
Music Policy into Practice: ethnographic perspectives on local music service provisions in England

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Abstract

The National Plan for Music Education (NPME, 2011) was the first nationwide policy paper for music in English schools. Its impacts were two-fold. Firstly, it sought to unify the work of music education providers in a historically “fragmented and uncoordinated” field through the establishment of Music Education Hubs (MEHs; Henley, 2011, pg. 30). Secondly, the Plan introduced Whole Class Ensemble Teaching (WCET) as a national entitlement to all children and young people.

Yet during the last decade of NPME enactment, many studies and voices within the profession still describe English music education as being at a “crisis” point (Finney, 2011; Dickinson, 2013; Zeserson et al., 2014; Daubney, Spruce & Annetts, 2019). Current knowledge of the challenges MEHs face are dominated by evaluative reports, society reviews and annual Arts Council England (ACE) key data returns. Relatively few qualitative studies exist on the NPME’s impacts on those actioning policy at ground-level.

This thesis aims to provide a qualitative contextualisation of MEH practice. Through ethnographic research methods, this study examines the roles of MEHs, and the challenges and successes of actioning the NPME’s policy text. Based on 19 months of e-fieldwork during the Covid-19 pandemic and 6 months of in person fieldwork with an East Midlands based music service, the research illustrates how both educational policy agendas and pedagogical practice influence the current state of music education. The study is divided into two parts.

In the first part, chapters 1-4 focus on government education policy and its implications for music education from the Education Reform Act (ERA, 1988) to the NPME (2011). In the second, chapters 5-6 examine the context of music education pedagogy from two contrasting positions - that of the specialist and

the generalist. I examine WCET's successes and challenges as a melded pedagogical approach in these two spheres. Chapter 7 illustrates the impact of the Covid-19 pandemic on a music service with instrumental provision at the forefront. Overall, the thesis contributes one of the first qualitative examinations of ground-level NPME implementation since its initiation over a decade ago.

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To my family. I dedicate this thesis to the memory of my grandad, Frank Horner. He was there at every moment, every event, every performance and concert. He is always with me still.

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Acronyms

ACE - Arts Council England

CPD - Continuing Professional Development

CT - Classroom teacher

DCMS - Department for Culture, Media and Sport

DfE - Department for Education

ERA - Education Reform Act

HT - Head Teacher

IH - In Harmony

LA - Local Authority

MEH - Music Education Hub

MEHEM - Music Education Hubs East Midlands

MSWI - Music Starting With the Instrument

MT - Music teacher

MVI - Music Via the Instrument

NMS - Nottingham Music Service

NPME - National Plan for Music Education

SLT - Senior Leadership Team

WCET - Whole Class Ensemble Teaching

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Introduction

Generalist classroom music and specialist one-to-one/small group tuition are contextually detached systems of music education in England. The former is a statutory entitlement for pupils aged 5-14. In England's primary schools, generalist classroom teachers (CTs) deliver national curriculum music provision.¹ The latter is an elective pursuit provided by specialist instrumental tutors. Little longitudinally collected data exists on exact numbers of instrumental learners or their characteristics in England over time (Norton, Ginsborg & Greasley, 2019). Yet scholars have consistently discussed the economically restrictive nature of private 1:1/small group tuition² (PRS, 1999; Hallam & Prince, 2000; Hallam, Rogers & Creech, 2005; Hallam et al., 2007; Purves, 2017; ABRSM, 2021). English music education provision has occupied a two-tier state whereby access to specialist instrumental learning has depended upon economic status.

My interests in this research derived from my own childhood musical learning. I was aware of a disconnect across musical opportunities available in my primary school. My classmates and I sang hymns together in assembly most mornings. We were sporadically treated to other music-making activities throughout the year. I was afforded additional one-to-one cello lessons from Year 3 (ages 7-8), however, which continued throughout the remainder of my time in statutory education. Only through such lessons could I access Local Education Authority (LEA) music service provision. Over eleven years, I progressed through LEA music service ensembles with a largely Western art music focus, eventually co-leading the youth orchestra cello section. I performed in prestigious concert

¹ Devolved English government require primary CTs to teach to a national curriculum, incorporating a broad range of subjects including music (with the exception of academies, which should offer a "balanced and broadly based curriculum" not necessarily tied to specific national curriculum subjects; see Academies Act, 2010).

² I use the term 'private' here to illustrate specialist instrumental tuition's elective nature. These pursuits often take place outside of school time and are funded by outside parties (usually parents or carers), in comparison to the 'public' (or statutory) educative entitlements of in-school music curriculum models.

venues across the UK. I toured Germany and played for paying locals. Two external conditions facilitated my experiences upon reflection – firstly, the ability to pay for such provision and secondly, the letters and numbers of my postcode. Had I attended school in Nottingham in the early 2000s, this thesis’ case study city, my musical journey would have looked quite different. In 2001, 641 Key Stage 1-3 pupils (ages 5-14)³ spread across a handful of city schools were learning to play an instrument in Nottingham (NMS, 2002).

England’s NPME⁴ (DfE & DCMS, 2011a) aimed to alter these conditions, whereby socio-economic characteristics dictated pupil’s access to instrumental learning. Government pledged £82.5m for music education provision across 2011-12 under the NPME (DfE & DCMS, 2011b, pg. 2), with extended funding to 2020 (DfE & DCMS, 2011a, pg. 9). The Plan unveiled instrumental learning to general classroom populaces through Whole Class Ensemble Teaching (WCET). WCET aimed to unify specialist music teaching and generalist classroom provision, providing “every child...the opportunity to learn a musical instrument” (ibid, pg. 11). Over a decade on, the government’s vision for English music education has faced challenges at ground-level. One of the NPME’s central aims was to restructure the “fragmented and uncoordinated” national music education landscape through Music Education Hubs (MEHs or ‘hubs’) (Henley, 2011, pg. 30). The NPME expected MEHs, led primarily by local music services, to “pool” their expertise and resources for high quality musical experiences (DfE & DCMS, 2011a, pg. 11). Yet England’s music education provision remains variable in frequency and quality across regions (Widdison & Hanley, 2014/2016; Ballantyne, Hanley & Widdison, 2015; Savage & Barnard, 2019). Since the Plan’s

³ In English education, Key Stages refer to levels of pupils’ educations separated by age. They include Early Years Foundation Stage (ages 3-5), Key Stage 1 (ages 5-7), Key Stage 2 (ages 7-11), Key Stage 3 (ages 11-14), Key Stage 4 (ages 14-16) and Key Stage 5 (ages 16-18). Specific year groups exist for each stage and are designated by a child’s age. For example, Year 4 groups (the majority WCET entitlement group under NMS provisions), comprise children aged 8-9 with Year 5 aged 9-10, and so on.

⁴ I will also refer to the NPME as ‘the Plan’ for ease of reading.

release, claims of a “crisis” state within music education have arisen across the teaching profession (Daubney, Spruce & Annetts, 2019). This thesis interrogates conditions behind this perceived state, the first academic analysis of its kind undertaken in over a decade of NPME policy operation.

I experienced a mild ‘culture shock’ upon my first visit to a WCET lesson on an organised placement in 2017 (see further ‘Collaborative Doctoral Award’ section). I had never seen a music lesson delivered in this way - 30 children provided with a musical instrument of their own, learning as a group during school time. Every child participated in a supportive, unified musical space. All felt a part of the ‘whole’ in ‘Whole Class Ensemble.’ I also observed WCET’s challenges as a pedagogical method. Some scholars, including Fautley, Kinsella & Whittaker (2019) and Hallam (2019), address such challenges (see further ‘Literature Review’). Yet there remains little qualitative academic enquiry into WCET despite its decade long implementation. This thesis was originally conceived as an ethnographic account of one local music services’ work under the NPME (see further ‘Collaborative Doctoral Award’ section). Focus broadened from these aims to pursue an enquiry of NPME practice since 2011. I aim to assess both policy and practice conditions that impact music’s place in schools. To achieve this, I focus on the NPME and its practical implications through the lens of a music service with WCET at the heart of their music education offer.

Thesis research questions

The thesis adopts four research questions to navigate its foci around policy and practice considerations in NPME implementation.

RQ1 - Since the implementation of the NPME in 2011, what challenges have music services faced in English schools?

The music education field is at “crisis” point, according to various recent societal reports (Daubney, Spruce & Annetts, 2019; Savage & Barnard, 2019).

Tensions surround successive government administration's treatment of school music across educative levels. The music teaching profession perceive the proliferation of academies since the Academies Act 2010 and the English Baccalaureate's arrival as damaging to music's curriculum status (Collins & Cowgill, 2016; Savage, 2020; Martin, 2022). Such government decisions have heightened hostility among music educators. As Ballantyne, Hanley & Widdison (2015) proclaimed, government's "resulting silence about the scale of destruction of music education in England is both dishonest and dangerously misleading" (pg. 2). RQ1 considers how and why the conditions behind such a perceived state continue to permeate after a decade of NPME policy. RQ1 particularly informs Chapters 1-4 which explore government education policy impacts upon music education over time (see further 'Structure'). From this argument, the thesis turns to consider pedagogical practice. Chapters 5 and 6 explore divides across practitioners and academics on music education's nature, purposes, and intents. I aim to understand how such values can inform pedagogical practice. This is particularly pertinent for WCET as a method which melds specialist and generalist pedagogical approaches.

RQ2 - How have local music services negotiated their delivery of the NPME?

The thesis aims to understand the contexts in which music services operate to deliver the NPME's objectives. Currently available sources provide useful descriptive accounts of MEH work but offer less ground-level contextualisation (see further 'Literature Review'). The thesis sample focuses on primary school settings, discussing WCET alongside other NPME expectations. I chose a primary focus on WCET for two main reasons. Firstly, the NPME identified WCET as the first Core Role for MEHs to enact in creating inclusive, accessible vision music education. Secondly, WCET is the backbone of NMS'

musical offer to local schools, placing them as an ideal case study for this research.

RQ3 - In what ways did music services respond to the Covid-19 pandemic? How did the pandemic impact challenges faced by music services?

This thesis provides an original contribution to knowledge of government's Covid-19 restrictions upon in and out-of-school music education provision across 2020-2021 (Underhill, 2020; Youth Music, 2020; Daubney & Fautley, 2021; Shaw & Mayo, 2022). I undertook online data collection at the height of the pandemic, throughout England's first national lockdown beginning 23rd March 2020. The intense uncertainty of this period influenced data across interviews with NMS staff, CTs, head teachers (HTs) and NMS' outside partners. This thesis provides retrospective analysis of pandemic impacts whilst presenting these scenarios as they occurred in real time. Chapter 7 reflects upon the period of change NMS staff witnessed throughout the thesis' timeline. I explore how NMS continued to provide musical opportunities despite periods of national lockdown and the inevitable challenges arising from this.

RQ4 - How might challenges faced be addressed in ways that improve music service provision?

Whilst the thesis is an academic text, its place as a Collaborative Doctoral Award necessitates considerations of its practical outcomes (see further 'Collaborative Doctoral Award' section). I have some experience of participating in NPME delivery, but my experience is admittedly limited in comparison to practitioners who have worked under the Plan over the past decade. However, I aim to cultivate wider questioning of the MEH system through concentration on NMS' practices. The thesis conclusion discusses routes for growth for primary music education provision in light of the research findings. Such findings argue

that both external conditions (government policy) and internal conditions (clashing practice conceptualisations) can limit high quality music education provision. I question what can be learnt from the past decade of NPME policy actioning in light of the refreshed NPME (DfE & DCMS, 2022). The thesis conclusion details the contents of the ‘NPME 2.0.’⁵ I consider government’s renewed expectations for the music education profession against a backdrop of significant societal change.

Methodological approaches and considerations

Methodologies employed

The thesis adopts a qualitative methodological framework owing to the paucity of qualitative MEH literature (see ‘Literature Review’). This framework centred around a case study design, ethnographic data collection and grounded theory analysis. As a “written representation of a culture” (Maanen, 1988, pg. 1), I chose an ethnographic approach to explore the lived experiences of participants, and perspectives on NMS’ goal of ‘Making Music Make a Difference’ (NMS, 2022a).

I blended ethnographic methods – influenced by Maanen (1988) and Barz & Cooley (2008) - with grounded theory analysis (see ‘Analysis’) (Glaser & Strauss, 1967; Glaser, 1978; Strauss, 1987; Strauss & Corbin, 1990). A blended approach can “move ethnographic research towards theoretical development” and “raise description to abstract categories” (Charmaz & Mitchell, 2010, pg. 162). Grounded theory influenced data analysis and theory building. Grounded theory approaches create analytical categories identifying “causes, conditions

⁵ The music teaching sector used this term, alongside ‘NPME 2,’ in common vernacular in anticipation of and upon the new plan’s release (Jackson, 2021; Gwatkin, 2022). I use it here, and in the thesis’ conclusion, to clearly differentiate between the 2011 plan (known in concluding sections as ‘NPME 1.0’) and the 2022 iteration.

and consequences” of specific phenomena, or the “coding paradigm” (Strauss, 1987, pg. 25). I continually integrated data collection and analysis instead of beginning analysis upon finalising collection. This allowed a process of ‘theoretical sampling,’ a key component of grounded theory. I revisited the field and collected further data to develop upon emerging themes (Charmaz & Mitchell, 2010).

I chose this melded methodological approach for two main reasons. Firstly, grounded theory is particularly useful for theory building in neglected research areas. For Goulding (1999), this is where the “grounding” of theory arises – the “researcher’s mission” being to “build [their] own theory from the ground” (pg. 8). Whilst many sources have described MEH practice, few have constructed rich explorations of MEH activity as grounded theory calls for (see further ‘Literature Review’). Secondly, grounded theory emphasises integrated data collection and analysis. England’s music education landscape witnessed numerous changes throughout the thesis’ timeline (2019-2023) including the Model Music Curriculum’s release (March 2021) and the refreshed NPME (June 2022). I could not risk data amassing for analysis in later stages. Documenting these changes through grounded theory ensured that the work was relevant and timely in its narrative and projected conclusions.

I acknowledge numerous limitations of employing these methodologies. There is some concern surrounding the generalisable nature and transferability of ethnography and grounded theory frameworks. There also arise issues with researcher positionality and ethical considerations (see ‘ethical procedures’ and ‘the thesis as a Collaborative Doctoral Award and positionality considerations’).

Methods

Data collection methods for the thesis included semi structured interviews, ethnographic observations, field notes and research diaries.

Interviews

This thesis was an evolving document, as were the impacts of the Covid-19 pandemic. England's first national lockdown (23rd March – June 2020)⁶ suspended in person research and freedom of movement indefinitely (Johnson, 2020). I therefore shifted all data collection online from 23rd March 2020 onwards. I conducted 30 online interviews over 16 months, from March 2020 - September 2021. Semi-structured interviews involved NMS staff, local CTs and HTs, members of NMS' board of trustees, outside partners, and past members of NMS' Senior Leadership Team (SLT). I undertook a significant amount of E-fieldwork between March – September 2020, in accordance with NMS' decision to move all provisions online. I documented and analysed their large collection of online resources amassed throughout 2020-21.

My recruitment of interview participants was supported by my established relationship with NMS, having worked closely with the service throughout 2017-18 (see 'the thesis as a collaborative doctoral award'). This familiarity enabled me to more easily onboard NMS staff, including teachers, administrators, SLT members and members of NMS' board of trustees. For interviews with outside partners and past NMS staff members, I harnessed established communication channels within the organisation.

Semi-structured interviews began in March 2020 across three 'phases' with recruitment for each phase via an inductive process. Questions posed varied slightly depending on the main roles of interviewees. I undertook the first phase of interviews between March and October 2020, mostly with NMS teaching staff and SLT members, to discuss the impact of the pandemic in the immediate months of England's first national lockdown and I analysed these interviews across October – November 2020. Questions here centred on the

⁶ England's coronavirus restrictions and lockdowns fluctuated in intensity across 2020-21. For a comprehensive timeline, see Institute for Government, 2022.

effects of the pandemic on overall provisions, NMS' online provisions, and looking to the future. Phase two interviews took place between January – April 2021 with interview themes focused upon NMS' historical context and evolution as a music service, the WCET and IH models, school and partner relationships and the concept of Making Music Make a Difference. I analysed phase two interviews across April – May 2021.

Finally, phase three (June – September 2021) focused on NPME policy in practice. Variation in question structure was most obvious here, dependent on interviewee positions within the NPME ecology. I discussed WCET teaching practices with MTs, particularly surrounding their understanding of the purposes and rationale for the programme. We also discussed pedagogical approaches including, for example, differentiation. With CTs, I asked questions surrounding CPD opportunities (including those offered by the school and music hub), ITT experiences, past musical experiences, and current experiences in the WCET space. I questioned both MTs and CTs on their interrelations and collaborative practices in the WCET space. At an organisational level, in discussions with HTs, SLT and board of trustee members, I proposed themes such as roles and responsibilities; relationships across NMS; successes and challenges of NMS' work; and the broader music education landscape. I analysed phase three interview responses across September – December 2021.

Phase one interview participants commented that the interview process had provided them with a space to discuss the services' responses to local school closures and their own personal reflections upon the initial months of the Covid pandemic. Whilst this came out as a positive by-product, there were a number of challenges arising from the nature of online interviews. I found that they lacked the social element of face-to-face interviews, which resulted in a slight difficulty in building rapport with previously unknown participants and a lack of ability to read non-verbal cues. Rapport building was strengthened, however, once lockdown restrictions were lifted and face-to-face contact resumed.

I chose not to engage in interviews (both online and in person) with children and young people under the age of 16 for my study. I took this decision as a personal ethical response to the educational disruption children had faced during a cumulative 17 weeks of 'lost' learning (Leahy, Newton & Khan, 2021), and the subsequent detrimental impact on their mental health and wellbeing, as a result of school closures. Secondly, this decision ensured that the thesis focus remained upon NMS' structures and its place as an educational institution, over a more child-centred research study.

Ethnographic observations

I adopted an iterative approach to gaining entry to schools amidst the uncertainty of the pandemic. I initially contacted all 55 NMS engaged schools, receiving only three responses (including from School A and School C) due presumably to school's own prioritisations around the logistical challenges of the time. Access to School B was facilitated through a previous online interview with Leslie, the school's HT, who was receptive to my observing WCET classes (see Chapter 4, particularly 4.1, for more on Leslie and their significance). I began WCET observations in late September 2021 in three Nottingham city primary schools, visiting over two full days a week. The three engaged schools proved particularly apt as individual case studies based on their varying provision levels (see further Fig. 3.2). School's A and B engaged with NMS' In Harmony (IH) packages. School A offered weekly Year 4 brass lessons on trumpet and trombone through NMS' Bronze IH package. School B invested in a Gold IH package with twice weekly Year 4 brass lessons in trumpet, baritone horn, and trombone. School C offered Year 5-6 (ages 9-11) weekly WCET string lessons, whereby I could observe some examples of post-WCET provisions. I also observed a short period of weekly Year 4 strings WCET teaching in School C across March 2022.

Due to the research design's inductive approach, I analysed interviews and observational data both separately and in a triangulated fashion at different points in the research process. I conducted my online interviews in a phased approach across 18 months, over half of which was spent in full or partial lockdown conditions. I then captured observational data in a post-lockdown context which I viewed as a distinct timeframe within the research in its own right. Conversely, I employed triangulation across, for example, MT's interview responses on WCET pedagogical approaches and corresponding observations of these pedagogies in practice. Thus, I was able to gauge the level of alignment between MT's self-perceived WCET conceptualisations and their actual pedagogical enactments.

Research diaries and fieldnotes

I captured over 500 pages of detailed fieldnotes during my observations, written up in prose from rough field notes taken during WCET lessons. I wrote up my long form 'research diaries' from notes immediately after observations to facilitate recall in analysis stages. The chronological nature of my dated notes meant that I could construct timelines around specific pedagogical phenomena such as the introduction of notation into WCET lessons. Audio-recordings of activity served as supplementary reference points, particularly where note taking may have disrupted lesson flow. The iterative nature of my fieldnotes fostered theory development in line with data collection, meaning I could continually revisit and refine themes from data throughout my observation timeframe.

Ethical procedures

I prioritised ethical considerations throughout my research, given that the research space included children. I sought approval for the study from the University of Nottingham Ethics Board, outlining the purpose of the research and its focus on teaching infrastructures. I also consulted BERA and UNCRC guidelines

on appropriate engagement with children in research settings. Ethical approval was granted for the research in April 2020. I obtained informed consent from all interview participants, providing them with participant information sheets detailing the nature of the research, benefits of participation (their voices contributing to an underdeveloped research area), assurances of anonymity, and the right to withdraw (see Appendix one and two). Information sheets also contained details on data handling and secure storage procedures, in line with GDPR regulations, and the contact details of the researcher, project supervisors and the University of Nottingham's lead Ethics Officer. I acknowledged the sensitive ethical considerations surrounding my position as an unfamiliar adult entering the classroom space to conduct research. Upon entry, I introduced myself to the pupils and explained the research project in an age-appropriate manner, announcing "I'm interested in finding out more about how your teachers teach you music." The classes were fascinated to find out that, compared to their Year 4 status, my equivalent year group was 'Year 19.' In the initial stages of my observations, I maintained a distance and minimised my involvement in lessons, as an observer only. This position changed in early November 2021, as I decided to shift my position to that of 'co-teacher' (see 'positionality considerations'), only once children had become more familiar with my presence as a trusted adult.

Analysis

The frame of analysis for this thesis is influenced by grounded theory, a methodological approach entailing open, axial, and selective coding to identify patterns, categories and relationships within selected data. The goal of grounded theory is to develop initially abstract concepts and theories emerging directly from the data, as opposed to imposing extant theories on to analysis. I achieved this through a process of continuous comparison, integration and refinement across my identified codes. Having collected online interview data, I began the

initial open coding stage. This involved line by line coding of 'raw' interview data with pen and paper (see Appendix three for an exemplar of this process).

Described by Glaser & Strauss (1967) as "the constant comparative method of qualitative analysis" (pg. 101), open coding requires that the researcher engage in the "making of comparisons" and the "asking of questions" (Strauss & Corbin, 1990, pg. 62). From interrogating the data with an open mind, I labelled incidents, paragraphs, specific words and themes, and grouped these into very early stage categories.

I then took the interview data through a second "axial" phase of coding, supported by the qualitative data management tool NVivo. Axial coding still relies on comparisons and questions but with more focus on "[putting data] back together in new ways" and organising them into higher-level categories after initial open coding stages (ibid, pg. 96). Finally, selective coding allows the researcher to view their data more holistically, with core categories emerging as the "storyline" of the data (ibid, pg. 116). Appendix four shows my own areas of axial coding which eventually became selective codes (or the "storylines") of key areas of foci in my empirical research chapters. I took my ethnographic observational data through a similar process upon collection, triangulating elements of this with my core interview data. Outcomes included, for example, the 'Relationships with schools' selective code, and its subcodes of 'CT relationships with NMS staff' and 'The 'Gold'(en) school,' which formed the major narrative of Chapter 4 of this thesis.

The thesis as a Collaborative Doctoral Award and positionality considerations

This thesis is funded by a Collaborative Doctoral Award ('CDA'), from the Midlands4Cities consortium. CDAs aim to strengthen pre-existing links between academia and industry and develop local partner practice through research findings (UKRI, 2023). A thesis trajectory was established prior to my involvement as researcher. I narrowed the thesis' initial scope (involving NMS and school staff,

children, and parents in data collection) to focus primarily on MEH infrastructure, delivery and an ethnography of a musical institution. I was concerned that one of the CDA's central aims – to aid in the development of partner industry practice – would produce limited data with the majority of research focused on the case study music service. Therefore, this thesis utilised NMS as one MEH among the 123 others operating in England as of 2020-21 (ACE, 2022a). The thesis contextualises local provision, placing this in dialogue with currently recognised challenges to MEH work.

The collaborative nature of the CDA meant I had to carefully considered ethics. CDA projects comprise three supervisors – two academic and one within industry. This arrangement exists in order that all voices in research and praxis are heard. However, a PhD requires balanced enquiry with foregrounded researcher positionality. Industry agendas can differ from this position, particularly in arts sector settings where evaluative reports judge successes, challenges and funding (Belfiore 2002/2004). How an academic researcher approaches enquiry of industry provision can differ from that of providers (Bruneel, D'Este & Salter, 2010).

Considerations of researcher positionality were particularly integral given my previous experiences with NMS as a WCET teaching assistant (TA). From 2017-2018, I participated in a University of Nottingham and NMS organised undergraduate teaching programme, visiting a local primary school one morning per week for six months. I delivered WCET with NMS staff, some of whom acted as thesis research participants. These experiences provided a grounding in WCET, the practicalities of NMS work, and a sense of the services' ethos and everyday practice. This undergraduate module has proven successful in its collaborative nature. Numerous department graduates have joined the NMS team and it is this relationship development that ultimately made this thesis possible. From September 2019, however, I saw myself no longer as a teacher but a researcher tasked with providing practice analysis.

As discussed in the initial pages of this thesis, I have a long background in classical music performance and in 1:1 specialist cello teaching. In the initial stages of observations, I conceived of myself as an ‘outsider’ to NMS’ work, a mute observer recording notes at the classroom sidelines. I felt this withdrawn position was most effective; it mitigated any potential disruption for the class and helped prevent undue influence on MT’s teaching. However, I grew restless in this position a few months into my fieldwork and I wished to draw closer to the heart of the activity.

There were various advantages and limitations to my dual positions as co-teacher and musician in the research space. Participation allowed me to experience the successes and challenges of teaching alongside NMS staff. “Working with people, day in day out for long periods of time,” Fetterman (1998) suggests, “is what gives ethnographic research its validity and vitality” (pg. 36). For me, this encompassed the frustrations of fixing out of tune strings mid-lesson or oiling valves in between classes.

A grounded theory approach also speaks to researcher positionality. Strauss & Corbin (1990) adopt the term “theoretical sensitivity” as a defining feature of the method (pg. 41). This describes how a researcher utilises their personal experience to consider the contextual minutiae of data collection and analysis. Professional experience of specific research sites is especially advantageous for theoretical sensitivity. Through such experience as my own with NMS across 2017-18, researchers can “acquire an understanding of how things work in that field...why, and what will happen there under certain conditions” (ibid, pg. 42). My previous NMS experiences proved vital in creating implicit understandings of music teaching. There are natural limitations to such an approach. Sensitivity can “block [one] from seeing things that have become routine or “obvious”” (ibid). I tried to see beyond the ‘obviousness’ of everyday practice, diversifying my positions in WCET classes week by week. I either observed, assisted, or sat among the class and played my trumpet. In this way, I

perceived lesson events from the perspective of an observer, a supporter, and a learner.

My own understandings of a music teaching space, however, were narrowed. Savage (2007) provides a self-reflective piece on Peshkin's "subjective I's," in attempts to "understand education events through the context of one's own life experience" (pg. 194). Savage identifies a number of his own 'I's' that chime with my own 'lived experiences' of music-making and my journey of self-discovery throughout the research process. Savage's 'I's' include, firstly, the "musically conservative," with "strict definitions of musical success" and "formalization in the processes of musical development," as I experienced in childhood (pg. 198); secondly, the "musically radical" (ibid), whereby, through my experiences with WCET's pedagogies such as sound before symbol (see further section 6.2), I found an "increasing palette of musical possibilities" (ibid); and, finally, the "pedagogically inclusive," a philosophy espousing that "there are more ways into music...than the way I experienced myself" and a position I embodied more fully as a result of my WCET co-teaching (ibid).

My journey across these 'I's' meant I could conduct a comparative analysis between WCET, in its place as a melded specialist/generalist approach, and the more inherently specialist nature of my own musical experiences. Nevertheless, I felt it important to consistently acknowledge my position throughout my research – for example, 'freewriting' allowed me to reflect on my roles and ask pertinent questions of myself, in a similar vein to the open coding stages of grounded theory analysis discussed above.

My identity as a musician also helped build rapport with MTs through shared experience, which meant they welcomed me more willingly into the space. They viewed me as a competent support during lessons due to my previous experience with the service and my current experience as a peripatetic cello teacher. Yet this position was one of privilege, I soon realised – it opened

my eyes to the differing roles of the 'capable' vs the 'incapable' in the WCET space, that of the MT and the CT, and their nuanced, often times dualling, relationships. This phenomena forms a significant part of Chapter 4 of this thesis. Additionally, I was mindful that my position as a specialist, in my decision to join in co-teaching in WCET, may have influenced CT's views of me and our subsequent interactions. I was careful to acknowledge this in our conversations, and provide a safe space free of judgement on musical experience and identity (see section 3.2 for more on CT's roles and self-identities in WCET).

It is also useful to point out the complexities of my intersectional positionality as a white, working-class woman within the research context. The sample schools served by NMS predominantly comprised racially diverse and socio-economically disadvantaged pupils (see further section 3.1.1). I acknowledged the disparities between our racial identities but also the commonalities shared in terms of class position, and my need to critically examined my own privileges and bias throughout the research process through self-reflection, in the form of Savage's 'subjective I's.' I made a deliberate choice, however, to omit extensive discussions of intersectional identities within the thesis, prioritising instead a focus upon pedagogical insights and the infrastructure of NMS.

NMS' staff is small compared to other East Midlands MEHs. The thesis is publicly tied with the service. Therefore, I took care to protect NMS staff's identities, along with all research participants, by use of gender-neutral names and dismissal of any potential identifying factors throughout. I also discerned a discontented attitude among some of my participants towards the general climate of teaching, particularly in light of the Covid-19 pandemic. I felt it my duty as researcher to present ground-level issues faithfully but also productively. As Beauchamp et al. (1982) describe, "[ethnographic] research on human subjects should produce some positive and identifiable benefit" (pg. 18-19). This thesis

therefore aims to widen discourse on contested topics in music education whilst illuminating ground-level experiences of the NPME.

Literature on the National Plan for Music Education, Music Education Hubs and Whole Class Ensemble Teaching

NPME literature generally falls into four main categories – societal reports, evaluative reports, annual Arts Council England (ACE) Key Data reports, and some scholarly content. Societal and evaluative reports provide a clear picture of circumstances surrounding WCET’s national roll out from 2011. Music societies regularly reference the NPME and WCET. These include the Musicians’ Union (Widdison & Hanley, 2014/2016; Ballantyne, Hanley & Widdison, 2015; Savage & Burnard, 2019), the Incorporated Society of Musicians⁷ (Daubney, Spruce & Annetts, 2019), and Music Mark (2018). Reports tend to surround practitioner challenges at ground-level. The most recent Musicians’ Union report (Savage & Burnard, 2019) offers a comprehensive and linear description of such challenges. This contrasts with the Musicians’ Union’s previous efforts (2014-2016) which offered snippets of data in a restricted format. The 2019 report proved better positioned to collate data over eight years, drawing comparative analytical conclusions. Using a quantitative survey and forty-two interviews with instrumental teachers, CTs and MEH leads, the report supports many of the challenges to music provision its predecessors identified. These include teachers’ pay and conditions, loss of LEA funding and educational policy impacts upon national curriculum music.

Yet the language of these reports can appear strident and at times inflammatory, losing balance and nuance. One report claims that “the resulting silence about the scale of destruction of music education in England” from

⁷ Known as the ‘Independent Society of Musicians’ from October 2022 (ISM, 2022a).

government “is...dishonest and dangerously misleading” (Widdison & Hanley, 2014, pg. 2). Whilst Widdison & Hanley (2016) achieve a balanced level of accountability for MEHs, such targeted culpability towards government can impede arguments and debate.

Other society reports suggest bias, particularly the 2019 *State of the Nation* report (Daubney, Spruce & Annetts, 2019). The work compiles sources to evidence claims for music education’s “crisis” state. The document aims to shock government, and the profession, into action; the reports’ front page image features musical instruments teetering over a cliff edge (see further Chapter 1). The work aims to amplify music educators’ voices and provide a platform to air concerns. Yet it must be considered carefully as a source. Reports such as these can struggle to deliver a fully realised picture of MEH work due to the advocacy lens through which they present arguments. Conversely, my thesis research aims to provide a voice outside of such advocacy realms through qualitative, longitudinally based data collection.

Evaluation provider reports, such as those of Ofsted, aim to present more objective accounts. Ofsted (2013) evaluated the first year of MEH activity across 31 schools. The report raised practical challenges and contributed case study examples of WCET teaching at Key Stage 2. Ofsted criticised pedagogical aspects of WCET, including low expectations of pupils’ capacities and singing’s underusage. Ofsted inspections provide a forthright picture of ground-level provision. Yet various conditions impact their robustness. Ofsted have faced criticism for their failure to gain an understanding of day-to-day practice beyond the surface of limited visits (de Waal, 2008; Roberts, 2018). Ofsted inspectors in 2014 undertook observations over five months, only observing one music lesson per school during this time. A short observation time is liable to overlook the complexities of teaching beyond a one-hour lesson. Issues can arise with potential value judgements in Ofsted’s reports (for example, in their particular conceptualisations of ‘quality’). As a detached inspectorate body, Ofsted are

required to provide a non-partisan, objective report of MEH provision, to identify challenges and offer recommendations. Yet such challenges faced in practice may be perceived entirely differently by practitioners upon delivery.

Quantitative reports, such as those of annual MEH Key Data returns (Sharp & Sims, 2014; Sharp, 2015; Sharp & Rabiasz, 2016; Fautley & Whittaker, 2017/2018/2019) offer a comprehensive resource on MEH work from 2012-19. ACE (2022a) more recently compiled an 'interactive data dashboard,' incorporating comparative data sets over five years. Key data returns monitor the extent to which MEHs fulfil their roles under the NPME. The first half of reports require statistics on levels of WCET provision, continuation, progression routes and finances. These quantitative sections provide evidence of hubs' abilities to implement the NPME. The second half of Key Data returns present qualitative, long description responses of "specific activity, successes and challenges" across the year (Fautley & Whittaker, 2019, pg. 84). All comment boxes impose a 500-word maximum response. From the latest data return (2018), which includes 12 qualitative questions, this could produce a potential response of 6,000 words per hub. From this, report compilers could face a possible total of over 700,000 words of analysis. Analytical methods are therefore adapted to efficiently deal with such large amounts of data across 123 MEHs. This provides only a limited glimpse of hubs' inner workings. Report compilers must estimate and amalgamate responses (e.g., "a few hubs," "some hubs"), only including pertinent content. Due to the confines of such a collection process, the report's qualitative sections prove limited. This is particularly frustrating for the researcher, as music educators have continually raised similar issues in reports over time. Key Data report compilers, however, can only work within their prescribed limits. Much can be taken from Key Data reports' qualitative sections which highlight MEH's strengths and weaknesses on a broad scale (see further Chapters 2 & 3). This thesis elaborates upon perspectives expressed by hub providers in the second halves of Key Data reports.

There have been so far few scholarly attempts to examine the NPME's contents or the practicalities of its implementation. Spruce (2013) is perhaps the standout example in his contribution of an in-depth critique of the Plan. This work offers a broken-down analysis of the NPME across three linked elements promoting "horizontal solidarities around music education" (pg. 115) – firstly, the concept of a "common national consciousness" (ibid); secondly, "constructing homogeneity" (pg. 116); and, finally, the marginalisation of informal music-making practices (ibid). He introduces the Plan as "possibly the most significant statement of music education policy in England in the last decade" (pg. 112) yet concludes that it embodies an "impoverished vision of music education" (pg. 118). Spruce's work contributes to the theory of a neo-liberal rationale influencing England's education system which furthers music education's precarious state (see further Chapter 1). This thesis enters into dialogue with Spruce and builds up his works to offer a concentrated examination of the NPME.

Shirley (2017) builds his theories around an NPME 'policy archaeology' through Critical Discourse Analysis. Inspired by Spruce, Shirley analyses the NPME through a neo-liberal lens, supporting the view that the NPME has "tamed" music education (pg. II). His methodological sample of 15 interviewees includes music services leads, HTs, classroom music leads and music service staff across five anonymised, geographically spaced music services. Shirley provides a rounded picture of NPME implementation from the profession's perspectives and his work shares direct parallels to this thesis' methodology. However, Shirley undertook the bulk of data collection two-three years into the NPME's tenure (2014-15). Much societal change has occurred upon my research six years later, not least a global pandemic. Yet some factors have remained consistent. Many of the challenges Shirley's participants voiced continued to arise from 2017 onwards. This necessitates more contemporary research into the conditions of such enduring challenges. Whilst Shirley offers 15 stakeholder's perspectives on NPME policy, his work is limited in its lack of observations of how such perspectives

impact practice. This thesis aims to understand the practical enactment of policy. It aims to provide detailed examination of continuing challenges to MEH work.

Savage (2021) presents a useful overview of English music education policy and practice from 2010-20. He adopts a more advocatory stance than his counterparts, calling for the profession's active involvement in policy processes. Savage solicits a "serious reconsideration" of relational factors between music education policy and practice (pg. 478). This reconsideration arises against a decade long backdrop of government policy that, for Savage, has worsened the field's fragmented nature. Usefully for this thesis, he considers historical policy influences upon music education which continue to "rage" after thirty years of debate (ibid, pg. 479) (see further Chapters 1 & 2). Savage acknowledges that "practitioner led research" and "practitioner informed policy making" are not easy or short-term fixes for the profession (ibid). He concludes that such change begins with research which narrates the "lived experiences" and "stories" of ground-level music education practice (pg. 480-481). This thesis provides rich, narrative detail of MEH provision. However, Savage's use of the phrases "lived experience" and "powerful stories" appear in a more advocatory position than this thesis aims to portray. Qualitative research, particularly in the arts, cannot risk claims of anecdotal evidencing of the inherent 'powers' of musical participation (Belfiore, 2002; for more on this and music as 'transformational,' see section 5.2.2). It must provide rounded accounts of the strengths and weaknesses of provision to generate open discourse, as is one of this thesis' main objectives.

More research exists on specific practical elements of the NPME. The British Journal of Music Education's WCET edition (2019) includes five papers on WCET's ground-level implementation, three of which prove the most pertinent for this thesis' research (Fautley, Kinsella & Whittaker, 2019; Hallam, 2019; Johnstone, 2019). Hallam's study is one of the first to theorise upon markers of

successful WCET provision.⁸ Her research sample is far reaching with 54 MEH responses to calls for practice observation. Music Mark, a group representing MEHs, placed these calls as part of an original research project (2016). From the initial 54 responses, a Music Mark steering group “graded” hubs after which 22 were selected for observations (pg. 231). This could suggest that the 22 selected hubs were already assessed as reflecting high standards of “success.” If a precedent is already set for “success,” then conclusions are potentially biased. Nevertheless, Hallam provides a model for understandings the conditions of successful WCET.

Fautley, Whittaker and Kinsella contextualise conditions behind the “fragmented and uncoordinated” state of English music education (Henley, 2011, pg. 30). They found key differences in the profession’s conceptualisations of WCET and explored how these informed practice. Such varied professional understandings hold significant implications for practice; what one MEH deems a ‘correct’ understanding of the method may differ from another MEH in the same region. Pedagogy can therefore become “rooted in the local” (Fautley, Kinsella & Whittaker, 2019, pg. 250). I utilise Fautley, Whittaker and Kinsella’s theories, particularly in Chapter 6, to build upon the argument that discordant understandings of WCET contribute to music education’s “fragmented” nature.

Johnstone focuses on interactions and relationship development between music teaching staff and CTs during WCET. Her research methods hold similarities to my own. Johnstone undertook interviews and lesson observations in five primary schools, observing two classes in each. I observed a total of 71 Year 4 WCET lessons across 19 school weeks, surpassing Johnstone’s total of 20 observations. Her findings hold significant implications for this thesis, in their honesty surrounding the challenges of teacher collaboration, variably described as “underdeveloped,” “detached,” and “impoverished” (pg. 260) (see further

⁸ Hallam’s article is a peer reviewed version of research previously undertaken with Music Mark and published in 2016 (Hallam, 2016).

Chapter 3). Similarly to Shirley, Johnstone undertook her data collection at a significantly earlier stage in the NPME's implementation (2013) than my research (2019-23). This thesis amalgamates literature from the past decade of MEH activity, exemplifying changes that have impacted practice. The question remains, however - how much has changed since Shirley and Johnstone's time in the field?

This literature review's cited sources prove useful in contextualising the MEH landscape over the past decade. This thesis builds upon the work of established scholars, evaluative reports, and organisational bodies through a qualitative methodological framework within a case study approach. This thesis acts as one of the first academic analyses of MEH practice. While a case study design has limitations, my work moves beyond a localised focus to paint a regional, national, and international picture of music education policy initiatives akin to the NPME. The thesis highlights the processes behind which music education policies are conceptualised, understood, and enacted. My research ultimately aims to broaden discourse on challenges that have affected MEHs over the past decade and contribute to developing future provision.

Thesis structure

This thesis is structured in two main parts. Part I, comprising Chapters 1-4, focuses on historical and contemporary English education policies and the impacts of these for music education. Chapter 1 explores education policy implications for music education from the Education Reform Act (ERA: 1988) to the NPME (2011). I present music education's position across three sequential phases of cross-party education policy. I argue that policy initiatives across successive governments have held an enduring impact on perceptions of music education's value and place. Chapter 2 adopts Robinson's (2009) theories on quality policy design and implementation, alongside Schmidt's theories on "policy knowhow" and the quality of policy process (2020, pg. 30), to frame a policy

analysis of the NPME. Whilst the Plan was well intentioned and innovatory, it failed to acknowledge the historical marginalisation of music within England's education system. Chapters 3 and 4 focus on practice challenges created by the NPME's policy design. Case studies of three local primary schools illustrate challenges in day-to-day teaching. Chapter 3 explores school's high levels of autonomy within the current educational climate. I present how schools' freedoms of choice impact their levels of engagement with MEHs and their commitment to national curriculum music teaching. Both of these factors continue to marginalise music's position in schools and place an unequal weighting of responsibility upon MEHs for school music. Chapter 4 addresses relationships between schools and music services as organisations, and specialist music teaching staff and CTs in the WCET space. Chapter 4 contextualises the successes and challenges of broader partnership working in England's 'mixed economy' of music education.

Part II (Chapters 5-7) examines English musical pedagogy more closely. I identify divides between specialist elective musical tuition and classroom generalist approaches. I argue that gulfs in values among the teaching profession stand alongside policy considerations as factors in the nationally "inconsistent" nature of music provision (Henley, 2011, pg. 5). Chapter 5 presents pedagogical and ideological approaches towards music education. I argue that the specialist's historically embedded position and its status as a producer of musical 'excellence' solidify its value, despite issues surrounding its unregulated nature. Generalist music education, conversely, must justify its curriculum status. Chapter 6 focuses on pedagogical approaches and attributed core values in the context of NMS where WCET is a core provision. I explore factors in successful WCET provision and challenges surrounding its attempts to meld both specialist and generalist approaches to musical learning.

Chapter 7 discusses the pandemic's impacts upon NMS' provisions and my research journey. The chapter charts NMS' responses to the pandemic as a

primarily WCET and ensemble-based music service. Firstly, it discusses how they innovated and adapted their work to online settings, in dialogue with broader challenges facing the teaching profession upon school closures. These included uncertainty over pupils' engagement levels with asynchronous (pre-recorded) online resources, and pupil's comprehension of key concepts and capacity for self-directed learning through synchronous (live) provisions. Secondly, Chapter 7 presents NMS' responses to the pandemic's impacts on group music-making in extra-curricular ensemble contexts post-WCET for participants across age ranges and abilities.⁹ I discuss the complex planning of NMS' moves to online rehearsals for their Robin Hood Youth Orchestra ('RHYO'), alongside the technical skills necessary to produce professional quality video performances in short time periods. Finally, Chapter 7 provides reflection on NMS' responses to England's 'roadmap' out of lockdown from March – July 2021. NMS staff described this period as one characterised by apprehension and uncertainty. March 2020-21, however, provided NMS the opportunity to consider their provisions in new ways and for them to implement their adopted motto – to “improvise, adapt” and “overcome.”

The thesis conclusion summarises the thesis, concluding that both external conditions – that of government policy – and internal conditions – differing conceptualisations of practice – have the potential to limit high quality music education provision. The concluding chapter provides potential routes for growth for primary music education provision in light of the research findings. I explore the recently released 'NPME 2.0' (June 2022), considering government's new expectations for music education eleven years on from 'NPME 1.0' against a backdrop of significant societal change. This chapter summarises the era of 'NPME 1.0' and its implications for music education. I conclude with a reflective section on how my work has contributed to a critical reflection of this time

⁹ Unprecedented factors regarding the pandemic meant I was unable to fully consider NMS' extended provisions. However, Chapter 7 provides some context on NMS' later stage work.

period and encourage further research in light of a revised governmental vision for music education.

Chapter 1 - How government education policy 1979-2010 impacted music education

NMS brass teacher Jordan concluded their morning WCET teaching in School A for another week. Afterwards, they drove us both to School B for afternoon lessons. Our drives between schools offered Jordan a chance to reflect. Over time, they had become more comfortable sharing their experiences of teaching music. Jordan bemoaned an education system they believed positioned music as a “subject that no-one wants to do.” The system was set up for music to fail. Other NMS staff members spoke of the varying value Nottingham’s schools placed upon curriculum music. Staff emphasised NMS’ need for relevancy, and their crucial role in keeping music “alive” in the curriculum. I adopt Jordan’s discontent as an allegory for the resentment many music educators experience. These perceptions manifest in what can be termed music education’s “crisis” state.

Academic and evaluative literatures have used the term “crisis,” or “crisis state,” expressly in relation to music education (Bowman, 2005, pg. 30; Henderson, 2010; Finney, 2011, pg. 32; Dickinson, 2013; Zeserson et al., 2014, pg. 21; Daubney, Spruce & Annetts, 2019). I adopt the term “crisis” to illustrate examples of catastrophising language from subject association groups, public figures and media publications in describing music’s position, particularly in the years following the NPME’s release. Discourse surrounds “saving” music education (Griffiths, 2020) and “fighting” for its place in the curriculum (ISM, 2022b) against a backdrop of funding cuts (Busby, 2018; Yong, 2018). Reports paint music educators as fearful and demoralised (Sellgren, 2018; Robinson, 2019; Savage & Barnard, 2019, pg. 2). One report from the All-Party Parliamentary Group for Music Education and the ISM (Daubney, Spruce & Annetts, 2019) declares that “music education in England is in crisis” (pg. 29). The report’s front-page image depicts this plight (see Fig. 1.1).



Fig. 1.1 - Front page image: Music Education: State of the Nation (Daubney, Spruce & Annetts, 2019).

