100)
X-axis: Qualifications

Appendix 4.1.3: Phase 1 PGCE profile: Influences on musical career

Mean Rating of Influence (higher numbers = higher influence)

Influence on Career

Influence	Rating
Private/School-Visiting Instrumental Teacher	5.3
Parent	4.1
Secondary Teacher	3.8
University/College Instrumental Teacher	3.6
Musical Event	3.2
County Ensemble	2.7
Well-Known Performer	2.5
University/College Lecturer	2.5
Informal Friends	2.2
Professional Colleagues	2.0
Peer Group	1.9
Community Ensemble	1.5
Primary Teacher	1.4
Sibling	0.9
Other Influences	0.4

Appendix 4.1.4 Phase 1 PGCE profile: Attitudes: Aims of Music Education

Mean Rating for Statement (/10)

Statement	Mean Rating
Music education should improve listening and appraising skills	8.34
Music education should develop the whole personality	8.26
Music education should relate music to its social and cultural context	7.84
Music education should enhance the status of music in society	7.84
Music education should provide the audiences of the future	7.01
Music education should help students with other subjects	6.76
Music education should lay the foundations of a musical culture	6.75
Music education should instil good discipline into pupils	6.69
Music education should provide the performers/musicians of the future	6.63
Music education should introduce students to the western classical tradition	5.73
Music education should be an agent of social change	5.62

Appendix 4.1.5 Phase 1 PGCE profile Attitudes: Important Skills for Secondary School Music Teachers

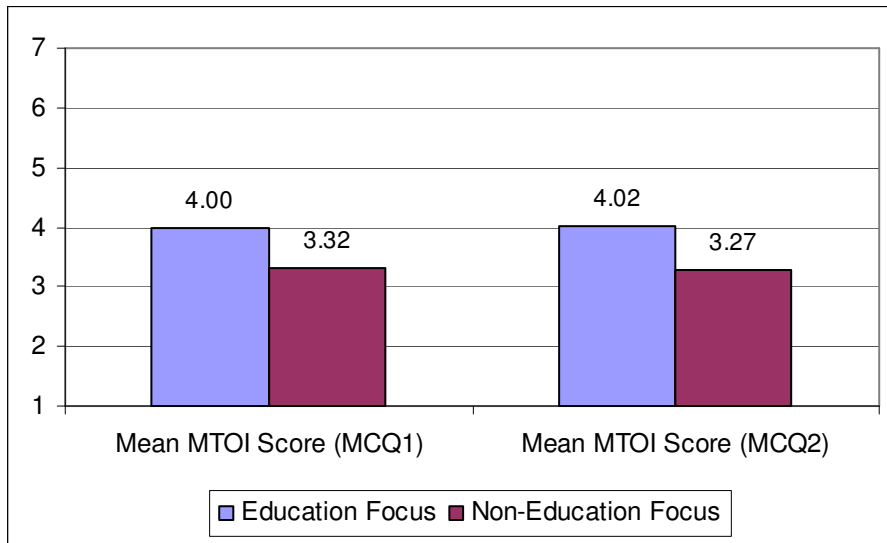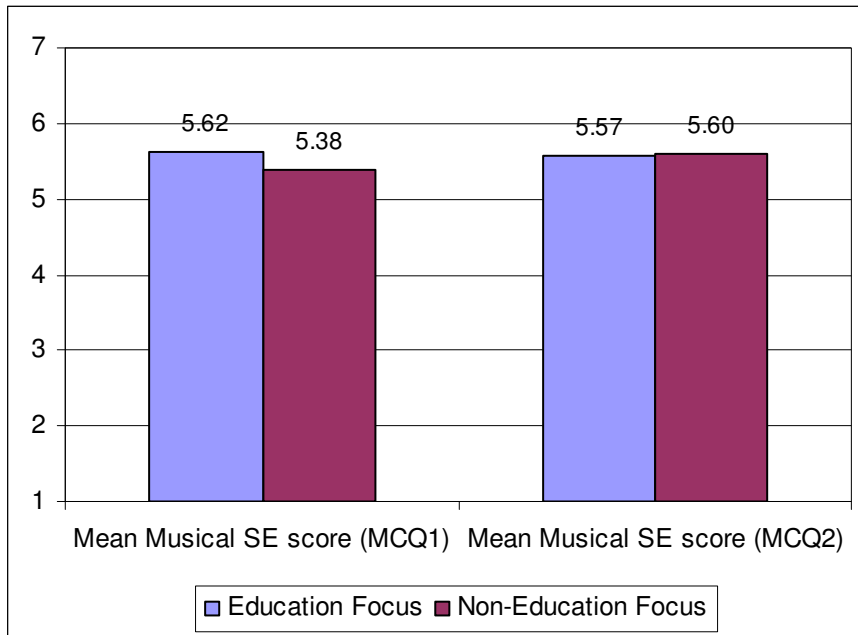| Skills/Attributes	Votes
ability to inspire and enthuse others	58
good communication skills	49
able to conduct/musically direct	46
adequate pianist	44
knowledge of all musical styles	43
good planning/time management skills	42
interest in all musical styles	33
expert subject background knowledge	30
good interpersonal skills	25
adapt to different working methods/environments	23
good IT skills	21
high standard of instrumental technique	20
good singing skills	16
able to improvise	14
good listening skills	14
knowledge of classical composers	12
professional standard or performance	12
prominent in musical events/activities	12
able to compose music	9
excellent sight-reading skills	9
collaborate with colleagues and others	8
ability to work both independently and in groups	1
adequate guitarist	1
attend pop concerts frequently	1
identify excerpts of classical music	1
physical health and fitness	1
attend classical concerts frequently	0