Musical instruments teeter on a cliff edge with a sheer drop to choppy waters below. A clarinet has already fallen and a trumpet looks soon to follow. The remaining instruments face the same fate unless something is done “before it is too late” (ibid). For all of its foreboding, the report quantitatively evidences an “overall picture...of serious decline” for music across educative levels (ibid, pg. 2). Over half of primary schools responding to a separate ISM survey (2018) did not meet National Curriculum requirements for music (which enshrines music as a compulsory provision from Key Stage 1 – 3; ages 5-14). At later Key Stages, GCSE

(ages 14-16) and A-Level (ages 16-18) entries have decreased year on year (Daubney & Mackrill, 2016; Johnes, 2017; Cultural Learning Alliance, 2017; Whittaker, 2021).

Where do these downturns in school music's position originate? Some vocal sections of the music teaching profession attribute blame to government education policy. For Daubney, Spruce and Annetts (2019), current administrations and their predecessors have "[caused] untold damage" to music in schools (pg. 3). Societal reports cannot speak for all music educators. Some have questioned the utility of focus upon "crisis headlines" that potentially overlook sector achievements (Reid, 2018). The strength of feeling across professional dialogue in societal reports, however, necessitates further examination. Statistics suggest that curriculum music's endangerment is a real phenomenon. Yet few sources explore specific education policies which have negatively impacted music across time. This chapter argues that broader education policy, from the ERA (1988) onwards, has marginalised music in and out of school.

Chapter 1 firstly contextualises music education's current position through the lens of successive government policy from the ERA of 1988 to the Conservative-Liberal Democrat coalition of 2010. I take inspiration from Pitts' (2000) structural framework for historical analysis of music provision. I present music education's position across three distinct phases of education policy. Firstly, Margaret Thatcher's administration (1979-90); secondly, Tony Blair's New Labour government (1997 – 2007) followed by Gordon Brown's crossover (2007-10); and, finally, the Conservative – Liberal Democrat coalition period from 2010 to the publication of Darren Henley's 'Music in Education' review (Henley, 2011). I argue that successive education policy initiatives across time have held enduring impact on perceptions of music education's curriculum value and as a traditionally elective pursuit through LEA music services.

Secondly, this chapter acts as a direct precursor to Chapter 2. Chapter 1 contextualises the state of music education up to February 2011 upon the arrival of Darren Henley's long-awaited music education review. From the millennium (the year of Pitts' work) to 2011, unprecedented technological development, globalisation, and an international financial crash have transformed the socio-cultural and educational landscape of England. Pitts asserted in 2000 that "the time is right for a review [of] contemporary practice" (pg. 7). It is equally time now to reassess music education against a historic educational and political backdrop.

1.1 - The Education Reform Act under a Conservative government: 1979-1990

During the 1970s an accelerated rhetoric on the perils of "progressivist" educational approaches arose across the political spectrum. Conservative commentators Cox & Boyson (1975) proposed "widespread dissatisfaction with progressive primary schools," citing a perceived fall in academic standards (pg. 27). In 1976, Labour Prime Minister James Callaghan acknowledged an "unease" from parents at what he termed "new informal methods" (1976). A year later, Cox & Boyson claimed "money is being wasted, standards are low and children are not given basic tools of numeracy and literacy" (1977, pg. 5). Progressive educational theory planted its roots many decades prior to such criticism. John Dewey, regarded as the father of progressivism, posited his ideas around the turn of the 20th century (Dewey, 1899). He encouraged pupils to inhabit an active role in their own learning, with creative exploration and discovery paramount. Dewey extended implicit trust towards teachers to interpret content in achieving such aims. His theories achieved some success within the English primary teaching profession, particularly upon the release of the 'Plowden' report in 1967.

Similarly, the music teaching profession had fostered a progressivist inspired ethos by the mid-1960s to early 1970s. Payntor and Aston's practical

method book *Sound and Silence* (1970) encouraged immersive creativity in the music classroom. As teachers themselves, they called for a “truly liberal education, alive with the excitement of discovery,” with “details, disciplines and skills” to follow (ibid, pg. 3). *Sound and Silence* empowered teachers to trust in children’s creative abilities, particularly through free composition and improvisation. It facilitated a more egalitarian learning environment in which musical practice and experience could be shared.

For those denouncing progressivist approaches, this vision of schooling evoked images of chaotic classrooms. Lessons consisted of “teachers [allowing] children to follow their own interests in an unfocused way” (Trowler, 2003, pg. 100). Pupils spent time pursuing irrelevant content at the expense of the ‘basics.’ As part of a broader educative stance, progressivist pathways within music education pedagogy faced growing scrutiny from governmental and societal attitudes that embodied a “general disenchantment with education” (Galton, Simon & Croll, 1980, pg. 41). Government did not direct a worded attack on music or the arts. Yet government messaging on the “basics,” “standards,” and “tests” (The Conservative and Unionist Party, 1979) disregarded the “aesthetic dimension” of education (Finney, 2011, pg. 89) which progressivist inspired musical pedagogy embodied. Focus on the “basics” indicated a baseline for pupil knowledge, with other learning expedient.

The newly elected Conservative administration furthered this distaste through the ERA of 1988. This act, for Cullingford (2001), suggested a motivation from government “to interfere with the education system in a way unprecedented for at least one hundred years” (pg. 4). Section 1.1 discusses two significant points of change for school and extracurricular music education introduced by the ERA. Firstly, reductions in Local Education Authorities’ powers and, secondly, the introduction of a standardised National Curriculum.

1.1.1 - Local Education Authorities

Established through the 1902 Education Act, Local Education Authorities (LEAs) had historically arranged and advanced local education provisions. LEA inspectorates guided teachers and advocated for their robust roles in local education matters, “enabling and legitimising [classroom] innovation” (Lowe, 2002, pg. 156). Richerme’s (2019) concepts of ‘policy text’ (written legislation) and ‘policy action’ (legislation enactment) speak to LEA’s central importance in matters of local need. For Lowe, central government education policy “targeted...an imagined England” whilst the ground level practice called for local agency responsiveness (2002, pg. 158). LEAs therefore facilitated in defining and enacting local need through policy action, as Grosvener and Myer’s (2006) account of the Birmingham LEA throughout the 20th century evidences. Birmingham’s educational provisions, supported through LEA initiatives, heralded “a mechanism for social justice, the creation of opportunity and a source of civic pride” in an increasingly multi-cultural urban area (pg. 244).

LEAs played a significant role in local music service development from the post-war period onwards. Purves (2017), in his historical analysis of music services, regards LEAs as the institutionalised backbone of music education provision throughout the 20th century. Funded through LEAs, music services’ instrumental tuition and ensemble performance opportunities proved largely accessible, with free or subsidised provision from the post-war era through the 1970s.

A combination of financial sustenance and solidarity between LEAs and music services contributed to improved local music provision. Similarly to Grosvener and Myers, Loane (2021) provides a historical account of the Birmingham Music Service, exploring the service’s close relations with their LEA. Loane recounts symbiotic relationship development, the creation of “a big network across the city” and collaborative processes whereby “you were all

working together,” in the words of Robert Bunting, Birmingham’s Advisor for Music from 1998-2007 (ibid, pg. 177). Likewise, Tim Brighouse (Chief Education Officer for Birmingham in 1993) attributed post-WWII blossoming of music provision to LEA’s substantial “power” in local education matters. Music educators respected LEA’s acknowledgment of teacher autonomy, which strove to leave music teaching “to the professionals” (ibid, pg. 99).¹⁰

LEA “powers” in supporting music provision faced gradual reduction under ERA legislation. Two accompanying policies – Grant Maintained Status (GMS) and local management of schools (LMS) – allowed schools greater autonomy at the expense of LEAs (Levačić, 1998). Schools became centrally funded under GMS and could renounce LEA financial management. LMS initiated central funding delineation, of which Purves (2017) identifies two types - “delegated” and “devolved” (pg. 106). “Delegated” funds held no restrictions on how they could be spent. This meant schools could dedicate funds traditionally set aside for music service provision to other areas. “Devolved” funds, which held some restrictions, allowed schools the option to ‘buy back’ music service work or engage with alternate providers. GMS and LMS policies held school’s freedoms of choice as an essential ethos. Moves away from LEA services gave control to schools in a system increasingly attracting disillusionment over educational quality (Sharp, 2002). In such an autonomous system as created by the ERA, it became school’s prerogatives whether the costs of instrumental music provision should fall at parent’s feet, or whether this work could be part or fully subsidised.

Music provision fragmented nationally as a result of LEA’s loss of powers. Shepherd and Vulliamy (1994), in their retrospective account of ERA impacts, highlighted the “drastic reduction” in music service provision due to GMS status (pg. 37). For music educators at the time, these reductions endangered the

¹⁰ Despite these debates around teacher autonomy, I critically discuss the more normative view of teachers as ‘trusted professionals’ in section 5.3.2 of this thesis, specifically concerning the unregulated nature of specialist elective instrumental teaching.

established systems of linear ensemble progression routes through LEA music services (ibid). In the twenty years leading up to the ERA, music services had inhabited a perceived “halcyon period” where secure funding meant high engagement levels and the expansion of high-quality national youth ensembles (Purves, 2017, pg. 80). Purves describes the 1960s-70s as “a period in which many of the UK’s next generation of world-class musicians emerged,” a good deal of whom cited their LEA music services as the catalyst for this achievement (ibid, pg. 14).

Fears for the country’s talent pipeline were coupled with concerns surrounding equality of access. Provision charges levelled at parents erected immediate barriers in areas of lower socio-economic capacity, where parents struggled to afford at point of access charges alongside “hidden barriers” (Purves, 2017, pg. 127). Such barriers are broad and complex. They encompass aspects of socio-culture (ethnicity; ‘middle class vs working class’ sensibilities), socio-economics (fee payments; vehicle access) and geography (physical distance to musical opportunities). Hallam and Prince (2000) present the ERA’s impacts a decade on from the policy (1999-2000). Almost all music teacher’s (MT’s) concerns revolved around lack of adequate funding, not least within a “national trend of forced redundancies” (Gardiner, 2021, pg. 7), but particularly for such matters as equality of opportunity for pupils (Hallam & Prince, 2000). As Purves (2017) attests, the reduction of LEA powers proved the catalyst for the beginnings of financial issues that would characterise music educators’ fears for the next three decades.

1.1.2 - Music within a National Curriculum

A 1987 consultation document produced by a then Conservative led government detailed the necessity for a national curriculum in England’s schools. A national curriculum would raise educational standards, organising measurable facets of learning into a country wide system. This curriculum would be “broad

and balanced” (DES & Welsh Office, 1987, pg. 3). Despite such declarations, the consultation document identified Maths, English and science as “first priority” core subjects. Music, alongside six others, comprised those deemed “foundation” (ibid, pg. 6).¹¹ The document stated that “the majority of curriculum time at primary school should be devoted to the core subjects” (ibid). Carr (2003) presents five basic principles of curriculum design including ‘balance’ (pg. 135). He describes ‘balance’ as the “perfectly proper [concern]...that a school curriculum is not over-concentrated on some aspects of children’s development at the expense of others” (ibid, pg. 136). Carr’s understanding of balance is far removed from that of the government’s 1987 consultation document. The document stands against such ‘balance’ in its over-weighted focus upon core subjects at primary level.

The national curriculum consultation for music arose against this backdrop of educational priority in 1991. Music was among the last subjects considered in curriculum matters (Stunell, 2006). A Music Working Group (MWG) eventually formed in mid-1990. This group would draft a series of reports on programmes of study and Attainment Targets (ATs) for their subject across the age range (5-14) (Gammon, 1999). The National Curriculum Council (NCC) – a body working in tandem with government – would then deliberate the MWG’s proposals prior to parliament ratification. The process of music’s consideration and implementation as part of a national curriculum lasted approximately 24 months. Professional animosity towards government developed and characterised the process from 1990-1992 (Gammon, 1999). During these years, a two-sided debate arose between ‘NC progressivists’ (the MWG and their supports) and ‘NC traditionalists’ (government and governmental bodies such as

¹¹ The 1987 consultation document lists ‘a modern foreign language,’ ‘technology,’ ‘history,’ ‘geography,’ ‘art,’ ‘music’ and ‘physical education’ as the seven foundation subjects. The most recent national curriculum iteration (2014) remains largely unchanged, save for the inclusion of “citizenship” and “computing” as added subjects, and a renaming of “art and design” and “design and technology” (DfE, 2014).

the NCC). The ideological values and political outlooks of each faction influenced perspectives on classroom music, and solidified the subject's position within a politicised education system.

The MWG's interim report provided a justification for curriculum music based on progressivist ideals (DES & Welsh Office, 1991). The group encouraged all pupil's practical involvement and an exposure to wider styles, genres, and cultures of music. 'Performing' (AT1) and 'Composing' (AT2) realised practical, creative facets of classroom musical activity. 'Listening' and 'Knowing' (ATs 3 and 4) would resist passive status with broader musical understanding gained through practical activity (DES/Welsh Office, 1991). Gammon (1999) cited high levels of support among MTs for such proposals, with 83% responding positively.

The NCC's lukewarm reaction to the MWG's interim report marked an NC traditionalist stance (NCC, 1992a). The NCC overlooked the MWG's focus on practical music-making in favour of a curriculum befitting theoretical knowledge. The Council replaced broadening the repertoire with a heavier focus on Western Art music in a move that, as Wright & Davies (2010) state, placed "the cultural capital of the middle classes...at the centre of the national curriculum for music in England...from its very inception" (pg. 41). The Council slimmed down and combined the practical and theoretical into two disintegrated spheres (AT1 – Performing and Composing; AT2 – Knowledge and Understanding). MWG supporters desired a curriculum in which musical knowledge and understanding would stem from every pupil's practical engagement. The inclusion of two disconnected ATs threatened this inclusive ethos.

Terse debate ensued across the media and the profession upon the release of NCC recommendations. Gammon (1999) recounted the "horror" MWG supporters experienced at the prospect of "passive 'music appreciation'" which they perceived as "alienating and counterproductive" to holistic musical experience (pg. 135). The prescriptive nature of the consultation document

signalled an “implicit denial of a teacher’s right and ability to choose musical examples,’ further “inflaming” MWG supporters (ibid, pg. 139). Simon Rattle, a familiar commentator on music education over the next two decades, summarised the NCC document as “the biggest disaster in music in my lifetime” (ibid, pg. 133).

For all the disputes stirred up over two years of consultation, the finalised non-statutory guidance document released in June 1992 saw neither NC progressivists nor traditionalists conclusively triumph (NCC, 1992b). Focus remained on Western Art Music with two ATs. However, the finalised version provided more weight to the former AT which encompassed practical performing and composing. Ideological battles continued post-NC implementation. A “slimmed down” revised national curriculum published in 1995 prompted a pithy response from Gammon (1999) who criticised its “grossly over-prescribed” nature (pg. 144). Both sides of the debate conceded with a compromising draw. Professional resentment had arisen over government interfering in matters that, as Tim Brighouse identified, should have been “left to the professionals” (Loane, 2021, pg. 99).

This section has provided an overview of the ERA’s key legislative areas and its consequences for music education provision in and out of school. The Conservative party’s 1979-90 tenure marked a stance in which educational standards and freedom of choice for schools dominated. Music education’s place within this climate proved unstable. The strong relationships LA music services had built with their LEAs, involving financial and collaborative support, suffered. The creation of a national curriculum, one of the ERA’s enduring legislative actions, meant that central government now held national influence over classroom activities and conditions. For music, this policy change signalled deep divides in ideologies across the profession and government over what classroom music education should entail. 1979-90 proved a period of flux for music

education in which government policy strongly impacted the subject's position in the school landscape.

1.2 - The New Labour years: 1997-2007

In July 1994, the Music Education Council (MEC) and Music for Youth (MFY) organised a national conference, considering music education's issues "in the light of changing national, structural and financial circumstances" (Peggie, 1994, pg. 181). Speakers included prominent figures across policy, practice, and research. The profession remained positive despite the alterations the ERA had incurred upon classroom and extracurricular music. Lilian Ager, a primary school headteacher from Middlesborough, reflected on her experiences of collaboration with other local schools on Continuing Professional Development (CPD) courses for school staff. LMS devolved budgets had dedicated £1,800 towards the scheme. Yet, Ager's story of close collaboration and in house support appeared outside of the norm for this period. The main theme of the conference surrounded "Funding and Providing for High Quality Music Education" (ibid, pg. 182). Each speaker acknowledged financial uncertainties. Sir Michael Checkland, ex Director General of the BBC, lamented the "either-or decisions" forced upon headteachers in "allocating resources to music or science" (ibid, pg. 183). He acknowledged the "market" mentality the ERA had instilled (ibid). Then Shadow Secretary of State for Education Ann Taylor echoed Checkland. Music services' place within a "market" necessitated corporate style operations, with value for money critical to survival (ibid, pg. 183). This created a scenario for Taylor in which music services' "continued survival depends increasingly upon parents' [willingness] or ability to pay" (ibid, pg. 184). Another local headteacher, Jackie Kearns, proposed the idea of centralised funding from the Department for Education for music provision as a safeguard against such inaccessibility (ibid, pg. 186). It would take another five years for Kearns' suggestions to become a reality under the Music Standards Fund (1999).

By 1994, local music services had begun to experience the strain of schools' burgeoning financial freedoms under GMS. Financial circumstances varied widely across localities and individual school's willingness to dedicate devolved budgets to music provision, as Ager's Middlesborough based experiences highlight. Bunting (1992) discussed the practicalities of integrating instrumental learning into a novel national curriculum in several Wolverhampton schools. If schools valued instrumental teaching, they continued to use their devolved budgets to pay, subject to such provisions "[harmonising] with the rest of the school's approach to learning" (pg. 182). While Wolverhampton's schools proved generous, Lawson, Plummeridge & Swanwick (1994) found finances a key obstacle to advancing cohesive music programmes across 10 LEAs. They concluded that few schools exhibited a coherent system of music education as a result. MEC/MFY conference proceedings, alongside contemporary studies, contextualise issues faced at ground-level in the immediate years following ERA implementation. Music services inhabited variable positions of financial security. The ERA entrenched inconsistencies in music education provision across the country, where relatively affluent areas – or with schools willing to support music initiatives – benefitted from provision, while others did not.

1.2.1 - Education policy under New Labour

Three years after the MEC/MFY conference, a Labour government took up office after 18 years of Conservative leadership. Many expected a fresh approach to educational matters from 'New Labour,' signalled by the party's immediate prioritising of education and a manifesto promise to increase funding (The Labour Party, 1997). Yet New Labour's immediate months in office dashed music teachers' hopes. The 1997 White Paper *Excellence in Schools* emphasised a 'standards over structures' message (DfEE, 1997, pg. 5/14/66). Labour actioned these commitments the following year through the Schools Standards and Framework Act (1998). Such educational standards at primary level centred on

the “three Rs,” an area of learning David Blunkett (then Secretary of State for Education and Employment) claimed England were “too far behind our counterparts” in (Brehony, 2005, pg. 34). Increasing “three R” attainment appeared a consistent goal prior to New Labour’s rise to office.

A year prior to his “three Rs” comment, Blunkett (then Shadow Education Secretary) appointed ‘Literacy and Numeracy Task Forces.’ Both Task Forces – later renamed ‘Strategies’ – enforced prescriptive targets for CTs. Government hoped that, by 2002, 80% of Year 6 pupils would reach nationally imposed targets in phonics, spelling, vocabulary, and grammar (Literacy Task Force, 1997, pg. 5). New Labour’s preoccupation with increasing “three R” attainment proved even too radical a move for Brian Cox, co-author of the Black Papers and staunch anti-progressivist referenced in section 1.1.1. Cox described the Literacy Task Force as “too prescriptive, authoritarian and mechanistic” (Cox, 1998). Through a national curriculum, the ERA had established an educational standards ideal. New Labour intensified such an ideal through their Numeracy and Literacy Task Forces.

Sources from the time disputed the Task Forces’ impacts upon curriculum music, however. Ofsted produced three reports in 2002 charting the efficacy of Task Force policies since their inception (2002a/b/c). The first report acknowledged that over-dedication to literacy and numeracy initiatives had resulted in a “serious narrowing of the curriculum” (Ofsted, 2002a, pg. 4). Despite these claims, two separate reports that same year (Ofsted, 2002b; Ofsted, 2002c) provided conflicting information on impacts to the broader curriculum. Both claimed, from 50 primary headteacher reports, that music had seen an increase in dedicated curriculum time in efforts to “redress the balance” (Ofsted, 2002b, pg. 19; Ofsted, 2002c, pg. 15). Yet Galton & McBeath (2002) agreed with the initial Ofsted report. They recounted in June 2002 that music had faced a “squeeze” out of a crowded curriculum (ibid, pg. 38). They found music was “only partially covered in lunch and after school clubs” in efforts from schools to compensate for curriculum time lost to the ‘three Rs’ (ibid, pg. 5).

Notably, the National Union of Teachers (NUT) commissioned the Galton & McBeath report. Whilst this points to a growing feeling of unrest within the profession and a fear that music curricula would fade into obscurity, the NUT inhabit a partisan position. Due to the time which has now elapsed, we may never fully gauge the implications of New Labour's educational standards agenda upon curriculum music provision. Yet levels of concern were growing within the profession, from the perspectives of those primary teachers who responded to the NUT's call for evidence.

LEA's downfalls under New Labour showed little sign of reversal as government continued to reduce LEA's powers through increased inspections and accountability drives. Through Ofsted and the Audit Commission, the 1997 Education Act initiated government authority to inspect LEA work. Through this order, Docking (2000) comments that Labour "seized the powers of inspection as a major tool in its crusade to raise standards" (pg. 166). Government inducted LEAs into this agenda. The School Standards and Framework Act (1998) entrusted LEAs with "a duty to give priority to the promotion of high standards" (Schools Standards and Framework Act, 1998). Whilst some have suggested New Labour attempted to re-establish LEA's roles through this responsibility (Bache, 2003), LEAs under the Framework Act were not redefined as autonomous leaders for the benefit of local schools. Instead, their roles were renegotiated to support broader government policies of educational standards and targets (DfEE, 1997).

Funding concerns for music provision at the continuing demise of LEA powers sparked media diatribe from prominent music industry figures. Plummeridge and Adams (2001) described how the profession strongly reacted to a "worrying state of affairs" where "school music education is in danger of being irrevocably damaged by short-sighted financial policies" (pg. 190). The "sensationalised" nature of such debates were reminiscent of discourse surrounding national curriculum music five-six years prior (ibid, pg. 191). Simon Rattle proved as loud a voice in 1998 as he had in 1994. In the Channel 4

documentary *Don't Stop the Music*, Rattle encapsulated MT's apprehensions at continuing financial instability, claiming music services had lost £70m worth of provision per year. "It's a chilling thought," he contemplated, "that...as many as 300,000 children may have disappeared off the musical map" (Rattle, 1998). Rattle failed to cite sources for such figures. However, Michael Wearne, chairman of the Federation for Music Services at the time, supported Rattle's approximations. Wearne cited an estimated £60m cut to music service provision over a ten-year period (1990-2000) resulting from central government pressure on LA budgets (Ridgeway, 2002, pg. 305). It appeared that music education's insecure position would continue unabated throughout New Labour's rise.

1.2.2 - New Labour's support for music education: 1998-2007

New Labour actioned a series of supportive moves for music provision from the late 1990s onwards despite broader education policies to the contrary. The Music Standards Fund (MSF: 1999) offered music services £180m of secure ring-fenced funding over three years (BBC, 1999; Hansard HC debate, 2003). For Morris (2005), the sector's lobbying efforts had "hit the target," influencing a reiteration of government financial support for music education. MSF provided funding for two main purposes; firstly, to "protect" existing provision and secondly, to "expand" new initiatives into the 21st century (Ofsted, 2002d, pg. 1). It seemed that government had begun to acknowledge professional's concerns over funding as raised six years previously by the MEC/MFY.

All our Futures (NACCCE, 1999), a report commissioned by government in the same year as the MSF roll out, signalled New Labour's desire to revive creative learning disregarded prior to 1997. *All our Futures* arrived at a time of increasing calls for government to acknowledge the loss of arts initiatives in education (Buckingham & Jones, 2001). The report advocated for a "new balance," free of dichotomies between the arts and science, and academic and creative pathways (NACCCE, 1999, pg. 8/6). *All our Futures* suggested a concerted

departure from educational agendas of the previous two decades (Buckingham & Jones, 2001). The report acknowledged key areas of educational change that had negatively impacted music's place in schools. Whilst the NACCCE held no direct government influence, *All our Futures* called for radical action within the education system, rooted in a progressivist ethos.

These two moves of support in New Labour's early years drove further initiatives over the next nine years, supported by substantial funding. Purves (2017) described the launch of Youth Music in 1998 as "the new government's first practical demonstration of support for music education" (pg. 167). The initiative proved New Labour's first explicit financial pledge for music education; a figure of £10m, prior to the MSF's implementation (Lister, 1998). Whilst Youth Music's activities concerned extra-curricular music (Evans, 2011), government turned towards curriculum matters into the new millennium. The now well quoted promise from government that "over time, all primary pupils who want to will be able to learn a musical instrument" came in 2001 (DfES, 2001, pg. 12). The Wider Opportunities (WO) pilot programme commenced a year later in select regions, funded through Department for Education and Youth Music streams.

New Labour's WO investiture initiated an entitlement to whole class instrumental learning for all pupils. Whilst other variants of whole class instrumental learning existed throughout the 20th century (see further Chapter 6), New Labour's support for WO provided the foundation for IH and WCET initiatives of today. In the first year of WO's pilot (2002-03), over 1000 primary aged pupils participated (Fautley & Daubney, 2019a). Upon the overall success of the pilot programme, New Labour granted a further £3m to music services for extended work. By 2007-08, government pledged a further £23m including £1m towards instrumental costs (Hallam & Hanke, 2012, pg. 4). Alongside such financial investments, Labour commissioned a Music Manifesto campaign from 2004 to "bring coherence to music education in and beyond the school classroom" (ibid, pg. 3). As Hallam & Hanke (2012) identify, of the seven key

recommendations within the second Manifesto (Jaffrey et al., 2006) six were eventually actioned by a Labour administration.

New Labour's financial investment in music education initiatives from 1997-2007 was significant, extending into hundreds of millions of pounds. Their 'over time...' 2001 promise gained initial inspiration from David Blunkett's NACCCE establishment in 1999, and the ethos "that societal progress might be achieved through more *inclusive* (rather than *competitive*) educational practices and policy" (Gardiner, 2021, pg. 10). Gardiner's identified dichotomy – of inclusive "social emancipation" vs "competitive marketisation" (ibid, pg. 9) – requires closer reading. The burgeoning focus on matters of educational inclusion around this time spoke directly to New Labour's emerging "cultural turn," and broader social inclusion policy agendas.

The "cultural turn" positioned acts of 'culture' – including educational music-making activities – as agents for potential economic growth through their suggested contribution to social cohesion and regeneration (Buckingham & Jones, 2001; Hall & Thomson, 2007). Buckingham & Jones (2001) comment that, to summarise *All our Futures* as a "return of the...ideas of the 1960s and 1970s" in terms of progressivist ideas is a mistaken reading (pg. 10). Economic capital, as well as cultural, appeared central to the report's message, in response to "the growing demand in businesses world-wide...for innovation and creativity" (NACCCE, 1999, pg. 19). Savage (2013) furthers the idea of the "cultural turn" with his claims of a 'neo-social' policy agenda. Through neo-social thought, "rejuvenated governmental interest in enabling healthy...social environments" actually existed to encourage healthier economic outputs (pg. 187).

I adopt Savage's concept of 'neo-socialism' to describe New Labour's political agendas in broader education and social policy. This was realised most strongly in a 'social inclusion' rhetoric throughout New Labour's decade in office. For Purves (2017), the late 1990s – early 2000s witnessed an "unprecedented

political interest in all aspects of music making and learning” (pg. 18). Purves theorises a third objective of Labour’s MSF beyond “protecting” and “expanding” music service work. This objective emphasised a burgeoning social inclusion agenda through music and arts education initiatives. Before long, Purves claims, this socially inclusive aim subsumed the other two.

New Labour’s preoccupation with social inclusion in their initial years in office reflected “an attempt to reconceptualise social disadvantage in the face of...major economic and social transformation” (Belfiore, 2002, pg. 92). Levitas (2005) dissects ‘social disadvantage’ into three ‘discourses’ of policy concern. Alongside ‘Redistributionism’ (RED) and ‘social integrationist discourse’ (SID) stood ‘moral underclass discourse’ (or ‘MUD’). This policy concern centred on the socio-cultural “delinquency of the excluded,” hence a desire to socially include such members of society (ibid, pg. 7). To combat the social ills of ‘MUD,’ New Labour presented participation in the arts as a catch all solution. In 1999, government established a Policy Action Team (known as ‘PAT 10’) comprising government officials and “experienced practitioners” (Policy Action Team 10, 1999, pg. 2). This team explored issues affecting the poor and looked towards tackling these through arts participation. For New Labour, ‘the arts’ – as a vague set of inclusive activities – could “contribute to neighbourhood renewal” through “making a real difference to health, crime, employment and education in deprived communities” (ibid, pg. 5/8). These statements, however, appear as implicit facts rather than explorable claims. PAT 10 presented these as expected outcomes prior to large scale, robust evaluation. The report overlooked ‘inclusion’ and ‘regeneration’ as complex concepts, leaving them ambiguous.

Scholars in the later years of New Labour scrutinised these ambiguities. For Alexiadou (2002) “the meaning of the concept [of inclusion] is neither consistent across different levels of policy making and implementation, nor does it produce a common policy approach...” (pg. 71). Hall & Thomson (2007) observed the practical pitfalls of such socially inclusive arts policy. They criticised

the short term and tokenistic nature of initiatives, in opposition to the “more robust and sustained measures...likely to be required to make any real impact” (pg. 325). They found arts projects were not designed to incorporate pupil’s curriculum based learning. Rather, they were envisaged as “additional experiences so [pupils] can fit better into a largely unchanged school system and curriculum” (ibid). New Labour’s policies struggled to look beyond the surface of problems affecting the ‘socially excluded.’ Instead, government invested in projects that could evidence shorter term outcomes.

Despite Hall & Thomson’s claims that these projects provided only a “relatively weak form of social inclusion” (2007, pg. 315), New Labour’s investments provided music educators with long sought financial stability. Charlie, a past member of NMS staff, discussed their experiences in education throughout New Labour’s administration. They stated that “a lot of good came out of that political era. It was an exciting time to be in education because you had the freedom and financial backing to...try things.” For a profession that had experienced decades of variable funding, music educators welcomed New Labour’s financial support after an uncertain two years in office. A relationship had sparked during this time between government and arts providers. This relationship was mutually beneficial, one in which arts initiatives received plentiful funding in exchange for asserting and advocating government’s social inclusion ethos. Research outputs of the time support such a reading. Many put forth the “extrinsic” benefits of musical participation, those “extracted from the core elements of musicking...and applied to other areas” (Crooke, 2016, pg. 3) (see further Chapter 5). *The Fourth ‘R’* (Campaign for Music in the Curriculum, 1998) argued the case for music’s impacts on children’s cognitive development, for example. *Joining In*, a mammoth report commissioned by the Calouste Gulbenkian Foundation, rested its central arguments on the premise that “the participatory arts have a special contribution to make to the ongoing debate

about civil society” (Everitt, 1997, pg. 14). *Joining In*, akin to PAT 10, presented the benefits of arts participation as uniquely positive and profound.

As Belfiore (2004) highlights, when extrinsic benefits of musical participation are afforded more weight, participation can become a “means to an end rather than an end in itself” (pg. 183). The end point was, in this case, musical participation and education as a means of asserting and advancing New Labour’s social inclusion agenda. Through this, arts projects garnered central government support whilst promoting “policy matters quite distinct from the arts” (Gray, 2017, pg. 315). Secure funding provided a positive outlook for music educators like Charlie. Yet if it was provided on the affidavit that musical participation pushed forth government agendas, it left music education in a vulnerable position. Musical participation could be cast aside because its place was recognised as a “means to an end” (Belfiore, 2004, pg. 183). New Labour’s MSF was a well devised initiative that corresponded with the government’s intentions for social inclusion agendas; improving the lives of the ‘excluded’ through the unquestionably powerful benefits of arts participation.

This section has explored the repercussions of ERA policy for music education throughout the 1990s to the early-mid 2000s. Despite hopes from the profession of a shift in educational outlook, New Labour continued a policy of educational standards, accountability, and school freedoms. It is difficult to comprehend the impacts of such initiatives as Numeracy and Literacy Task Forces upon music education due to the passage of time. Their implementation by New Labour, however, highlighted a desire to move educational agendas further towards standards. Despite New Labour demonstrating an affect of support for music and the arts through increased funding and a ‘creativity’ rhetoric, this linked to broader policies on tackling social exclusion. New Labour considered ‘the arts’ a useful contribution to this agenda. These circumstances reaped financial benefits for music education and England’s broader cultural landscape.

Yet, I have argued that this social policy association was unhelpful to music education's position in the longer term. A contradictory educational landscape existed in which standards policies of old continued to predominate.

1.3 - Standards agendas accelerated: 2007- present

1.3.1 - Labour and standards: 2007-10

The period between the end of New Labour (2007) to the Conservative-Liberal Democrat coalition (2010) demonstrated a continued educational standards rhetoric. In 2007, Prime Minister Gordon Brown depicted an inefficient school system in need of change. In *Your child, your schools, our future* (DfCSF, 2009), Labour promised to uphold accountability through inspections and closures of "underperforming schools" (pg. 19). The report overlooked music education, except in vague reference to "cultural activities" (ibid, pg. 3). Statements blurred the lines between "in and out-of-school" activities which "may" - or may not - "involve music clubs" (ibid, pg. 100). Such cultural activities appeared a minor component in Labour's desire to build "the best school system in the world" during the mid-late 2000s (ibid, pg. 2).

Reports across 2007-10 expressed concern with Labour's policies which existed at the expense of the ERA's "broad and balanced curriculum" (DES & Welsh Office, 1987, pg. 3). In 2008, Hall & Øzker compared English primary curriculum and assessment procedures with other international systems. They found that "no other country appears to be so preoccupied" as England with national educational standards (ibid, pg. 9). Hall & Øzker argued that this obsession with standards arose from ERA policy maker's beliefs that a "decentralised curriculum...led to inadequate emphasis on products and outcomes" (ibid). Through a national curriculum, outcomes could be utilised as measurements of acceptable educational standards in individual schools.

Alexander (2009) furthered Hall & Øzker's findings. He argued that the concept of a "whole," or "broad and balanced," curriculum was an "illusion" (ibid, pg. 8), identifying two distinct areas of curricula – "the basics" and "the rest" (ibid, pg. 10). Both categories possessed opposing characteristics based on their perceived value in an education system resting upon standards. "The basics" included maths, writing and reading ('the three Rs'). Alexander described these subjects as valued and prioritised. "The rest," including music and the broader arts, inhabited a "downward spiral of low valuation" (ibid, pg. 9). They often received limited allocated curriculum time and embodied the dichotomous states of "enjoyment" over "excellence" (ibid). These perceptions reinforced music as expendable in favour of the "basics," which existed as "key indicator[s] of educational 'standards'" (ibid, pg. 10). Music inhabited "the notion that 'standards' [do] not apply" (ibid).¹²

In a companion review to Alexander (2009), Alexander & Flutter (2009) discussed the direct impacts of standards agendas upon the music teaching profession. Their study highlighted MT's estimations of school's "shackled" states with regards to "league tables and performance statistics" (ibid, pg. 17). When considering Alexander's curriculum theory, it is unsurprising that schools within this educational climate were reticent to provide stable funding for music programmes. Alexander & Flutter (2009) conclude that "high stakes testing [and] national strategies" have "distorted" pupil's right to a 'broad and balanced' curriculum (ibid). Within this scenario, MTs believed their subject's foundation curriculum status "guaranteed nothing" (ibid, pg. 32). They resultantly inhabited a deep fear for their subject's marginalised place.

¹² Alexander's "basic/the rest" curriculum theory references the necessity for specialist expertise across subject categories. "The basics" generally welcome expertise, in the sense that teaching is "demanding" (pg. 10). Subjects under "the rest" generally have no need for this, given the assumption that "anyone can do it" (ibid). Alexander acknowledges in a footnote that music is "generally" an exception to this rule. This acknowledgement of the difficulties in categorising music education, in the gulfs between specialist and generalist approaches, form a key point of argument in Chapter 5 of this thesis.

1.3.2 - The Conservative-Liberal Democrat coalition and Conservative governments: 2010 - present

The Conservative-Liberal Democrat coalition government intensified an educational standards rhetoric through the Academies Act (2010). This act proved the most significant policy of this administration to music education's position in England's schools. Academies are schools which run outside of LEA jurisdiction, sponsored by independent organisations. They receive funding directly from central government and enjoy higher freedoms of choice over their financial outgoings than maintained schools. The Conservative's 1986 City Technology Colleges (CTC) scheme inspired the coalition's version of academies. CTCs aimed to improve educational attainment and opportunities for pupils exclusively in deprived urban areas. Labour carried this rhetoric forward into their version of City academies, claiming such institutions would "offer a radical option to help raise achievement in areas of historical underperformance" (DfEE, 2001, pg. 49). Since 2001, academies have come to dominate as educational institutions. In 2010, 203 secondary academies were operational. As of 2023, there are over 10,000 (DfE, 2023a). West and Bailey (2013) contend that England's education system changed with "remarkable" speed and extent (pg. 138) as academy conversions "defined" education policy agendas under the Conservative-Liberal Democrat coalition (Long, 2015, pg. 1).

Academies under this administration no longer adhered to their original intentions of improving educational opportunities and achievement in deprived areas, however. This is evident from academy proliferation in England's more affluent regions since 2010. The 2010 Conservative manifesto welcomed "all existing schools," including primaries, to apply for academy status (The Conservative and Unionist Party, 2010, pg. 53). In the South West region (one with the lowest percentage of households in deprivation, along with the South East and East of England; OCSI, 2023), five primary academies were in operation as of 2010. This number stands at 1,063 as of 2023 (DfE, 2023a). The intentions

for these academy programmes had shifted from “one designed to remedy individual schools seen to be failing to one seeking system wide change” (West and Bailey, 2013, pg. 150). The changes initiated by this systematic educational overhaul negatively impacted music in numerous ways.

Firstly, the strength of academies exists in their unquestioned freedom of choice over curriculum matters. Throughout the time of their rise, government insisted that academies must ensure a “broad and balanced” curriculum to satisfy ERA requirements (DES & Welsh Office, 1987, pg. 3). Yet this description fails to state that academies *must* follow the national curriculum, which has enshrined music as a compulsory subject across Key Stages 1-3 since 1992. Secondly, whilst government presents a vision of educational freedom for schools, such ‘freedom’ amounts to veiled control in a system designed around government agendas. A “broad and balanced” curriculum suggests greater autonomy. Yet government rhetoric steers curriculum focus towards measurability. Music has the potential to be reframed as an optional extra (Daubney & Mackrill, 2016; Johnes, 2017; Cultural Learning Alliance, 2017; ISM, 2018; Whittaker, 2021). Devaney & Nenadic (2019) comment that “the autonomy afforded to academies has resulted in significant variations in [curriculum] music teaching” (pg. 10). Government’s statement that academies “do not have to follow the national curriculum” (DfE, 2022a) relieves CTs, freeing up their days to spend on subjects more likely to be tested. This allows schools to evidence their worth through test results. Such a test-oriented and core subject focused educational climate heightens the potential for music’s disregard.

Music education’s low value position has sparked discourse in the field surrounding neo-liberal government agendas from 2010 onwards. At its heart an economic policy ideology, neoliberalism views cultural and societal structures as markets through which extended competition and individual accountability proliferate (Boas & Gans-Morse, 2009; Wilson, 2017). Educational schemes from 2010 have emphasised an economic and employability stance in education,

particularly at secondary level. The English Baccalaureate, or 'E-Bacc' (2011) is a policy aimed at keeping "young people's options open for further study and future careers" through a standardised set of GCSE subjects (DfE, 2019). This narrow list of subjects only includes English, maths, science, geography or history, and a language. E-Bacc subjects are "recommended by Britain's most prestigious universities" and students who study them are "more likely to stay in education at 16" (DfE, 2016). Conversely, music is a "wider interest" outside of preferred choices (ibid). Government acknowledged arts educators' concerns over E-Bacc curriculum narrowing but upheld that "schools where more pupils select the EBacc at GCSE maintain the number of pupils that select arts" (ibid). Collins & Cowgill (2016) contested this statement, claiming that performance measure introduction had reduced A-Level Music numbers by 18%. E-Bacc focus shows no sign of reversal. By 2025, government wish to see 90% of England's secondary school pupils studying some form of EBacc subject combination (DfE, 2019).

Fautley (2019a) attributes neo-liberalism's rise to the ERA, which heralded "the establishment of a market where previously none existed" (pg. 141). Neo-liberalism on a broader scale can be defined as "the agenda of economic and social transformation under the sign of the free market" (Connell, 2010, pg. 24). Connell's analysis goes further, describing how "under neo-liberal regimes, more and more spheres of social life are colonized by the market" (ibid, pg. 24). Markets are quantitatively measured. Therefore, accountability through outcome measurement is an emphasised and valued component of neo-liberal agendas. The current education system, for Fautley, fails to "understand that which [it] cannot measure" (Fautley, 2019b, pg. 230). Accountability and measurement "reorient pedagogical and scholarly activities towards those which are likely to have a positive impact on measurable performance outcomes for the group" (Fautley, 2019a, pg. 142). These include subjects more suited to measurement in a quantitative framework. Music as an aesthetic subject is denied this luxury. It

has “no immediate measurable performative value” (ibid) and resultantly suffers in the curriculum.

This section has provided an account of English music education in the immediate years prior to the NPME’s release in February 2011. This period was one in which the ERA’s impacts were powerfully felt in the Conservative-Liberal Democrat coalition’s remodelling of the 1986 Conservative government’s CTC initiative. I have demonstrated how the Academies Act (2010) reshaped school’s responsibilities for providing a ‘broad and balanced’ curriculum. The supposed “freedoms” of academies do not play out in reality, however, as they are often tied to a narrowed curriculum demanding focus on government educational priorities. Value extends to more testable subjects to prove school’s worth against league tables. Music struggles to find a place within this system, experiencing reductions in curriculum time and in the value such a system places upon it.

1.4 - Conclusion

This chapter has demonstrated how English education policy impacted curricula and extra-curricular music education across four decades. I have shown how the ERA acted as catalyst for policy agendas surrounding educational standards, attainability, and freedom of choice for schools. I have highlighted the ways in which the ERA’s values came to dominate England’s education system decades after its implementation. Justification for a national curriculum under the ERA was complex, incorporating such needs as employability and technology skills in light of a changing world. Yet increasingly negative attitudes towards unregulated progressivist approaches proved a justification for the national curriculum’s implementation. This affected music education directly as progressivist approaches had inspired a flourishing pedagogical movement during the 1960s-70s which, over time, garnered increasing support from the music teaching profession. Raising educational standards through a national curriculum

did not necessarily stand in direct opposition to such subjects as music if truly seeking a “broad and balanced” curriculum. Yet this chapter has demonstrated how the education system as established by the ERA proved far too weighted towards measurable curriculum subjects, further facilitating an educational standards agenda.

The Conservative-Liberal Democrat coalition adopted the ERA’s ideals. Academy proliferation accelerated the 1979-90 Conservative government’s attainment ideals which, as of 2023, show no signs of a downshift. Despite the belief that ideological differences between the political ‘left’ and ‘right’ impact educational ideals, education policy remained congruent across Conservative, Labour and coalition governments from 1979-2011. New Labour provided high levels of financial support and investment in music initiatives. Yet, this support proved more focused towards leveraging and advancing social inclusion agendas than upon the mantra of ‘arts for art’s sake.’ New Labour’s policies were more ‘neo-social’ for Savage (2013) than ‘neo-liberal,’ as Fautley (2019a/b) describes government agendas over the past decade or so. Nevertheless, both concepts link to ‘market’ forces and value quantitatively measurable factors. Music’s place in such an education system has proven uncertain. Resultantly, the profession inhabits “deep-bodied anxieties” for its subject due to music being beyond the scope of finite measurability by its nature (Dimitriadis, Cole & Costello, 2009, pg. 378). I posit that this ‘anxiety’ is generationally inhabited, from over 30 years of music’s position within an education system driven by government policy that has created a curriculum of prioritised “basics.” This ‘anxiety’ constitutes the “crisis” state for teachers at ground-level, as Jordan articulated in this chapter’s introduction. Jordan’s subject is expendable in a continuing government rhetoric solidifying a message of educational standards.

“Deep-bodied anxieties,” as Dimitriadis, Cole & Costello (2009, pg. 378) describe, amplify the profession’s untrustworthiness towards central government. I end this chapter with a quote from MT Charlie, who had previously

expressed positivity towards New Labour's interests in music education in section 1.2.2. I asked Charlie if they felt government listened to teachers. They replied – "No. Do they heck. Not at all."

Charlie's response indicated a deep frustration from the profession at policy decisions which appeared to denigrate music's place, particularly from 2010 onwards. Whilst music's proposed "crisis" state can at first appear reactionary, it is a state of mind ingrained over time. Issues arose from decades of broader educational policy agendas which influenced curriculum music, created funding issues for music provision through GMS/LMS initiatives, and shaped a school curriculum which valued measurability over genuine breadth. The ERA's impacts endured and appeared to have reached their peak in the years prior to the NPME's release.

Chapter 2 - The National Plan for Music Education (2011-22): from policy problems to policy solutions

As of 2021, Thomas had taught peripatetic instrumental lessons in Nottinghamshire for 31 years. He began his career in the early 1990s – “ancient history” now, he told me. Nottinghamshire County Council employed Thomas and paid him a salary, on “proper” teachers’ pay and conditions. He could expect to visit some local schools for a full day of instrumental teaching. During the mid-1990s, however, Thomas’ job stability faltered. Ring-fenced funding was cut and schools gained greater freedoms over financial matters. “As you can imagine,” he said, “some schools decided they were going to spend their money elsewhere.” MT redundancies followed. While the council retained a small team of teachers, others had to reapply for their own jobs. Thomas, along with a skeleton staff of instrumental teachers, established an independent company offering instrumental teaching to schools. Although a small venture in comparison to NMS, Thomas and his team expanded over time. By 2010, city secondary schools were now Thomas and his team’s main recipients for instrumental provision.

Meanwhile, NMS had begun to develop provision aimed at primary schools. In 2001, just 641 Key Stage 1-3 (ages 5-14) pupils were learning to play a musical instrument across Nottingham city schools (NMS, 2002). A small team of Music Development Officers (‘MDOs’) aimed to turn this scenario around. By 2003-4, MDOs - now employed by NMS – offered instrumental ‘taster sessions’ to schools. However, these were mostly one-off exhibitions with little guaranteed long-term efficacy due to underdeveloped relationships with schools. By 2008, however, NMS were engaging with 87% of Nottingham city primary schools, chiefly providing WCET alongside progressive ensemble opportunities (NMS, 2008).