Appendix 4.2.1a,b
Music – Teacher Orientation Index (MTOI) 2 x 2 Anova:
Interaction plot and summary table

Source	Type III Sum of Squares	df	Mean Square	F	Sig.	Partial Eta Squared
MCQPHASE	4.727E-03	1	4.727E-03	.035	.853	.001
MCQPHASE * STUTYPE	4.200E-02	1	4.200E-02	.308	.581	.005
STUTYPE	14.978	1	14.978	24.534	.000	.30

Appendix 4.2.2a,b
Self-Efficacy – Music (SE-M) 2 x 2 Anova:
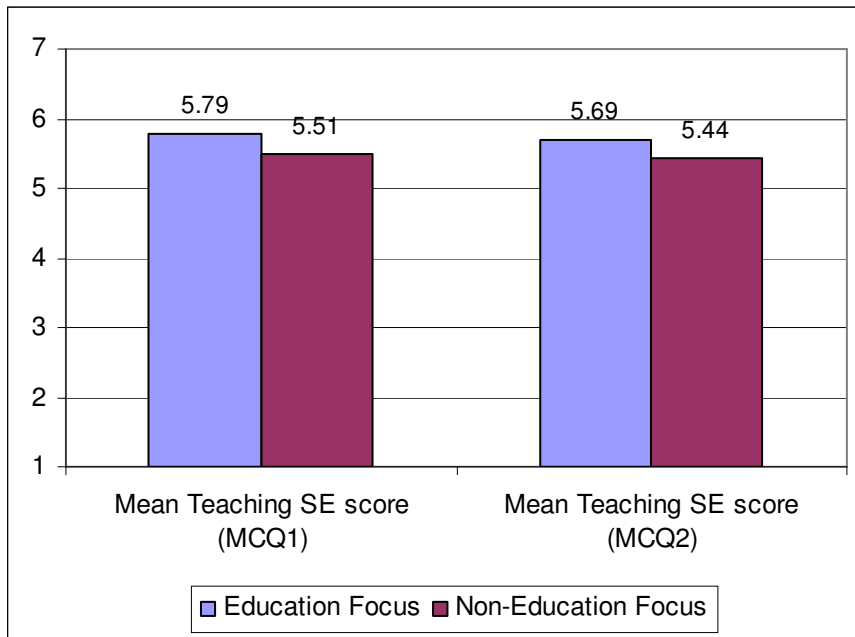**Interaction plot and summary table**

Source	Type III Sum of Squares	df	Mean Square	F	Sig.	Partial Eta Squared
MCQPHASE	.224	1	.224	1.133	.292	.020
MCQPHASE * STUTYPE	.495	1	.495	2.503	.119	.043
STUTYPE	.335	1	.335	.223	.639	.004

Appendix 4.2.3 Musical Self-Efficacy (MCQ1): Varimax factor matrix

Rotated Component Matrix(a)	Component				
	1	2	3	4	5
I give up on things before completing them (MSE, MCQ1)	.855				
When trying out a new piece of music, I soon give up if I am not initially successful (MSE, MCQ1)	.840				
I avoid facing difficult situations in my musical activities (MSE, MCQ1)	.747				
I give up easily (MSE, MCQ1)	.602		.489		
I avoid pieces of music that look or sound too difficult for me (MSE, MCQ1)	.531			.522	
When I plan a musical activity, I am certain I can complete it successfully (MSE, MCQ1)	.492	.427			
If something unexpected happens during a performance, I do not handle it well (MSE, MCQ1)		.869			
I feel insecure about my playing (MSE, MCQ1)		.763			
If I can't perform a piece of music at first, I keep trying until I can (MSE, MCQ1)			.782		
Failure just makes me try harder (MSE, MCQ1)		.506	.580		
When I set important goals for my musical activities, I rarely achieve them (MSE, MCQ1)			.508		.417
One of my problems is that I cannot get down to musical practice when I should (MSE, MCQ1)				.758	
When I have something unpleasant to do, I stick to it until I finish it (MSE, MCQ1)				.642	
If a piece of music looks or sounds complicated, I will not even attempt to perform it (MSE, MCQ1)		.436		.584	
I am a self-reliant musician (MSE, MCQ1)					.784
When I decide to do something, I go right to work on it (MSE, MCQ1)			.511		.656
I do not seem capable of dealing with most problems that come up in my musical activities (MSE, MCQ1)		.478			.533
Extraction Method: Principal Component Analysis. Rotation Method: Varimax with Kaiser Normalization.					
a Rotation converged in 7 iterations.					