Both Thomas’ organisation and NMS had identified inadequate access to musical provision in local schools across the age range. Yet both organisations

worked in distinct settings with contrasting modes of activity. Thomas and his team focused on secondary level, specialist 1:1 tuition. NMS' remit fell within WCET at primary level.

Such disparate music education provision appeared nationally, as well as locally, throughout the 2000s (Ofsted, 2002d; Ofsted, 2004; Hallam, Rogers & Creech, 2005; R. Hallam, 2009/2010). Ofsted (2002d, pg. 22) identified three main 'types' of music service. Firstly, those who were historically well-established; secondly, those more recently established within unitary authorities, in the case of NMS; and thirdly, those re-established after years of variable decline. LEA funding across music service 'types' fluctuated. Across 15 surveyed music services, Ofsted (2004) reported that none received more than a third of their revenue from their LEAs whilst "two services received nothing" (pg. 5). Music provision in schools neither fared well. Whilst government increased MSF support across 2006-07 for WO expansion in England's schools, research suggested that the programme was ineffectual due to inconsistent implementation. As R. Hallam (2010) narrates "some schools were not using the funds for music at all, whilst others [used] the funds to support the...national curriculum, not the opportunity to learn a musical instrument" (pg. 13). R. Hallam highlighted variable WO provision in a companion study a year earlier. 136 music service survey responses indicated that all offered different lengths of programme ranging between 25-39 weeks (2009, pg. 10).¹³ Thomas deemed the 1990s "ancient history." In the three decades since his arrival in Nottinghamshire, however, the discordant national landscape of music education provision had changed little.

The NPME, England's first ever policy paper for music education, aimed to tackle such historically embedded issues (DfE & DCMS, 2011a). Firstly, it amalgamated music education provider's work in a disconnected field through

¹³ England's school terms usually include 39 weeks in a given academic year.

MEHs. Secondly, it introduced a WCET entitlement for all pupils to increase musical access and collaboration across providers. The NPME constructed its vision for music education upon Darren Henley's recommendations in his *Music Education in England* review (Henley, 2011). This review was inspired by the perspectives of music educators, who acknowledged the sector's "patchy" nature and desired change (DfE & DCMS, 2011c, pg. 3).

Chapter 2 presents the NPME's developmental process from policy problems through to policy solutions. I adopt three main texts as examples of this process. Firstly, Darren Henley's Call for Evidence analysis document which detailed the profession's perspectives on sector issues (DfE & DCMS, 2011c); secondly, Darren Henley's *Music Education in England* review, which conceptualised the profession's concerns through 36 key recommendations (Henley, 2011); and, thirdly, the NPME, which responded to the two aforementioned documents in its final policy design (DfE & DCMS, 2011a). This chapter adopts two complementary theories on policy design and process to examine the NPME. Firstly, I adopt Robinson's (2009) theories on "quality of policy design" (pg. 237). Robinson's theories rest on the premise that quality policy design is defined by its ability to identify the core nature of policy problems and methods to address them. Whilst Robinson's policy design theories are useful in this context, they tend to fall into a more 'traditional' policy view which sees policy as a "generalizable way to address problems in need of a solution" (Schmidt, 2020, pg. 37). I therefore harness Schmidt's more 'human' view of policy, through his concepts of "policy knowhow" (pg. 30) – from the position that "policy is also the process of getting there" which "informs and shapes the sum of values, the priorities and the ways of thinking that form "policy" as a process" (pg. 29-30).

Section 2.1 details the contents of Henley's review, inspired by the perspectives of music educators. Unlike other NPME literature, I initially focus on

the review's Call for Evidence document to highlight the voices of practitioners.¹⁴ In line with Robinson's theories, this section provides a linear discussion of professionally identified issues and the means by which to address them. Section 2.2 outlines how far NPME policy makers understood such problems through the plan's proposed solutions.

2.1 - From problems to solutions: the music education sector's perspective

In September 2010, Michael Gove (then Secretary of State for Education) announced a review of English music education to be led by Darren Henley, then Managing Director of the national radio station Classic FM (DfE & DCMS, 2010). Such a review was necessary for logistical reasons. Professional concern had grown over financial matters, stimulating strong calls for government to reconfirm funding prior to the MSF's expiration (R. Hallam, 2009; 2010). In discussing the plan's necessity, Shirley (2017) provides a textual analysis of the NPME and its associated documents. He presents a letter from Michael Gove to Darren Henley inviting the latter to conduct the review. This letter "provides legitimacy" for the Henley review which initiated the NPME (ibid, pg. 79). I posit, however, that the NPME's starting point began with Henley's Call for Evidence analysis document (DfE & DCMS, 2011c). The Call for Evidence provided a clear line of communication for practitioners concerning ground-level issues, with 900 responses included. Section 2.1 presents the profession's identified challenges in the Call for Evidence. I categorise such challenges into three main areas. Firstly,

¹⁴ I recognise this is a narrow, focused approach, which omits the perspectives and experiences of other music education stakeholders including, for example, children and young people, parents, musical professionals, and amateur or community musicians, who would undoubtedly provide valuable insights into NPME policy practice and implementation. Voices such as these may have revealed different dimensions of the Plan's impacts and shed light on issues that practitioners may not directly encounter in their roles. This thesis, however, is primarily positioned as an ethnography of a musical institution with focus on policy implementation at an organisational and structural level. Focusing mainly on the voices of practitioners prioritised the perspectives of those most intimately involved in the delivery of the NPME in NMS' context, including music and classroom teachers as explored in later empirical chapters.

funding concerns; secondly, music services' relationships with schools; and, thirdly, the sector's "mixed economy" model. I then examine how Henley's review framed and presented these areas of concern as policy problems.

2.1.1 - Call for Evidence Analysis

Appearing in the NPME's annex section, Henley's Call for Evidence document was brief at only three pages long. Posed questions were broad and openly worded to invite unprompted responses. This is a methodological choice which can induce vast amounts of data, as seen with MEH Key Data report's qualitative sections (Sharp & Sims, 2014; Sharp, 2015; Sharp & Rabiasz, 2016; Fautley & Whittaker, 2017/18/19). Despite these limitations and its brevity, however, the Call for Evidence highlights progressive elements of the NPME's policy process, through which "expert" opinion is not simply understood in light of the limitations of the "politics of evidence" or big data but conceived in balance with wide consultation processes" (Schmidt, 2020, pg. 36-37). The Call for Evidence helps provide an overview of music education's perceived successes and challenges from the perspective of the profession prior to the NPME's release.¹⁵

Respondents firstly raised concerns over funding. They inconsistently described funding as both "ring fenced"¹⁶ and "unequal [and] insufficient," particularly for front line delivery (DfE & DCMS, 2011c, pg. 2). Figures quoted in the House of Commons in early 2009 cited the £82.5m ring-fenced grant music services received through the MSF across both 2007-08 and 2008-09 (McCarthy-

¹⁵ I employed a thematic analysis approach to examine the Call for Evidence text and identify the three core areas. The text presents nine delineated segments of response under the heading "negative comments on the current system" (DfE & DCMS, 2011c, pg. 2). From these nine segments, three core categories arose. While the majority of responses neatly aligned with these categories, ancillary themes surfaced that I did not ultimately incorporate. Respondents noted, for example, Key Stage 3 transition and "levelling" as an issue (ibid). Given the thesis' core emphasis on primary level music provision, however, I chose to omit this focus.

¹⁶ Defined as "a grant or fund [with] restrictions on it, so that it can only be used for a particular purpose" (Collins Dictionary, n.d.)

Fry, 2009). Yet such a quotation fails to consider how this £82.5m was distributed across the hundreds of music services in operation during the MSF's tenure. Purves (2017) analysed music services' financial positions from the MSF's birth (1998) to its forecasted demise (2010). The process by which music services received MSF across these twelve years proved inconsistent. Acting upon loopholes within the government's demarcated aims to both "expand" and "protect" music services, some LEAs withdrew their own funds in line with government grants. This resulted in a real terms reduction in money for music services. By 2010, amounts available for music services across regional LEAs contrasted starkly (Annetts, 2010). Whilst the MSF was ring-fenced, its spurious applications at ground-level equally supported respondent's concerns surrounding financial inequality.

Secondly, respondents identified the "patchy" nature of a nationally "mixed economy" in the music education sector (DfE & DCMS, 2011c, pg. 2). A 'mixed economy' usually refers to the combination of public and private segments of a given country's economy (Brown, 1988). In the context of Henley's Call for Evidence, a 'mixed economy' model included the "wide range of diverse opportunities" afforded to participants through strong partnership work across public and private providers (DfE & DCMS, 2011c, pg. 2). Scholars recognised the 'mixed economy's' potential as a "breeding ground for the celebration of personal autonomy and cultural differentiation" (ibid, pg. 252). Call for Evidence respondents agreed. The scale of England's music education landscape, involving opportunities in 1:1, small group, classroom, extracurricular and informal settings, "[allowed] young people to have a say and...include their own music making choices" (DfE & DCMS, 2011c, pg. 2). Whilst this particular response extolled a mixed economy's benefits, other respondents raised the potential for discordant provision in such a system. Whilst mixed economy partnership work had shown signs of success, various barriers limited full effectiveness. These included 'one off,' temporary projects where purposes and priorities remained

unclear. This resulted in quantity over quality of provision and limited long-term impact. Unregulated 1:1 specialist provision also drew concern from some respondents over accountability. Many private instrumental teachers are highly skilled musicians. Yet research shows that teachers often enter the profession with low levels of preparation (Baker, 2006; Haddon, 2009; Norton, Ginsborg & Greasley, 2019).

Finally, respondent's concerns over teaching quality extended to classroom practice. Many highlighted children's core entitlement to curriculum music. Others, however, felt this entitlement failed to translate into practice with curriculum music delivered either sporadically or not at all (Widdison & Hanley, 2014; ISM, 2018). Where the national curriculum was delivered, respondents insisted that primary generalists "do not have appropriate knowledge, skills and understanding to deliver it well," citing a continuing insufficiency of Initial Teacher Training (ITT) and CPD opportunities (DfE & DCMS, 2011c, pg. 2).

The Call for Evidence prompted respondents to consider what "needs to change" (ibid, pg. 3). In terms of school curriculum obligations, respondents proposed that music provision must begin early and include WO as a core entitlement, delivered by visiting specialists (ibid). Systematic progression routes should arise after this point for those who "show particular interest and/or ability" (ibid). With regards to "patchy" provision, respondents desired a "more strategic [and] focussed" approach to planning, and clearer requirements for provision locally and nationally (ibid). Responses suggested a "network of local broker arrangements" to ensure a diverse range of opportunities. This would generate clearer links and secure partnership development across providers (ibid). Respondents stressed that the sector must strive for core developed partnerships between music services and schools. Research has discussed the criticality of such partnerships (Bunting, 1992; Lawson, Plummeridge & Swanwick, 1994; Ofsted, 2004d). Schools, and SLTs in particular, have been deemed "crucial to the success or failure of music education" (DfE & DCMS,

2011c, pg. 3). Whilst funding concerns do not feature explicitly within the Call for Evidence's "what needs to change" section, the necessity for a guaranteed funding stream to achieve the aforementioned goals is self-evident.

2.1.2 - Darren Henley's recommendations

Henley's *Music Education in England* review was published on 7th February 2011. Henley spoke of nationally "excellent music teaching from excellent teachers" (Henley, 2011, pg. 5). He equally acknowledged respondents' consistently voiced concerns over "fragmented and uncoordinated" national provision (ibid, pg. 30). Henley aimed for an impartial approach, stating that "everybody involved in Music Education should share the responsibility" for its challenges (ibid). Service (2011a) described Henley's review as "realistic, positive, and bold" due to its consideration of all parties within music education. "Partnership work is the key to success," Henley later states (2011, pg. 13). This statement characterised the review's nature and recommendations. It ensured that all providers share responsibility and accountability for high quality music education provision.

Spruce (2013) recalled enthusiastic support for Henley's review from the music teaching profession. Educators praised Henley's commitment to a broad and longitudinal music education for all children and young people, particularly surrounding the first of Henley's 36 recommendations. This "defined both what the core nature of music education should be" (a broad provision including performance, composition, listening, reviewing and evaluating) and "where it should be located" (in the classroom) (Spruce, 2013, pg. 114). Other Henley recommendations clearly defined school's responsibilities. Schools must provide a generalist curriculum up to 14 (recommendation 2, pg. 11), guarantee music's continuation at Key Stage 4 (ages 14-16) and beyond (recommendation 5, pg. 13), and ensure access to vocal/instrumental ensemble provision (recommendation 6, ibid). As discussed in Chapter 1, music's increasingly

marginalised position in schools is a key factor in its “crisis state.” Henley recognised this challenge of school music and supported music educators to address it.

Recommendations 3 (pg. 11) and 14 (pg. 18) comprised Henley’s most major proposals for change. Recommendation 3 presented a WCET entitlement for all Key stage 2 pupils. It would implement WCET nationally “in every primary school for the first time” (Henley, 2011, pg. 11). Whilst WO had expanded since 2002, its reach only covered certain areas nationally. Under Henley’s recommendations, some form of practical, free at point of access music making would be accessible in school time no matter the area a child resided.

Recommendation 14 called for a structural overhaul of a “fragmented [and] uncoordinated” music education landscape through newly devised MEHs (ibid, pg. 30). Henley envisaged MEHs as “far more than simply a loose collective body of music-making organisations” (ibid, pg. 18). Lead by music services, MEHs would exist as a community of “schools, Local Authority Music Services, Arts Council England client organisations and other recognised delivery organisations” coming together to “deliver the very best rounded music education” (ibid). Prior to the NPME, few formal strategies existed to encourage or facilitate local, regional or national collaboration. Now a “network of local brokers” would deliver WCET as an established provision in all schools (DfE & DCMS, 2011c, pg. 3). Both recommendations 3 and 14 provided the “greater clarity” the profession desired (ibid). Henley’s recommendations, if initiated, would allow all pupils an entitlement to learn the “basics of...a musical instrument” with clear progression routes thereafter (Henley, 2011, pg. 11). Through MEHs, each provider would be aware of their individual responsibilities in delivering high quality music education.

Henley’s recommendations aimed to tackle national variance in quality provision against a concerning picture of school music. Henley was “mindful of

the need...to increase the probability of children receiving an excellent Music Education and of decreasing the possibility of them receiving a poor one" (2011, pg. 5). The review outlined what should be expected from a "rounded" music education in every school - more coherent, inclusive, and practical music-making opportunities with an instrumental learning entitlement for every child.

Henley's work was a review, however, with recommendations for government. Henley acknowledged this, yet remained "hopeful that government will embrace many, if not all, of the recommendations" set out (ibid, pg. 8). Government guaranteed £82.5m worth of ring-fenced funding for music education provision in response to Henley's review (DfE & DCMS, 2011b). Yet the profession would have to wait another nine months for a more definitive response on government's plans for music education.

This section has outlined the music education profession's concerns prior to 2011 and the Henley review's consideration of these. These concerns rested on three associated areas; funding models, music's place in schools, and the challenges of a 'mixed economy.' This sections' cited literature supports the perspectives of music educators in each area. Whilst the MSF existed to "protect" and "expand" music service work across England, it struggled to achieve such aims universally. Financial inequalities across regions were an embedded concern for music services and continued into the 2010s. The research cited in this section supports claims of a "patchy" music education landscape through a 'mixed economy' of provision. Whilst possessing some benefits, the 'mixed economy' faced issues in its lack of regulation. Curriculum music's marginalisation remained a contentious topic in the years prior to Henley's review.

Henley's review struck an impartial tone and appeared conducive to a realistic vision for uniformity and partnership. Henley particularly emphasised schools' responsibilities for music against an educational standards rhetoric

which threatened a “broad and balanced” curriculum. Henley’s review was progressive and novel. It aimed to unite aspects of the ‘mixed economy’ into one organised system. Its addition of a WCET entitlement for all children as a central hub provision was innovative. Music services prior to Henley’s review had existed as self-sustained organisations, working in localised contexts. Some, as with NMS, had adopted WO as a core provision a decade prior to the review. Others followed a more traditional system of orchestral based extracurricular provision and 1:1 specialist tuition. A mandatory WCET programme in England’s schools would diminish the dichotomous nature of the ‘mixed economy’ and, thus, music education’s fragmented nature.

2.2 - National Plan for Music Education theories on policy problems

The DCMS/DfE released the NPME in November 2011, after a nine month wait for the sector (Jaffrey, 2011; Service, 2011b). A sizeable document of around 150 proposals, the NPME initiated infrastructural change that aimed to fundamentally alter English music education’s fragmented state. Spruce (2013) initially described the NPME as “possibly the most significant statement of music education policy in England of the last decade” (pg. 112). Despite its importance, however, few academic sources have critically discussed the NPME or provided a policy analysis since its enactment. Shirley’s 2017 thesis is a notable exception (see ‘Literature Review’ and section 2.2.1). He provides, however, a critical discourse analysis of three associated texts,¹⁷ as opposed to the plan’s main content.

Section 2.2 provides one of the first comprehensive academic analyses of the NPME’s content. Robinson (2009) calls for the necessity of a “match between

¹⁷ These are firstly, “a Letter of invitation to review Music Education in England, from Secretary of State for Education, Michael Gove, to Darren Henley, Managing Director of Classic FM;” secondly, “Foreword to Music Education in England: The Government Response to Darren Henley’s Review of Music Education;” and thirdly, “Foreword of the secretaries of state for Education, and for Culture, communications and creative industries to the NMP - ‘The Importance of Music.’”

the theory of the policy problem held by proposed implementing agents” (in this case, MEHs) “and the theory in the proposed policy” (the NPME) (ibid).

Robinson’s use of the term “theory” describes the “assumptions made by policy makers...about the nature of the problem and what is required to address it” (ibid, pg. 238). This section explores the NPME’s “theories” surrounding music education’s issues and whether these theories “matched” those of the profession. It equally considers how far the NPME was, in Schmidt’s estimation, a “progressive” policy initiative, “accepting larger participation in policy practice” with the aim of embedding inclusive, over exclusive, policy processes (2020, pg. 36). Section 2.2 builds upon the three principal areas of concern for the profession as highlighted in section 2.1. Firstly, partnership work within a “mixed economy” (section 2.2.1); secondly, music service (or “hubs”) relationships with schools (section 2.2.2); and thirdly, ever present concerns over funding (section 2.2.3).

2.2.1 - Theory one: partnership work in new infrastructures

The NPME adopted Henley’s recommendations for structural change to England’s music education sector through MEHs, set to begin work from September 2012. The Plan clearly defined hubs’ roles and responsibilities in its initial pages. They would “take forward” and “[build]” upon provisions previously undertaken by LA music services, “helping improve the quality and consistency of music education across England, both in and out of school” (DfE & DCMS, 2011a, pg. 7/10). Hubs were tasked with delivering both Core and Extension roles as part of this development upon past ways of working (see Fig. 2.1).

Hubs’ constitutions, however, remained vague despite the clarity with which the Plan set out hubs’ expectations. The Plan acknowledged the improbability of a “standard model” for all hubs who would work within and for their locality’s circumstances and needs (ibid, pg. 33). The Plan provided some clarification on typically expected actors within a hub structure, including a

largely local infrastructure of “music societies/choirs...arts organisations, community and voluntary organisations; and businesses” (ibid).¹⁸ These parties could act alongside nationally funded organisations such as the Arts Council’s National Portfolio Organisation (NPO) scheme. In bidding for leadership of hubs, the Plan “anticipates that many applicants [will] be...local authority music services” (ibid, pg. 29).

Local variation and ‘non-standard’ models for hubs would be necessary to accommodate the varying contexts of localities. Yet, the Plan’s vagueness surrounding the use of the term “hub” resulted in a lack of differentiation between the previous style of music service delivery and the new framework for music education delivery via hubs. Such linguistic ambiguity has historically impacted NMS’ focus. As one SLT member discussed, “government very quickly started talking about music services and music hubs as though they were the same thing.” As a result, they said, “we have...debates over whether we should be calling ourselves ‘Nottingham Music Service’ [or] ‘Nottingham Music Hub.’ It’s utterly confusing for everybody.” The NPME’s lack of contextual definition caused various issues with its own policy design.

Firstly, the Plan placed a breadth of roles and responsibilities upon hubs beyond those deemed Core and Extension, most notably in developing and sustaining partnership work. Some music educators viewed the plan’s vision for partnership as “inspirational” and a “welcome shake up” (Service, 2011c). Others questioned the level of consideration from policy makers towards the practicalities of developing effective partnerships. Deborah Annetts, then ISM Chief Executive Officer and Music Education Council Chair, described how hub operations would run in a “much more complex way than music service [deliverance] in the past. It’s going to be a patchwork of organisations coming

¹⁸ As of 2022, however, Arts Council England describe hubs as “groups of organisations” including schools and academy trusts, “working in partnership to deliver high-quality music provision for all children and young people” (ACE, 2022b).

together” (ibid). Whilst Annetts acknowledged that many “feel very fired up and inspired” at the prospect of this, others were “worried and concerned” over the intricacies of such work (ibid). Where out of school music provision had once been music service’s main remit, hubs would alter this dynamic. Music services, as expected lead organisations for hubs, would no longer work in a lone capacity. Their work must now factor in collaborative considerations of organisations at local, regional *and* national levels. Jonathan Savage raised his concerns over such high levels of responsibility, questioning “where will co-ordination, leadership and direction come from?” (Holford, 2012, pg. 6). David Price, Musical Futures project lead, ultimately foreshadowed that “previous patchiness will continue” (ibid, pg. 6). He highlighted hubs’ vastly different designs nationwide and identified the NPME’s inability to acknowledge this as a major flaw.

Secondly, the plan’s language surrounding hubs’ Core and Extension roles indicated a misreading of the breadth and reach of English music education’s ‘mixed economy.’ This confusion resulted in a placement of specialist instrumental learning at the forefront of provision, positioned as the “pinnacle of musical achievement” at the expense of other forms of musical engagement, including generalist classroom provision (DfE & DCMS, 2011a, pg. 7). Fig. 2.1 sets out hubs’ Core and Extension roles. The Plan separated Core and Extension roles on priority and necessity of deliverance. Core roles were the expected fundamental provisions for all hubs. The Plan stipulated that the DfE grant must be used to primarily fund Core role delivery. The four core roles also existed as facets by which future evaluative reports would measure hubs’ successes. Extension roles were expected of most hubs, with additional funding left over from Core roles to be spent here (ibid, pg. 26).

Core roles

- a) Ensure that every child aged 5-18 has the opportunity to learn a musical instrument (other than voice) through whole-class ensemble teaching programmes for ideally a year (but for a minimum of a term) of weekly tuition on the same instrument.
- b) Provide opportunities to play in ensembles and to perform from an early stage.
- c) Ensure that clear progression routes are available and affordable to all young people.
- d) Develop a singing strategy to ensure that every pupil sings regularly and that choirs and other vocal ensembles are available in the area.

Extension roles

- a) Offer CPD to school staff, particularly in supporting schools to deliver music in the curriculum.
- b) Provide an instrument loan service, with discounts or free provision for those on low incomes.
- c) Provide access to large scale and / or high quality music experiences for pupils, working with professional musicians and / or venues. This may include undertaking work to publicise the opportunities available to schools, parents/carers and students.

Fig. 2.1 - Core and Extension roles as set out for Music Education Hubs (DfE & DCMS, 2011a, pg. 26).

Core Role A stipulated WCET as the central method through which all pupils would learn a musical instrument. The plan, however, proved vague in its contextual placement of such provision. WCET would take place in schools, with Ofsted undertaking primary level inspections of “at least one whole-class instrumental lesson, where these are provided by the local authority music service/hub” (ibid, pg. 34-35). The responsibility for such provision, however, fell upon the “local authority music service/hub.” The Plan appeared ambiguous regarding what the WCET model would look like and how it would function effectively in all schools. The model, by its nature, blurs the lines between

statutory classroom provision and specialist tuition (see further Chapter 6). Yet the Plan handed primary responsibility to the “local authority music service/hub” for WCET’s enactment, despite its place as an in-school provision.

Core Roles B and D emphasised the need for both instrumental and vocal ensemble route opportunities. Most LA music services across the country, particularly those with a long history in the orchestral tradition, would have provided such performance opportunities up to this point. The NPME aimed, however, to unite such musical opportunities against the currently “patchy” music education landscape to increase access (DfE & DCMS, 2011a, pg. 7). Therefore, the Plan emphasised opportunities for ensemble playing “from an early stage” in Core Role B, and included “every pupil” in singing opportunities in Core Role D. Core Role C furthered this inclusive vision, requiring “clear and affordable routes for progression” through such ensembles in efforts to avert financial barriers to music making.

Despite this desire for cohesion, however, Core Roles B, C and D highlight the plan’s difficulties in providing clarity on definitions of hubs beyond the pre-existing work of LA music services. This is particularly the case in how the NPME contextualised Core Role C’s theme of musical progression. The Plan dedicated a full section to such matters, entitled “progression and excellence” (ibid, pgs. 17-20). This indicated a value judgment from policy makers on long term expectations for, and purposes of, musical learning. Whilst the NPME initially identified that pupils’ circumstances regarding progressive music making would be “many and varied,” it went on to present a narrow understanding of progression (see Fig. 2.2).

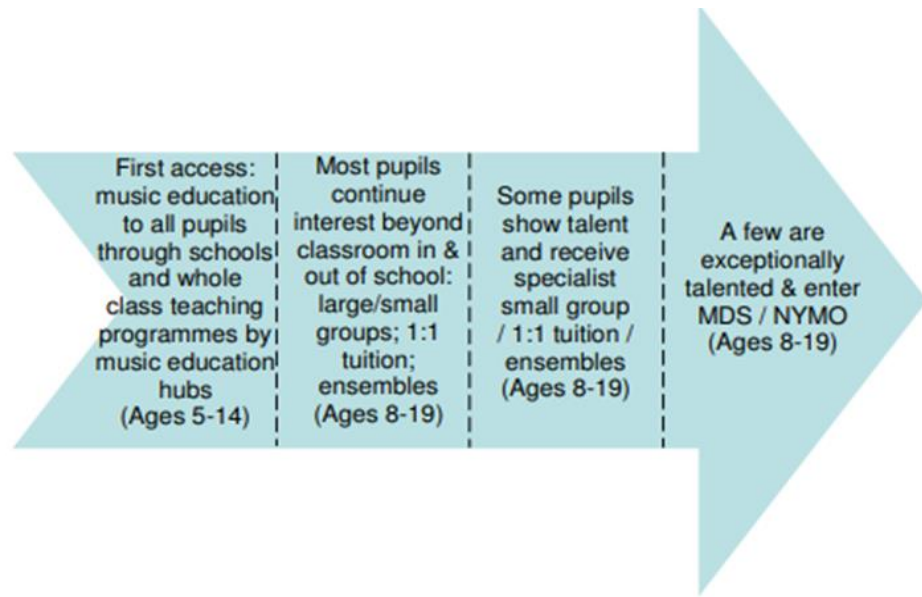


Fig. 2.2 - 'Progression in music education' (DfE & DCMS, 2011a, pg. 18).

The NPME's progression model was based largely within specialist realms incorporating 1:1, large group ensemble participation, and, for the "exceptionally talented," membership of National Youth Music Organisations (NYMOs), deemed the "pinnacle of musical achievement" (DfE & DCMS, 2011a, pg. 7). In this framework, musical "excellence" – high levels of specialist technical ability – appeared the sole indicator of achievement, overlooking other conceptualisations of musical progression. The only difference existing between forms of progression through the specialist realm prior to their formalisation in the NPME was the guarantee of first access learning through WCET, as opposed to provision favouring a select few.

Spruce (2013) identified the plan's lack of elaboration upon the "performance/sharing opportunities" called for at numerous points in the document (DfE & DCMS, 2011a, pg. 14-15). Such "performance/sharing opportunities" were "predicated almost exclusively on performance...primarily by large scale groups associated with Western art music" (Spruce, 2013, pg. 116).

These points link to a considered critique from Spruce of the NPME as a manifestation of neo-liberal and conservative ideologies, whereby “when music...is [not] of the Western art tradition...then it is – at least so far as [the Plan] is concerned – invisible and without a voice” (ibid). Spruce’s analytical lens speaks to later sections of this thesis which explore music education’s marketisation in the creation of ‘customer-provider’ relations between music services and schools under such neo-liberal conditions (see section 3.1.1).

Spruce further juxtaposed the emphasis on traditional specialist music-making models with the NPME’s seeming “degradation” of other forms of musical engagement, particularly informal modes (ibid, pg. 115). He pointed out that NPME references to “creativity” were lacking, and that these mostly appeared in the context of the “creative industries” (ibid, pg. 116). Shirley (2017) similarly identified that such terms sat uncomfortably alongside the NPME’s heavy focus on “‘excellence’ in performance and...skill development” (pg. 160). The NPME’s conceptualisations of progression offered equality of musical opportunity for all pupils up to a point. The narrowed model of expected musical progression in largely specialist dimensions and the lack of acknowledgement of other means of longitudinal musical engagement resulted in a collapse of the plan’s ‘inclusive’ vision.

Spruce’s and Shirley’s works share similar theoretical underpinnings in their consideration of the NPME through a neo-liberal lens. Alongside this, I also posit that the NPME’s emphasis on progressive excellence highlighted policy maker’s key misunderstandings of English music education’s ‘mixed economy.’ Government has often failed to mark clear distinctions between facets of music education within a ‘mixed economy’ (Stunell, 2006). The main confusion within the plan occurred between statutory curriculum music and extracurricular elective instrumental provision, the latter of which was historically bound up within music service work. Focus on instrumental excellence is a sign of the NPME’s failure to differentiate between such provisions, at the expense of

classroom generalist curriculum work. It is also a sign, as Stunell identified, of policy maker's perceptions "that to be musical is to be able to play an instrument or sing well" (2006, pg. 14). The NPME's progression model appeared little different to that which was naturally taking place across LEA music services prior to 2011. The only identifiable difference here was first access provision as the starting point, as opposed to 1:1 tuition.

2.2.2 - Theory two: schools' place within a hub system

The NPME held two main consequences for schools. Firstly, it obliged them to examine their own music curriculum offers and to adequately support those teaching music in schools (DfE & DCMS, 2011a, pg. 6). Secondly, the Plan promoted heightened collaboration between schools and newly implemented hubs. Schools had to prepare for partnership work with hubs from September 2012, having identified methods to "make the most of school-to-school support...within this new delivery framework" (ibid). Schools within this framework should deliver the music curriculum as their "primary responsibility" (ibid). In emboldened type, the Plan clarified that these statements impact all schools, "including academies and free schools" (ibid). This was an integral statement for music educators. It understood the position of academies as schools with high levels of curriculum freedom, and the potential for these types of schools to overlook requirements for a broad and balanced curriculum.

The NPME appeared to view in-school curriculum music as foundational for all other music-making opportunities. "Most children will have their first experience of music at school," it stated (ibid, pg. 3). This in itself is perhaps a blanket statement, which fails to account for children's musical lives prior to school entry (Ilari, 2016). The Plan set out a linear pathway for musical continuation, in which primary schools "foster pupils' interest" and secondary schools "develop that interest further" (ibid, pg. 13). This growth of curricular experience was perceived as a "foundation" by which "broader opportunities in

music, including those delivered by music education hubs, rest” (ibid). Such a stance received praise from Daubney who commented on the plan’s “credence to the principle that music in school is the central cog from which other opportunities develop” (Holford, 2012, pg. 4).

Hubs existed as centres of guidance for schools in delivering the statutory curriculum. Crucially, the Plan recognised generalist CT’s lack of confidence in teaching national curriculum music within this. CT’s capabilities proved a concern for the sector in Henley’s Call for Evidence review. Generalist’s lack of confidence in delivering music has produced a wealth of studies prior to the NPME’s release (Mills, 1989; Jeanneret, 1997; Bartel et al., 2004; & Button, 2006). Holden & Button (2006) found that CTs faced difficulties in meeting basic curriculum requirements due to their lack of confidence in such areas as notation and composition. Mills, as early as 1989, theorised that from generalist teacher’s low confidence levels in music came low or non-existent engagement levels in teaching settings, an avoidance she stated “would be impossible” in another a more “basic” subject such as mathematics (pg. 137).

Each study cited above called for more structured and systematic approaches to non-specialist music training. The NPME pursued such a task through two approaches. Firstly, the Plan set out a trial of primary music ITT modules to run throughout summer 2012. Such training would appear at the end of ITT courses, in the hopes of building musical knowledge and skill in time for teacher’s early placements in schools. Whilst these ITT schemes appeared to exist on a short-term basis (they would only comprise a one off module at the end of a full ITT course), the Plan hoped that they would broaden out to allow closer networking across music education providers. Secondly, the Plan tackled ITT through hubs’ Extension Role A. This centred on hubs’ roles in improving CT confidence to deliver the national curriculum. The NPME’s vision of partnership involved collaborative CPD from hubs to schools in a formalised manner. Positively for the profession, the NPME had set in motion a plan to oblige schools

to consider their central roles in providing high quality music education alongside hubs.

Despite the plan's emphasis on the 'importance' of curriculum music, however, two linked statements in particular limit the integrity of the plan's seeming commitment to music in the school. These are firstly, "schools cannot do everything alone: they need the support of a wider local music structure" (DfE & DCMS, 2011, pg. 3), and secondly, "schools cannot be expected to do all that is required of music education alone: a music infrastructure that transcends schools is necessary" (ibid, pg. 10). These quotes can be seen as statements of recognition of the vastness of the 'mixed economy' of music education. The Plan recognised the "wider local music structure" as contributing to such a collaborative effort (ibid, pg. 3). However, the statements can be read as laying down unweighted expectation towards hubs. They inform us that schools cannot be expected to provide sole music education opportunities. However, these statements failed to consider the lack of school expectations surrounding music provision up to this point, and the negative impacts of this for music's position in the curriculum. They speak to a broader theme in the NPME of explicit expectation upon hubs to provide Core and Extension roles (the adherence to which will influence hub funding arrangements) compared to the lower responsibility schools, particularly academies, exhibited towards curriculum music in years prior.

The Plan's progression model and its emphasis on specialist forms further indicated an unequally balanced weight of responsibility for music provision upon hubs. The progression model assumed that most music education takes place outside of school, particularly in later progressive stages. The term 'school' only appeared in the model in the context of first access provision. The Plan did not explicitly recognise WCET provision as part of the national curriculum, nor did it mention the national curriculum within the model. Whilst the Plan stated that music education should be provided "to all pupils through schools...(Ages 5-14)"

(ibid, pg. 18), the term 'curriculum' was also absent. Despite the plan's insistence that successful provision encompassed a "combination" of generalist curriculum teaching, specialist tuition, and extracurricular ensemble performance opportunities (ibid, pg. 10), the progression model appeared to weight expectation for provision more strongly upon the latter two elements.

The Plan equally neglected to consider either the broader educational climate of the time, nor the associated concerns of music educators at the government's proposed national curriculum review. The review was announced in January 2011, ten months prior to the NPME's release (DfE, 2011a). Such a review was warranted off the back of promises made to schools in a Coalition agreement document concerning greater curriculum freedoms (Cabinet Office, 2010, pg. 28). The government announcement incorporated all aspects of a standards rhetoric, as discussed in Chapter 1. A fresh approach to the curriculum would heighten freedom of choice for schools, reducing "unnecessary prescription, bureaucracy and central control" (DfE, 2011a). It would increase England's global competitiveness by creating a curriculum "based on the best school systems in the world" (ibid). Part of the issue for this government contributing to the "current substandard curriculum" was "material that is not essential" (ibid). From the music profession's past experience of successive governments, music was at risk of falling into this 'non-essential' category.

The NPME explicitly referenced the national curriculum review and its language appeared vague concerning music's projected position. Music was "currently" a part of the curriculum, the Plan stated (DfE & DCMS, 2011a, pg. 9), whilst simultaneously announcing that "government...cannot pre-empt the outcomes of [the] review" (ibid, pg. 13). The Plan suggested potential outcomes. It referred to an envisaged "slimmer" curriculum and the potential re-consideration of "the place of a number of current national curriculum subjects, including music" (ibid). Immediate sector responses flagged the plan's reticence to commit to a position on the national curriculum issue. Josh Smith of Sound

Connections pointed out that the projected impacts of the Plan were difficult to envisage due to such a dependence on the outcomes of the review process (Holford, 2012, pg. 7). Savage criticised the “shyness” with which the NPME approached the subject of the review, calling for music educators to prepare for the “fight [that] is yet to come” (ibid, pg. 6). Jackie Schneider, a primary school teacher quoted in Music Education UK, claimed that the review was “widely expected to ditch music,” questioning how, in this potential scenario, a plan with such a seemingly ‘collaborative’ vision could achieve its aims (ibid, pg. 7).

The NPME was a non-statutory policy for schools but statutory for hubs. Hubs’ funding hinged on their abilities to deliver Core Roles. The plan’s vision for collaborative music education practices between hubs and schools was bold but misconstrued. As Nick Howdle, Youth Music’s Director of Programmes, stated in reaction to plan, “[its] success will depend on the spirit in which we all breathe life and meaning into it” (Holford, 2012, pg. 5). In true partnership, this is the case for all parties, including schools. For the NPME, “schools cannot do everything alone” within this partnership (DfE & DCMS, 2011a, pg. 3). Yet, schools appeared to provide far less than “everything” in the immediate years prior to the NPME’s release. Within an educational climate where curriculum music was sporadically delivered, and at a time when music’s place in the national curriculum was ‘under review,’ how could hubs initiate the Plan’s expectations in good faith?

2.2.3 - Theory three: funding considerations

The NPME proposed stable funding for newly established MEHs over three years (up to 2015) with scope for further financial assistance up to 2020. From April 2012, hubs would receive a total of £202m (Year 1 - £77m; Year 2 - £65m; Year 3 - £60m) (DfE & DCMS, 2011a, pg. 4). In order to reform historically mismatched national funding streams, the Plan proposed to distribute funds on a per pupil basis, weighted towards areas of higher economic disadvantage and for

pupils eligible for Free School Meals. The Plan claimed that, after three years of such a funding arrangement, the “historical imbalance in funding between areas will have been completely turned around” (ibid, pg. 11). The profession generally applauded an immediate commitment to ring fenced funding, yet equally criticised the three-year 25% drop in funds (Cultural Learning Alliance, 2011). Lord Hill, then Under-Secretary of State for Schools, acknowledged the sector’s disappointment over the real terms funding cut, stating “we are having to work in an environment in which there is less money than we would like” (Lord Hill of Oareford, 2011). In order to reframe this issue, the Plan presented raising hub funds as a collaborative effort across providers.

The Plan utilised partnership work to encourage hubs’ economic viability. Government expected hubs to strive for financial independence, gradually withdrawing from reliance upon the DfE grant towards other proposed funding streams. These could include supplementary support from local and national sources, such as “local authorities, cultural organisations, businesses, trusts, foundations and philanthropists” (DfE & DCMS, 2011a, pg. 3). The Plan envisaged the “importance of partnership working” whereby hubs’ success rested on their ability to evidence “improved value for money” (ibid, pg. 25).

Such an emphasis on financial independence perturbed those at ground-level. It appeared that the Plan had failed to account for the practical realities of attracting outside funding in a historically unbalanced landscape of provision. Research across the two decades prior to the plan’s release attested to a financially fragmented landscape among LEA music services (Peggie, 1985; Cleave & Dust, 1989; PRS, 1999; Hallam, Rogers & Creech, 2005; Hallam et al., 2007). Hallam, Rogers & Creech (2005) found significant variation in funding sources across 149 music services. Financial sustenance from MSF ranged from 4% - 100%, whilst some services received as much as 59% of their income from parental charges. Adams (2014) presented a historical analysis of three LEA music services – London, Leicestershire and Manchester - across forty years of

provision. Her thesis highlighted how historical, social, cultural, economic and geographical conditions of individual music services all impacted the type and scope of provisions offered. Financial decisions were particularly impactful. During the 1950-60s, London based LEAs funded numerous projects for local pupils to attend concerts and developed core partnership working practices through this. Manchester, having engaged twenty-thirty years previously in similar initiatives, cut funding for this provision altogether. Leicestershire, unable to fund such extensive projects due to the rural and far-reaching nature of schools, followed their “own course,” using outside arts funding to hire ensembles to play in local schools (pg. 223).

The above studies present vast differences across regions in music services’ individual funding structures. These historically embedded challenges contributed to the profession’s fears over the NPME’s insistence on hubs’ financial independence (Holford, 2012). Some believed that hubs based in more ‘affluent’ areas would be better placed to attract funding, particularly from parental and philanthropic sources. Despite the plan’s weighting of funding towards disadvantaged pupils (and thus, areas), the geographical locations of hubs equally impact upon their abilities to attract funds. Moving to per-pupil funding streams was a broadly sensible move as areas with larger proportions of pupils, particularly in disadvantaged areas, would benefit from increased funding. Yet hubs based in city or urban areas would benefit doubly from both per pupil funding *and* FSM arrangements. Conversely, hubs based in smaller, more rural areas with potentially less children eligible for FSM would suffer financially. In opening up accessibility to music education, the per pupil/FSM model held benefits. Yet the NPME’s strategies for tackling the historically unbalanced landscape of music service funding across regions could be considered short-sighted. These strategies lacked in their abilities to fully consider the historically embedded and localised nature of music service provisions.

The Plan was vague regarding hubs' proposed uses of the DfE grant. While the government expected hubs to spend "at least 80% of DfE funds on front line delivery" (DfE & DCMS, 2011a, pg. 31), particularly weighted towards the four Core Roles, the Plan provided no exact breakdown as to the weight of funding for specific roles. Interestingly, the Plan states in a footnote that "introductory whole-class instrumental experiences will ideally be for a full year but funding will provide for a minimum of one term" (ibid, pg. 53). "Ideally," WCET would run as a year-long entitlement in all schools. However, this depends upon hubs' capacities to attract additional funding from schools to implement this length of provision. Additionally, the lack of specificity on weighted funding towards Core Roles A-D meant that hubs, dependent on the context of their previous working arrangements, could choose to invest more time and finance into, for example, Core Role A (WCET provision) at the expense of Core Role B (ensemble opportunities), or vice versa. For those hubs lead by LA music services with historical strengths in traditional orchestral provisions, WCET could become an afterthought.

Such potential variability meant pupils' entitlement and access to uniform provisions across regions remained fragmented. Both Philip Flood (Sound Connections lead) and David Price commented on such issues (Holford, 2012). Flood claimed that, as a result of funding reductions, neither the provision of Extension nor Core Roles may be achievable. Price questioned the government's intention to "judge hubs by their ability to provide WCET" when the amount of funds available were not conducive to such an envisagement (ibid, pg. 6). "Even on current levels," he claimed, "it's just not possible to reach every child via Wider Opportunities" (ibid). Contemporary comments from educators at the time are valuable when analysing the Plan over a decade after its release. Despite the plan's vision for national financial equality, government's methods for achieving this were disconnected from the perspectives of music educators (Flood, 2012; Price, 2012).

Many questions surrounded the viability of the plan's funding and application processes. David Chernaik, then CEO of Apollo Music Projects, raised some pertinent ones. "How much would it actually cost to deliver the Plan?" he asked; "how can the rest of the funding required to deliver the Plan be raised?" (Chernaik, 2011). He ultimately concluded that "it makes no sense to proceed in haste when no one is sure how or whether they will work, and whether they will be better than the existing system" (ibid). A sense of uncertainty surrounding the realities of the plan's proposals grew among the sector, as questions akin to Chernaik's were left largely unanswered.

This section has presented the NPME's responses to Henley's recommendations, in line with three core concerns presented by practitioners (DfE & DCMS, 2011c). I have utilised Robinson (2009) and Schmidt's (2020) frameworks of policy theory and design to argue that, whilst a comprehensive document, the NPME lacked foresight in its understandings of the core problems facing music education – the necessity for partnership work in the 'mixed economy,' music work in schools, and ever-present funding concerns.

The Plan made clear its expectations of hubs in the context of partnership work, through Core and Extension Roles. However, I have argued that the plan, although promoting partnership work, appeared to possess a poor conceptualisation of what exact parties constituted hubs. As a result, there appeared little distinction between newly devised hubs and former LA music services. This resulted in numerous issues with the plan's 'theories' on policy problems. Firstly, music services, as forecasted hub leads, were tasked with significant responsibility for developing partnership work at local, regional and national levels. The profession resultantly questioned the feasibility of the plan's vision for partnership and predicted a continuing fragmentation.

Secondly, despite the plan's desire for cohesive provision across providers, it lacked clarity in its definitions of settings and intentions for its four

Core Roles. The Plan presents Core Role A as the charge of music services alone, despite the suggestion that WCET will take place in school time. Core Roles B, C and D emphasised progression routes beyond first access. They highlighted the plan's narrow understandings of progression in a system that valued musical "excellence" – specialist skill and talent – as conducive to musical success. Despite aiming to unify the 'mixed economy,' the plan's vision for unification was only evident at first access WCET provision. Beyond that, the Plan faltered in its aims for accessible, cohesive provision in its focus on a largely specialist model as one area of music education.

The Plan initially appeared sympathetic towards the profession's concerns over music's place in schools. It obliged schools to consider their musical offers. It encouraged collaborative work with newly formed hubs. It presented curriculum music as the foundation from which other musical opportunities at later levels could develop, including those provided through hubs. The Plan even recognised the lack of confidence many generalists experience in delivering music provision, a phenomenon raised continually in the literature. However, the Plan contradicted this position. Its language, particularly in the 'progression model,' eased schools' responsibilities within the hub structure and placed majority music provision back within the remit of music services as hub leads.

Music's place on the curriculum proved a continual concern for music education practitioners in the years following its guarantee as a foundation subject in 1992. The NPME did little to ease this concern but, in fact, heightened it with mention of the national curriculum review, which would reconsider the curriculum place of certain subjects including music. The plan's conceptualisation of school music was therefore paradoxical. It set out training for generalists to deliver the national curriculum whilst simultaneously proposing a debate on music's place within it. The Plan was also a non-statutory document for schools. Hubs, conversely, were monetarily tied to Core and Extension Role delivery.

Lastly, the plan's funding models, although providing tens of millions of pounds for hubs, came with covenants. The Plan used its emphasis upon partnership work to encourage hubs' economic efficiency, gradually reducing the grant year on year. It misread the realities of attracting supplementary funding in a fragmented landscape where, historically, each LA music service had experienced varying levels of financial support. The proposed per pupil/FSM weighted model did little to help this situation. It contributed to an uneven terrain whereby certain hubs could receive 'top up' funding due to their size and demographic whilst excluding those hubs outside of these categories.

2.3 - Conclusion

This chapter has provided a linear analysis of the NPME from the identification of policy problems (DfE & DCMS, 2011c; Henley, 2011) through to proposed policy solutions in the NPME itself. I have evidenced three main policy problems identified across each of the analysed texts. All three texts accept that challenges affecting music education provision centred on the 'mixed economy' model of the sector, work with schools, and funding considerations. The NPME appeared a progressive policy document, open to the "policy knowhow" of those at ground level in its initial consultation processes (Schmidt, 2020, pg. 30). However, all three texts conceptualised the above three issues differently. This resulted in a core disconnect between the policy problems as understood by the "implementing agents" (hubs) and the "proposed policy" (the NPME) (Robinson, 2009, pg. 237).

In terms of partnership work within a 'mixed economy' model, I have presented the case for NPME policy makers' limited understanding of the context of music service work over time. This contributed to short sighted policy proposals, particularly in the NPME's progression model. The model held a majority focus on out of school provision, which was traditionally within the remit of LA music services. Even WCET was confusingly placed – despite it taking

place in school time, the provision appeared the majority responsibility of hubs. In the NPME's seeming confusion over the position of newly formed hubs, and in its lack of differentiation between these and LA music services, it struggled to support its own vision for "all pupils to receive a high quality music education" (DfE & DCMS, 2011a, pg. 9). The Plan proposed limited forms of music making opportunity and thus guided focus away from generalist classroom music provision. There were few concerted links in the Plan with Henley's initial ideas on a joint responsibility for quality music education provision across providers. The Plan did not answer the profession's calls for "greater clarity" on requirements for provision at local and national levels (DfE & DCMS, 2011c, pg. 3). Hubs were extended great responsibility, yet the Plan failed to address the practicalities of enacting these responsibilities in a poorly conceptualised hub model.

The profession called for greater school responsibility for curriculum music. Henley's response prompted praise for its acknowledgement of the school as the catalyst for music provision in the early stages onwards. The Plan, whilst seeming to accept this initially, went on to place unequally weighted expectations upon newly established hubs; if schools could not be expected to provide the majority of curriculum music education, hubs would be obliged to step in. Government remained vague in discussing school's commitments to music due to its own forthcoming national curriculum review. There appeared a level of cognitive dissonance running through the plan. Hubs were reassured of school's responsibility for music provision on the one hand. Yet, simultaneously, the Plan acknowledged its forthcoming debate on music's place on the curriculum. Other than stating that all schools including academies must provide music, the Plan did little to acknowledge government's part in reducing music provision in England's school timetables.

In terms of funding, music educators immediately identified centralised funding's fallacies and the challenges of unequal distribution across regions in the

Call for Evidence. Although the Plan guaranteed 'ring fenced' funding for three years, it would reduce centralised funding across this time to encourage financially collaborative work across providers. Within this plan of controlled funding, the Plan failed to take into consideration regional variances in newly formed hubs' abilities to develop financially beneficial relationships. Providing funding on a per pupil/FSM basis was plainly beneficial for some hubs. Yet it presented challenges for hubs not befitting these criteria who could benefit from such financial support.

This chapter has identified a discordance between the sector's concerns and the NPME's response. I have argued that the Plan inadequately addressed key policy problems, including funding concerns, difficulties surrounding ground level partnership development, and the context and conditions surrounding music education's historically 'fragmented' state. Whilst a comprehensive and forward-thinking document, the NPME lacked a sound understanding of grassroots issues. This created fractures within the plan's policy design. It resulted in both forecasted ineffective implementation and, as will be discussed in Chapters 3 and 4, a continuation of exactly what the Plan aimed to tackle – a nationally 'patchy' music education landscape.

Chapter 3 - Financial considerations and hub provision alongside the national curriculum

This chapter examines the NPME's impacts over eleven years in line with the NPME's 'theories' of funding considerations, partnership work in new infrastructures, and school's place within a new hub system. Chapter 3 develops upon Robinson's theories from the perspective of "quality policy implementation" (2009, pg. 237) and Schmidt's understandings of affinity between "quality of policy process" and "quality of policy outcome" (2020, pg. 36). Referencing Correnti and Rowan (2007), Robinson determines effective policy impacts by their level of "fidelity" to original policy intentions (pg. 240). Schmidt (2020) furthers this from a humanistic dimension, highlighting the criticality of "cyclical engagement" with policy, where "encounters with context will generate new and unanticipated needs, [making] adaptation indispensable" (pg. 20). Section 3.1 highlights practical issues of NPME funding models for newly implemented hubs and the music teaching profession across the financial years 2012-13 to 2020-21. I explore the "postcode lottery" of hub provision whereby participant's socio-economic circumstances dictate their levels of access to quality music education (Widdison & Hanley, 2014/2016; Ballantyne, Hanley & Widdison, 2015; ISM, 2018; Daubney, Spruce & Annetts, 2019; Savage & Burnard, 2019). I identify the consequences of the NPME's insistence upon hubs' financial independence, particularly in hubs' and schools' 'customer-provider' relationship. I aim to demonstrate how schools' high levels of choice can potentially limit the quality of music education offers in individual schools.

Section 3.2 examines school's partnership work with hubs and school's roles in new hub frameworks. I focus on CT's perspectives, particularly those in Music subject lead roles. I chose to highlight CT's voices as NPME implementing agents for two reasons. Firstly, music education literature provides ample voice for its practitioners, yet often neglects the narratives of generalist teachers

tasked with national curriculum delivery. Secondly, research has focused on generalist teacher's lack of confidence in music and their inability to engage in musical teaching (Mills, 1989; Holden & Button, 2006; Hallam et al., 2009; Hennessy, 2012; de Vries, 2013; Thorn & Brasche, 2015). Few, however, have explored this phenomenon in relation to CT's positions in a collaborative framework of music education under the NPME.

I adopt a structure based around the NPME's 'theories' to narrate a linear journey from policy problems to proposed solution implementation. This process aims to highlight the implications of the NPME's flawed policy design on its "implementing agents" (Robinson, 2009, pg. 237). In this chapter, I place NMS' localised context alongside a national picture of MEH work. I aim to create a rich understanding of NPME policy implementation at ground-level, the first qualitative case study designed thesis to do so across eleven years of NPME practice.

3.1 - Financial considerations

In September 2013, NMS restructured as a charitable trust. This move provided flexibility to raise funds and develop relationships which had proven difficult under LA management. Key Data reports show that reductions in LA funding impacted MEHs on a national scale in their first three years, with many anxious "about the threat of withdrawal of local authority funding" (Sharp and Sims, 2014, pg. 19). By 2014-15, more MEHs had mirrored NMS in moves away from their LA to gain flexibility in financial matters (Sharp & Rabiasz, 2016).

Between the 2012-13 and the 2014-15 financial years, NMS' funding levels from outside sources¹⁹ saw a 21% increase as LA funds reduced (ACE, 2022a). Remaining at steady levels until 2018-19, LA support dropped to 2.1% in

¹⁹ "Outside" sources include sponsorships, charitable foundations/trusts, donations and other earned/other income.

2019-20 before dwindling altogether by 2020-21 (ibid). Nationally, LA MEH contributions fell by over 5% across four financial years (2012-13 to 2017-18) (ibid). Such figures narrate a nationally fading relationship between music services and their LAs from 2010 onwards. Hubs were expected to raise money from outside sources as per the NPME's desire for financial independence. Whilst an easier feat outside of the bounds of LA jurisdiction – as seen in NMS' 21% increase from such sources – this has reaped variable success due to the precariousness of such streams. Figures raised from such sources have varied widely for NMS since 2012.

Alongside reductions in LA budgets and difficulties in raising funds, section 3.1 presents funding arrangements between hubs and schools as a third factor in hubs' financial challenges since 2011. Such arrangements have created a 'customer-provider' disposition between hubs and certain schools as opposed to a partnership based on collaboration. I examine how school's elevated levels of choice can result in variable degrees of quality music education provision, with the "postcode lottery" evident at local as well as regional levels.

3.1.1 - Hubs as providers and schools as customers

Access to instrumental learning in Nottingham primary schools has grown exponentially since the early 2000s. NMS were early adopters of the WO programme, which saw 428 pupils in 18 city primaries participate across 2004-05 (NMS, 2005). As of 2021-22, NMS were delivering weekly WCET and IH provision to almost 3,000 pupils in 72% of Nottingham primary schools (ACE, 2022a). The services' ethos – 'Making Music Make a Difference' – rests upon initial first access to group music making opportunities, mainly from Year 4 (KS2; ages 8-9). NMS view WCET as a more inclusive model for first access in line with local need. Nottingham city has consistently shown high levels of overall deprivation over time (IoD, 2000/2004/2007; MoHCLG, 2015/2019). The city possesses tight socio-economic boundaries, with different socio-economic groups inhabiting

neighbourhoods in close proximity to one another. Some areas inhabit the 10% most deprived in the country, whilst the 10% least deprived lie a 20-minute walk across the River Trent (Nottingham Insight, 2019). A member of NMS' SLT justified their core WCET focus, stating "if you sell 1:1 or small group tuition to schools it still, by and large, goes to kids whose parents can afford it." Literature supports such a statement (PRS 1999; Hallam, Rogers & Creech, 2005; Hallam et al. 2007; Purves, 2017; ABRSM, 2021). Affordability is key to accessible WCET. NMS provide free instrumental music-making opportunities to pupils in school time who may otherwise struggle to afford traditional 1:1/small group learning. Where once just 641 pupils were learning to play an instrument in Nottingham city schools (NMS, 2002), two decades later this figure stands at 9,270 – a 1,426% increase between 2001-2022 (Arts in Schools, 2023).²⁰

NMS have solidified a consistent presence in Nottingham city primaries, reflected in high school buy in rates. This level of engagement has taken several decades to develop. School's levels of choice throughout the early-mid 2000s meant it was centrally important for NMS to build long term, collaborative relationships with them. This relied upon individual schools' interest. As one instrumental teacher recalled, "some schools jumped at the chance and others took years to get on board." However, NMS provided an attractive offer to schools of inexpensive, fortnightly sessions – "£500 quid for a year at first to keep it as cheap as possible," one SLT member stated. "It was a relatively easy sell" as more schools invested. As of 2022, WCET is ingrained in school life for many Nottingham primary pupils. NMS are "part of the furniture, an expected part of your school day," said one SLT member.

²⁰ Across the 2021-22 academic year, 3,003 pupils across Years 3-5 received WCET tuition with NMS for the first time in 72% of Nottingham city primary schools. NMS self-reported these figures to ACE as part of their annual hub data return (ACE, 2022a). The second figure is the most recently published engagement figure by NMS, which states "by 2022...9,270 young people (19% of the school population) learn a musical instrument – 80% of these directly with [NMS]" (Arts in Schools, 2023).

As the majority music education provider in city primaries, NMS' presence could well be regarded as a guarantee. Yet the service recognised their responsibilities in maintaining schools' engagement levels. Pat was a member of NMS' administration team and a key point of contact for schools. They understood the need to constantly adapt and respond to individual school's needs, stating "we mustn't be complacent." NMS SLT have considered such issues as timetabling, risk assessment and technical resource flexibility, and provision quality to remain a relevant school buy in.

Over nine years of financial data, NMS have consistently seen over half of their income from centralised MEH and ACE grants. The third highest income was from schools, averaging just over 20% from 2012-2021 (ACE, 2022a). These figures are reflective of the national picture. After the MEH grant, schools are hubs' second largest funding stream (ibid). Drew, a member of NMS' board of trustees, reflected on hubs' reliance upon schools where "the customer has got to be convinced of the good that it's going to do." Drew's words are reminiscent of Schmidt's (2017) language on "today's weighty educational policies such as school choice...and standardization" which have seen teachers "become the "providers of services"" (pg. 29). Music services, and teachers within them, must persuade schools of the value of their product. Pat emphasised the clarity with which NMS presented their "extraordinarily bespoke" programmes to schools. Prior to December 2022, NMS had publicly advertised four levels of package.²¹ All four packages covered, at minimum, WCET for Year Four pupils, continuation opportunities after Year 4, access to class instrumental sets, and free and/or subsidised extracurricular ensemble provisions. Standard weekly WCET lessons cost schools £2,890 annually with access to one MT per class (NMS, 2022b). NMS'

²¹ As of January 2023, NMS removed IH pricings from their website. NMS encouraged schools to contact them directly and organise provision through NMS' administration team. Their website stated that because "every school's circumstances are unique...we would be happy to discuss a bespoke package" (NMS, 2023a). Since March 2023, NMS have updated their website again to reflect refreshed package offers for the 2023-24 academic year (NMS, 2023b).

IH provision was available through a tiered system of Bronze, Silver and Gold. These offers varied by contact time and cost, as shown in Fig. 3.1.

	Weekly WCET	Bronze IH	Silver IH	Gold IH
Curriculum time (per week)	One morning	One morning	One full day	Two full days
Number of NMS staff	One	Two	Two	Two
Cost (per annum)	£2,890	£3,756	£6,855	£12,730

Fig. 3.1 - NMS WCET and IH charging models prior to March 2023 (NMS, 2022b/c).

It is worth addressing at this point the differences between WCET and IH provision. ‘WCET’ describes the specific pedagogical method of “instrumental music teachers teaching whole classes of primary pupils to play instruments” or, in some cases, voice (Fautley, Coll & Henley, 2011, pg. 8). Pedagogically, WCET takes inspiration from Venezuela’s El Sistema model, “classroom teaching and non-western-music group learning techniques” (Burton, 2020, pg. 1). IH is a dedicated programme utilising WCET pedagogy for broader socially inclusive purposes, to “transform the lives of children in deprived communities, using the power and disciplines of ensemble music-making” (Burns, 2019, pg. 3). In 2012, ACE funded NMS to take part in IH. This ran in four Nottingham city primary

schools for two years, after which NMS expanded IH to all schools in a tiered system. NMS' weekly WCET and IH provisions share near identical features in terms of pedagogy. As NMS themselves describe, "in 'first-access' [Year 4], it is to be expected that the differences between WCET and IH...are not so noticeable on the surface" (Burton, 2020, pg. 1). The main differences between these provisions appears at first access level in the amount of time and resources available (see Fig. 3.1) and, at post-first access stages, as IH provision "engages children and staff across multiple year groups" to ensure "foundations are more secure for progression" (ibid).²² School engagement characteristics for 2020-21 evidence the "bespoke" nature of NMS' offers. Of 55 engaged primary schools, 18 were Bronze, 10 were Silver and three were Gold (NMS, 2021a). The remaining 12 engaged in either fortnightly provision (an offer neither encouraged nor advertised by NMS - see further section 3.1.2), or offers tailored to meet individual school's needs.²³

Fautley, Kinsella & Whittaker (2017) found considerable national variation in funding arrangements between hubs and schools. Some hubs provided information on charges made per term, others per year and some per hour. Figures across these arrangements ranged from £0 to £10,240. Some hubs offered WCET free for a term with charging thereafter (pg. 42); some offered free "taster sessions" to encourage engagement (pg. 31); others, similarly to NMS, provided tiered provision (pg. 42). Such an array of models suggests a national disconnection in WCET practice where higher amounts of school buy in purchases greater levels of contact and curriculum time.

Similarly, variable structural arrangements highlight school's powerful positions due to their levels of choice. Hubs, as part of their funding agreements, must provide Core Roles whilst schools are not obliged to engage. This leaves

²² For more on the differences between NMS' IH and weekly WCET provision, and their pedagogies, see further Chapter 6.

²³ These included two 'Silver+' packages and a melded Silver/Bronze package.

hubs in a position of financial vulnerability, of which NMS staff were keenly aware. They highlighted the services' charitable position, that the basis for their survival was school buy in. NMS are financially constrained and must be considered value for money alongside the other 123 hubs in operation across England (ACE, 2022a). NMS are a charitable organisation whilst schools are customers.

3.1.2 - The "postcode lottery:" school's freedoms of choice as customers

English music education's 'postcode lottery' encapsulates a multitude of conditions which impact children's chances of receiving high quality and consistent music education (Widdison & Hanley, 2014/2016; Ballantyne, Hanley & Widdison, 2015; ISM, 2018; Daubney, Spruce & Annetts, 2019; Savage & Burnard, 2019). The NPME flagged the postcode lottery as a key area of concern, attributing nationally "patchy" provision to historical funding imbalances (DfE & DCMS, 2011a, pg. 9). Whilst the Plan stated that this "will have been completely turned around" by 2014-15 (ibid, pg. 11), the sector believed the opposite to have occurred. The "postcode lottery" had "actually worsened" in terms of equal funding access for Widdison & Hanley (2014, pg. 4). With the NPME's central grant based on a per pupil/FSM funding formula, Key Data reports identified a trend of certain pupils slipping through the net of financial assistance.

Hubs' geographical locations factor into the "postcode lottery." Martin Fautley encapsulated this in his references to Birmingham music hub where "it's relatively easy" to access "large scale...musical experiences for pupils," as set out in hubs' Extension Roles (Fautley & Daubney, 2019b). In other areas, he acknowledged, "it's not quite that simple. You've got to get on a bus for 2 hours and the bus only comes on a Tuesday" (ibid). The NPME neglected to consider these unique circumstances impacting regional hub provision in their promise of a 'complete turnaround' in funding inequalities by 2014-15.

Throughout my observations, I witnessed how a combination of factors both positively and negatively influenced Nottingham's "postcode lottery." NMS' operations differ in comparison to their East Midlands counterpart hubs. They are a relatively young music service (established 2002) with a majority focus on first access provision, a focus unusual among more established, traditional music services in the region.²⁴ NMS' geographical location serves them well financially and creatively. A significant number of areas within Nottingham city are socio-economically deprived. Of 53 NMS engaged schools with publicly available data, almost 70% are within the worst 20% IMD decile (Nottingham Insight, 2019). Centralised school funding streams under the government's National Funding Formula offer heightened financial backing for such circumstances (DfE, 2017). Nottingham has also witnessed accelerated cultural and social regeneration over the past decade. The 'Nottingham City Deal' of 2012 offered £60m in government funds for cultural projects (BBC, 2012) whilst a 10-year cultural strategy (2017-27) aims to increase creative economy job prospects and cultural engagement (Nottingham City Council, 2017). NMS are among those at the centre of Nottingham's creative vision, working in collaboration with several local arts organisations and venues (see further Chapter 4).

Despite these positive conditions, however, funding levels afforded by individual schools across the city's 29 postcode districts dictates NMS' reach. I sampled three schools during my fieldwork – Schools A, B and C – with varying levels of NMS provision. Fig. 3.2 summarises the package types for each school and the characteristics of these specifically for first access (Year 4) provision.

²⁴ Leicestershire and Northamptonshire music services were founded in 1948 and 1969 respectively (Leicestershire Music, 2023; NMPAT, 2018). Their provisions have historically focused on that of a traditional LEA music service offering, incorporating 1:1/small group work and large scale, progressive ensemble opportunities in an orchestral context from an early stage.

School	A	B	C
NMS package type	Bronze (£3,756 P/A)	Gold (£12,730 P/A)	Weekly WCET (£2,890 P/A)
No. of Year 4 class groups ('forms')	Two	Two	Four
Number of staff available	Two NMS teachers	Two NMS teachers	One class teacher
Contract time per 'form' per week	One hour	Two hours	Half an hour
Contact time per 'form' per school year²⁵	c. 31 hours	c. 62 hours	c. 15.5 hours
	Brass school		String school

Fig. 3.2 - School A, B and C's NMS packages and their characteristics.

IH funding models bought schools more time and resources for WCET provision across school year groups. Schools A and B attracted two NMS teachers per Year 4 WCET lesson. In terms of post-first access provision, School A offered elective continuation in smaller groups during children's break times. School B, at the highest level of NMS package, provided statutory WCET teaching across the whole of their upper KS2 cohort (Year 4, 5 and 6 levels). School C proved an anomaly within this sample. Prior to 2021, School C had invested in a 'Silver+' package. This allowed three NMS teachers across three year groups (Years 4-6)

²⁵ Whilst England's school terms comprise around 39 weeks per academic year, NMS as a visiting provider taught for 31 weeks over 2021-22 (NMS, 2021b).

for a full day per week. A year on, however, budget cuts and staff restructuring resulted in a downgrade to a weekly package. School C now employed one NMS staff member to teach elective Year 5 and 6 post-first access lessons. One member of school staff – self-described as both a CT and MT – now delivered a half an hour weekly WCET provision to four groups of Year 4 pupils. In Year 4, School C’s pupils received an average of 15.5 hours of WCET teaching per school year. School B’s Year 4 pupils received almost three times that due to the Gold IH package of two, hour long WCET lessons per week. NMS’ levels of provision are set within a five-tier system, when including fortnightly provision options. The consequences of school’s autonomy over provision levels results in significant disparities in provision across schools. Schools A/B and School C witnessed the most significant variation in the number of teachers available, Schools A and B with two and School C with only one.

“Pedagogical differentiation” is the “adoption of diversity in the approach to teaching and learning within a heterogeneous classroom” (Eikeland & Ohna, 2022, pg. 2). It addresses such aspects as “instruction, content, workload, tempo, tasks [and] assessment” (ibid).²⁶ Differentiation is central in WCET, where MTs negotiate classes of up to 30 children on instruments with varying degrees of skill and retention capacity. Team teaching among NMS staff allowed greater levels of pedagogical differentiation during WCET. Team teaching took place in all IH schools (60% of all engaged schools as of 2020-21) (NMS, 2021a). It held numerous benefits for staff in their pedagogical approaches. Firstly, it eased logistical difficulties, allowing staff to immediately tackle instrumental issues which would otherwise disrupt lesson flow. One teacher lead while the other ‘floated’ around the school hall inspecting brass instruments’ valves and slides whilst gauging children’s levels of understanding. Secondly, staff collaboration proved an integral aspect of team teaching. It allowed teachers to “bounce off

²⁶ As opposed to a tiered system of “organizational differentiation,” in which children are separated into teaching groups by ability.

each other.” Team work was obvious and natural between NMS staff across Schools A and B. They knew intuitively the appropriate times to lead or assist. After one MT had delivered a section for an extended period, the other MT took over. Both had confidence in the other’s capabilities. NMS staff in Schools A and B had worked together for a number of years prior to this thesis’ fieldwork. They had developed strong relationships which furthered the levels of support they were able to provide one another. Scholars have identified the benefits of team teaching for teachers themselves and, by extension, their pupils (Buckley, 2000; Tsybulsky, 2019). Team teaching is particularly beneficial in WCET where lessons tend to flow at a faster pace and differentiation is more obviously necessary.

Where team teachers had the benefit of heightened differentiation and a feeling of mutual support, lone teachers were denied this. In March 2022, I began visits to School C’s Year 4 WCET string lessons led by Alex. Alex is a qualified CT, music specialist, and trained trombone player. They have taught music in School C independently of but in collaboration with NMS over the time the school has engaged with the service. Alex taught four half an hour WCET lessons back-to-back per week. They had decided upon this provision over an hour fortnightly option which they saw as “a waste of time.” Weekly half an hour lessons were “just about workable” for Alex but “not ideal.” Alex now worked alone with their Year 4 classes and Jean, an NMS staff member, worked alone with their Year 5 and 6 groups. Alex scheduled their lessons exactly due to tight time limits. Children would quickly file in to the classroom, sit down, remove their instruments from their cases, and begin playing. Time is a precious commodity for teachers. Lack of it has been found to be a contributing factor in primary teacher stress (Kokkinos, 2007) and their overall pedagogical choices (Teig, Scherer & Nilsen, 2019). Time constraints during Alex’s WCET teaching severely impacted their ability to differentiate, in turn affecting overall provision quality. Lessons were rushed and pupils struggled with basic instrumental technique. Despite this, Alex had to continuously move on to cover new content to meet

overall learning objectives, as set out in NMS' 'Progression Framework' (NMS, 2021d).²⁷

Alex taught Quincy Jones' 'Soul Bossa Nova' as a musical example in one lesson. The simple arranged part for the piece required the class to play two notes on their stringed instruments – an open D string and an F natural (2nd finger). Only a few children in the class could play the open D string without their bow making contact with other strings, thus affecting the overall sound tone and quality. Alex's lessons were an example of factors outside of their control impacting their ability to differentiate. These factors were created, down the line, from a lack of sufficient funding which would have bought higher contact time with a greater number of teachers. The success and quality of any arts education initiative hinges on funding (Belfiore, 2002). For NMS, sufficient funding allowed both curriculum time for music and improved capacity of music teaching staff. The NPME called for a universal entitlement to an instrumental music education in efforts to open up what was once "the preserve of those families who could afford to pay" (DfE & DCMS, 2011a, pg. 3). Differences in funding across observed schools impeded teacher's abilities to effectively deliver what the NPME called for in this respect.

This section has contextualised the challenges for hubs in striving for financial independence and "improved value for money" (DfE & DCMS, 2011a, pg. 25). NMS are the chief music education provider in Nottingham city primary schools. They had established and developed relationships with schools many years prior to the NPME and have embedded WCET as a key provision in line with their locality's needs. Various packages of provision, particularly IH models, work

²⁷ NMS first devised their 'Progression Framework' in 2019 (NMS, 2021d). It has since undergone a number of revisions, in particular upon the release of the Model Music Curriculum in March 2021. It sets out expectations of musical progression across Key stages 1-2 and was developed by teachers and SLT members across Nottingham Schools Trust and NMS. Whilst Alex was not an employee of NMS, they utilised the framework as part of their collaborative efforts with the service and to ensure a coherent music education offer across year groups.

well in NMS' local context. Schools are aware of their freedoms of choice and most choose to engage with one of the service's IH packages, due to NMS' respected and trusted position.

However, NMS understand the potential caveats of their position within a market climate, where schools can choose providers and music is often relegated to the side lines of weekly curriculum timetables. Schools' choices can impact quality music provision. This was most evident in Alex's weekly School C provisions, where pupils received over four times less WCET contact time per year than School B's pupils. Funding in this system equals greater resources and heightened access. The system goes against the NPME's initial vision of an equal music education for all children, yet its existence is inevitable and beyond the control of hubs when a 'customer-provider' relationship proliferates. This section has demonstrated that Henley's originally identified "fragmented and uncoordinated" music education provision (2011, pg. 30) is evident on a national and regional level, as well as across schools a 30-minute round drive from one another.

3.2 - Hubs and schools in collaboration: the role of classroom teachers

Alexander (2012) expressed the profession's relief at the 2012 national curriculum review outcome which maintained music as a foundation subject across KS1-3. In years to follow, further policy documents arose which appeared to support music's position. The Model Music Curriculum (MMC), released in March 2021, was the most notable of these. Music educators initially celebrated the MMC for its commitment to music education. As one teacher stated, "sometimes we need something, a bit of paper, a document [that says] music is important" (Wallis-Windle, 2021). Other practitioners, however, criticised the MMC for its non-statutory nature, its intentions to "assist rather than prescribe," (DfE, 2021a, pg. 2) and its claim that there is "no pre-requisite from [Ofsted] inspectors that schools should adopt" the model (ISM, 2021). Practice and

research once again perceived government policy to have failed to fully enforce school's commitments to national curriculum music (Alexander, 2012).

Music continued to diminish in the primary school timetable post-NPME (ISM, 2018). For some, Ofsted's first report on hub provision (2013) did not help this marginalised position. It further relieved schools of musical responsibility and placed this onto hubs. For Ofsted, hubs must "arrange...challenging conversations with each school about the quality of music education" (ibid, pg. 5) in order to promote "an effective day to day curriculum" (ibid, pg. 4). The onus fell on hubs to speak up, not schools. If, as figures suggest, primary schools fail to implement the national curriculum effectively or at all, Ofsted's recommendations for hubs to check the "quality" of school's musical offers appears misplaced. MT's and hub's abilities to assess school curricula quality may also come into question here, given MT's often more specialist musical training or altogether lack thereof (see further Norton, Ginsborg & Greasley's 2019 study on MT's teaching qualification experiences in section 5.3.2).

Section 3.2 interrogates factors in primary schools' failures to effectively implement the national curriculum despite a national plan encouraging commitment to it. I focus particularly on the perspectives of Frankie, Katie and Corey, three CTs across two Nottingham primary schools who were, at various points during this thesis' fieldwork, tasked with the position of School Music Lead. Frankie, Katie and Corey's individual yet interconnected experiences supported an uncertainty in their abilities as a significant barrier to musical teaching (Mills, 1989; Holden & Button, 2006; Hallam et al., 2009; Hennessy, 2012; de Vries, 2013; Thorn & Brasche, 2015; Barrett et al., 2019). Yet their perspectives spoke to broader issues in primary schools surrounding WCET's position as a specialist model in a generalist setting, alongside the broader lack of coherence in music education across children's educative timelines.

3.2.1 - Generalist classroom teachers as Music subject leads

Frankie, Katie and Corey held a collective teaching experience of 13 years as of the 2021-22 academic year. Katie was the newest CT at School D, a site I visited for preliminary observations in early September 2021. Having completed her ITT qualifications, she began her placement at School D where she had since stayed as a full time Year 4 CT. Both Frankie and Corey worked in School A at separate times. In September 2021, Corey was leaving the school after six years of teaching there, whilst Frankie was a new starter. Despite working at different school sites and/or at different times, all three shared similar experiences of entering their Music subject lead roles. This appeared an ad hoc process involving the HT delegating subject lead positions -

Corey: “I got music lead this September [2020], I’m new to the role. I was RE lead before...but...I hated RE. I asked to swap for a different subject...and music came up.”

Frankie: “I was just given it. Newbies had to take on what was left. I just got told, “you’re music lead, off you go” by the head.”

Katie: “The previous music lead was leaving. [The HT], she needed to obviously fill the position of music and she chose me for it.”

Katie’s estimations of her delegation were neutral. A position had to be filled so the HT chose her. Frankie, however, felt more straightjacketed in his appointment as music lead. The position was surplus, an unwanted role. Corey benefitted from some choice in their role, having declined to teach RE. However, they had little autonomy in what they would lead in place of RE. It was only by chance that music “came up.” Regardless of the slight difference in circumstances of their appointments and their initial reactions, none of these CTs had a choice in their roles. All were decided upon by the SLT in a top down leadership style. Nor would any of the three have likely elected to lead music had they been given the choice.

All three approached the role with trepidation. This was in all cases due to their perceived lack of musical knowledge or “musicality” and, in Frankie’s case, a complete lack of understanding of the expectations surrounding the role -

Corey: “No, no, I’m not musical. My [partner] is but I’m not. I’ve got a very limited musical knowledge...that is until I started being music lead. Then I thought, “well, I better start knowing something.” I just kind of Google it every so often.”

Katie: “I wasn’t expecting it at all. It was a bit daunting [at] first because I’m not very musical and I thought “well, this is going to be a nightmare.”

Frankie: “I’m literally like a deer in the headlights. I literally didn’t have a clue what was going on. I don’t read music. I can’t play an instrument. I haven’t got a clue.”

All three CTs perceived themselves as musically incompetent. Corey had taken a self-directed learning route with the help of internet search engines and their more “musical” partner. Katie immediately self-identified as ‘unmusical.’ She predicted from this an unfulfilling and negative experience – a “nightmare” waiting to unfold. Frankie was more emphatic in his feelings of ineffectuality. He emphasised “literally” twice, a word oft misused in colloquial speech to heavily underline a point. Frankie was not “like” a deer in the headlights. In his mind, he embodied one when faced with the prospect of not only teaching but leading a subject he had no experience in. Reading music and playing an instrument made a musician and Frankie could do neither.

Frankie, Katie and Corey’s experiences of forced leadership of an unfamiliar subject were not uncommon in Nottingham primary schools. I discussed the situation regarding music leads with NMS’ SLT. One informed me that “most of the time if somebody ever strummed an E Minor chord when they were at school” or “ever played the flute for about half a minute” they were “probably the music co-ordinator at primary school.” This NMS staff member

experienced a level of scepticism towards these circumstances in the tenuous links to musical experience required for a music lead role, which Frankie, Katie and Corey embodied. Katie could not remember specific details of her primary school music lessons other than “being in the choir and that was about it.” Similarly, Corey stated that the extent of their music education involved “one man [playing] the piano in front of us all and we just had to sing.” Frankie negatively compared the class set of recorders provided in his schooldays to the opportunities on trumpet and trombone his pupils’ at School A received through NMS.

These CT’s experiences as subject leads are not limited to a localised context but are common occurrences in the general landscape of England’s education system. Duncombe, Cale and Harris (2018) specifically focused on Physical Education (PE) teaching and subject lead’s perspectives in this area. Although their study focused on PE teaching, it is useful in this context in its comparative potential to music. PE is another foundation subject alongside music that struggles with its place in the curriculum (Capel & Whitehead, 2013) and instances of generalists unwilling to teach it due to their inexperience or perceived lack of ability (Yıldizer & Munusturlar, 2022). Duncombe, Cale and Harris (2018) found that PE subject co-ordinators, although able to fulfil basic responsibilities as leads, were not all “specially qualified for the job and/or enthusiastic about the subject” (pg. 81). Duncombe, Cale & Harris quote one participant who stated they perceived their PE subject lead to have been “lumbered” with the role, despite their strengths and expertise in other curriculum areas (ibid). This feeling of being “lumbered” – “to have to deal with something...that you do not want to” in British informal slang (Cambridge Dictionary, n.d.) – is testament to Frankie, Katie and Corey’s immediate reactions to their appointments as music leads. They were without autonomy, having been delegated to the role by their HT.

Beauchamp and Harvey's work with three music subject leads (2006) identified the "strong influence" HTs/SLT members held in a top-down management structure (pg. 18). For Beauchamp and Harvey's participants such influence "[stifled]...different, more distributive styles of leadership" (pg. 19). For my participants, their low levels of experience upon entering the role, coupled with their feelings of trepidation, stifled effective leadership. Beauchamp and Harvey equally found that, despite the use of the term music "lead," little formal authority came with the role (2006, pg. 12). Frankie, Katie and Corey embodied a lack of authority in their appointments as music leads. This situation was heightened in the overall short-term nature of the appointments. Neither Frankie nor Corey occupied the position for more than a year in School A. Upon Corey's departure at the outset of the 2021-22 academic year, Frankie was appointed music lead. As of 2022-23, another new CT in School A has since taken on the role.

3.2.2 - Generalist classroom teacher's experiences of national curriculum music teaching alongside Whole Class Ensemble Teaching

As of the 2021-22 academic year, few local city primary schools provided separate music curriculum lessons alongside NMS' hour long WCET sessions at Year 4 level. NMS SLT described how IH Gold schools, such as School B, were the exception to this, a "tiny minority that do have more than one hour per week." This is despite music's place on the national curriculum as a foundation subject for KS1-3, and the NPME's requirement for schools to develop their curriculum offers in collaboration with hubs from 2012 onwards. None of the three music leads I interviewed regularly or systematically provided national curriculum music for their pupils outside of NMS' Year 4 WCET provision. Although a small sample size, Frankie, Katie and Corey's disengaged attitude to the national curriculum goes some way towards supporting NMS' SLT's estimations on levels of curriculum provision in Nottingham's primary schools, at Year 4 level particularly.

Whilst none of these music leads regularly taught curriculum music, however, this did not mean it faced complete neglect. All three CTs referenced music teaching packages for generalists, most notably Charanga. Charanga aims to inspire generalists to teach music “confidently, professionally, and with enjoyment and enthusiasm” (Charanga, 2023a). The programme provides week by week lesson plans and assessment guidance, aiming to promote “bottom up transformations” within primary music teaching (Charanga, 2023b). Charanga, and other similar music teaching packages, have proven popular with generalist teachers nationally (Sharp, 2015; Devaney & Nenadic, 2019). Whilst the Charanga programme is not solely aimed at generalists – the company states that its programme has allowed music specialists to “refresh their [approaches]” to their classroom teaching (Charanga, 2023a) – its simple, clear format is attractive to generalists, including the three interviewed music leads.

Corey was particularly enthusiastic about Charanga. In our online interview, they shared their screen, introducing me to the platform and the progressive weekly teaching content. “You listen and appraise music,” they told me. “It gives you lots of warm up games. There’s musical instruments...the rest is singing and composing parts. It’s all set up.” Corey told me how and in what contexts they had used the scheme – “there’s glockenspiels and recorders...which are done in most year groups. In Spring 2, Year 5 will look at glockenspiels and learn different notations.” Their eagerness for Charanga arose from both its accessibility for a self-proclaimed “non musician” and its ease of use – “it has all the stuff ready for you to just go,” they told me. Katie similarly praised Charanga. Although she had had little practical experience with the scheme, she was part of a music lead social media group who discussed and shared matters of teaching practice. Charanga consistently appeared as a preferred choice among generalists. Katie recommended its usage for new music

leads as its language and content were deemed “easier to pick up for non-specialists.”

Circumstances appeared to have altered with regards to curriculum music teaching in School A from September 2021-22, with Frankie’s appointment to music lead. Frankie was aware of Charanga. Similarly to Corey, he knew of its accessible nature, that it was “pretty much all there for you.” “I’d use [Charanga],” Frankie told me, “cus I wouldn’t have a clue where to start if I was on my own.” I noticed Frankie’s use of the phrase “I *would* use.” There was at least some indication under Corey’s administration that curriculum music provision was occurring in School A alongside NMS’ WCET provision. Corey regularly communicated with School A’s NMS MTs, Jo and Jordan, on WCET teaching content to target their use of Charanga, ensuring all content was covered and not unnecessarily reiterated. Corey took a proactive approach to understanding the processes of progression in WCET and how these could link with the Charanga scheme. Frankie admitted, however, that he had not used Charanga. This was because “we’ve got music there,” he stated, whilst pointing towards the school hall doors where an NMS WCET lesson was taking place. For Frankie, his use of Charanga, his adherence to the music curriculum alongside WCET, was unnecessary because NMS effectively covered this area.

This view of WCET as the majority curriculum offer in a localised context, particularly at Year 4 levels, extends nationally. Fautley, Kinsella & Whittaker (2019) found that primary schools were failing to systematically implement national curriculum music, as the NPME had called for. This has resulted in not only “many schools...using WCET as their music curriculum” but, in some cases, WCET becoming “the only systematic teaching and learning programme of music in those schools” (pg. 61/135). Reasons for these circumstances are double-edged. Firstly, CTs largely regarded music as an inherently specialist school subject. It was outside of their range of ability to teach it and was best “left to the professionals.” As Devaney & Nenadic (2019) found in their case study

examples of primary generalist's music teaching experiences, one CT felt "only specialists have the right amount of knowledge...to teach music" (pg. 36). Resultantly, "removing specialists would create a significant knowledge gap in the school" (ibid). In my interviews, Nottingham based CTs responded similarly. One stated with regard to NMS' WCET offer that they "didn't think there was much better out there" and, for this reason, "we can just use [NMS] in the school." None of the music leads possessed any form of musical expertise they perceived to befit that of MTs (see further section 3.2.3).

The core position of the specialist musical instrument in WCET heightened CT's perceptions of incompetence. Despite CTs and music leads enjoying music as a leisure pursuit and encouraging their pupil's progress, they saw music through WCET as a 'serious,' formalised pursuit. WCET was a "better" offer than generalists could provide pupils through the curriculum. This mindset separated school music into a specialist realm, creating a characteristic divide between the capable (NMS staff) and the incapable (generalist CTs and music leads). It worked directly against the NPME's vision of collaboration across generalist classroom and more specialised music service provision. This divide limited levels of effective collaboration when generalist teachers, as 'implementing agents' in the "network of local brokers" music educators called for, (DfE & DCMS, 2011b, pg. 3) were detached from provision.

Secondly, music leads identified a purely logistical reason for their failure to systematically implement music provision – that of an already overcrowded curriculum preventing foundation subjects' comprehensive application. Frankie was particularly emphatic on this issue. He told me it would be "literally impossible" to uphold his curriculum music teaching commitment when he "can't fit half of the subjects in as it is." Frankie provided a comprehensive account of his subject duties as a generalist Year 4 CT. Mornings were routinely taken up by the "three Rs." Science "takes up most of an afternoon," whilst he must dedicate half an hour a week to handwriting skills. PE, art, history, geography, RE and,

finally, music must also fit within this framework. Frankie admitted that, despite his detailed lesson planning every week, “I never get them [all] done. It’s impossible.” Foundation subjects in School A had resultantly become part of a “carousel” model, whereby they were sporadically taught in rotation usually once or twice a term. The most Frankie could theoretically commit to music in the curriculum would be “half an hour a week if I could fit it in. It wouldn’t be done every week.” This style of ‘carousel’ teaching is common at national levels (Daubney, Spruce & Annetts, 2019; DfE, 2021b). It is a symptom of an educational climate prioritising the “basics” over “the rest” (Alexander, 2009). This situation has developed a divide between the specialist MT and the generalist primary educator. It has allowed a lack of collaboration to proliferate between music educators, who hold a concerted desire to push music in schools, and generalists, who are expected to treat all subjects equally in the spirit of a “broad and balanced curriculum.” CTs are unable to provide this due to a broader educational climate which works in opposition to this.

Literature has identified the above two factors as significant contributors to generalist’s disengagement from teaching music. Generalist’s negative self-perceptions of their own musical abilities has arisen as a common sub-field of study over time, with research stemming back prior to the NPME’s 2011 implementation (Burnard, 2003; Holden & Button, 2006; S. Hallam, 2010a) and thereafter (Hennessy, 2012; Thorne & Brasche, 2015). Pressurised school timetables forcing music to the side-lines of the curriculum also arise as common concerns in the literature (Garvis & Pendergast, 2012; Hallam et al., 2009; de Vries, 2011). The literature, however, rarely documents these two issues with specific regard to WCET as a national statutory programme for hubs to implement. WCET is a method which melds specialist and generalist elements of music education, as they have been traditionally undertaken in England (see further Chapters 5 & 6). The method is primarily delivered by visiting specialist MTs yet it takes place in a generalist setting in school time.

Devaney and Nenadic (2019) found particular factors contributing to generalist's lack of confidence in spaces with a specialist music lead. They found that many generalists "[believed] that classroom music equates to instrumental tuition" due to WCET's proliferation as their schools' main music provision, at first access in Year 4 particularly (pg. 37). Devaney and Nenadic consider ways to "best communicate that playing a musical instrument is not a criteria for high quality music education in [generalist teacher's] classrooms" (ibid). This association of musical ability with proficiency on a specialist instrument appears ingrained across generalist teachers (Hallam et al., 2009; de Vries, 2011/2013). Similarly, Garrett (2019) found that generalist teachers who regularly observed specialist deliverance believed they lacked the ability to replicate this. Therefore, "the specialist provision actually served to reinforce the negative self-perceptions which these teachers held in relation to music" (pg. 226).

The NPME's confused messaging over what exactly constitutes a "music education" further stokes these challenges. The NPME's 'progression model' suggests that first access through WCET takes place in school time in a generalist setting. Yet progression routes quickly move to the realms of more specialist tuition and musical experiences in extra-curricular settings. The Plan makes little of curriculum music, further embedding the misconception that the highest levels of musical experience necessarily link to specialist instrumental based "pinnacles of...achievement" (DfE & DCMS, 2011a, pg. 7). NMS' work in schools, and that of national hub work, inadvertently relieves generalists from teaching the music curriculum in two ways. Firstly, WCET's dominance at first access levels acts as a relief for generalist's lack of confidence in teaching music because it is seen as inherently specialist. Secondly, due to WCET's place as a well-respected, specialised model, it further relives generalists of the burden of having to teach another subject in an already overcrowded curriculum.

3.2.3 - Learning as you go: training in music over generalist classroom teacher's careers

Literature continually identifies incoherent and unsystematic training opportunities as a core reason for CT's lack of confidence in teaching music (Hallam et al., 2009; de Vries, 2011; Collins, 2016; Schiemann, 2016; Carroll & Harris, 2022). None of my interviewed CTs had been afforded any significant opportunities for musical training during their ITT years. Katie undertook a four-year ITT course. In her fourth year she had specialised in leadership and management. Her course offered no option for musical learning in a specialist capacity. I asked Corey if their ITT had offered them any musical training. "No, nothing like that," they told me. Frankie's ITT experiences were highly practical, as is the nature of teacher training, with "one day here or there" in different schools. He made no mention of training opportunities in a musical setting. NMS' SLT staff recognised CT's lack of musical training. One told me, "most people who've done a PGCE at university will, at best, have had a morning to do music." A PGCE ('Postgraduate Certificate in Education') facilitates trainees to teach to a generalist primary school curriculum, requiring broad understanding of a range of national curriculum subjects (see DfE, 2014 for a comprehensive list of core and foundation subjects at KS1-2). While specialist routes are available on certain PGCE courses, these are uncommon at primary level, as Katie and Corey's testimonies support. Government allocate some funding for 'Subject Knowledge Enhancement' courses but subject foci does not include music (Foster, 2019). When MT training is available on ITT courses, it is often short term and insufficient (Henley, 2011; Zeserson et al., 2014). In lieu of specialist training, newly qualified teachers tend to rely on subject knowledge gained from their own early musical experiences. These experiences often fail to secure sufficient musical knowledge and understanding or, by extension, an enthusiasm for the subject (Russell-Bowie, 2002; Garvis, 2012; Kenny, Finneran & Mitchell, 2015).

These factors contribute to generalist's reticence to fully engage with musical teaching in their classrooms.

Frankie, Corey and Katie's ITT experiences were similar in their lack of preparation for music teaching. Yet, all held differing perspectives on and experiences of CPD and additional support in their time as music leads. These differing accounts largely came down to the conditions and contexts in which they worked in their individual schools; their levels of preparation upon becoming music lead; and the levels and types of support they were offered within their schools from school SLT and NMS. When I interviewed Corey, they had not yet accessed NMS' CPD offers. Their experiences of learning through their music lead role were more "on the job" than theoretical. They held good collaborative working practices with School A's NMS teachers, Jo and Jordan. Corey felt that simply observing WCET had helped their musical knowledge grow, as Koutoupidou (2010) found regarding observations for kindergarten level participants. "It's like a mini lesson for me when they teach the children," Corey told me. Whilst they had "very limited knowledge" initially, Corey's exerted efforts to watch, listen and engage in WCET had helped them to feel more comfortable within their role. Yet, Corey's confidence level was still "about a five" out of ten. Whilst Corey was passionate for the subject and supportive of NMS staff in school, they were still aware that "[my] own knowledge lets me down, [it] holds me back."