Appendix 4.2.4a,b
Self-Efficacy – Teaching (SE-T) 2 x 2 Anova:
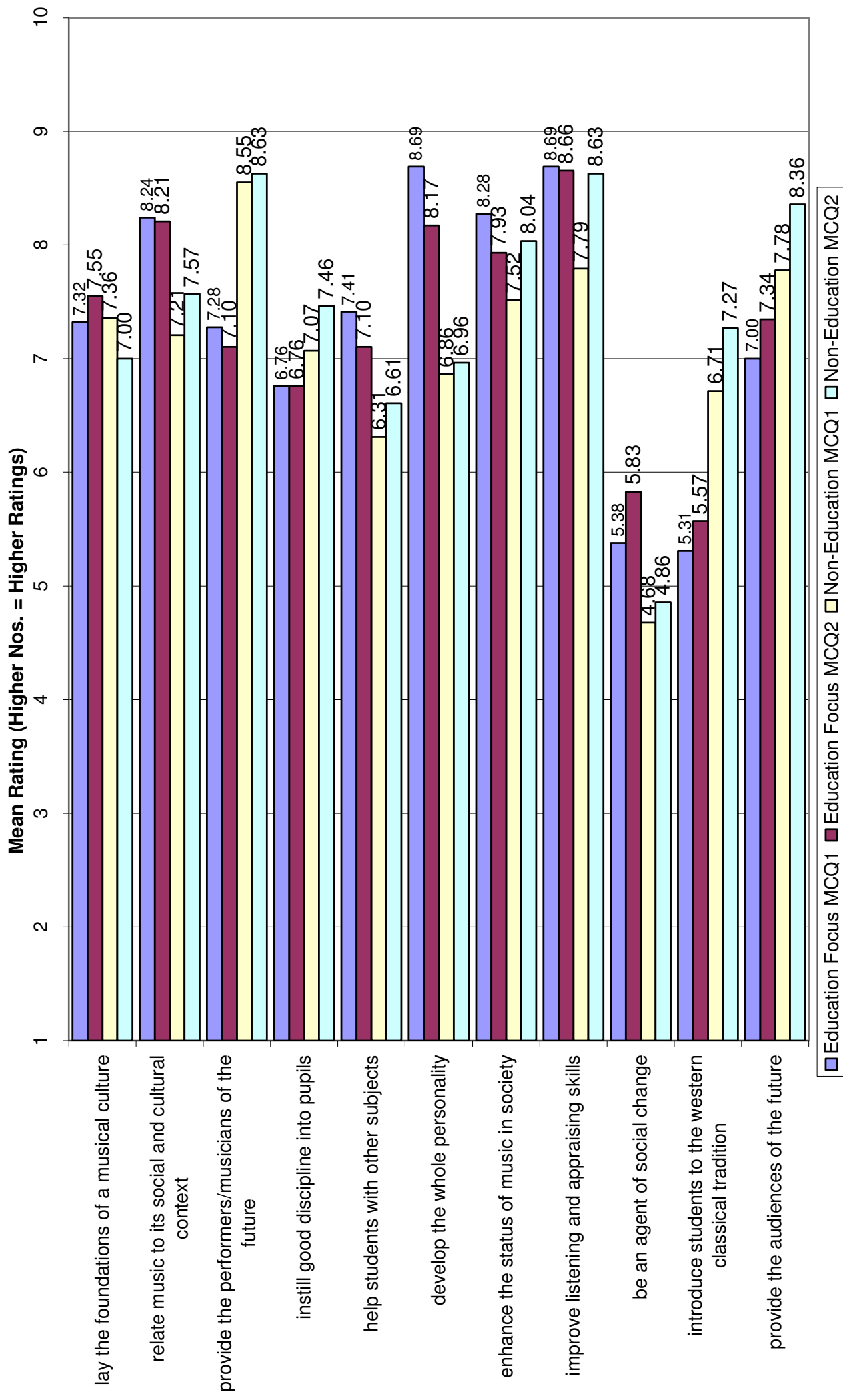**Interaction plot and summary table**