Katie had the support of Ashley, a specialist NMS teacher, in her activities as music lead. Ashley held dual employment status from both NMS and School D, teaching for both twice weekly. Ultimately, Ashley was School D's main MT, responsible for delivering most of the music curriculum, including Year 4 WCET (employed through NMS). Katie and Ashley negotiated their roles and worked symbiotically. Ashley's specialism meant they were the "frontman" of music, as Katie described, whilst she worked "in the background," ensuring "everything's running smoothly." This scenario, whereby an individual primary school

employed a musical specialist, was unusual according to NMS' SLT. Despite Ashley's place as a part time MT, however, their leadership role was not explicitly named as it was with Katie's job role of "music subject lead." As music lead, Katie could access training and CPD events, including the termly music lead network meeting. She found these opportunities useful. They allowed her to broaden her understanding of regional and national issues in music education, provided her with appropriate knowledge for Ofsted inspections, and allowed a platform for sharing practice. However, she felt these opportunities, particularly with regards to practical training, to be "kind of wasted because [Ashley] teaches [music] for us." Whilst Katie and Ashley's collaboration appeared developed, their working practices highlighted the counterproductive nature with which teaching roles are appointed at primary level with regards to teacher's knowledge and expertise. Through this system, a music specialist with experience did not lead music whilst a generalist, lacking in confidence and self-efficacy, did. Ashley was music lead in this case in all but name.

Frankie's experiences were more negative with regards to support and CPD in comparison to Katie and Corey's. At the time of our interview, Frankie had recently attended a music lead network meeting for the first time. He recalled feeling distinctly uncomfortable and out of place; he "literally didn't have a clue what was going on." Rather than a training session for generalists with very low levels of experience such as his, Frankie felt the CPD suited those who had either had some form of musical experience or were already established music leads. A music specialist ran the workshop event which involved planning a prospective music lesson. The specialist "was using all this language" that Frankie struggled to understand at his level of knowledge, resulting in confusion and eventual disengagement. Frankie concluded that he "didn't get anything out of it." Frankie desired quality over quantity in future CPD experiences, with clarification of his role as a new starter. "It would be helpful to have "if you're new to music lead" [information]. Like, what that [the term 'music lead'] even means and what the

[music service] can do to support.” Frankie’s experiences signalled a lack of role clarification and communication across implementers as to the purposes of a ‘music lead.’ Frankie, himself not regularly providing any music curriculum teaching alongside NMS provision, was still obliged to attend a meeting which was not, in his estimation, aimed at someone in his position as an inexperienced MT. This entrenched Frankie’s lack of confidence in his abilities which further embedded a disengagement with musical teaching. As with Corey, Frankie’s confidence had increased from WCET observations, although this was only “in the past few weeks” prior to our interview and had not inspired him to engage more fully in national curriculum music teaching.

Research has provided numerous recommendations regarding the best ways to support generalist teachers and increase their abilities to teach music. These include increased time commitments to training and CPD (Mills, 1989; Holden & Button, 2006; Hallam et al., 2009), developing shared support infrastructures across generalist teachers (Telemachou, 2007; de Vries, 2013) and long term, concentrated support from music specialists (Holden & Button, 2006; Hallam et al., 2009; Thorn & Brasche, 2015). Few of these studies, however, have theorised upon training support for generalists within the hub framework from 2011 onwards. Hubs’ Extension Role A obliged hubs to provide CPD opportunities for school staff. This was evident at ground-level between NMS staff and music leads/CTs. However, such support was more implicit, with music leads such as Katie and Corey picking up guidance as they went along and gaining confidence mostly through observations of specialist’s work.

Literature recognises the issue of implementing the NPME’s Extension Role A at national levels. Devaney and Nenadic (2019) provide one of the few studies on primary generalist experiences of teaching under NPME requirements. They found that the NPME’s roles had proven “difficult to fulfil in practice” (pg. 12). I argue that there is little support at ground-level aimed explicitly at increasing generalist teacher’s confidence to teach the national curriculum

because educators are resigned to the fact it is not taught alongside WCET. CTs perceive that WCET at first access is the highest quality music provision their pupils can receive and therefore, it *is* curriculum music. One CT from School A acknowledged that their school music provision would look “massively different if we didn't have the music hub in, definitely...it wouldn't look half as good as it does now.” Curriculum music does not need to secure its place equally alongside NMS provision because it is viewed as inferior to WCET. Support for music leads through networking events proved useful in some instances. This was notable for Katie, who had extended experience of music leading and dedicated support in the form of Ashley. Corey similarly received internal support from Jo and Jordan, and external support from their “musician” partner. For new starters, like Frankie, networking was ineffective due to technical language and content, and insecure understanding surrounding his and other’s responsibilities for school music.

Literature on CPD and overall support for generalists has not been undertaken with the hub framework in mind. This framework often involves messy, confused understandings of what music education should include, where it should take place, and the levels of responsibility of each implementing agent. Devaney and Nenadic in their recommendations call for a reflection on the “role of instrumental teaching in light of the national curriculum and classroom music teaching” (2019, pg. 39). Yet, expectations of schools and individual teachers must be clearer for CPD to work beneficially for all in these structures. The NPME, despite its talk of equal collaboration across implementing agents, failed to clarify this clearly enough, alongside music lead’s responsibilities for the curriculum.

This section has examined conditions impacting hub and school relationships as collaborative agents in NPME implementation. The Plan specified that schools, including academies, must provide curriculum music alongside new hub structures. Schools continually fail to deliver this commitment. To

interrogate such circumstances, this section focused on three generalist music subject lead's perspectives. Much music education literature discusses the lack of curriculum music implementation at ground-level. Few have viewed this challenge through the lens of the generalist teachers tasked with providing it. The literature has also heavily focused on generalist's confidence struggles in delivering music. This area of research, however, has yet to analyse this phenomenon in the context of the NPME, a policy designed around partnership models.

Through focus on three case study voices, this section has provided illuminating arguments on the difficulties of negotiating school and hub roles in delivering NPME policy effectively. I have argued beyond extant theories that CT's lack of confidence and training support are key factors in their reticence to provide a music curriculum. Whilst these factors were true of Frankie, Katie and Corey's experiences, they must be viewed through the lens of the NPME which implemented WCET as a key element of hubs' provisions. As a result of WCET's now dominant position in school music timetables, particularly in the case of NMS, the method is fast becoming (or has become), school's primary national curriculum music offer in some cases, at Year 4 level in particular.

This section set out numerous factors that have influenced these circumstances. CTs and schools tended to view WCET as superior to that which they could offer through generalist music curricula. This was due to positive value judgements surrounding WCET's specialist nature, coupled with CTs and music lead's own negative beliefs over their musical capabilities. An overcrowded curriculum which favours "the basics" over "the rest" (Alexander, 2009), and the NPME's reticence to clarify school's obligations in new hub infrastructures, solidifies a climate in which curriculum music is expendable. Resultantly, music "leads" do not truly "lead" music. Whilst in-class support was not necessarily formalised, there was some evidence of developing relationships between music leads and specialist MTs (in the case of Katie and Ashley, for example). However,

implementing agents accept WCET's prevalence in the primary music curriculum to an extent, more begrudgingly in NMS' case. This acceptance can come at the expense of coherent music education provision which melds the expertise of generalist CTs and specialist MTs.

3.3 - Conclusion

This chapter has presented three main NPME 'theories' and the challenges of implementing these effectively from key implementing agent's perspectives. Robinson (2009) defined "quality policy implementation" as an adequate level of "fidelity" to the initial intentions of problems and solutions set out in policy text (pg. 240). In the case of the NPME, quality implementation would involve adherence to three main intentions.

Firstly, the NPME desired heightened partnership work across the 'mixed economy' of music education provision in attempts to tackle a "fragmented" national provision (Henley, 2011, pg. 30). The Plan would ensure this through WCET's implementation as a core teaching method, widening opportunities for instrumental learning previously available to a privileged few. WCET would bring together various actors including specialist MTs and classroom generalists. These actors would share their individual knowledge and skill to tackle music provision's challenges. Secondly, the NPME obliged schools to review their own music curriculum offers to improve coherency in music teaching. Hubs' Extension Role A would support this, providing CPD for generalist teachers. Finally, the NPME would turn unequal funding streams around through the DfE/ACE core grant, but also through encouraging hubs' financial independence to further strengthen financially beneficial partnerships.

Chapter 3 has presented the case that hubs have faced key challenges in demonstrating "fidelity" to each of these intentions. Section 3.1 discussed the NPME's case for hubs' financial autonomy. This has proven successful in some

ways. In the case of NMS and hubs nationally, schools are among the most successful funding arenas for hubs. Hubs consistently identify schools as key partners; the £34.6m schools have invested in hub work nationally across 2020-21 highlights this (ACE, 2022a). NMS have developed relationships with most Nottingham city primary schools. The service holds a shared vision with the NPME in reaching as many children as possible through WCET provision. 75% of Nottingham primary schools engaged with the service as of 2020-21, with 60% of these investing in an IH package.

Yet there are significant caveats to hubs' and school's relationships because they are based largely around financial considerations. Hubs work in a system implemented by the NPME, and exacerbated by broader historical education policy, where schools possess high levels of choice. Schools are not obliged to work with hubs. Hubs *are* obliged to work with schools. Hub work exists in a market where hubs are providers and schools are customers. I have argued that this climate places hubs in a vulnerable position, where they must aim to consistently offer 'value for money.' NMS offer this through tiered packages of provision. Whilst this model is largely successful, I have presented the challenges of allowing schools such freedoms over their musical offers where higher financial investment buys greater time and resources. In the literatures' identification of a "postcode lottery" of national provision, I have shown how this can manifest in individual schools a short distance from one another.

Section 3.2 contextualised day to day challenges of implementing the NPME's 'theories' surrounding school's place within the hub system. I detailed the NPME's negligence in fully obliging schools to work collaboratively with hubs and the consequences of this for coherent, quality music education provision in primary schools. Frankie, Katie and Corey's experiences support various claims in the literature surrounding music's neglected position in the primary school. None of the CTs taught curriculum music systematically. None had had access to sufficient musical training in an ITT capacity to confidently engage in musical

teaching. All felt they were not sufficiently capable or “musical” enough to engage in music teaching. My findings support the literature on issues surrounding generalist teacher confidence and more recent literature on music’s disappearing place in the primary school curriculum. Yet, my work is unique in its discussion of these occurrences specifically under the NPME, which introduced WCET as a national music teaching method. My findings support Fautley, Kinsella and Whittaker’s (2017) assertion that WCET is fast replacing national curriculum work in schools in some circumstances and at certain levels. This is a core issue associated with the NPME’s poor policy design and results from the plan’s failures to adequately clarify school’s roles within a new hub system. As a result, primary music provision exists in a confused state. Music service staff provide the majority provision, particularly at Year 4 level. CT generalists, lacking in confidence and understanding of their roles, are tasked with “leading” a subject in name but not in practice. Support is evident for music leads and CTs in the form of individual relationship development between them and hub staff in the day to day. Yet this support is lacking on a broader scale because generalists do not sufficiently or systematically teach curriculum music. Concernedly, music provision instead passes largely into the hands of visiting music specialists. Music thus remains a specialised, unobtainable subject for generalist teachers to effectively engage with.

Chapter 4 - Partnership work at organisational and day to day levels

The NPME placed the “spirit” of partnership work across providers at the heart of its vision (DfE & DCMS, 2011a, pg. 11). Schools, LA music services, private instrumental teachers, and national, regional and local music/arts organisations would “pool” their resources to improve music education provision (ibid). The NPME presented “key principles of effective partnership work” including “trust, goodwill and commitment,” “clear and consensual objectives,” and “good alignment with local context” (ibid, pg. 25). Yet the Plan provided scant guidance for implementing agents on ways to approach partnership development in early stages, or how to build upon and develop this over time. It did, however, acknowledge the potential “considerable challenges” to partnership work (ibid, pg. 25), but that these were “worth overcoming to deliver a more coherent music education to all children” (ibid, pg. 26). A paucity of literature on NPME implementation means few studies have detailed the processes of organisational partnership work in a hub structure, or the “considerable challenges” to this that the NPME identified.

Chapter 4 aims to provide such a stance. Section 4.1 concentrates on partnership work at organisational levels. I examine relationship development between, firstly, schools and hubs and secondly, music services and broader local arts organisations. Section 4.1.1 highlights School B as a particular case for effective school partnership work. I identify key conditions from NMS’ perspective that have solidified School B as a “pinnacle” school, one which embodies a ‘musical culture.’ Section 4.1.2 demonstrates the variable successes and challenges of partnership work across local organisations. I examine the processes by which NMS have built strong, mutually beneficial relationships with such organisations. I equally introduce factors limiting collaboration, including disparate visions for music education and ever-present financial considerations.

Section 4.2 explores the micro levels of hub partnership work, in relationships between NMS and school staff. I focus on the processes of WCET implementation in Year 4 settings (ages 8-9) for two main reasons. Firstly, WCET pedagogy remains NMS' majority provision in Nottingham primary schools. Secondly, WCET comprises hubs' first Core Role and is a key indicator of impact for ACE Key Data returns. The music teaching profession have raised school staff levels of activity and support as a key factor in successful WCET delivery (Fautley, Kinsella & Whittaker, 2017). This section explores meanings of "support" in WCET and examines school staff support which contributes to the overall success of partnership work in day-to-day teaching contexts.

4.1 - Case examples of partnership work across music education's 'mixed economy'

4.1.1 - The "Gold" school: successful partnership working between hubs and schools

Numerous sources identify HTs as central pillars of support for school music provision in effective implementation and delivery (Davies & Stephens, 2004; Rogers et al., 2008; Garvis & Pendergast, 2012; de Vries, 2011/2015; Hennessy, 2012; Ofsted, 2013; Hignell, Sandbrook & Hollows, 2020; Savage, 2021). HT's roles as school leads are complex and elicit high levels of accountability. HTs must juggle national and regional policy priorities whilst ensuring their school adheres to local need. They are "custodians of the nation's schools" working towards "continual school improvement" (DfE, 2020). HTs must equally strive to effectively enact the NPME's collaborative vision for schools and hubs.

Research has shown how HT's attitudes to school music can be positively affirming, including placing music in a prominent curricula position and aligning programmes with a value for money ethos (Rogers et al., 2008; Ofsted, 2013; de

Vries, 2015; Hignell, Sandbrook & Hollows, 2020). HT's actions can also prove negatively impactful, when concerted levels of support for curriculum music are low (Savage, 2021). Such studies prove useful in pinpointing facets of HT support, but few identify conditions of support through a rich, case study approach. In section 4.1.1, I adopt School B as an illuminating example of successful partnership work in practice with the school's HT, Leslie, as the catalyst behind this success. School B have consistently invested in NMS' IH Gold package, worth £12,730 per year. Their relationship with NMS extends decades prior to the NPME's implementation. I identify factors behind such effective partnership development in two main areas - firstly, a shared collective vision for music education and secondly, this vision's implementation through a school 'musical culture.'

4.1.1.1 - Shared visions for practice

R. Hallam (2011) provides a comprehensive guide to the intricacies of partnership working in music education settings. His six "common elements" of effective partnership present facets behind successful collaborative work across providers. Three of these – "context," "people," and "clear aims and objectives" (pg. 159-160; pg. 162) – help contextualise School B and NMS' relationship over time. Both School B and NMS are keenly aware of the context of their localities, Nottingham's "very particular past, and...unique geography" (ibid, pg. 159). This awareness characterises both organisation's aims and objectives which, for Hallam, are crucial in music education provision with "young people themselves as the main and primary beneficiaries of partnership activity" (ibid, pg. 162). Nottingham has historically witnessed concentrated levels of deprivation. The 2000 Indices of Deprivation placed over half of Nottinghamshire wards among the 10% most deprived in the country (IoD, 2000). Despite more recent financial and cultural investment, little has changed in certain areas over two decades. School B is located to the south of Nottingham in an area of low socio-economic

means. Child poverty statistics for the area are almost double that of the national average (Nottingham City Council, 2018) and almost half of School B's pupils are eligible for free school meals (OSR, 2022). Around 15% of residents live in "income deprived households" (Nottingham City Council, 2018, pg. 2).²⁸

NMS and School B understand the associated challenges of working in such settings. For NMS, negotiating financial cost is the key to musical accessibility. WCET is free at point of access and all participants in School B are equipped with their own instrument which they can take home. This expands musical opportunity for children of lower-income families for whom instrument costs are a continuing barrier (Bates, 2012; McPherson et al., 2015; Savage & Barnard, 2019). NMS work in tandem with the ACE funded 'Take It Away' scheme which offers individual interest free loans on musical instruments for participation at later stages (Take It Away, 2023).

Alongside socio-economic circumstances, Nottingham's socio-demographic composition is highly diverse. Overall city residents identifying as outside of White British stands at 42.7% (Nottingham City Council, 2021), almost 24% higher than the national average (ONS, 2022). Similarly, 90% of pupils in School B identified as belonging to an ethnic minority (School B, 2021). 61% spoke English as an Additional Language (EAL), with the school housing 45 different languages including Kurdish, Romani and Punjabi (ibid). Research has found links between pupil's proficiency in English and their overall rates of academic attainment (Demie, 2018; Strand & Hessel, 2018). Such findings may, as Raccanello et al. (2020) state, "lower self-efficacy beliefs and engender negative expectations" among pupils (pg. 444). Resultantly, they cite the existence of a "stereotype threat," whereby children sense negative stereotypes levelled at

²⁸ 33.5% of pupils in School B's area live in poverty, compared to 17.1% nationally. 'Child poverty' is characterised as "living in income deprived households" (Nottingham City Council, 2018, pg. 2). Eligibility for Free School Meals ('FSM') is a standard measure of poverty and income deprivation in England. 48.8% of School B's pupils have been eligible for 'FSM' "at any time during the past six years" compared to 25.5% nationally (OSR, 2022).

them based upon their characteristics (Steele & Aronson, 1995). This “stereotype threat” can “negatively [interfere] with actual performance,” thus creating a self-fulfilling prophecy of underachievement (Raccanello et al., 2020, pg. 444).

Leslie, School B’s HT, guarded against such “stereotype threat.” She possessed an unwavering inclusive ethos, encouraging “excellence [and] aspiration” for all pupils. Leslie was acutely aware of the need to provide broad opportunities whilst building pupils’ estimations of their own capabilities. She told me that her work, alongside her dedicated staff team, is about “preparing them for a world that they’re not aware of...how to fit into that world as well as celebrating who they are and where they come from.” The systemic barriers Leslie believed to exist “if you’re brown or Muslim or Polish” were eased through a school system in which equality of opportunity and “going for gold” were pivotal. As with Rogers et al’s (2008) participants, music making opportunities played a significant role within this ethos of increasing “children’s self-esteem and confidence” (pg. 489). This vision held inherent links with NMS’ ethos and that of the IH model.

Leslie realised her close partnership with NMS further in 2018, when she was invited to join the services’ Board of Trustees alongside city councillors, community musicians, and heads of local arts organisations. Whilst “sound legislation and policy are essential,” Hallam (2011) states, “there is no substitute for building positive relationships between all those involved” in providing and/or supporting local music education provision (pg. 159). NMS’ Board of Trustees were, Leslie stated, “a really powerful group, not just ploughing through agendas but really taking the time to consider.” Savage (2021) identified authentic interest and dedication from HTs and senior management teams as critical to success. His participants desired a “decent amount of thought” to be given over to music, over HT’s viewing the subject as simply a “tick-boxing exercise” (pg. 472). Leslie and NMS’ board embodied this authentic interest, and Hallam’s “common elements,” because they shared a common purpose with “clear aims

and objectives” (2011, pg. 162) – to raise music’s profile in Nottingham city schools.

4.1.1.2 - Normalising music in the school

NMS staff identified School B as possessing a ‘musical culture’ which spearheaded the service’s estimations of them as effective partners. Although a difficult concept to concretely define, staff identified two main factors of a ‘musically cultured’ school and the means towards achieving this. Firstly, Leslie had normalised music within School B’s curriculum. Secondly, she had encouraged a collective commitment throughout the school’s ecosystem towards this normalisation. For NMS staff, schools with a ‘musical culture’ embodied an environment where music was “just what you do.” WCET at Year 4 and beyond in Gold IH schools meant “it’s not alien to [children] to play their instruments.” The presumed understanding from this statement being that, in other ‘non-Gold’ schools – or schools with a generally lower engagement rate – music was a rarity, a subject displaced within the curriculum.

Research highlights the extent of music’s detractor from the primary curriculum (Daubney, Spruce & Annetts, 2019; Bath et al., 2020). Leslie ensured against this with a timed commitment to two WCET lessons for her Year 4 classes per week, alongside statutory follow on WCET at Year 5 and 6 stages. She defied claims that music could “get in the way” of the core curriculum as a “false dichotomy.” For Leslie, a ‘broad and balanced curriculum’ was “not about sawing kid’s heads open and pouring knowledge in.” Rather, she ensured that “our kids have got all of the skills, attitudes and attributes that they need to excel at whatever it is that they want to do.” Children’s twice weekly WCET lessons at Year 4 and beyond slotted in with a broader offer of a balanced education, where all aspects of the curriculum were equally valued. Music was a commonplace aspect of children’s school week.

Within this process, Leslie sought to offer a warm and sincere welcome for Terry, Stevie and Jordan, School B's NMS brass teachers. Leslie valued all three as adopted members of school staff despite their status as visiting providers. Baker (2005) described the disconnected "systems of schools and music services" whereby music service staff experienced a detachment from school activities outside of their limited visit time (pg. 269). "In some schools you feel very remote," one of Baker's participants stated. "You're just a stray body that appears and disappears again" (ibid). NMS staff similarly experienced such disconnection. Numerous staff discussed the "luck of the draw" when it came to schools' levels of support for music. This was usually signalled by how welcome NMS staff felt upon entering a school. Support for their role as a visiting MT and, by extension, music as a valued school subject, was indicated by such a simple act as a school receptionist remembering a staff member's name upon arrival. One NMS MT regaled an incident involving them "turning up at [the] school, going to the office and them going "what's your name again?" Resultantly, this MT felt dejected and of little consequence.

School B's welcome proved the antithesis of this particular staff member's experiences. Visitors entering through the reception doors were greeted by a board of photographs filling the whole of the right-hand side wall. "We are School B," the display proclaimed. All school staff were pictured, from SLT members, CTs and TAs, to dinner ladies and cleaning staff. Terry, Stevie and Jordan – the "In Harmony teachers" – were pictured within this collage of School B's community. This gesture, although seemingly small, was of high importance in solidifying NMS staff positions, and music's place as a respected aspect of School B's rounded curriculum offer.

A critical aspect within Leslie's process of normalising music arose in her ability to embed it and "filter it down" to her staff, as one NMS staff member described. School B advocated a long tradition of staff music making. Terry directed a school staff band, which all School B's CTs were encouraged and

supported to join. As part of School B's anniversary celebrations, school staff performed on their instruments alongside pupils in a streamed online concert. Leslie herself was part of this group. She had developed as a trumpeter and taken graded examinations alongside her pupils, a significant achievement for a self-proclaimed "non-musician" who initially "couldn't play a note." In creating this collaborative musical community – one in which "everybody is on the same bus...heading in the same direction" – Leslie discouraged "power politics." She sought to establish an equality across the staff. This meant music making became a core part of children's in-school lives. It encouraged a sense of camaraderie – "everyone's in it together" – and a collective confidence whereby "everybody...heads through to the staff through to children...[can] make music."

NMS valued Gold school's 'musical cultures' for their unwavering support for music as a guaranteed curriculum offer. One NMS staff member juxtaposed the embedded nature of a 'musical culture' with the laissez-faire attitudes of non-musically cultured schools where "[music] is just like a periphery thing...it's not a priority...it's an afterthought." In a 'musical culture,' long-term, authentic support for music existed at the highest levels. Terry, Stevie and Jordan felt respected as School B's "In Harmony teachers," that their jobs were important and guaranteed within the school timetable.

NMS SLT member Pat described Gold IH schools as the 'pinnacle' of service provision. From NMS' perspectives, these schools acted as a model for how music should be positioned in the curriculum – visible, valued and part of a broader 'musical culture.' Music educators in Henley's Call for Evidence analysis document stated unequivocally that "the head teacher [and] school leadership team [are] crucial to the success or failure of music education" (DfE & DCMS, 2011c, pg. 3). Leslie and her staff were evidence of how this "crucial" support reaped a mutually beneficial relationship for hub and school, in providing a 'broad and balanced curriculum.' While Leslie admitted that her inclusive vision for her pupils might "sound hackneyed...all [heads] will say the same thing," her

vision stood out in that she had enacted it financially. “You’ve got to put your money where your mouth is,” she told me - all £12,730 of it. This is a substantial sum of money for a school to invest in a Gold IH package when considering school budgets’ complexities (Andrews & Lawrence, 2018). School B respected NMS’ offerings not just through a genuine commitment to curriculum music but through their monetary investment in the most expensive level of IH package.

Garrett (2019) highlights an example of a ‘musical culture’ akin to School B in her case study primary school, ‘Dalton.’ At Dalton, “the school’s leadership models, support structures and socio-interactional environment” all contributed to a heightened valuing of music (pg. 219). Both Dalton and School B, however, possessed conditional factors which helped their ‘musical cultures’ thrive. Ofsted had deemed ‘Dalton’ an ‘outstanding’ school for its high attainment figures. This consistency meant the school could “[afford] the space to develop provision beyond the core subjects...allowing the arts to gain greater prominence” (pg. 224). School B are similarly advantaged in their place as a community school. Community schools are LA maintained. They are obliged to follow the national curriculum and are “not influenced by business...groups,” in the same way as academies (DfE, 2022a). Since 2014, individual academies have increasingly joined to form Multi Academy Trusts (or ‘MATs’) (Male, 2022). Advantages come with such a position in raising school’s performance and providing a “climate for innovation” (Culpin & Male, 2022, pg. 305). Yet there exist potential conflicts of interest and values between MATs and individual schools, whereby “institutional culture, agency, history, geography and community potentially collide with the vision and ambitions of the MAT” (ibid). Academy visions and ambitions, as Chapter 1 described, often focus on educational standards and accountability in “basic” subjects (Alexander, 2009). Conversely, School B’s community status accommodates more localised operational structures, prioritising “a voice for all involved,” including the LA, teachers and parents (Liebowitz, 2019). School B’s curriculum offer, involving concerted efforts to develop and normalise music

provision, are met with potentially less barriers than those of academies or MATs.

Although outside of this thesis' sample, two other Nottingham city primary schools with a similar maintained status engage with NMS' Gold IH package. This, however, is out of 55 other city primary schools, the majority of whom engage with a Bronze IH package (17) or weekly WCET (12) as of 2021 (NMS, 2021a). School B are similarly a national anomaly, one of only around 45 IH engaged schools in England (ACE, 2023). School B's place as a Gold IH school, their levels of concerted support for music provision, and their definitive characteristics as a 'musically cultured' school, are a rarity among Nottingham's, and England's, primary level music education landscape.

4.1.2 - Local and regional partnership working

Successful partnership work relies on symbiotic visions for practice whereby, as one member of NMS SLT stated, "we have something that works for all people." The NPME expected a "pooling [of] resources" across providers to connect once disparate musical provisions (DfE & DCMS, 2011a, pg. 11). NMS have developed a varied range of partner relationships over time at local and regional levels to achieve the NPME's expectations.

Various flagship venues in Nottingham city have supported NMS in delivering the NPME's hub roles. The Nottingham Contemporary, an arts centre in the heart of the city, has supported NMS with the use of their space for ensemble rehearsals and performances since 2021. NMS' Great Orchestra Experiment ('GOE') (an interactive performance event for Year 4 pupils) takes place annually in the city's Royal Albert Hall. This venue has also facilitated large scale CPD and collaborative events, most notably the Music Education Hubs East Midlands ('MEHEM') inaugural conference in February 2020. MEHEM covers all seven East Midlands hubs including NMS. Its existence arose from steadily

increasing collaborative work across 2017-20. Keynote speakers at MEHEM's first event included Darren Henley, Dr. Jamie Clarke (then CEO of the Tove Learning Trust), and David Warden, a policy advisor for DfE. Each discussed current issues including the need for a clear differentiation between hub and school music work, Ofsted requirements for school music 'deep dives,' and the highly anticipated NPME refresh, proposed for release in 2020. After a morning of keynotes, the conference provided CPD activities and opportunities for local, regional and national arts organisations to share their work among delegates.

MEHEM moved their resources and events online in 2021. The group's online conference that year, entitled 'Road to Recovery' in the wake of the Covid-19 pandemic, focused particularly on CPD for classroom generalists and music specialists teaching across the age range (MEHEM, 2021). MEHEM state they are "committed to making improvements relating to Equality, Diversity and Inclusions (EDI) across the Music Hubs of the East Midlands" (MEHEM, 2023a). Recent projects have included 'UpRising,' a three-year funded project through Youth Music, which aims to improve access to and quality of music provision for those with additional needs. With "reflective practice...at [its] core" and supported by a Birmingham City University research team, UpRising aims to strengthen practice sharing and disseminate work at local, regional and national levels (BMERG, 2022). MEHEM have shared open access CPD and events via a "resource balloon," a "growing library of video, audio and text resources" with contributions from various sources (MEHEM, 2023b). The consortium further committed to practice sharing and CPD opportunities through their active involvement in the creation of the in-service level 4 Certificate for Music Educators (CME) qualification, validated by both Trinity and ABRSM boards, in 2013 (ABRSM, 2019a; MEHEM, 2023c; Trinity College London, 2023).

NMS' partnership with the One Handed Musical Instrument Trust ('OHMI') formed in 2019 from an identification of specific local need. OHMI support disabled pupils' music making through adapted instruments and

equipment. The organisation target these instrument's usage towards first access WCET recipients, an aim arising due to the "lack of parity and inequality of access that currently exists for children with additional needs attending mainstream primary schools where WCET is offered" (OHMI, 2023). Discussions with NMS SLT revealed the unexpectedly high need for such provisions at local level. "It was much larger than [we] thought," one said. Opportunities for pupils with additional needs are now improving thanks to this partnership. As of 2023, NMS access a selection of bespoke instruments on loan from OHMI including a one handed clarinet and a number of adapted trumpet stands for use during WCET. A report published in March 2023 evaluates the development of the Inclusive Access to Music-Making (IAMM) project involving NMS, OHMI and Creative United across 2019-23 (Nenadic, MacGregor & Booth, 2023). Additional ACE funding has resulted in the expansion of IAMM provision across the East and West Midlands from Nottingham (2019-20), to Northamptonshire (2020-22) and Birmingham (2022-23) (ibid). Both NMS and OHMI have planned future collaboration to further identify levels of city need via quantitative analysis.

NMS have developed relationships with the University of Nottingham and associated organisations. Lakeside Arts, an arts service with direct links to the university, have worked closely with NMS in recent years. As a performance venue attracting nationally and internationally renowned musicians, Lakeside are well placed to provide high quality performance opportunities for NMS' participants. An upcoming 'Global Connections' project in summer 2023 organised jointly by NMS and Lakeside will feature a conglomerate of performers from RHYO and NMS' beginner ensembles including first access WCET participants (Lakeside Arts, 2023). NMS' relationship with the University of Nottingham (UoN) Music department is strong evidence of the NPME's call for 'resource pooling' (DfE & DCMS, 2011a, pg. 11). Through such partnership, UoN serve to strengthen and diversify their course offers with a focus on careers in music pedagogy, whilst NMS gain practical support in delivering WCET. Support

melds practice and research as members of NMS' SLT deliver lectures and provide learning resources for undergraduate students.

NMS have evidenced numerous examples of long-term sustainable partnership work across the 'mixed economy' over two decades. NMS and their partners share common visions. They are committed to 'pooling resources,' share an understanding of their working environments' contexts, and collaborate in ways that privilege all children with diverse needs. Issues with partnership work, however, have arisen from a perceived lack of commitment to broader overarching strategies for music education in Nottingham's local context. Statistics on overall progressive performance opportunities at national and local levels highlight such discordant commitment (Burton, 2022). Fig. 4.1 shows the numbers of pupils receiving lessons by hubs and outside partners nationally as of 2018-19. It separates these figures into four categories across progressive levels (from pre-NQF1/pre-Grade 1 to NQF3/Grade 6+). Fig. 4.2, provided by NMS SLT, shows the "estimated proportion of out-of-school instrumental ensembles...in Nottingham" at these four different levels (ibid).

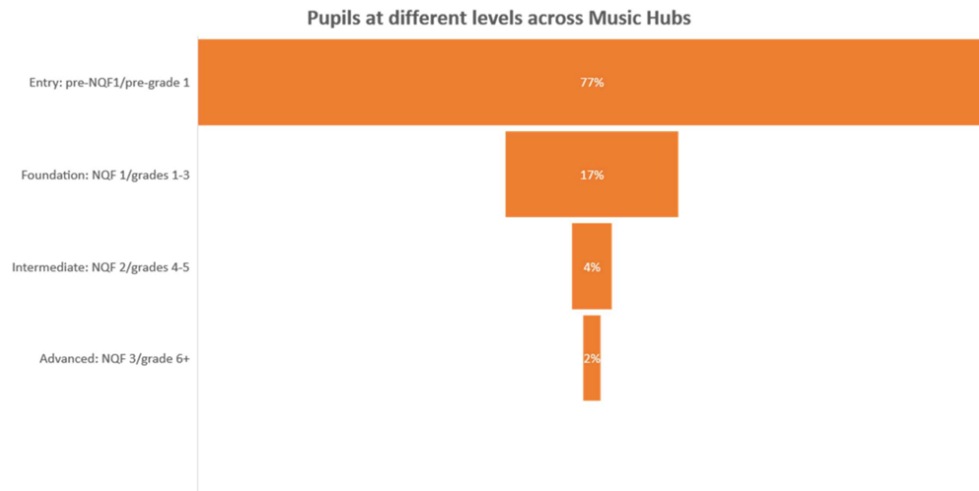


Fig. 4.1 - The number of pupils receiving lessons by hubs and outside partners as of latest data returns, 2018-19 (Fautley & Whittaker, 2019).

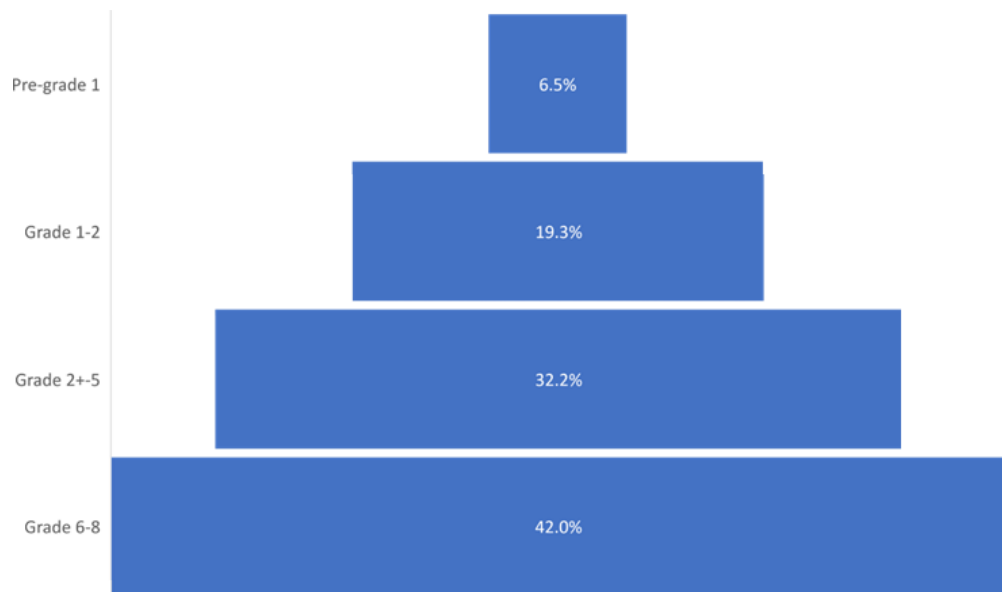


Fig. 4.2 - "Estimated proportion of out-of-school instrumental ensembles for young musicians in Nottingham at different levels" (data provided by NMS – Burton, 2022).

Figure 4.1 shows that over 75% of pupils learning with hubs or outside partners nationally were at pre-Grade 1 level. Figure 4.2 shows that the majority (42%) of ensemble opportunities for young people at a localised level catered to more advanced (Grade 6-8) levels. Only 6.5% of ensembles provided opportunities for entry level pupils. When taken collectively, these figures highlight a disconnection between supply and demand in local musical need and the realities of available offers. Whilst there are high levels of instrumental beginners due to national WCET entitlement, there exist far fewer local ensemble opportunities aimed at these groups than for those at advanced stages. NMS provide the majority of early ensemble opportunities for Nottingham's beginner instrumentalists due to their enduring focus on first access provision and feeder ensembles thereafter. One NMS SLT member described the number of other music education providers' offers in early years ensemble contexts as "minimal." Where collaboration could be utilised between these providers to ensure broader work at earlier levels, this was often overlooked due to an overriding focus on "work with the best," as one NMS SLT member described. The more recent iteration of the NPME recognises such issues, stating that "musical progression will best be facilitated through...joined up [partnerships] putting children and young people first...[avoiding] competing to 'own their talent'" (DfE & DCMS, 2022, pg. 63). A sense of preserving individual interests befell not only local need but similarly financial considerations for NMS. Chapter 3 discussed issues surrounding schools as customers and hubs as providers. This dilemma extended to other aspects of partnership work when hubs exist in a 'market' economy. NMS SLT discussed the pitfalls of working in such systems where "a lot of things described as partnerships are basically organisations saying 'pay us to do this project.'" Little genuine commitment to long term collaboration exists in such scenarios. Key data has found that hubs have struggled to ensure partnership working beyond "one off" projects, or provision on an "ongoing basis" over "project to project" work (Sharp & Rabiasz, 2016, pg. 47; Fautley &

Whittaker, 2017, pg. 78). In weaker examples of collaboration, Hallam's (2011) points for effective partnership models are absent and provision 'fragmentation' continues.

This section has presented case study examples of effective local partnership work under the NPME between various implementing agents including music services, schools and outside partners. NMS have developed successful relations with various local arts organisations due to all implementing agents' keen understandings of their locality's needs and aspirations. As Kenny & Christophersen's work on collaborative practices in music education found, successful partnership working flourishes when "parties meaningfully [invest] over a sustained period of time, but also where a high level of local...support [is] given" (2018, pg. 6). This is particularly integral within Nottingham's tight socio-economic boundaries, where different socio-economic groups live close to one another, and its high levels of cultural diversity. In a culture of 'pooling resources,' as the NPME called for, NMS' relationship development with local and regional organisations has reaped benefits for all actors. 'Pooling' resources includes venue usage for rehearsals; performance opportunities for pupils with high profile musicians in prestigious venues from beginner to advanced stages; consortium development in the form of MEHEM to share and disseminate best practice; a collaborative identification of specific local need for disabled pupils through the OHMI trust; and a melding of practice and research through collaboration with local and regional higher education institutions. Effective partnership work exists on the basis that partners strive towards "something that works for all people," as these partnership examples have shown. Issues exist, however, when commitment to addressing local need is overlooked. This is exacerbated by financial considerations as the NPME imposed, in a system where hubs must strive for financial independence in a 'market' economy.

NMS and School B's partnership, however, is mutually beneficial in such a marketised system. Whilst both organisations work towards shared goals of

improving financial and cultural access to instrumental music provision, there are distinct benefits for both parties. NMS have guaranteed financial sustenance within this relationship. School B, in engaging with the service, can utilise musical opportunities as part of their own inclusive ethos, particularly given the disadvantaged nature of the area in which they reside. Section 4.1.1 provided a narrative of a 'musical culture' from NMS' perspectives and the specific conditions Leslie, as School B's HT, embedded in order for this culture to develop. Normalising school music was crucial against a broader educational backdrop where curriculum music faces disappearing or becoming a rarity. This scenario was far from the case in School B due to Leslie's encouragement of a collective commitment to normalising school music across and through her staff team. However, there existed several factors that advantaged School B within this partnership. Their community status allowed Leslie greater freedoms to build School B in her own vision outside of a restrictive MAT system.

4.2 - Partnership in the day to day: school staff support and engagement in WCET

Between September 2021 and March 2022, I observed a total of 71 Year 4 WCET lessons across three local primary schools. In Schools A and B, I observed Year 4 brass lessons alongside a smaller number of 'follow on' lessons for Year 5 and 6 pupils. School C incorporated mixed observations of Year 4 strings lessons and Year 5 and 6 follow on. Schools A and B were two form entry schools with two separate Year 4 classes, having their WCET lessons in succession. Each of the four classes across Schools A and B had access to a CT and/or TA within the WCET space.²⁹ One lone CT, Alex, provided School C's Year 4 lessons with no other school staff present, as described in Chapter 3. Fig. 4.3 shows the differing

²⁹ Throughout this section, I refer to CTs and TAs separately as necessary; when referring to both simultaneously, I use the term 'school staff.'

organisations of each school's observed Year 4 WCET provision where school staff were present.

School and Class Set	CTs	TAs	NMS staff
School A: Class 1 (Cedar)	Mrs Knowles	Mr Bond	Jo Jordan
School A: Class 2 (Maple)	Mx Beck	Miss Smith	
School B: Class 1 (Ash)	Mr Higgins	---	Terry (two days) Stevie (one day)
School B: Class 2 (Elm)	Mrs Foster	---	Jordan (one day)

Fig. 4.3 - Details of School A & B's class and staffing structures.

School staff's inhabited roles during WCET lessons varied across schools and class sets. Literature has described school staff engagement levels during WCET (Fautley, Kinsella & Whittaker, 2017; Hallam, 2019; Johnstone, 2019). Few, however, have contextualised specific aspects of relationship development between music service and school staff in such environments. I considered NMS' expectations of school staff when analysing aspects of relationship development in WCET. NMS present these expectations in a 'contract' for schools to sign when they invest in a package. Two main commitments rest upon school staff. Firstly, they are required to learn an instrument alongside the pupils. Secondly, they must "suitably support" pupils during WCET, "maintaining responsibility for [their] welfare and behaviour" (NMS, 2021c). The first commitment is unambiguous. The second is open to interpretation beyond responsibility for behaviour management and pupil's welfare.

Enaction of support and musical engagement from school staff contrasted. Some staff sat in and played an instrument alongside their pupils. They were fully musically involved, placing themselves at the centre of classroom activities to manage behaviour and instill expectations. Others delivered effective behaviour management, working symbiotically with NMS staff, but embodied a physical detachment from musical activity. Whilst they gained pleasure from observing their pupils' musical progress, these staff would often sit or stand outside of the WCET space, more observers than participants. Literature is vague on what exactly constitutes 'suitable support,' as is evident from observed staff's differing actions in the WCET space. Fautley, Kinsella & Whittaker (2017) acknowledge "there is no singular identifier of good support" (pg. 177) yet, where it is in evidence, WCET "flourishes" (ibid). This section aims to develop on this relatively neglected research area, examining CT's conceptualisations and subsequent enaction of suitable support and musical engagement in WCET.

4.2.1 - School staff support in behaviour management

School staff presence was an obvious factor in supporting WCET, and a basic expectation for NMS staff. Those surveyed in the Fautley, Kinsella & Whittaker report unanimously agreed with the statement "it is best if primary class teachers stay and participate during WCET lessons" (2017, pg. 61). School staff's consistent physical presence was appreciated, particularly in the intricate business of managing pupils' behaviour. Children's excitability during WCET, heightened in a space outside of the traditional classroom setting, required taming. Mrs Knowles' and Mr Bond's acute awareness of the potential for this excitability to disrupt lesson flow, and their ability to "nip it in the bud" prior to escalation, contributed to effective support.

Whilst NMS staff felt comfortable controlling class behaviour, Mrs Knowles' support was critical in focusing and maintaining the children's attention. Mrs Knowles was a consistent authority figure for her pupils, familiar

with their individual characters, temperaments and needs. This was invaluable for Jo and Jordan, who only taught Cedar for one hour a week. Fautley, Kinsella & Whittaker's WCET report flagged the importance of CT presence for this reason. One respondent admitted "behaviour management can be an issue...when schools choose only to support the programme with a supply teacher or TA," whose familiarity with individual pupils may not be as intimate as that of their main CT (2017, pg. 146). Mrs Knowles' presence as a trusted and familiar adult was key in supporting a fluid, uninterrupted teaching space for Jo and Jordan.

Routine, consistency, and high expectations of pupils were factors in maintaining good behaviour. NMS staff regularly bestowed rewards unique to each school when pupils had exceeded expectations. School A used "positive points." Miss Smith explained the advantages of NMS visiting teachers adopting school behaviour inducements. She recognised that her class had the potential to exhibit some behavioural issues when faced with a set of new teachers. Jo and Jordan's willingness to familiarise themselves with school behavioural policy heightened children's respect for them. Despite their visiting status, Jo and Jordan appeared fluent in children's school lives in the same way as school staff.

Mrs Knowles' and Mr Bonds' presence in Cedar classes' WCET lessons was one of carefully negotiated role fulfillment. They primarily supported with pupil's behaviour. Both teachers possessed amicable relationships with Jo and Jordan outside of lessons. Pupils' strongly felt school staff's presence as authoritative adults who worked harmoniously with visiting staff. This encouraged courteous and appropriate behaviour from pupils.

4.2.2 - School staff and musical engagement

Fautley, Kinsella and Whittaker's WCET report prompted music teaching staff to "design WCET from scratch" (2017, pg. 119). One MT in response commented, "there are things that we have to compromise on and rather we didn't have to – e.g., full involvement of [the] CT" (ibid, pg. 129). The phrase "full

involvement” can mean a number of things. School A’s Cedar staff interpreted this as mostly behaviour management. School B’s CTs, Mr Higgins and Mrs Foster, embodied a greater level of involvement. They fully immersed themselves in the learning experience, playing an instrument alongside the children. In every lesson, they seated themselves amongst the class, unpacked their instrument cases when instructed and listened closely to NMS staff’s instructions. They became a WCET pupil.

School B held musical unity in high esteem. Leslie, School B’s head, made this clear in her “everybody is on the same bus” analogy. This did not only mean a commitment to music among the adults and children separately. It meant a commitment to a shared learning community, a collaborative effort which, as Spruce (2011) describes, “[enables] musical learning to be integrated in the school curriculum as a whole” (pg. 65). During WCET, for two hours a week, Mr Higgins and Mrs Foster left their traditional teacher status at the hall doors. Mrs Foster was particularly enthusiastic in this inhabited role. During every lesson, she regularly reminded the class to sit up straight and hold the instruments correctly. As well as undertaking a disciplinarian role at appropriate times, Mrs Foster was a model for correct conduct. Instead of instructing pupils to sit in rest position and listen, for example, she acted this out consistently to effectively instill expectations. Inhabiting the role of teacher and learner meant that Mrs Foster gained confidence in ‘being’ musical. As Lamont (2002) in their study of musical identities discusses, “the values [teachers] transmit within the classroom...play a role in influencing children’s attitudes towards music” (pg. 56). The broader values of School B’s ‘musical culture’ embedded a musical identity across teachers and pupils. Mr Higgins’ and Mrs Foster’s involvement in WCET classes transmitted the message that “everyone has the capacity to be ‘musical’” in the context of playing a musical instrument (ibid, pg. 45). CT participation encouraged children in their musical learning and progression. Mrs Foster and Mr

Higgins clearly gained great pleasure from working with their classes in this way, carefully straddling the roles of learner and mediator.