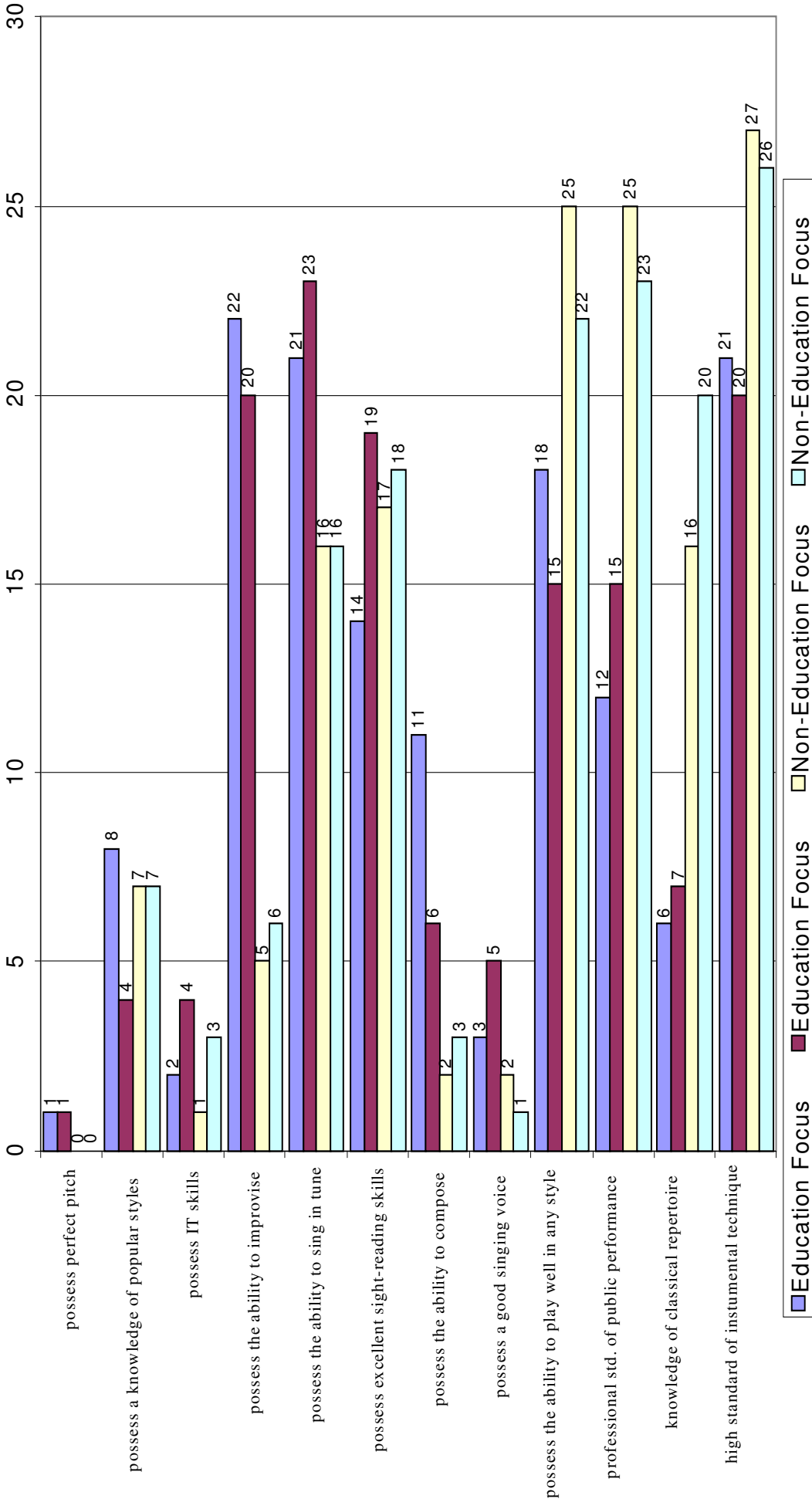| Source	Type III Sum of Squares	df	Mean Square	F	Sig.	Partial Eta Squared
MCQPHASE	.203	1	.203	1.001	.321	.018
MCQPHASE * STUTYPE	1.276E-02	1	1.276E-02	.063	.803	.001
STUTYPE	2.012	1	2.012	1.581	.214	.028

Appendix 4.2.5 a,b
Attitudes: Aims of Music Education
Anova summary table and interaction plot for individual items

Source	Measure	Type III Sum of Squares	df	Mean Square	F	Sig.
MCQPHASE	AIM1	3.030E-02	1	3.030E-02	.008	.928
	AIM2	.182	1	.182	.060	.808
	AIM3	4.965E-03	1	4.965E-03	.002	.967
	AIM4	2.080	1	2.080	.753	.390
	AIM5	1.916	1	1.916	1.119	.295
	AIM6	1.234	1	1.234	.822	.369
	AIM7	5.291	1	5.291	2.769	.103
	AIM8	11.049	1	11.049	8.051	.007
	AIM9	6.392E-02	1	6.392E-02	.022	.882
	AIM10	1.006	1	1.006	.472	.496
	AIM11	1.435	1	1.435	.529	.471
MCQPHASE * STUTYPE	AIM1	.520	1	.520	.140	.710
	AIM2	5.980E-02	1	5.980E-02	.020	.889
	AIM3	8.660E-02	1	8.660E-02	.031	.862
	AIM4	.121	1	.121	.044	.835
	AIM5	3.059	1	3.059	1.787	.188
	AIM6	4.091	1	4.091	2.724	.106
	AIM7	8.108	1	8.108	4.243	.045
	AIM8	4.192	1	4.192	3.055	.087
	AIM9	.227	1	.227	.079	.780
	AIM10	1.006	1	1.006	.472	.496
	AIM11	6.201E-03	1	6.201E-03	.002	.962
STUTYPE	AIM1	.532	1	.532	.060	.807
	AIM2	11.243	1	11.243	2.700	.107
	AIM3	65.121	1	65.121	11.590	.001
	AIM4	27.707	1	27.707	2.926	.094
	AIM5	12.353	1	12.353	1.161	.287
	AIM6	57.907	1	57.907	8.007	.007
	AIM7	1.337	1	1.337	.223	.639
	AIM8	7.080	1	7.080	2.235	.142
	AIM9	13.699	1	13.699	1.506	.226
	AIM10	93.742	1	93.742	14.917	.000
	AIM11	18.975	1	18.975	2.783	.102

Mean Rating (Higher Nos. = Higher Ratings)