Differences in understandings of support between School A and School B's Year Four teachers were apparent. This was evident in the polarity of musical engagement enactment from Mrs Knowles' and Mr Bonds' hesitation to Mr Higgins' and Mrs Fosters' engrossment. Yet all four inhabited clearly defined roles in a "division of labour," as Johnstone describes (2019, pg. 261). In her study, school staff and visiting musical specialists were separate entities, their actions and roles in class defined by their differing skills and knowledge. In the case of School A's Class Cedar, Mrs Knowles and Mr Bond continued their roles as teachers. Their purpose was to maintain behaviour to allow for smooth lesson leading from Jo and Jordan. School B's staff differed in their immersion into the musical space. Whilst they inhabited roles as learners, they were still necessarily bound by a disciplinary role. Both Mr Higgins and Mrs Foster undertook this, supporting Terry, Stevie and Jordan's teaching by actively practicing what they preached.

4.2.3 - Potential barriers to support and musical engagement

Two key factors prevented school staff from fulfilling enactment of support and musical engagement in WCET. The first amounted to school staff's perceived heavy workload in preventing their abilities to fully engage. The second was more complex and related to divides between school and NMS staff's identities as generalist teachers and specialist MTs.

School staff embodied an air of confliction over their abilities to engage in suitable support. They spoke of their love for music, their desire to increase their own knowledge and confidence in the subject, and the pleasure they gained from observing their pupils. This was coupled with the belief that time constraints and peripheral obligations held school staff back from enacting such enthusiasm. A

pressure existed to “get things done.” Teachers were permitted a dedicated number of hours to mark books and plan lessons. “All the stuff a teacher needs to do but you don’t have time in the day,” one CT described. This time is known as Planning, Preparation and Assessment, or ‘PPA.’ Issues surrounding PPA time and its negative impact on school staff’s abilities to participate in WCET has arisen consistently as a challenge for hubs in recent years (Fautley & Whittaker, 2018/2019). In some cases, hubs have resigned themselves to PPA’s dominance over schoolteacher’s time. Some have actively promoted WCET as dedicated PPA time, involving CTs marking books and organising lessons (Fautley & Whittaker, 2018).

Miss Smith, School A’s Maple class TA, was resoundingly positive in her estimations of WCET. She told me she’d “love” to become more musically involved. This would inspire and encourage her pupils – “they’d think, ‘oh, if Miss Smith’s doing it, then I’m gonna do it.’” She begrudgingly admitted, however, that WCET allowed her dedicated time to “get stuff done.” She and her CT grasped this precious time – “you never get a spare minute to do things unless you stay after work.” The pressure school staff experienced was palpable. During my observations, school days were carefully planned in accordance with priorities. Class teachers described prioritising test scores for Ofsted, and their accompanying workload, as “crazy...very stressful and high pressure.” Such issues are nationally prevalent and well documented. Reports and media articles regularly discuss CT’s high workloads and subsequent difficulties in managing a healthy work/life balance (Johnson & Coleman, 2021; NASUWT, 2022). Widespread strike action from teaching unions in early 2023 brought these grievances to the forefront of national conversation (Roberts & Long, 2023). For Miss Smith, deadlines, administrative duties and test preparation outbalanced her desire to participate.

NMS staff perceived school staff marking books as a sign of apathy and lack of value shown towards music. Yet they had little opportunity to question

why this phenomenon occurred, due to the lack of time for reflection and communication across staff sets. Communication often lacked between school and NMS staff surrounding WCET teaching in Schools A and B. Johnstone's findings on collaborative practices support this, with communication between her participants mostly taking place in "snatched moments" (2019, pg. 262). School staff stated that they approached WCET every week with an "open mind," unaware of the lesson content to follow. Time was a constraint for effective communication. Whilst school staff could articulate WCET's perceived benefits for their students and potentially themselves they felt bound by existing time pressures.

It is difficult to conclude whether time pressures impacting engagement were altogether the case or a justification school staff used to mask a level of indifference towards WCET, a consideration NMS staff had themselves pondered. However, my findings build on and contextualise the begrudgingly accepted scene of school staff simply using WCET as PPA time. It takes up Fautley, Kinsella & Whittaker's calls for further research on the "voice of schools" (2017, pg. 61). My findings also draw attention to the unspoken nature of such challenges. Ofsted's "challenging conversations" were warranted here (Ofsted, 2013). Yet they were often left unvoiced because school staff in these contexts appeared content with their inhabited roles, whilst NMS staff wearily accepted theirs.

NMS and school staff were similarly resigned to their roles in terms of musical engagement in WCET. 'Suitably supportive' school staff inhabited a general consensus surrounding WCET's "special" nature (Hignell, Sandbrook & Hollows, 2020, pg. 55). They greatly appreciated how "lucky" their pupils were to learn a musical instrument such as the trumpet or trombone. This was directly compared to school staff's own vague memories of learning "row, row, row, your boat on recorder" in their schooldays, as one CT described. Learning an instrument through WCET was prestigious, a sentiment extended to NMS staff. MTs, as an extension of their impressive instruments, were viewed with awe by

CTs. In comparing themselves to their music teaching counterparts, CTs perceived music as a highly specialised subject “requiring high levels of instrumental skill” (Hargreaves & Marshall, 2003, pg. 268). Music was a subject best left to the “professionals,” as Miss Smith referred to NMS staff. Mr Higgins discussed his levels of musical confidence. He admitted that, whilst he had improved musically, he still described himself as “not musically gifted.” This admittance of musical incompetence allowed a sense of unification with his pupils during lessons. He could demonstrate his shared experience of learning, informing pupils, “look, I struggle...I found buzzing [the mouthpiece] really difficult too.”

School staff’s differentiation between themselves as non-musical generalists and NMS staff as musical professionals heightened such roles within the WCET space. It created a status quo despite NMS’ School Contract expectations. Whilst CTs were developing a musical identity in some ways, they lacked the confidence to apply their burgeoning skills in practice. Hargreaves & Marshall (2003) describe how pupils’ engagement, motivation levels and resultant musical identity development “depends on the level of ownership of their music making...their autonomy within it, and the extent to which they can exert control” (pg. 272). Similarly, Lewis’ work (2012) on instilling a ‘composer’ identity within herself and her pupils highlights the central place of musical ownership in facilitating “a positive and inspiring composing education” (pg. 160). CT’s levels of autonomy in Schools A and B remained limited in the WCET space. Neither Mrs Knowles nor Mr Bond in School A involved themselves musically in any of the lessons I observed. In School B, where musical engagement was evident and encouraged, this was not necessarily to the point of co-leading. Mr Higgins and Mr Foster may have inhabited identities as ‘musical teachers’ in their own reflections on their “subjective I’s” (Savage, 2007). Yet these CTs did not go so far as to identify themselves as ‘music teachers’ or musicians.’

Mr Higgins and Mrs Foster inhabited a complex role between that of learner and teacher. As learners of their respective instruments, they were in the same position as their pupils. As teachers, they still embodied that which they were outside of the classroom— an authority figure, instilling good behaviour and ensuring a cohesive learning environment. In this mix, NMS staff perceived these CTs as capable within their role as a teacher and musical learner but less as a co-leader. School staff were rarely invited to assist in demonstrating or leading from the front. Opportunities for leading the lesson or involvement in musical teaching were felt to be outside of CT's remit in their roles as generalists, by themselves and NMS.

One MT recalled times when school staff had attempted to offer support in lessons with minor instrumental issues, such as oiling valves. School staff's efforts had instead exacerbated the problem due to inexperience. "There's a difference between help and hindrance," this MT informed me in relation to this. Resultantly, CTs remained CTs in WCET, as Katie described in Chapter 3 regarding her working relationship with MT Ashley - "[they're] the frontman [of music]...I'm in the background." NMS staff in Schools A and B accepted these role structures in a "division of labour" (Johnstone, 2019, pg. 261). Suitable support from school staff arose in the form of swift behaviour management strategies and attentive focus upon the lesson. This was the most desired expectation from NMS staff of school staff due to behaviour management not primarily existing as NMS staff's specialism. NMS staff appreciated and valued musical engagement because it highlighted a higher level of interest and involvement. However, it was not an altogether integral facet of support due to the differentiation between NMS staff as musical specialists and school staff as generalists. These scenarios further enmeshed divides between classroom musical work and specialist instrumental provision, despite the NPME's initial aims of unifying these aspects of a music education (DfE & DCMS, 2011a, pg. 10).

This section has examined supportive relationship development between school staff and MTs during WCET. Due to the restricted literature on supportive practices in WCET, I have conceptualised this framework from NMS' perspectives to build understandings of localised practice. Two main facets from these findings characterise WCET relationship development. Firstly, suitable support from school staff incorporated behaviour management in scenarios where NMS teachers were less confident with this aspect. Secondly, school staff musical engagement existed for their own personal satisfaction and for the benefit of pupils' progressive potential. Case studies of three schools and six school staff members have highlighted the disparities in understandings of two areas – 'suitable support' and 'musical engagement.' Section 4.2.3 identified factors behind school staff disengagement, most notably centring on the pressurised nature of their work. This section provided an equally weighted voice for school staff alongside music service staff in contextualising the realities of providing WCET in an overstretched curriculum. Those CTs who were consistently musically engaged were based in School B. Their commitment to full involvement was testament to School B's overall commitment to a 'musical culture,' as discussed in section 4.1.

However, a clear divide existed in the ways MTs and school staff perceived their positions in the WCET space. Despite obvious levels of musical engagement from Mrs Foster and Mr Higgins in School B, both maintained a generalist teacher role. They managed behaviour and, importantly, did not encroach on NMS staff's roles, displaying no direct involvement in music teaching despite playing an instrument themselves. Disparity still existed between the generalist and the specialist in these settings. This scenario was not altogether disadvantageous. Both parties harnessed their knowledge and skills in a "division of labour" to provide effective provision (Johnstone, 2019, pg. 261). This scenario's existence, however, highlighted a disconnection across the music teaching spectrum as to who was most capable of delivering a music education

and in what type of setting this should take place. CTs were developing musically in their own estimations, which had aided in forming musical identity (Savage, 2007). Yet their abilities to move towards an identity as ‘music teacher’ – or even ‘co-music teacher’ – remained stalled due to the pervading belief that specifically instrumental music teaching was a specialised, unattainable pursuit.

4.3 - Conclusion

This chapter has presented two levels of consideration for effective implementation of the NPME’s partnership vision. Section 4.1 discussed relationship development between music services and schools, and outside partners as key organisations in music education’s ‘mixed economy.’ Section 4.1.1 adopted School B and HT Leslie as an example of effective partnership work in action. Key conditions in place for such relationship development to thrive correlated with the NPME’s “key principles” and included a tripartite understanding of “context,” “people,” and “clear aims and objectives” (Hallam, 2011). NMS and School B understood how socio-economic and cultural contexts impacted upon their shared aims and objectives for their participants. They shared this vision within a strong Board of Trustees framework, where all members committed to accessible and inclusive music making opportunities for city children.

Leslie enacted a supportive partnership model for NMS’ provisions in two ways. Firstly, she enacted a process of musical normalisation through a two-hour weekly commitment to Year 4 WCET. This commitment stemmed from a personal ideology of Leslie’s concerning a broad and balanced curriculum offer despite broader educational priorities marginalising curriculum music. Where music was becoming a rare part of many children’s school weeks nationally, Leslie’s leadership highlighted evidence of a genuine commitment for music in the timetable. Secondly, Leslie furthered this commitment to normalisation through an exerted ingraining throughout the school staff. From NMS’ perspective, these

two aspects of School B's ethos melded to define them as a 'musically cultured' school. NMS' and School B's partnership work, however, was highly valued because of its relative rarity. Three of 55 schools engaged with NMS' IH Gold package as of 2020-21, a package costing £12,370 a year. Whilst School B existed as evidence of successful partnership work, the general picture is far more complex and variable at local and national levels.

Section 4.1.2 discussed examples of effective partnership working between music services and local/regional arts organisations. Over two decades, NMS have developed a collaborative ecosystem across Nottingham's creative and cultural 'mixed economy' to ensure a broad offer for their participants. Harnessing the support and resources of a varied network of local organisations has assisted NMS in delivering the NPME's Core and Extension Roles. Partnership with local venues including Nottingham's Royal Albert Hall, Lakeside Arts and Nottingham Contemporary generate performance opportunities for participants across the age range. Partnerships here equally ensure the NPME's Extension Role C, which sets out "access to large scale and/or high quality music experiences for pupils, working with professional musicians and/or venues" (DfE & DCMS, 2011a, pg. 26). NMS' partnerships with higher education providers such as the University of Nottingham, alongside their role in the East Midlands hub consortium 'MEHEM,' offer an invaluable resource for provision of the plan's Extension Role A focusing on CPD for all members of the region's 'mixed economy.' Section 4.1.2 also identified issues that stand to threaten effective partnership work. Such threats existed in some implementing agent's inconsistency in 'pooling resources' around local need. A 'market' economy foregrounding hub work can breed a sense of self preservation among providers which overlooks collaborative potential to provide opportunities for all pupils. Figures 4.1 and 4.2 showed a comparison of local need vs local provision realities, highlighting a desire to work within one's own remit of the 'mixed economy' at the expense of all pupils' equality of access to progressive provisions. Despite

NMS' creation of strong foundations for partnership work in local and regional contexts, such issues of "fragmented" provision across the 'mixed economy' remain.

Section 4.2 examined the conditions of local music service provision through the lens of school staff support for WCET. Using NMS' own understandings of support, this section discussed school staff activity levels in two main areas – "suitable support" and "musical engagement." This section aimed to provide a voice for school staff. Literature and societal reports identify school staff disconnection from WCET as a sign of disinterest in music's curriculum position. I aimed to contextualise CT's practice of using WCET as PPA time from their own perspectives – that of overworked school staff in an overcrowded curriculum who, although at times eager to support and engage, felt bound by broader priorities which marginalised music's curriculum place.

I examined how school staff shared key areas of responsibility within WCET in their roles as behaviour managers and generalist teachers. Both CTs and MTs were aware of their "divisions of labour" (Johnstone, 2019, pg. 261) and were mostly resigned to their positions. However, there existed an acceptance that CTs, even when musically engaged, were not musical "professionals" in the same vein as MTs. They were therefore overlooked as potential WCET leaders. Although active, some school staff inhabited the same learning space as their pupils. The suitably supportive and musically engaged practice I observed across Schools A and B provided a mutually beneficial working environment for both school staff and MTs. Chapter 4's findings are significant for the field because they build upon relatively limited understandings of implementing agent's relationships in WCET. Whilst I have identified examples of successful support in WCET, these findings still suggest a continuing divide among specialist and generalist enactments of music education provision. This is particularly the case for WCET, due to its unclear status as a music education model occurring in a generalist setting with specialist influenced pedagogical approaches.

Chapter 5 - Specialist and generalist divides in the English music education system

In 2004, Swanwick identified two distinct research “camps” pitched up “on the British hillside of music education” (pg. 239).³⁰ Both were ideologically disconnected and reticent to collaborate, existing “out of sight of one another” (ibid). Camp A, interested in music psychology, perceived theoretical and elemental knowledge as the “ultimate indicators of musical achievement” (ibid, pg. 240). From this perspective, musical skill could develop from pre-requisite knowledge for a minority of talented pupils. Camp B, the “creativity tent,” valued a holistic view of music education (ibid). In this camp, all could participate and none were excluded on the basis of ‘talent.’

Swanwick described a landscape of divided research and practice across ideological and philosophical lines. Almost a decade on, Spruce (2013) spoke of the “vacuum at the heart of music education” arising from a “failure to define and promote [its] purposes, aims and values” (pg. 117). Henley (2011) identified how a lack of unification contributed to national ‘patchiness.’ Whilst many musical organisations exhibited “overlapping areas of interest,” a reluctance to unite “made it almost impossible to hold a meaningful dialogue” (pg. 31). Henley encouraged the profession to consider such challenges which existed at “the detriment to music education as a whole” (ibid). Chapter 5 engages in dialogue with Swanwick, Spruce and Henley’s discussions on English music education’s conflicting ideological considerations.

Section 5.1 addresses English music education’s historical context in line with Swanwick’s “camp” theories. I aim to characterise the concepts of ‘specialist’ and ‘generalist’ music education through their unique pedagogical approaches, settings and values. Section 5.2 focuses on generalist music

³⁰ Swanwick uses the term “British” in reference to the *British Journal of Music Education*. The focus of this thesis lies exclusively in England.

education and its need to justify its place within the school curriculum. I explore two dichotomous rationales for music's place in the school. Intrinsic rationales categorise music as a uniquely aesthetic subject, distinctly separate but equal to other areas of a 'broad and balanced' curriculum. Justification upon aesthetic or 'creative' grounds differentiates classroom music for the majority of pupils from its specialist counterpart of instrumental 1:1 for the minority. Extrinsic arguments present music's benefits outside of the act of 'musicking.' Section 5.3 explores the value of the specialist approach resulting from its historically embedded position in the English music education landscape. I examine the specialist's long-term expectations of 'excellence,' decoding assumptions behind the concept and the value placed upon it, particularly by parental figures. This valuing is evident in both the overall product of 'excellence' and the journey towards and through it. Section 5.3.2 discusses the specialist's largely 'safe' financial position despite challenges caused by its unregulated nature. I equally discuss the specialist's position among a dichotomous 'access vs excellence' state within England's education system. Overall, this chapter aims to examine the distinct, often disparate positions of specialist and generalist music education provision in an English context.

5.1 - The specialist and the generalist

The term 'specialist'³¹ when used alongside 'music education' evokes a particular image. A lone student, Joe, enters a quiet, dedicated space for his 1:1 trumpet lesson. Joe received a year of First Access WCET lessons with a visiting peripatetic specialist prior to his individual lessons. This specialist teacher selected Joe to continue his instrument outside of WCET lessons because he demonstrated musical aptitude and potential (Barnes, 1982). Joe's parents pay

³¹ I use the term 'specialist' in the context of this thesis to encompass the Western orchestral tradition. Whilst many other music-making approaches outside of this narrowed focus could be classified as 'specialist' in their own right (including, for example, Indian classical music traditions or jazz training), I choose to address one aspect of specialism for a concentrated analysis.

for his trumpet lessons. These take place during school hours where he is temporarily removed from another class (Swanwick, 1996; Stunell, 2006). Joe assembles his trumpet and places his sheet music on a stand, awaiting his teachers' instructions. This teacher, a highly skilled musician, listens intently to Joe's playing. Feedback ranges from encouragement and affirmation to disparagement, depending on the teachers' character (Bull, 2020). The teacher is 'master' in a 'master-apprentice' pedagogical style, training Joe in instrumental technique to reproduce repertory primarily of the Western classical canon (Green, 2001, pg. 127-128; Evans, 2011). Joe will work towards graded musical examinations, provided by such organisations as ABRSM or Trinity Guildhall. With rigidly set requirements, these exams act as proof of progression towards the highest levels of instrumental excellence. In preparation for his exam, Joe will learn a set number of major and minor scales, to be played tongued and slurred. Examiners will expect him to sight read music incorporating accidentals, dotted, and tied notes. He will complete an aural test involving singing, clapping back rhythms, and identifying pitches (ABRSM, 2020a). Joe's music education within the specialist sphere is pre-determined by musical examination boards and, by extension, his teacher. He has little sense of autonomy in his musical journey.

The above characteristics of the specialist method are easily identifiable. The tenets of a generalist classroom music education have proven much less certain as highlighted in the MWG's and NCC's disagreements over proposed curriculum content discussed in section 1.1.2. The NPME particularly valued the specialist domain. The Plan formulated its main progression model and understandings of music education's purposes around specialist conceptualisations. In the process, the Plan overlooked generalist curriculum music provision. Section 5.1 addresses the specialist and generalist as two distinct spheres of English music education. Section 5.1.1 discusses the specialist as a historically embedded approach, culturally and pedagogically. Its tenets are therefore more readily identifiable due to clear pedagogical purposes and

intents. Section 5.1.2 focuses on characteristics of generalist classroom music provision. Whilst generalist approaches provide clarity surrounding an inclusive, child-centred ethos, the practical application of such values have proven challenging over time, especially prior to a formalised national curriculum. Section 5.1.3 presents a case study of the national curriculum for music from its origins in 1992 to its most recent 2013 iteration. This section incorporates theories of national curriculum content, harnessing Garnett's (2013) theories on 'behaviourist' (specialist) pedagogical paradigms influencing a 'constructivist' (generalist) curriculum. I move on to discuss the profession's more recent efforts to distance generalist music curriculum from specialist values in matters of 'Equality, Diversity and Inclusion' ('EDI'). The existence of such debate, with accusations of specialist sphere's discriminatory practices, highlights the continuing divide between values and ethos across the generalist and specialist.

5.1.1 - 'Specialist' music education

The attributes of specialist music education, as Joe's experiences described, have proliferated in England over the past 140 years. Bull (2020) theorises an institution building boom during the 1880s-1890s as a catalyst for the specialist method's expansion. Two key institutions comprise her theory; firstly, musical conservatoires, a swathe of which were founded across England between 1880- 1893 and secondly, musical examination boards, the two most recognisable of which (Trinity Guildhall and ABRSM) were founded in 1877 and 1890 respectively. Bull places these organisations within an "institutional ecology" of "classical music." Bull's definition of 'classical music' and my own use of the term 'specialist' with regards to music education hold clear links. Whilst her work considers what constitutes 'classical music' for her participants, she provides a "working definition" of the concept which corresponds with my own descriptions of Joe's experiences. 'Classical music' and 'specialist music education' incorporate "a set of shared conventions" surrounding "practice that

reproduces from staff notation a canon of music composed between 1750-1950;” it “draws together a ‘work concept’” in efforts to “faithfully reproduce” a composer’s intentions; and, it “requires distinctive modes of adult-led pedagogy where pupils usually take one-to-one lessons to learn ‘musicianship;’ how to interpret the composer’s intentions; staff notation; and technical skill at their instrument” (Bull, 2020, pg. xvii-xviii)

Conservatoires are the “behemoths” of an “institutional ecology,” due to the significant influence their practices played in shaping the “musical cultures” of Bull’s participants (pg. 29). Exam boards are the “standardisers” in their “prescribing and credentializing of musical standards of ability” (pg. 30). Despite their established statuses, studies have criticised both “behemoths” and “standardisers.” Some consider graded examinations a marker of achievement and academic rigour (Zhang, 2019). Others, such as Salaman (1994), criticise graded examination’s long-established and embedded culture and their influence upon perceptions of a high quality music education. Conservatoire practices have faced reproval for their emphasis on ‘master-apprentice’ pedagogies and the negative impacts of this for student’s self-efficacy (Lalli, 2004; Creech et al., 2009). Yet conservatoires remain the pinnacle to which many young musicians aspire. The graded examination system is the most widely accepted entry pre-requisite. In 2021, 7,035 students applied to UK conservatoires with the acceptance rate at just under 20% (UCAS, 2021).

Bull theorises LA music services, established during 1950s-70s, as a third “institutional ecology” segment in producing skilled young musicians. She sets out these organisations, prior to their refashioning under the NPME, as the ecology’s bedrock. This is apparent in music service’s “dosgbody work of providing beginner music lessons” and technically advancing players through ensembles up to flagship regional youth orchestras (2020, pg. 30). Purves (2017) supports LA music service’s foundational positions in the ecology, describing their abilities to have continually reproduced “the UK’s next generation of world class

musicians” (pg. 14). Music services have historically achieved this feat through opportunities in small group/1:1 tuition contexts leading to increasing excellence in an orchestral ensemble framework. Such ensembles have come to be regarded as the “pinnacle of instrumental achievement” (Evans, 2011, pg. 9). Music for Youth’s regional festivals, established in 1971, evoke prestige surrounding talented young musicians (MFY, 2022). Significant events in music service performance calendars, these festivals involve months of preparation. If selected after several rounds of auditions, MFY invite youth orchestras to perform for paying audiences in prestigious venues including Birmingham Symphony Hall, The Strand, and the Royal Albert Hall (ibid). LA music services are positioned as epicentres of excellence in the consciousness of England’s music education landscape. They are dedicated spaces for musical excellence and aspiration in primarily orchestral traditions resulting from progression through 1:1/small group tuition. From these opportunities, students can progress to prestigious institutions, having evidenced their capabilities through the “standardisers” across their early musical careers.

The specialist method holds well-established, pre-determined learning goals. Pupils progress in technical instrumental skill under the tutelage of a trained musician in many cases (Parkes & Daniel, 2013; Norton, Ginsborg & Greasley, 2019). To evidence skill development, pupils engage with a narrowed canon established over several hundred years. “Standardiser” content supports this endeavour. Although ABRSM have attempted to “decolonise” their exam offers in recent years (see further section 5.2.2), their Western art music focus continues to attract criticism (Wilson, 2022).

Alongside a pre-determined musical repertory, specialist methods focus teaching approaches on an overall goal of technical skill acquisition. Garnett (2013) identifies two fundamentally distinct paradigms of ‘behaviourist’ and ‘constructivist’ psychological positions across specialist and generalist spheres. He describes “skill acquisition” as a behaviourist paradigm and “cognitive

development” as constructivist. Specialist learning approaches incorporate learning to play an instrument and/or perform. Such approaches inhabit a behaviourist framework, where “learning music consists of becoming proficient in a range of musical *behaviours* or skills” (pg. 161; italics my own). Generalist environments encourage musical learning in a wider sense, largely in classroom-based settings, with a focus on “cognitive development.” Garnett elaborates upon a constructivist (or generalist) curriculum’s attributes based around musical understanding. These characteristics include practical engagement through which “students...develop their understanding” (pg. 165), performing, composing, and listening as integrated units, and musical developments through a range of musical styles (pg. 166).

Teachers employing specialist approaches train pupils to acquire specific sets of behaviours against a pre-determined scale of required skill. ABRSM graded syllabuses provide specific descriptions of aims and expected outcomes. Scales and arpeggios “[build] strong technical skills” and develop the inter-related dimensions of music including tone and pitch (ABRSM, 2020b). Sight reading “[develops] quick recognition of keys, tonal and rhythmic patterns” for developmental use in later stages (ibid). Categorized lists ‘A’ and ‘B’ incorporate set pieces and order these around expected learning outcomes. A list ‘A’ piece, usually an allegro, encourages “technical agility,” whilst list ‘B’ expects “lyrical and expressive” playing (ibid). An established behaviourist pedagogical method, with measurable skill as a progressive goal, provides smooth replication across generations of learners (Roberts, 1991; Woodford, 2002). Specialist approaches are a widely accepted model for teaching and learning. They evidence their strength in their ability to produce highly skilled musicians along a tripartite progressive system.

Various conditions need be in place for pupils to access a specialist musical education. Economic considerations consistently arise as a pre-requisite, and therefore a potential barrier, for entry (Hallam & Burns, 2017; Savage &

Burnard, 2019; ABRSM, 2021). However, other factors extending beyond the immediate entry cost of specialist provision are equally significant. Prior to the NPME, LEA music service provision stood “entirely separate to the mainstream music curriculum delivered in the classroom” (Bull, 2020, pg. 30). Music service provision differed greatly from a generalist curriculum in its mode of entry. Entry into the LA music service system, or 1:1 lessons provided by music service teachers, often required an element of luck. Schools ultimately held a level of choice over their own music provision, as Chapter 1 discussed. Schools’ engagement with LEA services proved ad hoc and depended upon both an enthusiastic SLT and a motivated local music advisor (Loane, 2020). If enthusiasm for music existed, pupils could access private lessons more readily than if the opposite were the case. As Bull (2020) argues, socio-cultural elements also impact participant’s entry to the specialist sphere. The tripartite system of the “behemoths,” the “standardisers” and LA music services co-exist as part of such access considerations, having built themselves around a particular tradition of specialist music education in order to preserve it (pg. 34). Bull’s institutions are so historically engrained in scope that they continue to guide a widely accepted vision of a quality music education in England.

5.1.2 - ‘Generalist’ music education

Evans (2011) contextualises England’s generalist classroom music provision in the 170 years prior to the NPME. Her historical point begins in 1840, the decade before which music in primary classrooms was “almost non-existent” (pg. 5). She quotes from Russell (1987), whose own historical analysis of this period revealed that “the actual existence of school music was still almost entirely dependent on the whim of individual teachers” (pg. 44). The concept of a standardised curriculum for music, or any other subject, was far from teacher’s or policy maker’s minds for much of the 19th century. Religious groups dominated school governance, aiming to tackle “the influence...of nonconformity” on the

working classes (Stephens, 1998, pg. 13) and encourage “religious principles and moral sentiment” (Lawson and Silver, 1973, pg. 282). Socio-economic positions dictated education access. Its uses mostly served the middle and upper classes (Burton & Baxter, 2018). Later in the century, societal movements undertook to increase educational access for poorer children. The Education Act of 1870 established local ‘school boards’ to secure schooling for children aged 3-12 but it did not make education compulsory (Hansard, 2022). Although a first attempt at a national system of state education, the 1870 Act did little for music education. Music still often faced neglect from schools due to poor monetary support (Evans, 2011) or an inability and unenthusiasm from school staff to teach it (Ball, 1983).

In musically active schools, teachers often emphasised vocal work for its affordability and physical accessibility (Russell, 1987). Bull (2020) cites the flourishing Tonic Sol Fa movement throughout the mid-19th century onwards as a catalyst for the growth of vocal work in amateur music making settings. Developed by church musical director Sarah Anna Glover in the early 1810s, the method adopted solfege using a simplified ‘do-re-mi’ structure. Tonic Sol Fa’s popularity arose from its ability to mitigate “against the idea that musical experience was the domain of the few” (Bull, 2020, pg. 35). In her Tonic Sol Fa guidance books, Glover states that the method ought to “become a branch of national education,” extolling its ease of use for teachers (Glover, 1835, pg. 6-7/9). Golby (2004) narrates how access to instrumental learning was restricted for the lower classes at this time due to economic factors. He describes a scene in which the “poor ambitious student living in a relatively remote location was, although perhaps the most needing and deserving of such instruction, the least likely to have access to it” (pg. 93). Tonic Sol-Fa gained ground throughout the century with its focus on the voice as a readily available instrument for all. Into the first half of the 20th century, musical appreciation appeared alongside singing as a main form of music education in state primary schools. Its impacts for pupils

can be seen as largely passive, with scant opportunity for independent music-making (Pitts, 2000). Spruce (2002), however, critiques the “traditional approach” to music education during this period - he states that, “although its ultimate aim was to perpetuate...western art music, its pedagogy was not...entirely restricted to children sitting passively in appreciation of ‘great’ music” (pg. 11). Spruce identifies two forms of whole class singing material – those with a “national air” (pg. 12) and the folk song – viewing the latter as having been “schooled” into exemplifying “the values and procedures of bourgeois arts music” through a process of notational publishing and “social decontextualisation” (pg. 13). I explore this influence of the specialist musical realm upon generalist music education further in section 5.1.3.

In a system where a small minority of pupils engaged with specialist musical learning, a divide developed between listener or appreciator, and performer. Purves (2017) points out the disparity between two systems of music education throughout the 1960s, stating that “one of these systems – the one intended for the majority [i.e., generalist classroom music teaching] – was not as successful as the system intended for the few” (pg. 124). For Garnett (2013), the origins of the dichotomy between classroom music and instrumental tuition arose from Paynter’s classroom curriculum work throughout the 1960s-70s. The conflict regarded Paynter’s “child-centred” model, which avoided “undue emphasis on training” (Finney, 2011, pg. 144), and the “subject-centred” approach to instrumental tuition described in Section 5.1.1. Finney deemed the latter approach Paynter’s “chief enemy,” due to its “narrow course of musical training” at “the exclusion of imagination and creativity” (ibid, pg. 57). Paynter’s philosophies were heavily influenced by the growing progressivist education movement of the 1960s-70s (section 1.1).

Yet Cox (2002) narrates the growth of progressivist classroom music education at a much earlier point through the Music Education of the Under Twelves (MEUT) initiative of 1949. MEUT, comprising figures across practice and

research, lamented an “unbalanced and uncoordinated” primary music education landscape (ibid, pg. 58), in a strikingly similar descriptor to Henley over 60 years later (2011, pg. 30). The group challenged music’s peripheral position in state education, primary generalist’s inexperience in music teaching, and a restricted pedagogical focus over a “balanced musical diet” (ibid). Members held a core ideology of child-centred teaching with emphasis upon pupil’s present experiences over an imagined future. One influential member, Jack Dobbs, posited in 1966 a vision for music education whereby the teacher is “no longer...the hander out of information” but instead “a person skilled in the art of creating situations in which the child will want to learn for [themselves]” (ibid, pg. 65).

Whilst the MEUT proved forward looking in their advocacy for a child-centred music education, their visions lacked sway in practical application. Cox (2002) cites a 1961 report that found a significant shortage of teachers willing to engage with music, with only half of those surveyed actually teaching it. Due to no organised syllabus for music existing at this time – there would not be until 1944, even then only in grammar schools (Golby, 2004) - it became “impossible to prescribe a minimum standard of attainment” due to the variable availability and capability of teachers (Cox, 2002, pg. 55). The MEUT’s influence declined rapidly by the 1970s as attacks on progressivist educational ethos’ increased. Cox (2002) summarises the difficulties of attesting to the MEUT’s true influence on everyday teaching practice.

Similarly, whilst Paynter’s progressivist movement throughout the 1970s proved innovative in theory, it faced difficulties instilling these methods in practice. Pitts (2000) highlights the high levels of pedagogical freedom school MTs enjoyed prior to a national curriculum. Resultantly, however, classroom teaching encompassed a variable patchwork of approaches, methods and content. As Pitts quotes from Swanwick, “there was no sense of any kind of fixed position...there was little interaction...you were on your own” (2000, pg. 98).

Experimental practices encouraged by Self (1967), Paynter and Ashton (1970) and Swanwick (1979) caught the attention of enthusiastic teachers in practice. Indeed, as Spruce (2002) points out, “there were great successes where teachers were committed to the approach and understood the supporting rationale and philosophy” (pg. 17). Yet their reach was less obvious among the majority of the teaching profession with “development in music education always...a slow process” (Pitts, 2000, pg. 6). Despite individual efforts, a lack of an established music curriculum meant “pupils’ entitlement from school to school was hugely varied” (Evans, 2011, pg. 9), thus supporting Swanwick’s disconnected “camps” theory. Such varied entitlements to classroom music provision can be linked to broader educational inequalities across England during the 1960s-70s. Tomlinson (2008) discusses the negative educational impacts upon non-white, poorer pupils during this time caused by societal and racial unrest, and the government’s lack of a national curriculum planning policy. Whilst West (2009) points out Labour’s educational investments in less affluent areas from the 1990s, unequal distribution of wealth and education inequalities continue as issues today (Tahir, 2022).

5.1.3 - Case study of melded specialist and generalist approaches

From 1992, music became a statutory entitlement for all children aged 5-14 in England’s schools. Since then, the curriculum has seen four refreshes in 1995, 1999, 2007 (Key Stage 3 only) and 2013, the most recent iteration. Kevin Rogers (2020) discusses England’s music curricula over time through a focus on “musical understanding” and how this has altered across curriculum iterations. Rogers upholds that from 1992-2007, “music in the classroom was about understanding...a form of knowledge best described...as ‘knowledge of’” and that “the processes that most effectively enabled this understanding were practical” (pg. 8). Music curricula for Rogers over these 15 years placed “integrated...holistic” experience at the heart of classroom provision, “out of

which would emerge [an] overarching [musical] understanding” (2020, pg. 8). However, the 2013 version signalled a “clear departure from this increasingly explicit focus on musical understanding” through an emphasis on musical skill acquisition, and historical and theoretical content (ibid, pg. 13).

Roger’s analysis of the 2013 curriculum, in its move away from musical understanding towards skill acquisition, speaks directly to Garnett’s (2013) behaviourist/constructivist paradigms in music curricula. Garnett agrees with Rogers’ estimations of a curriculum from 1992-2007 that “defined the nature of musical learning in the classroom in terms of cognitive development rather than skill acquisition” (2013, pg. 165). However, Garnett eventually criticises such aspects of a “cognitive development” focused (or constructivist) curriculum. Despite moves to ensure integration across musical concepts such as performing, composing and listening, educators risked perceiving these as “a catalogue of concepts that students need to be taught, rather than...a framework” (Garnett, 2013, pg. 168). Activities could become modelled upon predetermined outcomes. For Garnett, this creates an effect whereby learning “[concentrates] on the student’s demonstration of the particular task – their behaviour – rather than on the understanding that gives rise to the behaviour” (ibid, pg. 169). The potential for a constructivist paradigm to “result in teaching that is distinctly behaviourist in character” (ibid, pg. 171) is central to Garnett’s arguments. Music teaching thus potentially embodies the pedagogical and ideological characteristics of the ‘specialist’ model defined in section 5.1.1.

Educators perceiving musical concepts as “separate, atomised aspects of activity” (Kevin Rogers, 2020, pg. 36), as opposed to integrated overarching elements, can lead to specialist dominance in generalist settings. Matthews (2011) and Spruce (2011) contest curriculum categorisations. Matthews (2011) identifies the problem of ‘disintegrated’ musical learning, attributing this to “the influence that the values and practices of classical music continue to exert on the way in which music is taught” (pg. 67). She offers childhood experiences of music

as “naturally integrated...into the context of [pupils’] everyday lives” in opposition to the disintegrated curriculum model in place under the 2013 iteration (pg. 68). Spruce asserts that the creation of disintegrated ‘areas’ produces distinct classifications of pupil – “listeners’ (or appraisers) who act as unskilled, passive audience members,” and “elite ‘performers’ and ‘composers,” the latter of which falls into the category of specialist due to “the continuing belief that only ‘special people’ can be composers (the Romantic idea of the ‘composer as genius’)” (2011, pg. 64).

Specialist influences upon a generalist curriculum model can impact primary generalist teachers’ self-efficacy in teaching settings. 1992 onwards saw many educators thrown into teaching a curriculum subject that they were poorly prepared for and lacked confidence in. Both Gifford (1993) and Barrett (1994) identified a tendency for training opportunities around this time to centre on specialist aspects of learning, at the continuing behest of generalist’s confidence. Gifford, employing Swanwick and Tillman’s “developmental spiral” (1986), found that surveyed ITT courses evidenced a greater disposition towards traditional characteristics of specialist teaching models. These included “organised musical materials” such as “scales [and] harmonic systems” and “manipulative” teaching centring on instrument technique (Gifford, 1993, pg. 44). In his recommendations, Gifford encouraged ITT for generalists focused on both “instruction” – specialist influenced aspects – and musical “encounter” – generalist curriculum aspects (ibid, pg. 45). The specialist approach has shown clarity of expression on its purposes, intents, and methods. Conversely, generalist music provision has often evidenced more vague conceptualisations of “musical understanding.” This, as Garnett and Rogers discuss, can result in a proliferation of specialist influence upon generalist realms, most notably in systematised curriculum frameworks.

Figures in the music teaching profession have in more recent years striven to distance a generalist national curriculum from specialist exclusivity. Music

education in a generalist capacity has arisen as a broader symbol of equality, diversity and inclusion (or 'EDI') considerations. Music education activist Nathan ('Nate') Holder is a particularly notable figure in his efforts to 'decolonise' the English music curriculum. His work arose during a time of increased accusations of discriminatory practices from specialist music education realms (Youngs, 2016; Hewett, 2018). Holder (2019), alongside academic contemporaries including Bradley (2007) and Bates (2019), employs Critical Race Theory to challenge the long-established position of mainly white, male Western art music composers in school music curricula at the exclusion of broader cultural figures and musical genres. Holder's criticisms also surround specific attributes of the specialist's cultural exclusivity. These include an expectation of pre-requisite knowledge prior to entry and sets of narrowed values, all of which have influenced generalist classroom provisions. He has juxtaposed this with the perceived lack of authentic consideration specialist realms have shown to various music-making traditions outside of the Western art music space (Holder, 2020). Such 'tokenistic' credence given over to broader musical genres (or "world" musics) in generalist curricula has long existed as an ethnomusicological and sociological research area (Massey, 1996; Wong, 2006; Butler et al., 2007; Odendaal et al., 2013 in reference to Small, 1998). It is only in more recent years, however, that the scale surrounding EDI considerations in music curricula (and England's national curriculum more generally) have accelerated, with such voices as Holder's at the forefront.³² Resultantly, the broader curriculum decolonisation movement has received both praise and criticism in the popular press (Deacon, 2022; Pace, 2022), and on social media platforms and internet forums (Talk Classical, 2022).

³² A focus on EDI matters in workplaces and educational settings has existed in England from the 1970s onwards, with various existing UK wide legislations affecting specific demographic groups brought together under the Equality Act 2010. Some theorise, however, that such political and cultural events of the mid-2010s as the 2015 Black Lives Matter protests and Donald Trump's 2016 United States Presidential Election have spearheaded a "postcolonial call for a global 'thought revolution'" on EDI matters (Mirza, 2022).

Holder points out the dominance of Western classical instruments in generalist classroom music exam syllabuses as a symptom of a colonised curricula (Holder, 2019). This suggestion holds interesting implications for WCET as a melded music education method which employs both specialist features (in its usage of primarily Western orchestral classical instruments – Fautley, Kinsella & Whittaker, 2017) and a generalist ethos of holistic, inclusive musical opportunity. Holder’s work stands alongside those of other national and international activists including Chi-chi Nwanoku, founder of the Chineke! Orchestra, and Brandi Waller-Pace of ‘Decolonizing The Music Room.’ A US based programme, ‘Decolonizing the Music Room’ aims to “disrupt the minimization and erasure of racially minoritized identities,” particularly in generalist education settings (Decolonizing The Music Room, 2021). Activists such as Holder and Waller-Pace aim to change conversations surrounding specialist music education’s cultures and values in the 21st century, at the perceived expense of minority groups in generalist spaces. Their existence as highly influential figures within EDI spheres highlights the continuing divide between the specialist, with its homogeneity towards Western musical cultures and associated aspects in support of this, and the generalist, with an ethos of cultural inclusion and access for all.

This section has contextualised the values and pedagogical considerations of specialist and generalist music provision in English music education. The specialist method holds a clarity of purpose and expected outcomes. Pupils set out on a journey of progressive skill development in a largely behaviourist pedagogical framework. Teachers engage in a ‘master-apprentice’ style pedagogy. They impart knowledge through an agreed upon system of progression, sustained by established examination processes. A historically embedded, linear tripartite system supports these goals from initial access (LA music services), through progressive development (examination boards as “standardisers”) and finally, to the “behemoths,” specialist musical institutions as

the pinnacle of excellence. Such an “institutional ecology,” for Bull (2020), has allowed the creation of a unique protected space for musical specialism. The specialist’s well-established roots are embedded in cultural conceptualisations of music education in England.

Generalist music education is committed to an ethos of accessible music making for all children. This has proven a challenge to practically and effectively apply due to key barriers still in evidence into the 21st century. Teacher quality has proven variable over time. A lack of an impetus for teachers to engage, in the form of an agreed upon syllabus or curriculum until 1992, resulted in variability of access. Such a fragmentation of provision has resulted in a landscape in which specialist pedagogical concerns can take precedence over that of the generalist. Section 5.1.3 discussed the subsequent influences of specialist modes upon a generalist national curriculum across its various iterations 1992-2013. Whilst earlier versions, from 1992-2007, displayed a more rooted commitment to matters of ‘musical understanding’ in content, scholars have argued that the most recent 2013 iteration has adopted a far more ‘behaviourist’ influenced focus. This has not only impacted upon pupil’s learning journeys and outcomes, separating content into measurable categories, but equally generalist teacher training opportunities. In more recent years, however, a vocal sphere of the music teaching profession has pushed back at specialist influences in generalist frameworks (Bates, 2019; Holder, 2019). The specialist’s focus upon a narrowed musical repertoire, expectations of pre-requisite knowledge and cultural elitism have faced fierce criticism. These debates act as key indications of continuing tensions across generalist and specialist spheres concerning the values of both approaches.

5.2 - Justification for generalist school music provision over time

Music educators have historically defended their subject’s necessity in a generalist curriculum. Reid, in 1979, urged music educators to “fight for their

place in the timetable” (pg. 1). Moser, at the turn of the century, questioned “why is it that any of us involved in the arts...are constantly having to fight our corner?” (2000, pg. 25). Paynter (2001) acknowledged the dilemma of justifying music in a curriculum “increasingly under pressure...from the demands of testing” (pg. 51-52). Defence of school music is a defining facet of the subject’s insecure place. This section examines both intrinsic and extrinsic justifications for music as a school subject.

5.2.1 - Intrinsic justification: music education as aesthetic development

Justification for school music as a uniquely ‘aesthetic’ subject grew throughout the 1960s-70s in Britain and abroad. In 1958, American educator Allen Britton called for music education with a “total emphasis on the aesthetic development of the child and rejection of extramusical values” (Mark, 1982, pg. 18). Up until this point, “aesthetics had been....the philosophical basis of the art of music, rather than of music education” (ibid). Numerous conditions encouraged developments in aesthetic justification for school music. Many music educators had distanced themselves from ‘unmusical’ classroom learning evidenced in the first half of the 19th century. For Pitts, a “changing concept of music education [began] to emerge in the 1960s challenging the supremacy of listening and teacher-directed” learning (2000, pg. 66). School music had been deemed “increasingly archaic” (ibid, pg. 77). This necessitated a new vision for school music, a “new evaluation of the whole purpose of teaching music,” clearly dissociated from that of specialist instrumental provision (ibid). Self (1967) and Schafer (1969) forged practice development through such a philosophy. Self’s *New Sounds in Class* heralded contemporary music’s arrival in English classrooms, striving links between this tradition and instrumental work. Schafer demanded theoretical and practical aspects of classroom music work to be “completely reconsidered” (1969, pg. 2), with a focus on learning “about sound only by making sound, about music only by making music” (ibid, pg. 1). Both Self and

Schafer, however, provided more attention to practical guidance over theoretical or philosophical development. Their practices displayed innovation in improvisation and new notational devices yet neither “necessarily [marked] a new creative future” for the subject (Pitts, 2000, pg. 79). Educators still required a clarification of music’s position in the school regarding the ‘why’ as well as the ‘how’ of teaching.