Categories (x-axis):
- lay the foundations of a musical culture
- relate music to its social and cultural context
- provide the performers/musicians of the future
- instill good discipline into pupils
- help students with other subjects
- develop the whole personality
- enhance the status of music in society
- improve listening and appraising skills
- be an agent of social change
- introduce students to the western classical tradition
- provide the audiences of the future

Legend:
- Education Focus MCQ1
- Education Focus MCQ2
- Non-Education MCQ1
- Non-Education MCQ2

Values by category:

lay the foundations of a musical culture: 7.32, 7.55, 7.36, 7.00
relate music to its social and cultural context: 8.24, 8.21, 7.21, 7.57
provide the performers/musicians of the future: 7.28, 7.10, 8.55, 8.63
instill good discipline into pupils: 6.76, 6.76, 7.07, 7.46
help students with other subjects: 7.41, 7.10, 6.31, 6.61
develop the whole personality: 8.69, 8.17, 6.86, 6.96
enhance the status of music in society: 8.28, 7.93, 7.52, 8.04
improve listening and appraising skills: 8.69, 8.66, 7.79, 8.63
be an agent of social change: 5.38, 5.83, 4.68, 4.86
introduce students to the western classical tradition: 5.31, 5.57, 6.71, 7.27
provide the audiences of the future: 7.00, 7.34, 7.78, 8.36

Appendix 4.2.6 Half-Hamming test frequencies: 'Important skills for musicians'

Legend: Education Focus, Education Focus, Non-Education Focus, Non-Education Focus

Skill	Education Focus	Education Focus	Non-Education Focus	Non-Education Focus
possess perfect pitch	1	1	0	0
possess a knowledge of popular styles	8	4	7	7
possess IT skills	2	4	1	3
possess the ability to improvise	22	20	5	6
possess the ability to sing in tune	21	23	16	16
possess excellent sight-reading skills	14	19	17	18
possess the ability to compose	11	6	2	3
possess a good singing voice	3	5	2	1
possess the ability to play well in any style	18	15	25	22
professional std. of public performance	12	15	25	23
knowledge of classical repertoire	6	7	16	20
high standard of instumental technique	21	20	27	26

Appendix 4.2.7 Half-Hamming test frequencies: 'Important skills for peers'

Legend: Education Focus MCQ1, Education Focus MCQ2, Non-Education Focus MCQ1, Non-Education Focus MCQ2

Skill	Education Focus MCQ1	Education Focus MCQ2	Non-Education Focus MCQ1	Non-Education Focus MCQ2
possess a high standard of instrumental technique	19	9	25	24
be an adequate guitarist	0	1	0	0
possess good singing skills	8	9	6	4
be interested in all musical styles	14	18	15	15
be prominent in musical events/activities	9	14	11	20
attend classical concerts frequently	3	0	4	3
possess excellent sight-reading skills	8	6	9	15
be an adequate pianist	14	19	6	4
possess good IT skills	7	5	1	0
possess a professional standard of public performance	8	5	22	21
attend pop concerts frequently	0	0	0	0
possess a knowledge of classical composers	5	2	17	6
be able to identify excerpts of classical music	6	1	9	9
be able to compose music	7	5	1	1
be able to conduct/musically direct	16	17	1	2
be able to improvise	5	8	2	4
possess a knowledge of all musical styles	16	17	15	16

Effective Teaching in Secondary School Music: Developing Identities in Teachers and Pupils

Teacher Identities In Music Education

Newsletter 1 / October 2002

Whilst the research literature on pupils is growing, there is virtually no research on the problems in British secondary school music from the teacher's point of view. This ESRC-funded project takes up the challenge…

The Teacher Identities in Music Education (TIME) project is investigating how the attitudes and identities of intending secondary school music teachers develop during the transition from music student or musician through postgraduate teacher education and into their first teaching post. It is also exploring how students on undergraduate teacher education courses might differ from those in university music departments and specialist music colleges in their attitudes toward, and preparedness for, teaching secondary school music as a career.

Funded by the UK Government Economic and Social Research Council (ESRC), the project is hosted jointly by the University of Surrey Roehampton and the University of London Institute of Education. The grant will finish in July 2003 and we are currently seeking additional funding to extend the project.

TIME aims to discover whether some of the contemporary problems in British secondary school music education (such as teacher recruitment shortages and the pupil disinterest recently reported by the National Foundation for Education Research) can be explained in terms of conflicts of musical identity (see *What Are Musical Identities?*). These conflicts may include the teacher's self-perception as performer or teacher, and the pupil's implicit distinction between music inside and outside school.

The fundamental hypothesis is that the effectiveness of secondary school music teaching is dependent on the degree of congruence between the musical identities of teachers and pupils. To investigate this, TIME is looking at the early development of teachers' careers and exploring the relationship with musical identity in pupils.

What Are Musical Identities?

The concept of 'musical identities' provides the theoretical framework for this project. This new and exciting area of research is reviewed by Raymond MacDonald, David Hargreaves and Dorothy Miell (*Musical Identities,* Oxford University Press, 2002). According to the writers, music can be used to express aspects of personal identity such as gender identity, national identity and youth identity; but many individuals also construct identities *within* music, for instance, as a performer or teacher.

The main focus of the current project is upon how secondary music teachers construct their own identities as their careers develop. Many will have been educated within the Western classical tradition where music-making is seen as the domain of the professional performing musician. Might this give rise to conflicting identities, namely between 'performing musician' and 'music teacher'? In addition, the data on pupil achievement and teaching effectiveness suggests that a Western classical background may leave intending secondary music teachers ill prepared for the demands of the modern British secondary school classroom. In particular, for those groups of pupils (such as certain ethnic minority males) for whom a particular genre of pop music is an essential ingredient of their perceived identity. The potential exists for mismatches between pupils' 'own music' and 'school music'. A complementary intention of the study is to devise measures of musical identity in pupils.

The TIME project team: (clockwise from left) Graham Welch, Nigel Marshall, Ross Purves and David Hargreaves

Who is involved in TIME?

The project is directed by Professor David Hargreaves (University of Surrey Roehampton) and Professor Graham Welch (University of London Institute of Education). Ross Purves is research officer whilst Dr Nigel Marshall is acting as research consultant. The team is grateful for the advice received from external consultants Dr Linda Hargreaves (University of Cambridge) and Dr Janet Mills (Royal College of Music). Participant institutions include University of Surrey Roehampton, University of London Institute of Education, University of Cambridge Faculty of Education, City University, the Royal College of Music, Manchester Metropolitan University, Birmingham Conservatoire and the Guildhall School of Music and Drama.

Research Design

The TIME project has two strands, a longitudinal questionnaire study employing quantitative analysis and individual case studies that will provide a rich source of contextual, qualitative data.

In the longitudinal questionnaire study, students from undergraduate and postgraduate music teacher education courses along with final-year undergraduate students from university music departments and music colleges are completing the *Musical Careers Questionnaire* (MCQ). This specially designed instrument gathers information on participants' musical background, attitudes towards careers in music and music teaching and views on their own developing skills in these two professions. Before use, the MCQ was piloted and reviewed by fourteen experienced musicians, music teachers and education researchers.

Participants on one-year postgraduate teacher education (PGCE) courses completed the MCQ just before graduation in June 2002. A second version of the questionnaire, to be administered in spring 2003, will assess how professional experience of secondary school teaching might have affected their attitudes and development. Participants on a four-year undergraduate teacher education (BEd) course also completed the MCQ in June 2002, at the end of their third year. They will be asked to complete a second MCQ as they near graduation and contemplate their career options.

MCQ participants from university departments and music colleges who progress into postgraduate teacher education will also be asked to complete a second MCQ with a view to establishing how adequately they believe their previous studies prepared them for secondary teaching.

A subset of MCQ respondents currently in teaching posts or on teacher education placements will be asked to participate in the case studies strand of the project. Individual semi-structured interviews will be used examine aspects of identity, self-concept, and attitudes. These will allow specific areas of the MCQ to be explored in greater depth and will focus on the degree of congruence with pupils' musical interests and attitudes. Contextual data, such detailed lesson plans, lesson observations, schemes of work, personal logs, and records of commentaries by mentors will supplement these interviews.

The case studies will also provide an opportunity to work closely with the participants in developing classroom-based materials for music listening which will be used to explore aspects of pupils' musical identities.

Some Preliminary Findings

The combined sample of postgraduate intending teachers (PGCE students) represents 17.25% of the total population of secondary music

Mean level of agreement with the statement "I value my performing skills more than my teaching skills"

teachers that qualified in July 2002. The undergraduate teacher education (BEd) sample represents around 50% of the total BEd music population. Trends that have emerged from the data collected so far include:

- Students on postgraduate teacher education (PGCE) courses report that their musical careers were heavily influenced by their own secondary school teachers. Undergraduate teacher education (BEd) students rate both primary and secondary teachers as having been highly influential.
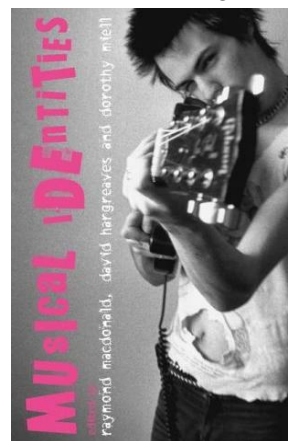
News Roundup

- The project has been received enthusiastically by musicians, teachers and education researchers. Invitations to speak about TIME have been received from a wide range of organisations including the UK Music Education Council, the Incorporated Society of Musicians, the University of London Institute of Education and the University of Cambridge.

- An email-based discussion forum has been established to help disseminate the findings of the project and to encourage debate on the issues raised. If you would like to join, please send an email to cirme@roehampton.ac.uk.

- Ross Purves and Nigel Marshall will present the latest TIME news including preliminary findings at a seminar at University of Surrey Roehampton on 3 December 2002 at 12:30. All are welcome in room 246 of Southlands College.