Into the 1970s, Paynter and Aston’s *Sound and Silence* (1970) encouraged philosophical theory in practice. Paynter and Aston prompted teachers and learners to consider the purpose of musical activity which should be “alive with the excitement of discovery” (pg. 3). *Sound and Silence* articulated an aversion to what Pitts described as “re-creative music,” that which is disconnected from inclusive music-making with the ostensible aim of “[training]...the next generation of concert-goers or amateur musicians” (2000, pg. 84). Self, Schafer, and Paynter and Aston’s philosophies hold clear links with Swanwick’s *A Basis for Music Education* of the later 1970s. *A Basis...* provided the first music education text to clearly forge a theory of aestheticism for curriculum music. The work, as its title suggests, aimed to provide the school subject with a central purpose, a rationale, around which educators could frame their teaching.

Swanwick’s ‘aestheticism’ considered the learner’s present musical needs and abilities alongside “meaningful” and “feelingful” potential for future developmental understanding (1979, pg. 7/24). Pupils were autonomous creators and experiencers. Employing aesthetics encouraged “self-enriching” experiences which were a “response[s] to something on its own terms and for the sake of what it means to us” (pgs. 60-61). Whilst Swanwick aimed for a clarity on generalist music education’s purposes through aesthetic reasoning, Regelski (2005) criticised the term’s usage in music education discourse. He envisaged a potential scenario in which there would be “no reasonable way to observe whether or to what degree “it” [an aesthetic response] has occurred” (pg. 13). Swanwick actively employed aesthetics in his C(L)A(S)P model, placing pupils as

active “discovers” (Swanwick & Taylor, 1982). C(L)A(S)P kept practical composition, performance, and audition open, emphasising interrelation over “one narrow avenue” of activity (Swanwick, 1979, pg. 42). Swanwick discouraged too heavy a focus on the areas of ‘skill acquisition’ and ‘literature studies’ (hence their bracketed forms). This ensured a move away from past disjointed practices of passive literature study for the majority and specialist skill development for the few.

Aestheticism drew its boundaries of justification around music’s intrinsic properties as an artistic medium – “the value of music for music’s sake” (Fleming, 2012, pg. 72). It deviated from antiquated understandings of separated musical activities or rules to be imparted upon learners in individual teacher’s own visions. Instead, aesthetic conceptualisations moved towards something altogether more inclusive, with a view to pupil discovery and autonomy. Despite the inclusive intentions of aesthetic, intrinsic justifications, however, the position faces unique issues in practice. The concept of “creativity” is a common rationale for school music education and shares links with aestheticism. As with aestheticism, “creativity” in an educative context is difficult to quantify or define. Swanwick (1979) dedicated a full chapter to critiquing the concept. He described “creativity” as an in “vogue” word but one which was ultimately “fairly vague” (ibid, pg. 81). Music educators in practice had taken conceptualisations of the term for granted, employing it “without qualification or explanation, since it is assumed that [the] meaning is clear and generally accepted” (ibid, pg. 85). Claxton (1978) recounted the consequences of this for quality provision. He witnessed how a lack of purpose surrounding “creative” compositional experimentation in the music classroom led to pupil’s limited musical understanding or development. He suggested a level of ‘forced’ creativity had emerged which proved counterproductive in a crowded, often time-sensitive curriculum when “the essential ingredient in being creative is to have time” (Claxton, 1978, pg. 34). Arguing for music’s curriculum position as an inherently

“creative” subject is undermined by obscurity over what constitutes “creativity” and its haphazard actioning. “Creativity” can simultaneously encompass everything and nothing; it can be whatever a person perceives it to be, which has obvious implications for quality teaching where fewer pedagogical boundaries exist.

Fleming (2012) summarises the “creativity” justification for school music as “potentially the most vacuous and uninformative” yet the most commonly used by educators (pg. 13). Intrinsic justification’s strengths exist in their rationale for music on purely musical terms. They remove music from peripheral considerations, advocate for inclusive, accessible practical frameworks, and mark a clear differentiation between classroom work and specialist approaches. Yet these well-meaning intentions leave much room for interpretation at ground-level due to their highly philosophical nature. A rationale surrounding “creativity,” whilst promoting artistic exploration and discovery, has the potential to prompt a less than “creative” outcome.

5.2.2 - Extrinsic justifications

Crooke (2016) describes “extrinsic” justifications as “extracted from the core elements of musicking...and applied to other areas” (pg. 3). Extrinsic rationalisation arises in many forms. However, two core extrinsic justifications for music education possess a linked affinity and are commonly adopted among the profession. These are firstly, music education as instrumental in academic attainment or “transfer of learning” (Gifford, 1988, pg. 121) and, secondly, the belief that musical participation evokes broadly “transformational” outcomes, particularly for disadvantaged populaces.

Studies on music’s influence upon broader academic attainment are particularly notable in fields such as mathematics (Bridgett & Cuevas, 2000) and pupil’s peripheral learning development (Rauscher, Shaw & Ky, 1993). Fleming

(2012) describes this type of justification as “the ultimate extrinsic, instrumental reason for teaching” music (pg. 12). It is difficult to pinpoint when instrumental arguments began to form across research or praxis. Fleming references Ross’s (1984) comment on arts subjects’ usage as merely “pedagogical device[s],” leading Fleming to theorise that the “back-to-basics” schooling movement during this decade impacted music educator’s extrinsic rationale adoption (2012, pg. 11). Hallam’s 2010 article, *The Power of Music* (S. Hallam, 2010b) serves as a flagship example of an extrinsic rationale’s influence upon research and praxis since the time of Ross’ concerns. Hallam presents a literature review of around 150 studies supporting five main areas of musical participation impact on such areas as “perceptual and language skills,” “literacy,” “numeracy,” “intellectual development” and “general attainment.” Hallam’s 2001 review, *The Value of Music*, inspired its 2010 counterpart. Hallam acknowledges that she published her 2001 precursor to “provide hard evidence of the effects of music” for use to “justify funding for a variety of musical activities” including curriculum music (2005, pg. 145).

The Power of Music has proven highly influential, appearing as a regular citation in government documents on arts education (Ofsted, 2021a) and in society reports (Daubney, Spruce & Annetts, 2019). There exist issues surrounding school music’s justification through instrumental means, however. Gifford (1988) differentiated between “transfer of learning” through music and the perception that music indiscriminately improves mental faculties, (pg. 121) the latter of which has faced disputation (Vaughn, 2000; Cranmore & Tunks, 2015). Gifford’s dichotomy is an uncomfortable area for educators to negotiate. If there is proof that music can positively contribute to improvement in other areas of the curriculum, this is beneficial (Plummeridge, 1981). Yet, accepting this notion can disconnect music education from the act of music-making. To counteract this possibility, Fleming (2012) strikes a necessary differentiation between *aims* and the *consequences* of engagement. Is it the aim of a music

education to benefit performance? Or are these benefits unintended yet positive by-products?

Issues arise when these factors become confused and distorted. Burns & Bewick (2011), for example, attempted to separate and measure children's experiences with IH Liverpool across categories including reading, writing and maths attainment. Burns & Bewick's expectation of positive academic outcomes from participation suggests these exist as factors of the programme's aims. Project aims and the measurement of expected outcomes against these necessarily correlate to funding arrangements in arts project contexts. IH statements have previously adopted academic attainment justification on such grounds for funding. Opera North, in partnership with IH Liverpool, emphasised the claim that, "following the introduction of IH Opera North in 2013" a local case study school "saw a significant rise of up to 20% in their KS2 SATs results" (Opera North, 2016). This statement preceded Opera North's confirmation of extended funding for the project for another two years, suggesting that the ability to prove academic attainment had had some bearing on secured funding (ibid).

Extrinsic justifications based on instrumental means extend further to comprise a wider rationale which perceives music making as transformative. IH Liverpool hold explicit aims for their provisions based around social justice themes and describe their work as "life changing" (Royal Liverpool Philharmonic, 2023). Numerous in-house evaluative reports provide some context to such claims (Burns & Bewick, 2011/13; Burns, 2019). IH Liverpool reports extend their measurement beyond academic attainment to incorporate a further six interlinked outcome evaluators. These centre on in and out of school attendance, wellbeing, health, general pupil progression and musical progression. Burns (2019) clearly evidences IH's benefits for pupil's musical progression over a decade of engagement. Most pupils engaged with the graded examination system and continued to play in intermediate to advanced level ensembles after participation. IH Liverpool's ability to individually support children and young

people in accessing higher level progression routes through 1:1/small group tuition, scholarships, auditions, and solo performance opportunities contributed to this. Burns' report maintains that IH participation "improved the life chances of children and young people" (ibid, pg. 10) through participants' self-reports of 'soft skill' development over their time with the programme. Schulz (2008) categorises soft skills into personal traits and interpersonal skill. These both appear in the IH report, the former incorporating such factors as "resilience," "self-esteem," "motivation" and "confidence," (Burns, 2019, pg. 10) and the latter "improved ability to collaborate, cooperate and work in teams" and "leadership, listening and communication skills" (ibid, pg. 17). IH's claims that such soft skills improve life chances holds some weight as research has suggested "soft skills predict success in life [and] causally produce that success" (Heckman & Kautz, 2012, pg. 451). These subjective personal benefits as a result of IH participation positively impacted upon individuals.

Yet these benefits are personalised and thus problematic to evidence systematically. Burns' work is at risk of criticism for producing anecdotal 'proof' of IH's life changing impacts. "A collection of quotes," as Belfiore (2006) states, "does not automatically translate into a solid evaluation report" (pg. 31). Nor do the "victory narratives" or "the inherent values of such projects" provide a "'magic bullet' for music education" (Kenny & Christophersen, 2018, pg. 3). Burns' 2019 report deems many of the initial areas for measurement set out in the Burns and Bewick's 2011 report evidentially inconclusive. Although IH reports aimed to "clearly and effectively evaluate *how*" IH "makes a difference," (Burns & Bewick, 2011, pg. 16), they evidence the difficulties of objectively measuring impact in the "disinterested" way Belfiore (2009) called for (pg. 354). This is particularly the case when IH's life changing nature for disadvantaged children is deemed implicit.

Music educators' extrinsic justifications for their subject are reasonable given the prevailing educational conditions school music has experienced across

the 20th – 21st centuries. Yet, the need to defend the subject has resulted in arguments for its position that are strangely removed from the teaching medium. An academic attainment rationale places music education in a position of aiding other “basic” subjects at the disadvantage of itself as a robust curriculum area (Alexander, 2009). Rationales for music making on the basis of the unquestionable “transformative” powers of participation risks an atheoretical position. As Belfiore (2006) argues, “no guarantees can be made that the impacts of a cultural activity will always and necessarily be positive,” and that, concurrently, “a serious approach to social impacts assessment ought to at least acknowledge [this]” (pg. 32). Justification on extrinsic grounds should consider, as Fleming (2012) encourages, whether the activity is geared towards an extrinsic aim or whether extrinsic benefits are a positive by-product of engagement. Issues arise when music educators gravitate towards a formulation of the extrinsic as music education’s overall aim to protect its position. This is an understandable predicament, but one which further embeds the “vacuum at the heart of music education discourse in England” (Spruce, 2013, pg. 117) and its inability to decisively articulate its position.

This section has focused on justifications for music education over time. Justifying music’s place has proven a consistent necessity for educators due to the peripheral impacts of education policy’s historical damage to curriculum music. A focus on intrinsic, aesthetic aspects of musical engagement provide a unique, characterised space for curriculum music, outside of the boundaries of specialist approaches. It commits to inclusivity in its child centred narratives of discovery and expression. Extrinsic justifications for school music, those largely removed from the act of ‘musiciking,’ are many. They most commonly feature the areas of musical engagement for ‘transfer of learning’ across other curriculum subjects and the concept of music making as ethereal and transformative. Both conceptualisations can hold some benefit in convincing differing parties of music’s necessary place in education. However, these

justifications hold caveats. Aesthetic rationales have faced some issue in their subjectivity and liberal interpretation at ground level, potentially limiting pupil's musical development. Academic attainment rationales can risk music becoming a scaffold or support for more 'serious,' "basic" curriculum subjects. There exist uncertainties over whether academic attainment in other subjects as a result of musical engagement should be presented as an overall aim of programmes or whether its benefits are positive by products. This dichotomy extends to broader arguments for music's place as a transformative activity. Such claims, although lacking rigour in evaluation, are an increasingly utilised rationale for music educators in line with the growth of socially inclusive music education programmes such as El Sistema and IH. This section has examined how such bifurcated conceptualisations of school music's purposes continues to impact the profession's "fragmented" state.

5.3 - Valuing specialist approaches

Specialist music education has rarely faced such a level of attack as generalist classroom music. Its elective, 1:1 style of instrumental tuition, taught by specialists outside of the classroom, has remained largely unchanged over time. It is unnecessary to justify specialist instrumental teaching as an educational activity when the wealthy continue to invest. The 1:1 teaching sector's largely unregulated nature impedes a clear picture of provision. Reports suggest, however, that the specialist method remains a dominant force in English music teaching. ABRSM attracted £37.1m from examination costs across 2015-16 (ABRSM, 2015, pg. 15). ABRSM's (2021) survey of 2,485 MTs found that 94% taught individual private lessons over any other group size, including large group (14%). Although elusive in data availability, specialist provision remains stable, thriving in England's highly exclusive specialist music schools including Chetham's School, Manchester; The Purcell School, Hertfordshire; and the Yehudi Menuhin School, Surrey. Socio-demographic breakdown of prestigious youth orchestras,

such as the National Youth Orchestra (NYO), show a high proportion of admittance of pupils from private schools. As of 2018-19, half of NYO players attended 'independent/fee paying' institutions in comparison to 7% of the total population average (Cox, 2021).

Section 5.3 discusses the specialist method's durability and examines its valued position. Section 5.1.1 explored the embedded nature of specialist approaches in England's music education landscape from over 140 years of institutional and cultural embedding. This has contributed to specialist music education as an accepted method, safe from the difficulties surrounding purposes and intents generalist classroom music faces. The specialist method's security arises from its ability to clearly express a purpose for its existence and in its well-embedded culturally exclusive facets. Section 5.3.1 furthers the concept of 'security' enjoyed by specialist provision. I interrogate the specialist as a practice which produces excellence, and how this translates into value for certain stakeholders. I examine how this valuing allows specialist approaches to arise unscathed from financial adversity, despite continual debates surrounding funding cuts for music education. I equally examine the pitfalls of specialist music education, despite such financial investment.

5.3.1 - The 'value' of excellence

Specialist instrumental teaching anticipates specific levels of musical excellence across stages. Small (1996) identified a dichotomy between generalist music education's aims to provide a "joyful experience for pupils in the present," and the "preparation for life" that the specialist's "pursuit of virtuosity" invites. Examination board criteria of such organisations as ABRSM ratifies this "virtuosity" or "excellence," as section 5.1.1 discussed. Yet, defining "excellence" proves difficult. According to DeMol (1992), we only 'know' musical excellence upon its first hearing, an idea which contributes to the specialist's exclusivity. Excellence is something undefinable and infinite. Nevertheless, for DeMol the

requirements of 'excellence' include "superb craftsmanship [and] technique," and a product "wedded to aesthetic expressiveness...pursued towards an ideal" (pg. 5). DeMol's theories on the concept are tied to a religious doctrine and conservative tendencies, as she states her assumption that "seeking excellence is valid and appropriate" (ibid). Despite this, her points on the ethics of "seeking excellence" are salient for this discussion.

Whilst DeMol struggles to fully decode "excellence," other scholars have attempted to. How one can achieve excellence is open to debate within the literature because it links closely to the classic "nature vs nurture" debate - in other words, "are exceptional musicians born or made?" (Chaffin & Lemieux, 2004, pg. 19). The 'nurture' side of this debate generally prevails in the literature. Genetic pre-disposition to musical 'talent' is yet to be satisfactorily evidenced despite a continuing fascination with the musical "child prodigy" narrative (MacNamara, Holmes & Collins, 2006). Parental involvement has characterised the 'nurture' debate, with these figures depicted as key in striving for and achieving musical excellence (Sosniak, 1985; Sloboda & Howe, 1991; Howe & Sloboda, 1991; Creech, 2001; Creech & Hallam, 2003; Creech, 2010; Goopy, 2022). Parental involvement encompasses concerted levels of financial and personal support for a child's "excellence" to be realised. Investing considerable time in their child's musical growth comprises concert attendance, encouraging and facilitating practice, developing productive relationships with instrumental teachers, and providing accessible travel to and from musical activities (Csikszentmihalyi, Rathunde & Whalen, 1993).

Value arises not just from the expected product of excellence itself, however, but within and through routes towards it. Bull (2020) examines cultural values of the 'middle classes' in terms of specialist musical investment. She discusses the relationship between the "intensive" parenting styles of the middle classes – those with an affinity towards specialist practices – and specialist pedagogical practice itself, particularly in a 1:1 pedagogical setting (pg. 6-7). Bull

argues that middle-class figures hold the intense, often enduring personal relationships engendered between teacher and student during master-apprentice style pedagogy in high esteem. This relates to the concept of moulding, whereby a trusted adult “shapes” the child within a culturally accepted vision. As such, the “musical ‘self’ is formed...through...embodied communication” (ibid, pg. 54). Bull draws comparison between such valued aspects of specialist 1:1 and more generalist instrument learning programmes such as WCET. In 2004, ABRSM introduced a Music Medals initiative specifically targeted towards learners involved in group instrumental teaching programmes such as WCET (ABRSM, 2019b). These exams differ from traditional performance grades in their overall content and assessment criteria. Medals cover both individual and ensemble playing, with options for assessment in call and response and “make a tune” compositional elements (ABRSM, 2019c). NMS once adopted Music Medals as a precursor to graded performance exams, with these types of assessments deemed more appropriate for beginner WCET learners than solely performance grade options.³³

However, as Bull discusses, middle-class parents and teachers in specialist settings have shown a disinclination towards Music Medals, due in part to 1:1 approaches aligning “more closely with individualized models of achievement and investment” (2020, pg. 7). This ‘investment’ revolves around the “accruing, storing and institutionalising [of] resources for the future” (ibid, pg. 160 – in reference to Barlow et al., 1995). Parents wish to mould a child within a socio-cultural realm of the specialist, supporting Small’s (1996) arguments on the “long term” goals of specialist musical practices. A key factor in drawing parental support for specialist provisions exists in values surrounding longer-term goal orientation, including such facets as “social networks, international travel and access to even more exclusive spaces” (Bull, 2020, pg. 65-66). Excellence holds

³³ In more recent years, NMS have used the Music Teachers’ Board (MTB) provider for graded examinations (MTB, 2023).

authority in a specifically musical capacity but it also exists as a highly valued journey through an exclusive educative sphere.

The case of the Kanneh-Mason family (or more specifically, their mother Kadiatu), serves to illustrate the complex nature of 'value' in specialist musical settings. Kadiatu Kanneh-Mason (2020) provides reflections on navigating an unfamiliar specialist world throughout the course of her seven children's music educations and their eventual careers as elite performers. The family act as a case study for matters surrounding musical virtuosity, its origins and the pathways towards it. She narrates the commitments she undertook when engaging her children in specialist musical training, regularly working from dawn to midnight. Her narrative spans the pressures of financial commitments – "we would get to the middle of every month and run out of money" (pg. 234) – alongside the draining nature of her and her husband's unerring dedication to their children's musical careers. Their children's needs consistently came before their own because they were, as Kadiatu describes, "gifted," in need of nurturing and investment (ibid). Whether the family's musical talents are a product of their upbringing or a natural phenomenon is outside of this discussion's scope (Kadiatu dedicates a chapter to this concern and concludes that "each and every one of them is a miracle I can't explain" - pg. 95). Kadiatu's story, however, affirms specialist space's exclusivity, an elite route initially closed and one which obliged considerable sacrifice to enter.

The general populace acknowledges the elitism of excellence goals in reference to the Kanneh-Masons. A sense of awe surrounded Sheku Kanneh-Mason's 2016 BBC Young Musician of the Year win. Media outlets exaggerated Sheku's humble, state school beginnings (Whitworth, 2016; Ram, 2019). This suggested that his position assigned him an underdog status in a competition that had seen 19 previous winners, all bar one attending either an independent school, a specialist music school, or a conservatoire. Sheku's state school experiences must be considered within his eventual virtuosity. Yet, his majority

musical education was removed from generalist provision, developed through the elite specialism of Bull's "standardisers" and "behemoths." The Kanneh-Mason parent's concerted efforts, their "intensive" parenting through a route towards excellence, steered and compelled Sheku's virtuosity. Such considerations prove challenging, if not impossible, to achieve for those without the necessary time, money, and cultural knowledge of the specialist sphere. The specialist sphere's valued nature, however, arises from this very juncture, in its elitist and exclusive cultural standing, with only the few admitted in.

5.3.2 - Financial shielding and 'access vs excellence'

Chapter 1 identified precarious funding for music education as a key aspect of the subject's "crisis state." Funding concerns have most notably affected LA music services as centres for specialist provision historically removed from generalist classrooms. Specialist music provision then has not always inhabited such a 'safe' financial space. Whilst centralised government funding for music education has wavered over time, however, the specialist 1:1 training model has continued to proliferate, particularly in areas of affluence. Surrey Music Hub is based in one of the least deprived areas in England according to Indices of Deprivation surveys over time (IoD 2000; 2004; 2007). It has received, over the past nine years, an average of just under half of its overall income from parental contributions. Surrey centre their music education offer around the specialist sphere. Available figures for the hub state the price of individual 30-minute lessons, ensemble membership costs, and banded costs of instrument hire. Based on a full school year, parents could be charged up to £1,242.60 for the combined cost of all three areas (Surrey Arts, 2022a/b). High levels of parental support in this particular area are a testament to the value parents place upon Surrey music hubs' offer and their subsequent motivation to invest.

Few longitudinally collected, synthesised data sets or analyses exist on social-economic characteristics of specialist instrumental learners over time. This

task would likely prove difficult considering the historically unregulated nature of the 1:1 private music teaching sector. Survey data from ABRSM (2021), however, suggested that cost remained a limiting factor in pupil's access to instrumental lessons, supporting data collected seven years earlier (ABRSM, 2014). Referencing the NRS social grading scale (NRS, 2023)³⁴, ABRSM (2021) found that the number of children from AB backgrounds currently accessing instrumental lessons was almost double that of children from DE backgrounds (pg. 27). Over half of children classified as DE had never accessed instrumental lessons (ibid), whilst the 2014 survey found that "disproportionately [those] from social grades C1-DE are significantly less likely to carry on playing" (pg. 21). Despite the NPME's calls for specialist tuition to "not become the preserve of those [who] can afford to pay" (DfE & DCMS, 2011a, pg. 3), this sentiment appears to still hold true. This exists not just in financial terms but in the specialist method's cultural connotations as a pursuit towards excellence and thus value.

Despite the value placed upon specialist musical learning in private/1:1 contexts by those in middle-class cultural spheres, a level of fragmentation to this value appears in the specialist's unregulated nature. Norton, Ginsborg & Greasley (2019), in survey data from around 500 UK based instrumental and vocal teachers, found that over two-thirds held no formal teaching qualifications. They equally reported that lower percentages of respondents had taken up offers of CPD training. This is despite such initiatives as the CME, an in-house teaching qualification for music educators across the 'mixed economy.'³⁵ NMS themselves require all new contracted teachers to have gained the CME if they do not already hold a teaching qualification. As NMS SLT members discussed, the CME

³⁴ NRS classify social background via a sliding scale based on occupation and income. A and B grades occupy managerial, administrative or professional roles (whether higher or intermediate) and can be classified as broadly middle class. C grade (which is further categorised into C1 and C2) occupy lower middle class and skilled working class roles respectively, whilst DE positions are defined as "manual" workers or employed (NRS, 2023).

³⁵ ABRSM states that the CME is for "all music educators working in England with children and young people, whether they work privately, in music hubs, orchestras, community music organisations or other settings" (ABRSM, 2019a).

was a direct consequence of Henley's review and Call for Evidence analysis document which found variable quality in instrumental teaching across the sector (DfE & DCMS, 2011c).

Many private instrumental teachers are highly skilled musicians, having trained in musical conservatoires or on higher education music courses (Baker, 2006; Haddon, 2009). However, as Norton, Ginsborg & Greasley (2019) point out, a "highly qualified" musician does not necessarily equate to a "highly qualified" teacher (pg. 574). Shulman's (1986) theories on categories of teacher knowledge differentiates between "subject matter content knowledge" – "the amount and organization of knowledge...in the mind of the teacher" – and "pedagogic content knowledge" (or 'PCK'); a level of understanding moving "beyond knowledge of subject matter...to the dimensions of subject matter knowledge *for teaching*" (italics Shulman's own – pg. 9). He goes on to define a third category of "curricular knowledge" – an understanding, for example, of curricular materials and the linear progression of content throughout pupil's learning journeys (pg. 10). For Shulman, each of these areas must form teacher's education in knowing the craft of teaching. It is not enough to simply 'know' a subject, to be competent enough at playing a musical instrument to pass on this knowledge, for example. Thus, as Shulman concludes, "those who can, do. Those who understand, teach" (pg. 14).

Some have theorised a lack of opportunity for teacher training in HE institutions, particularly conservatoires, as a potential reason for these disparities. Baker (2005) found that pedagogical training often appeared in HE as a "postgraduate afterthought" (pg. 268), with his participants describing training opportunities as "inadequate platforms for their professional lives" (pg. 267). Henley's *Music Education in England* review seven years on from Baker encouraged a greater emphasis upon teaching qualifications for conservatoire graduates. This would create not only the "development of a performance-led Music Education workforce" on a national scale but would enable graduates to

more effectively collaborate with their MEHs at local levels (Henley, 2011, pg. 26).

Inroads have been made in this area of conservatoire level CPD in recent years. Shaw (2021) examined the efforts of the Royal Birmingham Conservatoire (RBC) in offering pedagogical focused modules at undergraduate and postgraduate levels, harnessing partnership work with local music education groups and MEHs. These efforts to diversify and broaden student's career prospects are necessary in a highly competitive and precarious sector such as elite level classical performance. As Pike (2014) states in relation to Bennett (2012), "very few music graduates enjoy elite solo performing careers" (pg. 1). This is similarly the case with membership of elite orchestras. Data from the Association of British Orchestras identified 2,145 musicians that held "member status with freelance orchestras or permanent contracts" (ABO, 2019, pg. 7). As Burton (2022) stated, this is a miniscule number in relation to the 197,000 other UK music industry employees as of 2020. Many performers therefore hold 'portfolio' careers, encompassing various career pathways including 1:1 teaching (Bennett, 2012). Whilst Shaw (2021) found highly positive outcomes of teacher training for RBC's students, she also alluded to Bennett's (2012) observation of the "dominant discourses placing performance as the pinnacle of success for a musician" existing in conservatoires (pg. 11). Those outside of such an elite performance space, engaged in teaching, viewed themselves as "second rate" (ibid). These attitudes suggest a continuing aura around the elite of classical performance which contribute to the value of the specialist realm. As Bull (2020) states, the very distinction of classical – or specialist – music "lies in its exclusivity" for the likes of those with the cultural and economic capital to invest (pg. 1).

Value surrounding excellence in generalist educative settings has faced scrutiny and fluctuated over time. The Young Gifted and Talented programme (YG&T), established to support "the top 10% of achievers in a particular field"

(YG&T, 2008), ran for eight years until its discontinuation in 2010 (Loft & Danechi, 2020). YG&T's demise points towards an internal conflict in the English education system between celebrating and supporting those with higher ability, in the vein of DeMol's comments, whilst simultaneously contributing to a vision of access and inclusion for all (Murray, 2010). Bull argues that the YG&T scheme existed as a concerted agenda from the New Labour government to prevent "middle class flight from the public sector" (2020, pg. 63). Its implementation, however, served to "reinforce classed and racialized hierarchies in education" (ibid). Pupils themselves appear reactionary to such "hierarchical structures" in music education settings (ibid), with a significant proportion disengaging from formal musical learning altogether in favour of more informal routes. A 2014 ABRSM survey found that 21% of respondents described themselves as musicians having never accessed formal lessons with a teacher, engaging instead in "peer-to-peer networks...digital tools, or by being self-taught in other ways" (pg. 15). These findings, alongside works from Lamont et al. (2003) and Howard (2018), suggest that children and young people are "taking more control of their own music making" (ABRSM, 2014, pg. 41), forging their own routes towards musical achievement and defining 'excellence' in their own ways. These musical achievements exist outside of the elite and archaic nature of graded exams, environments in which "young musicians are lined up before learned gentlemen specially sent from London to have their progress measured" (Small, 1996, pg. 196). Music in the specialist sphere remains a fixed provision despite these dilemmas of 'excellence vs access' (Bull, 2020). As Bull's research participants expressed, musical excellence reigned as more highly valued an objective over access and equality of opportunity in their estimations, with the "highest musical standard...an unquestioned good" (ibid, pg. 62). Specialist musical pathways exist largely unscathed because of their ability to work well within a cost-benefit market and in their elective status for those with the means to invest, from both an economic and cultural standpoint.

This section has focused on the specialist method and conditions that strengthen its position as a highly valued arena within English music education. Specialist provision occupies a relatively 'safe' realm in comparison to classroom music's more precarious position. The specialist's value surrounds its intense focus on producing 'excellence' as a long-term goal. The literature has debated the processes behind achieving such excellence. Yet parental nurturing and support appear as continually cited factors in pupil's journeys towards musical excellence. Through parental efforts of finance, dedication and time - of which Kadiatu Kanneh-Mason serves as a prime example - value not only arises from the overall finished product of excellence but in the feat of investment in achieving this. For those outside of this system, either financially or culturally, the feat of excellence remains restricted. The specialist therefore enjoys secure levels of financing when its cultural value continues to attract investment from those with such means to invest, despite internal challenges surrounding pedagogical regulation and accountability.

5.4 - Conclusion

This chapter has presented a core divide between specialist and generalist music education practices in an English context. Section 5.1.1 described how the specialist sphere has accumulated influence and value over time, particularly from the late 19th century onwards. Bull's tripartite "institutional ecology" – from LA music services through "standardisers" to "behemoths" – highlights specialist musical approaches as exclusive environments detached from many pupil's needs and reach. The specialist approach accrues value through its clarity of purpose and elitist cultural nature. These facets are most obviously witnessed in the methods' organised pedagogical approach (that of the 'master-apprentice' delivery style) and expected outcomes of progressive technical excellence, supported by assessments under prestigious musical examination boards. Section 5.1.2 presented generalist music education's origins and pedagogical applications

as less coherent than that of the specialist. Generalist ethos' are distinct from the specialist in their focus on child-centred, present musical experience over narrowed conceptualisations of progression and purpose. In practical settings, however, these ethos' have historically struggled to manifest the specialist's articulateness. Generalist music provision was, and remains today, fragmented because the basis of successful delivery and implementation rests on enthusiastic, willing teacher participants. Lack of teacher engagement has proven a historical issue, only made worse by the increasing pressures generalist teachers face in the classroom (as Chapters 3 and 4 highlighted).

Section 5.1.3 presented how elements of specialist music education have informed and influenced generalist music curriculum teaching from 1992 onwards. Earlier iterations of the music national curriculum evidenced a clearer focus upon the generalist concept of 'musical understanding.' However, in the most recent 2013 version, scholars contend that these holistic foci have faced relegation in favour of a more specialist centred ethos. Such conceptualisations prioritise evidencing pupil's musical capabilities in 'behaviourist' frameworks over striving for the overarching musical discovery of the 'whole' child. Such influence can constrain generalist music education into a subject for the 'few' over the majority, bastardising its overall ethos and aims. Specialist forms' dominance upon generalist curricula, however, has faced pushback from the profession in recent years. Activist's condemnation of specialist content, delivery methods and values evidences the depth of tension across music educator's conceptualisations of their own subject.

Section 5.2 focused on generalist rationales for school music. I presented the 'intrinsic' and the 'extrinsic' as two distinct realms of justification, each exhibiting unique understandings of music education's benefits, expected outcomes and the core purposes of activity. Intrinsic rationales aim to carve a place for music as a subject in its own right, supporting the idea that "music is different" (Paynter, 2001, pg. 40). This encompasses the concept of

'aestheticism,' most notably articulated through Swanwick's C(L)A(S)P model. Aesthetic ethos' surround pupils' musical autonomy, their immediate musical experiences alongside progressive development, and the inherent 'creativity' of participation. However, unfocused conceptualisations of 'creativity' in practical settings can limit intrinsic justification for music education in areas of educational rigour and participants' musical development. Similarly, extrinsic justifications face caveats. Justification on music's grounds as an aid to more 'serious' curriculum subjects further divides between curriculum "basics" and the "rest." Music risks becoming a precariously useful activity, rather than a worthwhile educational activity in its own right. Justification for music education as transformative, particularly for disadvantaged populaces, faces difficulty in its lack of evidencing. This can encourage an atheoretical position in music education research and praxis, limiting discussion and potential quality of practice.

Section 5.3 aimed to further theorisations of the specialist method's highly valued position in English music education. Specialist music education spheres maintain relatively stable due to the inherent value placed upon them by participants. Its elective nature protects it from the precariousness generalist music provision faces under the whims of government education policies which marginalise school music. Specialist music provision continues to attract significant parental investment, financially and personally, despite pitfalls in the unregulated nature of its pedagogical delivery. Nevertheless, investment arises not just upon the expectation of musically excellent outcomes. Value accrues and forms equally in the journey towards such excellence.

Despite a broader variable focus on 'excellence' in generalist education systems over time, through such schemes as YG&T, the specialist elective dimension prevails in value in its ability to provide such excellence more readily. An uncomfortable dichotomy exists within generalist education over the delicacies of negotiating a focus on excellence and inclusion for all. The

specialist/generalist divide in music education encompasses such a scenario where highly valued specialist provision has continued to thrive for those who can afford it, financially and culturally.

Chapter 6 - Whole Class Ensemble Teaching: theory and practice

In 1998, the Secretary of State for Education and Employment, David Blunkett, declared that “every child should have the chance to learn an instrument” (Stephens, 2013, pg. 119). Stephens regarded this as a “throwaway political line” (ibid). Yet New Labour revised Blunkett’s statement in a 2001 white paper, featuring the now immortalised line, “over time, all primary pupils who want to will be able to learn a musical instrument” (DfES, 2001, pg. 12). This short statement proved the catalyst for the government backed WO initiative (2002) which pledged to offer every school child free at point of access instrumental learning. WO’s steady national roll out began from 2008 onwards. The NPME enshrined the music teaching model in policy in 2011, under the new term ‘whole-class ensemble teaching’ or ‘WCET.’ Hubs must deliver WCET as a Core Role, with its provision a funding requirement. Across 2016-21, hubs engaged with an average of 53% of England’s primary schools to deliver WCET or support its delivery, with Year 4 (ages 8-9) the most common age group for its introduction (ACE, 2022a).

Despite WCET’s national expansion over a decade, its conceptualisation and implementation across hubs varies with “no standardisation over what is taught [or] learned” (Fautley & Daubney, 2019a, pg. 227). WCET focused reports have described the method’s context and delivery (Hallam, 2016; Ofsted, 2009/12), most notably in its utilisation through WO (Davies & Stephens, 2004; Bamford & Glinkowski, 2010) and IH (Burns & Bewick, 2011; Burns, 2016/19; Lord et al., 2016; Hignell, Sandbrook & Hollows, 2020). Fewer sources, however, focus on WCET’s pedagogical enactment at ground-level, owing to a broader paucity of qualitative data on the method.

Chapter 6 builds upon extant WCET reports and studies. I present findings on NMS’ WCET practice over six months of in class observations. I aim to

conceptualise WCET's pedagogical framework as a method situated between specialist and generalist music education practices. WCET incorporates aspects of both approaches. Largely orchestral based instruments serve as vessels for learning. This learning occurs in generalist settings and provides access for all pupils over a chosen few. Section 6.1 discusses WCET's pairing of specialist and generalist approaches. It presents historical whole-class programmes, most notably Sheila Nelson's Tower Hamlets strings project of the 1970s-90s. I frame Nelson's project, alongside other more recent whole class programmes, as a utilisation of both specialist and generalist aims in pedagogy and values. This conceptualisation of equality between specialist and generalist aims stands in contrast to WCET as a contested method in objectives, purposes and intents. Fautley, Kinsella and Whittaker (2017) identified two conceptualisations of WCET – 'Music Starting With the Instrument' (MSWI) and 'Music Via the Instrument' (MVI) – which highlight such contestation among music educators. I present MSWI and MVI's characteristics, where the place of the instrument itself contributes to such a divide.

Section 6.2 introduces findings on practical WCET pedagogy. I examine distinctive characteristics of observed WCET. These include aspects of teaching and learning in the context of the 'Sound' and the 'Symbol;' the specialist orchestral-based instrument's central position and its consequences for pedagogical differentiation; and the impacts of spatial organisation for inclusive WCET practice. I consider how MTs envisage their pedagogies and how these are often informed by their particular WCET 'tradition.' This influences effective delivery yet holds simultaneous challenges.

6.1 - WCET in theory: history and conceptualisations

6.1.1 - Context, purposes and aims of WCET

Whole group instrumental learning through such programmes as WO was not a novel idea created for the 'new' millennium. As Stephens (2013) states, "group teaching of instruments has a long pedigree" (pg. 120). Evans (2011) describes various 20th century teaching initiatives involving whole groups of pupils learning instruments together in the classroom. Programmes incorporated easily storable and cheap musical instruments for use in whole class settings. Evans cites Dolmetsch's promotion of the recorder as one such instrument, alongside Orff's adoption of drums and unpitched percussion, and Sheila Nelson's Tower Hamlets whole group strings project of the 1970s-1990s.

Nelson's project is perhaps the most aligned with WCET in ethos and pedagogical considerations. With practice based in a disadvantaged area of East London, the project aimed to provide all local pupils with equal opportunities for instrumental learning (Milan, 1991). Nelson began work in 1976 in two local primary schools with groups of around 20 children on violins, violas, and cellos. By 1985, the project had grown to incorporate 20 schools and around 1,000 children (Nelson, 1985). Similarly to modern WCET, Nelson's project emphasised the CT's central role in additional support and classroom management. Lessons took place in school halls and classrooms, and incorporated by ear work as an initial starting point (ibid).

The Tower Hamlets project evidenced clear purpose and intent in its pedagogical approaches. Two years into the programme, Nelson and her team offered a second "back-up lesson" to reinforce and support whole class learning (Nelson, 1985, pg. 73). By 1987, the programme provided 1:1 lessons as part of a broader offer (Hodgson, 1987a). Nelson initially aimed to develop a specialist music centre through the project, owing to a shortage of young local string

players (Nelson, 1985). This ‘Saturday Centre’ became a ‘pinnacle of achievement’ for participants. Nelson’s project centred on large group ensemble tuition models and supplementary small group/1:1 provision to prepare pupils for progression to the centre. The model’s success was founded on its ability to produce highly skilled musicians. A 1987 documentary series entitled *Beginners Please* showcases the achievements of young musicians involved in the programme (Hodgson, 1987a). One cellist, Jenny Adejayan, made her performing debut with the project’s orchestra at the Purcell room of London’s Southbank Centre aged 13, and has since pursued a career in professional performance (Levene, 2022).

To support pupils in specialist progressive pathways, Nelson’s team ensured cohesive progression prior to entry into the strings programme (Nelson, 1985, pg. 70). Early years lessons, typically beginning at age 7, existed as direct pre-requisites for instrumental learning. As one visiting teacher discussed, “when [the children] do get the instruments they...start playing them with a lot of musical understanding straight away so progress...is faster” (Hodgson, 1987b). Hubs under the NPME were not routinely or systematically afforded such opportunities. As Chapter 3 discussed, national curriculum music in the EYFS – Year 3 stages, prior to pupil’s most commonly beginning WCET in Year 4, is variably delivered at national levels.

Music4All, an Australian strings model, similarly works closely with deprived communities to ensure instrumental learning is “accessible to all students regardless of prior musical training and musical aptitude” (Murphy et al., 2011, pg. 285). Murphy et al. (2011) identified how both Tower Hamlets and Music4All possessed inclusive practices alongside “high quality string training” as overall aims (ibid, pg. 290). Both projects aimed to “provide high-quality string technique *even if* they declared their emphasis on personal development and social skills” (ibid, emphasised italics author’s own). Alongside making a social

difference, Tower Hamlet's and Music4All's foci remained on developing instrumental skill and promoting specialist instrumental excellence.

6.1.2 - Dichotomous WCET conceptualisations

Whilst Nelson and Music4All provided articulateness in purpose, modern WCET has proven far less certain. As Evans (2011) identified, Labour's 2001 pledge appeared vague concerning the exact methods and processes through which "all primary pupils...will be able to learn a musical instrument" (DfES, 2001, pg. 12). In WO's initial years, music educators had to negotiate a radically new approach to instrumental teaching. This involved melding music service's instrumental specialisms with a generalist, holistically based music education for all (Fautley, Coll and Henley, 2011). Many instrumental tutors faced unfamiliar ways of working, with little experience of whole group instrumental teaching. A discordance arose over how to implement specialist instrumental teaching models in generalist spaces. To tackle these difficulties, Davies and Stephens (2004) and Ofsted (2009) identified the need for collaboration across specialist instrumental tutors and generalist school staff. Davies and Stephens found that instrumental teacher's positions in schools, alongside their capacity to provide quality provision, were "greatly strengthened by rigorous planning...in partnership" (2004, pg. 23). Day to day partnership work binds different facets of teaching and learning in equality of value. As Chapter 4 discussed, however, such a desire for coherency and collaboration faces challenges at ground-level two decades on from Davies and Stephens initial recommendations.

Bamford & Glinkowski (2010) further exemplified WCET's uncertainty of purpose and place. They theorised an "effect and impact tracking matrix" covering nine facets of impactful provision in personal, social, cultural, educational, ethical, economic, innovation, and catalytic contexts (ibid, pg. 7). Each category focuses on extrinsic impacts, of which Bamford & Glinkowski present WO's positive benefits in relation to. They acknowledge, however, that

“there are ‘mixed messages’ when it comes to determining if [Wider Opportunities’ aims is] the development of musical skills and knowledge or not” (ibid, pg. 51). Further confusion arises over purpose in the report’s discussion of musically talented pupils. Whilst WO’s core focus is on inclusive access, the need for a process to identify more able pupils had arisen across observed practice. However, the report found that “there was not a systematic programme in place for this [identification] to occur” (ibid, pg. 52). For the focus of the report to fall largely in extrinsic realms, as opposed to specialist musical development, could suggest that WO’s intents fell within a generalist ethos of access for all for the Bamford & Glinkowski. However, it must be noted that neither scholar specialises in music education but, rather, the visual arts. This may have resulted in potential restrictions on a detailed rationale for WO’s specialist nature.

Sleith (2010) goes on to argue that WO “came as an antidote for what was perceived as an elitist hobby” (pg. 5); in this case, specialist instrumental tuition. The NPME’s language concerning WCET pedagogy supports Sleith’s estimations. Hubs’ Core Role A contextualises WCET under the aim that all pupils would have “the opportunity to learn a musical instrument (other than voice)” (DfE & DCMS, 2011a, pg. 7). The Plan defines a musical instrument as a vital component of children’s music education. All children should be entitled to “high quality music education” in the form of “musical tuition,” an area of music education described as “the preserve of those children whose families can afford to pay for [it]” (ibid, pg. 3). This suggests efforts to open up the once restricted world of specialist instrumental learning, an approach that largely took place in small groups or 1:1 tuition, particularly on orchestral instruments.

Chapter 4 of this thesis described CT’s reverence of NMS specialist staff and how CTs perceived themselves as comparatively ‘unmusical.’ For schools, the instrument’s prestigious and exclusive nature characterised WCET’s attractiveness. CTs perceived this exclusivity as positive and aspirational, something “special” and “unusual” (Hignell, Sandbrook & Hollows, 2020, pg. 55).

However, the perceived exclusive nature of orchestral instruments can hold negative connotations. Green (1988) theorises the concept of “delineated musical meaning,” whereby “music communicates...its social relations as they are through history” (pg. 28). In this instance, the specialist instrument’s physical existence speaks to a historical socio-culture of the Western classical tradition. Placing orchestral instruments at WCET’s forefront attempts to demystify these physical objects of elitism.

Yet WCET’s practical application is less than simple due to the model’s attempts to meld specialist and generalist music education. These are two discordant realms in pedagogy, ideology, and historical context, as Chapter 5 discussed. WCET’s conflicted nature means the profession exhibits discordant understandings of the method’s purposes and aims. Fautley, Kinsella & Whittaker (2017) theorised MSWI and MVI as two conceptualisations of WCET pedagogy across 86 surveyed hubs. The perception of the instrument’s role defines these category’s separation. Garnett’s (2013) theories on behaviourist and constructivist pedagogical philosophies in music teaching hold links with MSWI and MVI conceptualisations. Garnett posits a clear divide between “learning to perform” or “learning musical skill,” and “learning music in a wider sense...” (pg. 161). MSWI prioritises musical skill whilst MVI provides broader knowledge, or something “wider.”

Garnett separates ‘behaviourist’ and ‘constructivist’ pedagogical philosophies, which can be utilised to characterise MSWI and MVI WCET approaches. Behaviourism focuses on discernible behaviour in line with expected outcomes. During WCET, this would involve evidencable skill development such as producing a new note on an instrument or demonstrating advancing technique. Constructivism, conversely, believes prior gained knowledge and skills influence developing knowledge (Phillips, 1995). Constructivist learning is personal to the individual and only truly exists in one’s mind, regardless of its evidencable nature (Driscoll, 2000). Musically, this may manifest in more child-

centrist teaching. Pupils may experiment in improvisation and free composition without the worry of 'getting it wrong'. Pupils need not just evidence their skills but consider them in broader contexts.

Fautley, Kinsella, and Whittaker (2017) provide substantive free text responses befitting MSWI and MVI. MSWI held specific progressive expectations for pupils in such areas as playing posture, instrument tone and intonation. One respondent hoped that "at the end of 30 sessions, all children should be able to play at least 5 notes and...to read those notes on a stave" (ibid, pg. 83). Emphasis fell on graded examination board assessment criteria. One hub stated that "any child should be [able to] pass a Grade one after two years of learning an instrument" (ibid, pg. 82). MSWI, particularly in the initial stages, gears learning towards overall skill development from which musical knowledge can grow. MVI approaches present a holistic understanding of WCET, prioritising the child's whole musical development. Pupils should "feel musical" as opposed to solely exhibiting measurable musicality (ibid, pg. 90/87). MVI embodies a constructivist rationale and the types of content and approaches "you would find in a traditional [generalist] curriculum" (ibid, pg. 86). As opposed to a more common 'school' instrument such as the recorder, however, a specialist orchestral instrument is the vessel through which this learning takes place.