Musical Identities **(OUP, 2002) provides much of the theoretical framework for the TIME Project**

- Many PGCE students expect to be promoted to heads of department after five years in profession. Others want to go part-time and diversify into instrumental teaching, performing or pursue further postgraduate study.
- Students in music departments and colleges who are not considering secondary teaching as a career frequently cite perceived pupil disinterest and poor behaviour as reasons. Others feel that without piano skills they are ill equipped for the role.
- Participants on PGCE courses feel that peers expect them to be able to play the piano to a reasonable standard. Whilst they are expected to be interested in all musical styles, they do not feel compelled to attend classical or pop concerts frequently.
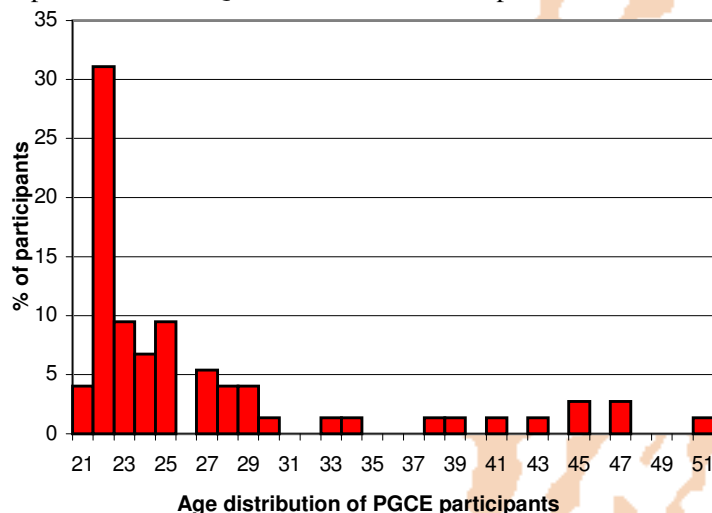
The ESRC Teacher Identities in Music Education (TIME) Project

This project is investigating how the attitudes and identities of intending secondary school music teachers develop during the transition from music student or musician through postgraduate teacher education and into their first teaching post. It is also exploring how students on undergraduate teacher education courses might differ from those in university music departments and specialist music colleges in their attitudes toward, and preparedness for, teaching secondary school music as a career.

Teacher Identities In Music Education

Newsletter 2 / April 2003

What is a 'typical' secondary music PGCE student?

Participants on four UK postgraduate secondary music teacher education (PGCE) courses completed the *Musical Careers Questionnaire* (see overleaf) just before graduating in June 2002. The combined sample represented 17.5% of the total population of secondary music teachers that qualified at this time.

The results show that whilst the majority of PGCE students are recent graduates (aged of 21-25), some make the move into teaching in their thirties, forties and even fifties. The majority followed the traditional academic route of music GCSE/O Level and A Level qualifications before an undergraduate degree. Older students often had performance or instrumental teaching diplomas and possibly higher university degrees. Very few students had vocational qualifications such as BTEC diplomas or GNVQs.

Many had experience of playing in orchestras at county, university or professional level. Fewer had been active in jazz, popular or non-Western music.

The PGCE students were likely to regard general teaching skills (such as communication and time management) as equally, if not more important than general musicianship and background musical knowledge. Apart from keyboard skills, they regarded many of the practical musical skills gained during their own music education (such as instrumental technique and sight-reading) as less important. Significantly, however, many said that they still felt pressure from their fellow PGCE students to maintain a high standard of instrumental technique.

When asked for their views on the possible aims of music education, most felt that social benefits and opportunities to develop transferable skills were more important than the cultivation of future professional musicians. The majority reported that their own secondary school music teachers had been less influential on their musical careers than either instrumental teachers or their parents. On completion of their PGCE year, over 75% intended to work in secondary schools. A few planned to supplement part-time work in schools with instrumental teaching. Other intentions included instrumental teaching, special educational needs teaching and study for higher degrees. Asked about their 'ideal' job in five years time, the majority said they still hoped to be in teaching, probably as heads of school music departments or in other senior managerial roles. A minority wished to leave teaching for a career in performing, whilst others wished to combine school teaching and performing.

Age distribution of PGCE participants

Almost the entire sample had experience of teaching or other educational work before their PGCE. Over 70% had taught as instrumental teachers, whilst 15% had delivered practical workshops or been involved in outreach activities. Yet relatively few had directed choirs or instrumental groups in an educational context. The majority played between two and four instruments, and almost 90% either were first study pianists or possessed keyboard skills.

News Roundup

• The project team gave well-received invited seminars at the University of Surrey Roehampton (3rd December 02), Anglia Polytechnic University (13th February 03) and the University of Cambridge Faculty of Education (8th March 03). Project co-director David Hargreaves will discuss the project during his keynote address at the RIME conference, University of Exeter on 10th April 03, and at the NAME conference in Crawley, West Sussex on 6th June 03. Preliminary findings will be reported at the SEMPRE conference on 12th April 03. The first full report on the project will be given at ESCOM5, Hanover this September.

• The data collected from the sample of PGCE students (see article on left for a summary) was presented to a focus group of PGCE course leaders for consultation on 11th February 2002. The institutions represented were Manchester Metropolitan University, University of Cambridge Faculty of Education, the University of Central England, the University of London Institute of Education and University of Surrey Roehampton. This invaluable discussion with such highly experienced teacher educators provided much contextual data and several new avenues for investigation.

• International collaborations on future TIME-related projects are currently under discussion with researchers in Sweden, Denmark, Italy and New Zealand. The team has also received enquiries from research students based in Greater Manchester, Cyprus and at Harvard University.

• The project website is now online at: www.roehampton.ac.uk/cirme/time/ Requests to join the electronic and hard copy mailing lists can be sent to cirme@roehampton.ac.uk.

Progress on Data Collection

Longitudinal Questionnaire Study: second phase now under way

Students from undergraduate and postgraduate music teacher education courses along with final-year undergraduate students from university music departments and music colleges are participating in the longitudinal questionnaire strand of the project. Phase one of this strand – in which participants completed the specially designed *Musical Careers Questionnaire* (MCQ) for the first of two occasions – is now complete. The research team was delighted by the response to MCQ1, which exceeded all predictions. Following their graduation, we kept in touch with the postgraduate teacher education students, who are now in their second school term as newly qualified teachers (NQTs).

Phase two of the longitudinal strand is currently under way, with the same four groups of participants completing an updated MCQ. Many questions are the same, enabling us to make comparisons with the data already collected. Others are new and have been included in response to trends emerging from the MCQ1 data and case studies. For the NQTs, these new questions explore day-to-day experiences in school, canvas views on the adequacy of their teacher education courses and gather additional background information. For the undergraduate music and music education students, the new questions focus on their changing attitudes toward careers as secondary school music teachers.

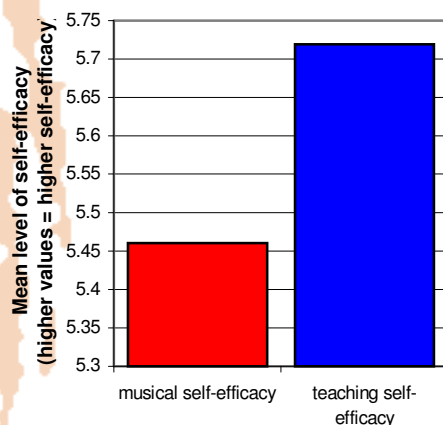### NQT case studies now complete

Six NQTs from the longitudinal questionnaire study agreed to participate in case studies, and these formed a second strand of data collection. Three males and three females were chosen, representing a variety of musical and educational backgrounds, and teaching at schools with a diversity of intakes, locations and catchment areas. The case studies explored the issues raised in MCQ1 in greater depth. They also investigated the demands placed upon newly qualified music teachers and the extent to which the participants' own music education and postgraduate teacher education prepared them for the role.

Each NQT was 'shadowed' for a school day and a detailed record kept of all teaching, administrative and extra-curricular activities. There followed ninety-minute semi-structured interviews in which participants discussed the impact of their musical and educational backgrounds on their teaching careers. The interviews also covered initial experiences of the job, plans for career development and views on the purpose, status and philosophy of secondary school music education.

Once analysed, the case studies will provide a rich source of contextual data in which to situate the results of the longitudinal questionnaire study.

Case study participants have also agreed to incorporate short listening activities into their lower school lessons. These tasks, which are currently under development, will form the project's final strand of data collection.

PGCE participants' perceived levels of musical and teaching self-efficacy

Measuring Self-Efficacy

Developed by psychologist Albert Bandura, self-efficacy theory is concerned with people's beliefs in their capabilities to deal with situational demands and achieve identified goals. Part of the MCQ (see left) is intended to investigate participants' self-perceptions of their abilities as musicians and teachers, and aims to assess levels of perceived self-efficacy in both these vocational domains.

After evaluating a range of pre-existing self-efficacy scales for musical and teaching activities, the Sherer and Maddux *General Self-Efficacy Scale* was adapted to form two distinct but comparable scales in the MCQ. The original scale has been used extensively by researchers working in many areas, including the investigation of musical performance anxiety. With only minor rewording where necessary, the seventeen statements from the original scale were adapted so that they related more specifically to the two vocations under study - music and teaching – without changing their underlying motivation. For instance, in the musical version, one statement read: 'If something unexpected happens during a performance, I do not handle it well', whereas the teaching equivalent read: 'If something unexpected happens during a lesson, I do not handle it well'. As in the original scale, these statements addressed three types of scenario: willingness to initiate behaviour, willingness to expend effort in completing the behaviour, and persistence in the face of adversity.

Perhaps surprisingly, the results from MCQ1 showed that teaching self-efficacy means are higher than the musical means for students of both music and music teaching (see left for the PGCE participants' results). A reasonable prior hypothesis might have been that the conservatory and university music student groups should have higher musical than teaching means in relation to the education student groups, given the emphasis of their training: but this appears not to be the case. This may be because individuals tend to rate their self-efficacy in relation to their peers as a reference group: conservatory students, for example, are used to judging themselves against the highest levels of performance excellence, so that their musical self-efficacy scores may be low in relation to those of education students.

Update on Participating Institutions

The TIME project is hosted jointly by University of Surrey Roehampton and the University of London Institute of Education). Dr Linda Hargreaves (University of Cambridge) and Dr Janet Mills (Royal College of Music) are external consultants. We are also grateful for the advice received from Ted Bunting at the University of Central England. Students from the following institutions are completing the musical careers questionnaire: Birmingham Conservatoire, City University, University of London Institute of Education, University of Surrey Roehampton, Manchester Metropolitan University, the Royal Academy of Music, the Royal College of Music, the Royal Northern College of Music, University of Cambridge Faculty of Education. Case study participants are based at schools in Essex, Greater Manchester, Hertfordshire, London, Staffordshire and Surrey.