From these conceptualisations, Fautley, Kinsella and Whittaker (2017) found significant disparity in core understandings and perceptions of WCET. The contradictory nature of question responses on "attitudes to WCET" (ibid, pgs. 52-64) highlighted a lack of "widespread agreement" on "what WCET actually entails" (Fautley, Kinsella & Whittaker, 2019, pg. 244). On the "nature and purpose of WCET," the report provided respondents with four inter-related statements on a 'five point' Likert scale³⁶ -

³⁶ The five points ranged through 'disagree strongly,' 'disagree slightly,' 'neutral,' 'agree somewhat,' and 'agree strongly.'

1. “WCET is only about learning to play a musical instrument” (pg. 52).
2. “Instrumental technique is the most important part of WCET” (pg. 53).
3. “The only thing that matters in WCET is playing the instrument” (ibid).
4. “Individual instrumental lessons are the only way to make significant progress” (ibid).

The similarly worded statements 1 and 3 both elicited a high number of ‘disagree strongly’ and ‘disagree slightly’ responses, at 93.3% for both statements. These responses clarify that hub staff felt WCET was not a form of group tuition meaning other factors were important in WCET participation. Broader expected outcomes existed other than the development of instrumental skill and technique. Statement 2 responses, however, contradicted statements 1 and 3. A significant minority of respondents (32.6%) remained uncertain or somewhat in agreement with the idea that “instrumental technique is the most important part of WCET.” This response came despite respondent’s acknowledging the benefits of instrumental musical engagement outside of simply “learning to play a musical instrument.” Similarly, responses to statement 4 were widely spread. Whilst 65% disagreed that “individual instrumental lessons are the only way to make significant progress,” 35% were either neutral or in agreeance.

The contradictory and disparate nature of these responses points towards a gulf in beliefs over WCET’s aims. As the report states, “there is possibly still some work to be done in establishing exactly what the *purpose* of WCET might be” (pg. 54). Discourse on these issues of purpose need broader articulation and debate among the profession. Notably, in response to a further statement on WCET’s value, 13.8% ‘agreed somewhat’ with the statement that “WCET just doesn’t work.” As the report suggests, “this gives a small but significant minority for whom this work is problematic” and “attitudinally those who believe that something ‘doesn’t work’ are likely to be less committed to want to be involved in delivering it” (pgs. 55 & 56). WCET delivery faces clashing values on matters of

“a dichotomy between access and excellence” (Bull, 2020, pg. 185). Through such tightly held theoretical conceptualisations, the “fragmented and uncoordinated” nature of the music education landscape (Henley, 2011, pg. 5) inevitably continues.

This section has provided a theoretical overview of WCET from its beginnings in Labour politician’s pledges and WO provision, through to its enactment under the NPME. Whilst WCET’s initial theorisation and implementation under WO displayed a clear ethos of access for all, its enactment proved challenging due to the melding of two historically disparate realms. WCET aimed to implement specialist instrumental provision, previously the remit of LA music services, into a generalist space for classes of up to 30 pupils. WCET has struggled to carve a clarity of intent in its workings. Whilst the central aims of such projects as Tower Hamlets and Music4All held specialist facets of provision to the same level of value as their ethical, inclusive ones, WCET conceptualisations are far less certain on how to bridge these two aspects. This has led to a dichotomous split in core understandings of WCET’s aims but also whether the method “works” at all.

6.2 - WCET in practice

Numerous reports have discussed WCET delivery over time, under WO (Davies & Stephens, 2004; Bamford & Glinkowski, 2010) and IH programmes from 2008 onwards, which utilises WCET pedagogy for socially inclusive means (Burns & Bewick, 2011; Burns, 2019; Hignell, Sandbrook & Hollows, 2020). Academic WCET literature has focused on facets of successful WCET (Hallam, 2019), parent’s and pupil’s experiences (Anderson & Barton-Wales, 2019), and teacher relations (Johnstone, 2019). In terms of specific pedagogical aspects, research has tended to focus on WCET’s surface characteristics. Lord et al. (2016) and Burns (2019) have provided descriptions of specialist instrumental teacher profiles. Hallam & Burns (2017) identified WCET’s emphasis upon ensemble

work, linking with the method's inclusive vision. They discussed how pedagogical approaches surrounding ensemble work "meant that a range of children, with different levels of expertise, could play together" (ibid, pg. 54). Ensemble foci meant that children took both individual and "team" responsibility during participation (Lord et al., 2016, pg. 56). IH reports have concentrated particularly on WCET's orchestral pedagogical facets. The IH programme incorporates WCET as its main teaching pedagogy. Fautley, Coll and Henley (2011) define WCET's pedagogy as "instrumental music teachers teaching whole classes of primary pupils to play instruments" (pg. 8). IH takes inspiration for its overall approaches, however, from the El Sistema method. Both IH and El Sistema adopt an "orchestral paradigm," utilising pedagogies of traditional orchestral models. In WCET, these facets include "from-the-front leadership" which is "often demonstrative," "relatively didactic teaching," and an "emphasis on a culture of discipline and respectful behaviours" (Hignell, Sandbrook & Hollows, 2020, pg. 12). The above reports provide a baseline for understanding the 'what' of WCET. They present less on the 'how' of WCET's implementation over time, however. Few academic studies specifically discuss WCET pedagogy and approaches towards teaching in a dichotomously conceptualised method.

At its basis, Alexander (2004) defines "teaching" as "the act of using method 'X' to enable pupils to learn 'Y'" (pg. 12). He discusses his construction of a "generic model" surrounding pedagogy, involving the linked themes of –

1. "The immediate context or *frame* within [which] the act of teaching is set,"
2. "The *act* [of teaching] itself,"
3. "[The] *form* [of teaching]." (ibid).

WCET reports have analysed the "context or frame" of teaching. The core "acts of teaching" as Alexander identified – "task," "activity," and "interaction" (ibid) – are less commonly referenced in WCET literature, however. Hallam

(2016) provides some useful pedagogical analysis from observations of 21 hubs nationally. Firstly, she identified aural work as a key facet of WCET. Teachers would sing instructions for children throughout lessons and regularly adopted a 'sound before symbol' approach. Secondly, Hallam identified several effective rehearsal strategies including "breaking...music into smaller sections" before "joining...sections together" (pg. 26); "warm up exercises" (pg. 6); "much...feedback and praise;" "clear explanations;" and "short and to the point" question and answer (ibid). Hallam elaborated upon WCET's pedagogical 'acts' in 2019. Identified aspects included "complex rhythm/pitch games" for memorisation of musical concepts (pg. 233), the adoption of singing in various contexts, improvisational and compositional activities, and various uses of teaching materials including backing tracks, interactive white boards and independently developed resources.

Whilst Hallam (2016/19) and associated WCET reports provide a foregrounding in practical pedagogy, WCET literature still lacks an understanding of the method's specific "acts" and "forms." WCET reports have called for further work in this area. Burns (2016) encouraged further analysis of "the specific pedagogical approaches being adopted" (pg. 9), whilst Hignell, Sandbrook and Hollows (2020) identified the paucity of discussion surrounding "musical and social pedagogical approaches within and surrounding the music sessions" (pg. 48). Section 6.2 presents both successes and challenges to WCET's various pedagogical aspects as observed through six months of fieldwork observations. These aspects – or "forms" – of WCET teaching centre on the dichotomous relationships between a 'sound before symbol' approach and notation teaching; MT's efforts surrounding differentiation in a setting where specialist musical instruments are held in high esteem; and inclusive spatial organisation.

6.2.1 - *'Sound before symbol' and notation*

Much WCET pedagogy revolves around embedding aural components prior to introducing notation (Hallam, 2016). From research diaries and fieldnotes recorded over 6 months, this was the case for NMS' observed WCET pedagogy in Schools A and B where, similarly to Hallam's findings, "an emphasis...[rested] on the sound of the music being the basis for learning" (ibid, pg. 27). NMS SLT and staff termed this pedagogical choice 'sound before symbol.' Whilst articulated in differing terminology across music education discourse (Odam, 1995; McPherson & Garbielsson, 2002), 'sound before symbol's' basic tenets have historically influenced some English music education pedagogy. McPherson and Gabrielsson (2002) identified how instrumental music making moved towards score interpretation and skill development over aural understandings from the 1850s onwards. This coincided with the mass sale of printed sheet music and the proliferation of Bull's "behemoths" and "standardisers" (2020, pg. 29-30). By the late 1800s, instrumental methods books had developed "very little material of real melodic interest" and instrumental learning assumed the form of "learning to read and develop technical skill from the very first lesson" (McPherson & Gabrielsson, 2002, pg. 100). Early proponents of 'sound before symbol' therefore aimed to move musical learning away from the dominance of notational literacy in instrumental contexts. They emphasised instead the processes of learning music through sound as the starting point. Whilst the broader field of language acquisition studies has a considerable history (Clark, 2019), it is generally accepted that "the process of learning appears to be from sounds and meanings to written symbols, a principle that can also underpin musical learning" (Philpott & Evans, 2016, pg. 61). McPherson & Garbielsson (2002) identify Joseph H. Naef as an early advocate for the method. They discuss his "principles" for musical learning including the teaching of "sounds before signs" through an initial emphasis on vocal work, and the assurance of "active instead of passive" learning through "hearing and imitating sounds" (pg. 101). A core pedagogical principle of

'sound before symbol' is the belief that overemphasising notational elements holds potentially detrimental impacts for pupils' "natural instinct" for music (Pitts, 2000, pg. 30). The argument that immediate introduction of the 'symbol' acted as an impairment to more ethereal music making experience gained traction throughout the early-mid 20th century. Now internationally recognised methods holding 'sound before symbol' as a defining facet include the Suzuki, Orff and Kodaly approaches.

'Sound before symbol' is as much a philosophical ethos as a pedagogical method. Vulliamy and Shepherd (1984) argued against the supremacy of Western art music through notation which "[filtered] out...inadmissible [sounds]" outside of the specialist tradition (pg. 63). Terry (1994) echoed Yorke Trotter's claims of a notational "obsession" (Pitts, pg. 30) which erected barriers to progression through to higher levels. Terry questioned notation's place in a generalist music curriculum with regards to equity for all pupils. He argued that a system where notation took precedence excluded proportions of groups, including pupils with English as a second language, those with backgrounds in aural musical traditions, and those with learning difficulties. Spruce (2002) calls for an "understanding [of] the social dynamics of musical 'production'" through primarily aural learning to "achieve emancipation with performance from notation" (pg. 22). Notation's potential exclusionary aspects, in its association with specialist approaches, were eased when it acted as a later support for initial aural work.

6.2.1.1 - Sound before symbol in practice

In interviews discussing pedagogical approaches, NMS staff (including MTs and SLT members) identified 'sound before symbol' as a core ethos of their WCET delivery. Long term observations of Year 4 WCET work in Schools A and B evidenced this ethos in practice. MTs utilised by ear methods in warm up games when children entered the space. These were sometimes instrumentally based, with pupils repeating back rhythmic calls from MTs on one note, or without

instruments, involving body percussion and rhythmic clapping games. The “don’t clap it back” game involved children identifying a clapped one bar rhythm corresponding to the syllables of a phrase. Another rhythm signified “touch your nose,” and another “never ever clap it back” (see Fig 6.1). These rhythm-based warm up exercises held a number of pedagogical purposes. The rhythms themselves were simple variations over four beats, and incorporated note values and rests that children were to learn throughout their time in WCET. Through their inclusion, MTs aimed to support children in developing an ability to aurally recognise distinctive rhythms. However, they also encouraged the class to engage in active auditory differentiation. “Don’t clap it back” and “never ever clap it back” challenged students to develop and employ careful listening skills; instead of simply replicating the rhythm they heard, pupils had to discern the specific rhythm associated with the MT’s instructions. In this case, they must not “clap it back” or, alternatively, “touch their nose” upon hearing these rhythms. The activity also aimed to provide an immediate outlet for pupil’s attentions for the lesson ahead, and aimed to encourage positive, focused behaviour from the outset.

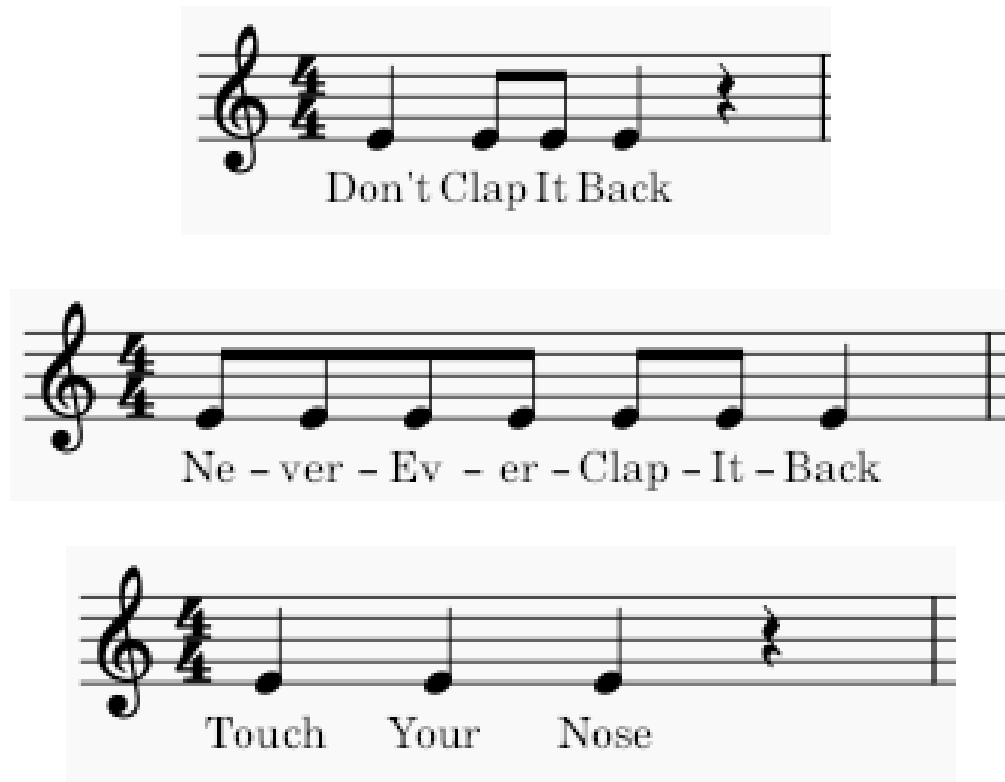


Fig. 6.1 - Rhythmic notation of aural call and response rhythms used by NMS' MTs in warm up games across Schools A and B.

Pupil's aural awareness was a distinctive facet of NMS' WCET pedagogy and a key learning outcome. NMS' 'Progression Framework' model emphasises aural skill development in a specific section on 'strong aural awareness' (NMS, 2021d, pg. 8). This framework, alongside NMS' in-house Certificate for Music Educators (CME), ensures that all MTs follow an aligned WCET pedagogy in their teaching (MEHEM, 2023c). Cooke (2011) describes the necessity for "engaging musical encounters" in promoting inclusive WCET practice (pg. 38). She encourages teachers to "[find] creative ways to use music for different sections of lessons" and that they "[minimise the] amount of time spent talking about, rather than engaging in, music" (ibid). NMS' pedagogy aligned with Cooke's ethos through 'sound before symbol,' with MTs ensuring children consistently engaged with musical sound. Lessons largely focused on active demonstration of sound over discussing the particularities of achieving it. NMS emphasised

“demonstrative” teaching practices in staff training, a key facet of WCET identified by Hignell, Sandbrook & Hollows (2020, pg. 12). One MT, discussing their early CPD opportunities, identified the services’ ethos that “music teaching should be musical.” They admitted that whilst they were a “talker,” their training had instilled within them a pedagogical approach to “talk less and demonstrate more.”

As an extension of this demonstrative pedagogy, NMS staff adopted particular musical examples every lesson to teach musical concepts. Styles and genres were varied and eclectic, including Bollywood (A. R. Rahman’s ‘Chaiyya Chaiyya’), dance pop (C+C Music Factory’s ‘Gonna Make You Sweat (Everybody Dance Now)’), and jazz standards (Duke Ellington’s ‘C Jam Blues’). Fusion music was a particular characteristic of NMS’ teaching repertoire. One lesson in School B used the first movement of Beethoven’s 5th Symphony alongside Walter Murphy’s 1976 remix ‘A Fifth of Beethoven.’ Another lesson introduced Hildegard Von Bingen’s ‘O Euchari’ as a sampled line from The Beloved’s 1989 track ‘The Sun Rising.’ Through broad musical foci, NMS aimed to create a space for learning traditional orchestral instruments where European art music traditions were not the expected ‘norm.’ Instead, they stood equally alongside a plethora of musical genres. It is important to note, however, that teaching or performing more popular focused repertoire does not always signal a departure from Western Art Music’s conventions (Green, 2003). Including popular music in a performance space can still render these genres “inferior to classical music” (pg. 16). Classical music’s “inherent” conventions, including the use of a written score in standard notation and particular rehearsal or performance traditions, can often result in a tokenistic cultural appropriation of popular music. Bull & Scharff (2017) also highlight the “boundary-drawing practices” often at play in children and young people’s experiences with specialist instrumental learning in ensemble contexts. Their research participants made clear distinctions between “serious,” “proper” music and “McDonalds’ music” with “no nutritional value” (pg. 294). NMS’ use of

varying musical genres and traditions in a melded context linked to their ethos of 'sound before symbol' in broader efforts to distance their provisions from the perceived exclusionary nature of the specialist.

NMS staff adopted broken down techniques to "seed" and develop musical concepts, similarly to MTs in Hallam's (2016) observations. MTs introduced the well-known festive tune 'Jingle Bells' to the class in one School B lesson in December 2021. The class firstly sang the tune with a backing track. From my experience as a musician and music teacher, I could identify the result as well pitched and rhythmically accomplished, likely owing to the familiarity of 'Jingle Bells' in the Christmas tune canon. After pupils assembled their instruments, MTs engaged in a lengthy copy back segment with the whole class. Copy backs on different rhythms were a central pedagogical tool. They firstly aimed to refamiliarise the class with previously learnt notes and secondly, instil new notes into their instrumental repertoire. The warm up for this particular lesson refamiliarised the class initially with their already learnt notes; a C/G for trumpets and baritones, and a B flat/F for trombones (both simple notes for all instruments as they used no valves or slides). Once warmed up, the class played 'Jingle Bells' with the backing track using these notes. From observations, rhythms were notably secure. Halfway through the lesson, MTs introduced a new note; an F natural for trumpets/baritones and an E flat for trombones. MTs took a highly broken down, linear approach to aurally instilling these notes. They demonstrated new notes in the context of previously developed ones, employing rhythmic copy backs between both.

Prior to children playing these rhythmic copy backs, MTs used a three-step process to guide the class in understanding the context of necessary fingerings or slide positions. Firstly, MTs asked the class to hold their instruments in playing positions with their mouth close to the mouthpiece but not touching it. Secondly, the children sang their notes in playing positions whilst demonstrating the correct fingerings or slides for each note. Only when MTs were confident that

the class understood and could link the context of their valves or slide positions with the varying note pitches did they allow the children to play their notes – firstly as individual sections and, finally, as a whole class.

These pedagogical choices were of note in their utilisation in a team teaching context. Terry was a specialist on trumpet and Stevie on trombone. Terry exclusively worked with the trumpets and baritones to instil their notes as a section. Stevie simultaneously worked with the trombones, encouraging them to silently practice their slide positions via demonstration. MTs then swapped these activities. The lesson culminated in a final performance of ‘Jingle Bells’ with a backing track, as was usual in all WCET lessons. This aimed to instil an expectation of ‘professional’ performance decorum from within the orchestral ensemble tradition. Performing as a group provided the class with a tangible outcome, a product of their work together throughout the lesson.

Another School B lesson utilising by ear techniques took on a similar ‘broken down’ course, this time focusing on A. R. Rahman’s ‘Chaiyya Chaiyya.’ MTs introduced another new note, an E and F# respectively. Copy backs exclusively on these new notes ensued, which were then incorporated with the class’ “home notes.” The ‘home note’ was another by ear concept NMS used extensively. MTs encouraged the class to memorise a familiar note for use as an ‘anchor’ in contextualising other pitched notes (see Fig. 6.2).

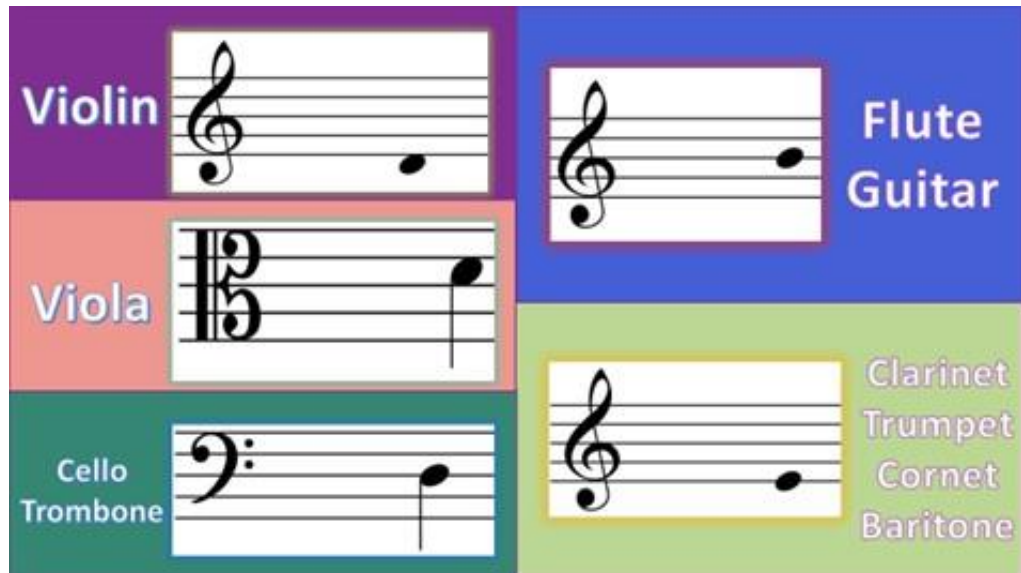


Fig. 6.2 - NMS produced PowerPoint slide showing various instrument's 'home notes' in standard staff notation.

From observations and the researcher's position in supporting the class, pupils could pitch their 'home notes' well, having MTs deeply ingrain them in the initial weeks of learning. However, from observations and careful listening, pupil's abilities to pitch their new notes varied. MTs therefore worked more closely on the tune of 'Chaiyya Chaiyaa.' In aiming to instil pitch, MTs introduced a physically active game. The class sang the tune whilst following MT's physical movements which demonstrated pitches. MTs indicated the action for the class's 'home notes' by tapping their hips, whilst a tap on the shoulder signified higher pitched notes. The pupils, along with the MT, both sang and tapped the various 'pitched' notes on their bodies at the appropriate times upon pitch shifts. For this lesson's learning objectives, MTs aimed to instil pitch aspects through linked means, incorporating kinaesthetic movements and singing together in the context of Chaiyya Chaiyaa. It was clear from listening to the collectively well pitched sound of the class that they could effectively demonstrate the learning outcomes of this particular lesson.

6.2.1.2 - Notation in WCET

'Sound before symbol' was an embedded aspect of NMS' pedagogy and philosophy. The services' relationship with notational teaching proved complex. One MT stated that whilst notational and aural learning held equal importance, they perceived the former as "one of the biggest barriers" to initial musical engagement. A perceived split between the 'practical' and 'theoretical' contributed to this view of notation as restrictive. For this MT, by ear teaching evoked "enjoyment of playing and feeling achievement" through simply "making a sound on the instrument." This was a priority in providing equality of access to music-making. Other staff members identified a division between by ear learning as fun and interactive, and learning notation as passive and "dull." One MT juxtaposed specialist musical pedagogy to that of WCET. They described a scene in which "very traditional" MTs would "get a book out and teach scales." For this MT, these pedagogical approaches involved "a lot [of talking] and the children not playing enough." Conversely, they described a typical aural WCET trajectory involving a focus on "doing" over the instructional approaches of "very traditional" MTs. Notation proved a peripheral consideration in the belief that pupils gained a "deeper sense of music" through 'sound before symbol.'

NMS' complex relationship with notation deepened when considering its perceived negative associations with specialist music education. One MT described a scene of what they perceived would "[happen] traditionally in the olden days" of specialist music provision; "books used to get opened up and kids would have to learn this note by reading it." Some NMS staff viewed the specialist's ritualistic nature, involving rote scale learning and initial staff notation reading, as antithetical to their 'sound before symbol' approach. One brass MT, a particular advocate of aural teaching, stated that 'sound before symbol's' aim was to "make [pupils] rounded musicians, not just robots that can read music." This statement highlighted the levels of value judgement surrounding not only

the benefits of 'sound before symbol' as a pedagogical method, but its place as an inclusive, holistic method outside of restrictive and "robotic" specialist realms.

Conflicted relationships with notational learning in WCET teaching are a national phenomenon. Fautley, Kinsella and Whittaker (2017) found that survey responses to the statement "children must learn to read staff notation as a part of WCET" showed significant opinion splits (pg. 54). 31.8% of respondents disagreed, either slightly or strongly, with the statement whilst over half (52.3%) agreed slightly or strongly. 15.9% remained unsure or neutral. Fautley, Kinsella & Whittaker correlate these divergent views on notation with WCET's overall contested position in purposes and intents. "If WCET is about promoting instrumental musical learning," they state, "then notation is central" (ibid). If, however, "WCET is about general musical learning then notation is only a part of this" (ibid). As a specific reflection on the "very little standardisation" of WCET teaching across the country (Fautley & Daubney, 2019, pg. 227), little consistency similarly applies to notational teaching (Fautley, Kinsella & Whittaker, 2017, pg. 127).

During School B's Autumn term WCET lessons (September – December), MTs introduced notation in both traditional and non-standard formats. Fig 6.3 shows an example of a PowerPoint slide used in class when introducing the new piece 'Short Stop' in the first few weeks of WCET lessons. The slide prominently displayed four bars of rhythmic notation on a single stave line. It also presented a resource created by Terry featuring the name of the note, a reference to the relevant valve or slide position, and the notated symbol on a traditional five-line stave with the appropriate clef. Whilst MTs referenced the former two elements in lessons (both the note name and the physical dexterity needed for achieving this), notated elements were left until later weeks of WCET learning.

Playing Short Stop! (To A Train)

Short Stop Short stop Get with the rhy- thm feel the beat

Short Stop, Short Stop
Get with the rhythm
Feel the beat x3

1st Position

Fig. 6.3 - A PowerPoint slide used during a School B Year 4 WCET lesson, showing the notated rhythm and lyrics of 'Short Stop' on a simplified staff.

MTs in Schools A and B introduced notation explicitly from January 2022, in pupil's fourth month of learning. School A's first notation focused lesson tackled rhythmic notation only. Both MTs Jo and Jordan discussed how it was usual for them to teach rhythmic and pitch notation separately as part of their pedagogy. From previous teaching experience, Jordan had found rhythm "much more relatable" than pitch for pupils to comprehend in the early stages of notation learning. Breaking down notational elements into separated spheres was an understandable pedagogical choice, given children's difficulties in comprehending sets of expansive information. McPherson and Gabrielsson (2002) describe the "constraints on the amount of information beginners can think about at any one time, how long they will be able to hold it in their mind before it is lost, and how quickly they can process new information" (pg. 106). NMS' by ear pedagogy also influenced teachers in introducing rhythm notation prior to pitch due to 'sound before symbol's' heavier focus on embedding aural rhythms in initial learning stages.

In School A, Jordan described notation concepts from the centre front for much of the lesson. Detailed explanations on beat, pulse, and rhythm ensued before Jordan introduced note values. As part of rhythm teaching, NMS staff did not use traditional musical terminology when referring to note lengths. They replaced such terms with easily memorable words corresponding to note lengths. Philpott & Evans' work on language and learning in music (2016) promotes such a pedagogical approach, whereby "sounds and intuitive musical meanings come before written notations and technical analysis" (pg. 55). As such, a semibreve became a 'sleep,' elongating the vowel 'e' for four beats. A minim became a 'stride,' a crotchet a 'walk,' and two beamed quavers a 'running.' MTs taught these concepts kinaesthetically. The class acted out a sleeping action over four beats for a 'sleep'; a 'stride' involved a slide to the left and right for two beats; children marched on the spot for a 'walk' and jogged to act out quavers, or 'runnings' (in this case, two beamed quavers to highlight how a quaver is half the notational value of a crotchet). Much like Philpott & Evans suggest, NMS staff provided "musical models of the things we are talking about" as opposed to using "our own language of technical jargon" (ibid). After explanations and demonstrations, both School A's MTs tested the class on their knowledge. From observations and listening, most pupils remembered the note values well and could recognise the differences between them when written in simplified, single stave notation.

McPherson and Gabrielsson (2002) posit that "competence in reading and interpreting notation is best achieved via a three-way process" – firstly, through "gaining fluency in playing;" secondly, through reading notation; and finally, through a combination of the two (pg. 111). NMS' work takes inspiration from this 'sound before symbol' approach. From the researcher's position as a co-teacher, working closely with the whole class and small groups/individuals when appropriate and possible, pupil's comprehensions of rhythm in aural and notational forms across six months of WCET learning were noticeably secure. An

example of pupil's confidence with rhythmic elements came in School B in late January 2021. MTs Terry and Stevie had slowly introduced rhythmic notational aspects up to this point, incorporating 'sleeps' and 'walks' into children's vernacular when referring to musical example. This particular lesson focused on the fusion piece 'Sun Rising' by Beloved. After refamiliarising pupils with their learned note values and corresponding symbols, Stevie introduced an interactive game via a pre-recorded video activity (a resource created by NMS staff). This activity incorporated rhythmic concepts in the context of 'Sun Rising.' Various four beat rhythms flashed up on the screen in time with the song's pulse. The class physically demonstrated and 'spoke' these rhythms (i.e., 'sleep,' 'walk') along with the track. These rhythmic examples increased in difficulty across rounds, incorporating rests and more elaborate rhythms. From observations, the class could recognise, say, and demonstrate rhythms in time with the track.

Whilst children's understandings of rhythm proved secure, observed challenges arose in WCET with pitched elements. These centred on securing pupil's abilities to apply their knowledge with the added consideration of traditional staff notation. Most School A and B pupils could accurately identify pitch in the abstract from staff demonstrations when asked "is this note higher or lower?" This was observable through at least 4/5ths of the class raising their hands correctly in the context of the MT asking this question. Yet, issues arose in ensuring pupils could consistently translate these concepts securely onto their instruments. In School A's introduction to pitch notation in early February 2021, MTs adopted the 'musical alphabet' to explain the seven-note scale of natural notes A – G. MTs aimed to teach children that counting upwards through these notes equated to a higher pitch and counting downward indicated a lowering pitch. Pupils demonstrated these concepts in the abstract, after identifying that an E flat, for example, fell between a D and E natural. Having secured their 'home notes,' MTs aimed for pupils to contextualise these in the concept of a 'musical alphabet.'

Upon picking up their instruments to develop these concepts in practice, however, observations and listening suggested that pitch knowledge varied across pupils. MTs resultantly faced difficulties in gauging how far pupils could internalise the 'symbol's' abstract nature and the linked 'sounds' of their musical instruments. This uncertainty physically manifested in some children's attention slipping from the visible pitch notation on the board during playing time. It is challenging to gauge every individual child's knowledge during WCET due to its whole class nature. Observations suggested that, for at least some pupils, the lesson's intent of instilling knowledge of pitch notation was not fully realised. MTs recognised this. At various points they prompted the class to uniformly look at the board when pupil's focus slipped and equally reminded children of the lesson's overall purpose. Jordan in School A told the class, "I know it's only 3 notes and it's the easiest thing in the world to memorise but the whole point is...trying to learn to read music." Stevie in School B similarly stated, "I know you guys can copy it straightaway but the point is you're reading it too." Despite MT's insistence that the lesson was about reading notation, observations suggested that the class did not appear to universally comprehend this aim, instead copying back pitched phrases over reading notation.

Naef, in his seven 'sound before symbol' "principles," spoke of a need to "master" the 'sound' before the 'symbol's' introduction for notation's usage to be meaningful (McPherson & Garbriellsson, 2002, pg. 101). Observations suggested that School A and B's pupils were proficient in by ear rhythmic elements and that their rhythmic notation reading was similarly competent. Pitch knowledge in a by ear context, however, was variably realised across classes and individual pupils. I was able to ascertain this from a co-teaching position, mirroring NMS staff and their pedagogical approach of 'floating' round the school hall at various points working with individuals, albeit in the limited time available. McPherson & Gabrielsson (2002), in reference to Bruning, Schraw & Ronning (1999), described how "no two children will ever be at exactly the same level of

musical development” (pg. 112). Musical developmental levels should be a key consideration for WCET, a model with focus on the ‘whole’ over the individual in a class of up to 30 children. In observations, some pupils could aurally differentiate between pitched notes whilst others struggled. WCET’s ensemble environment, particularly in the context of brass instruments, influenced some children’s pitch difficulties. The model’s emphasis on ensemble playing meant children often struggled to hear their individual instrument’s sounds among collective noise. Therefore, their capacity to translate aural pitch into a secure comprehension of the pitched symbol was less effective in some cases.

6.2.2 - Spatial organisation in WCET

A phrase commonly attributed to Aristotle, the maxim ‘the whole is greater than the sum of its parts’ speaks directly to a learning approach such as WCET. WCET’s ethos, particularly from an MVI stance, rests not upon the individual (the ‘parts’) but on whole group activity and the unifying benefits of participation. Lord et al (2016) explicitly state that In Harmony’s WCET pedagogy “is more than the sum of its parts” (pg. 56). Descriptions of the identified “orchestral paradigm” in WCET pedagogy (Hignell, Sandbrook and Hollows, 2020, pg. 12) and the “distinctive” ensemble nature, supports this view of a unique ‘whole’ (Lord et al, 2016, pg. 60). Emphasis in some observed practice fell on “[encouraging] children to support one another” in a group context (ibid, pg. 60), whilst allowing individual pupils to become shared resources for others, “taking individual and team responsibility” (ibid, pg. vii). In this way, WCET aimed for the individuality of pupil’s participation to feed back into the whole. Cooke & Spruce (2016) summarise this ethos, and pedagogical approach, whereby “musical meaning and musical learning emerge from musical interactions” (pg. 76). One In Harmony report went on to discuss how pupils “helped each other out if they got stuck” and “[shared]...learning challenges together” (Hignell, Sandbrook &

Hollows, 2020, pg. 38/12). Such phenomena is a clear example of Vygotsky's 'Zone of Proximal Development' (or 'ZPD'), a learning theory highlighting "the distance between the *actual* development level as determined by independent problem solving, and the level of *potential* development as determined through problem solving," in this instance, "with a more capable peer" (1978, pg. 86). Indeed, those with more developed skill could guide and support those struggling in these instances. WCET within a 'whole' conceptualisation endeavours to separate itself from more specialist models in its values. It aims to foreground a concept of unity, a mentality that pupils are "in it together" (ibid, pg. 36). It takes on aspects of a "participatory practice" conceptualisation of music-making where "the primary focus...is not on presenting an artefact but rather facilitating and encouraging involvement" (Spruce & Matthews, 2012, pg. 127). Music making is not a competitive notion based on skill but rather a shared experience of musical teamwork.

NMS staff indicated in interviews and informal conversations during teaching time that organisation of space in WCET was a key feature in establishing a sense of musical unity. School A and B's WCET teachers had the use of the school hall for all WCET lessons. NMS staff identified school halls as a preferred setting for teaching due to their spacious, open feel. Classrooms were often undersized and cluttered with weighty tables and chairs. Pupils had little room to move freely with their instruments and NMS staff faced difficulties in ensuring classroom spaces were consistently set up across lessons. Similarly, in every lesson across School A and B, teaching always took place from the front. Children remained in their seats, sitting down to play, unless instructed to move around and work in groups for a limited time.

Studies have found environmental organisation to be directly influential of pupil's learning encounters. Sommer (1977) described arrangements of learning spaces as the "nonverbal communications system of the classroom" (pg. 174). He stated that "one can learn to "read" physical arrangements of chairs and

desks” and the “real and symbolic barriers to gauge present and desired levels of interaction” (ibid). Sommer’s identification of classroom spacing as directly impactful upon communication is particularly useful when analysing WCET pedagogy. Communication from teacher to class, both verbally and non-verbally, is key in a large group teaching method such as WCET. Cooke (2011) theorises “managing the learning environment” as one aspect of promoting inclusive WCET, ‘inclusion’ in this instance meaning an invitation into the ‘whole’ (pg. 41). She encourages a space that “allows for every child to feel an integrated part of the whole class musical experience” (pg. 43), through which facilitation of verbal and nonverbal communication is a core facet. The space must enable “musical interaction and eye contact between [the teacher] and all of the pupils” and “close proximity” between teacher and learner for support (ibid).

School B’s hall space organisation was arranged in a ‘horseshoe’ configuration which aimed to achieve Cooke’s suggestions for integration of pupil experience (see Fig. 6.4). MTs constructed this horseshoe set up of chairs around the outskirts of the hall prior to each lesson, where children sat in instrumental groups facing the front. Philpott (1993) stated that the “horseshoe shape...affords maximum visibility of and by the teacher” as well as “a central area” where music making, in this instance, can take place (pg. 195). Hastings and Wood (2002) support this, extolling the benefits of the set up for sustained eye contact, ease of conversation and the ability to more easily identify and negotiate pupil behaviour (pg. 73).



Fig. 6.4 - School B's horseshoe set up. Photograph author's own; captured 26th October 2022.

The horseshoe shape allowed School B's MTs to constantly hold pupils in their peripheral vision. Importantly, the pupils themselves were consistently aware that the MTs could see them. This had the effect of knowing that support would be available when children needed it but also, as Hastings and Wood (2002) pointed out, it allowed immediate rectification of behavioural issues. Research has found that organisational layouts of learning spaces can hold some effect on pupil behaviour (Wannarka & Ruhl, 2008). In a horseshoe space such as School B's, where teacher and pupil were consistently visible to one another, behavioural problems were swiftly dealt with. This was supported by CTs Mr Higgins and Mrs Foster, who themselves occupied the horseshoe. Behaviour management proved an integral aspect of establishing and maintaining the whole group unity of WCET. When disengagement occurred or class attention waned in School B, Terry called this out. Rather than consider individual children's

behaviour, Terry focused on the negative consequences of the behaviour itself, emphasising the collaborative nature of whole class playing - “we’ve given out plenty of class rewards,” Terry told the group, “but a class reward means everyone.” In a space where any disruption impeded the ‘whole,’ emphasis fell on the individual efforts of all children to uplift and support the team. The horseshoe model encouraged this and was able to guard against potential disruption.

Communication between teacher and learner, but also between learners, was integral for encouraging a unified space. Research has discussed the benefits of horseshoes for student’s perceptions of effective classroom learning and how they can encourage the most participation from the group overall (Kali Rogers, 2020). In School B, pupils had the benefit of seeing and, to some extent, hearing one another at all times whilst playing. They could offer feedback to each other, via means of congratulations when one pupil ‘got it right’ or encouragement when their peers felt self-conscious about playing. These inter-relations and supportive communication methods across individual WCET pupils brought to mind Bull’s (2023) theories on “deliberative talk” in children and young people’s ensemble music-making experiences (albeit at an earlier phase of education – Bull’s participants ranged in age from 11 – 16). Facilitated by the horseshoe layout, pupils were more readily able to engage in the principles of such “deliberative talk,” particularly during partner or group work, including “expression of one’s views” and “thinking of the common good rather than solely individual self-interest” (pg. 20). It could be theorised therefore that the horseshoe model contributed towards pupil’s confidence in their playing. From the very start of WCET lessons, MTs ensured children knew this was a ‘safe space.’ Upon the first time School B’s Terry asked children to go around the horseshoe and play individually (October 2021), they laid out boundaries immediately. The class were not to poke fun at their peers based on the quality of the sound they produced on their instruments. This instilled the expectations

of ensemble participation, within “a culture of discipline and respectful behaviours” (Hignell, Sandbrook & Hollows, 2020, pg. 48) and further embedded unification of the ‘whole.’

6.2.3 - Differentiation and the instrument's place in WCET

NMS staff discussed “pedagogical differentiation” in similar terms to Eikeland & Ohna’s definition– the “adoption of diversity in the approach to teaching and learning within a heterogeneous classroom” (2022, pg. 2). In interviews, MTs provided examples of how they would adopt differentiation during WCET. One MT discussed how they had developed a “mental profile” of pupil’s capabilities and pedagogically differentiated across classes from there. If children faced practical difficulties, MTs would “walk round...have a listen, find out who it is and help them.” In a similar vein to NMS staff’s descriptions, Philpott et al. (2016) suggest MTs actively seek out understanding of their pupils as musicians. They promote the use of “a series of diagnostic activities,” including whole-class performances, to enable teachers to “observe students as they engage in music-making” as a collective and individually (pg. 176). NMS staff thus aimed to “think on [our] feet and find ways to involve everyone.” School A and B’s WCET teaching offered evidence of various pedagogical differentiation techniques in teacher and pupil led contexts.

Teacher initiated differentiation came from the front with children taught either as a whole class or in their separated instrumental groups. School A and B’s MTs requested that children play individually to the class at various points throughout the school year. This meant MTs could check learner need, determine pupil’s levels of knowledge and offer individualised feedback on instrumental technique. However, its usage was rare. On a few occasions, MTs removed a child from the lesson for a brief time when they noticeably struggled. This type of

differentiation evoked Shulman's (1986) theories on 'PCK' across NMS staff in practice, specifically the "understanding of what makes the learning of specific topics" (or in this case, instrumental techniques) "easy or difficult" (pg. 9). Shulman states that teachers must hold strategies for "reorganizing the understanding of learners" who arrive in the classroom with differing levels of experience (or "conceptions and preconceptions," as Shulman describes) (pg. 9-10). One example of this in practice saw a new child with no instrumental experience join School A's Cedar class in early November 2021, 4 weeks into term. Jo identified this pupil's significant technical issues; they were humming into the mouthpiece instead of blowing. Basic technique needed to be instilled for this child to make any potential progress on their trombone, hence Jo's five minute 'mini lesson' for this purpose. MTs similarly differentiated by actively checking concept and technique understandings, offering feedback to the whole group or instrumental sections. School B's 'horseshoe' hall arrangement aided this, in its distinction between three groups of instruments - trumpets, baritones and trombones - of which there were c. 10, 9 and 7 pupils in each. Whilst Terry worked alongside the treble clef reading instruments, Stevie worked with the basses.

Pupil led WCET activities, including small group and partner work, aided staff abilities to differentiate effectively. Partner work involved pupils discussing and/or practicing a particular musical concept in pairs. This allowed MTs a few moments to 'float' around the hall and gauge individual understanding. Independent group work proved an effective method for apportioning lesson time. For pupils, group work provided autonomy away from teacher led provisions and a chance to work collaboratively with their peers. In their work on individual needs in the music classroom, Philpott et al. (2016) highlight the benefits of group compositional activity through which children and young people can "provide mutually beneficial (and differentiated) support to each other" (pg. 179). Pupils engaged in a form of "distributed intelligence" whereby

they “[placed] heir knowledge at the disposal of the [WCET] community” in order to “solve [any] problems” they may have collectively faced (Herrero & Brown, 2010, pg. 256).

For MTs, group work allowed time away from front centre delivery to concentrate on individualised pupil support. Group activities comprised a fair proportion of lesson time (around 15-20 minutes in most cases) and culminated in group performances of learnt concepts. One School B activity centred on composition. Groups of around 3-6 children each choose from their learnt note values – ‘sleeps,’ ‘strides,’ ‘walks’ and ‘runnings’ – to create together a four-beat rhythm for performance to the class. These WCET lessons often centred on integration of musical activities, across composing, performing, listening and appraising, culminating in, as Spruce (2016) describes, a “rich musical learning experience...[breaking] down the often artificial separation of performer, composer and audience” (pg. 86). Group work also extended to ‘competitions’ between sections (in the case of School A, the trumpets vs the trombones and, in School B, the trumpets vs baritones vs trombones). Competitions highlighted skill levels across overall lesson objectives and general playing technique. They meant MTs could gauge pupil’s knowledge in such areas as embouchure, diaphragm control, playing posture and valve or slide positions.

NMS staff adopted many of the pedagogical differentiation techniques Hallam (2016) observed across national WCET practice. These included small group, paired and individual playing, extended performance, “creative composition” activities (pg. 33), and – as an NMS representative stated within Hallam’s report – ‘team teaching’ (ibid). Other elements of Hallam’s differentiation did not feature strongly in NMS’ Year 4 level provision. These included differentiated arrangements across abilities, which only appeared in later NMS provision at Year 5 and 6 stages (ibid), and “sectional” work across instrumental groups, as observed in two of Hallam’s 21 hub WCET programmes (pg. 7). Hallam identified the positives of the latter approach, which “enabled

more individual attention” to pupils’ needs (ibid). NMS’ decision to omit sectional work was more than likely influenced by time constraints and logistical considerations in the school timetable. NMS’ MTs, alongside those within Hallam’s other 20 hubs, therefore consistently differentiated across c. 30 pupils on specialist instruments in class time.

WCET holds the specialist musical instrument as a central and defining characteristic. These instruments are regarded as “special” and a key ingredient in WCET’s “unique” approach (Hignell, Sandbrook & Hollows, 2020, pg. 55). Their prioritisation in the NPME, as Spruce (2013) points out, promotes a “narrowness of...vision” that disadvantages other forms of musical engagement and further engrains Western art music’s superiority (pg. 112). Using a specialist instrument to introduce pupils to musical learning, however, holds impacts for MT’s pedagogy and their abilities to differentiate. WCET teachers must consistently consider matters of both instrumental technique and musical concepts simultaneously. WCET incorporates a distinctive mix of specialist elements – in the instrument’s dominant place in learning – and generalist elements, in its in-school setting and variable adherence to national curriculum requirements, as Hallam (2016) identified (pg. 25). Ofsted (2012) discussed how pupils were able to “[develop] secure...technique” and “develop...their general musical understanding” in WCET good practice (pg. 15). Hallam (2016) furthered Ofsted’s demarcation of generalist and specialist aspects of WCET, with her identification of the categories “development of general music skills” and “development of specialist instrumental skills” in WCET pedagogy (pg. 6). General musical skill development incorporated “basic musical concepts” found within music national curriculum teaching content including “pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations” (DfE, 2021c). Whilst Hallam does not define “specialist instrumental skills,” these relate to the physiology and dexterity necessary to create sound and develop advanced skills upon a musical instrument. This includes, for example, the embouchure and diaphragm control

necessary for moving between pitches on brass instruments, or the relaxed arm and flexible wrist movement needed for string bowing.

Ofsted (2012) identified that these two areas of musical learning – generalist and specialist musical skill – must be “interrelated and co-dependent” to achieve best outcomes (pg. 15). In both NMS WCET delivery and at national levels, there is a confliction in consistently ensuring that both aspects of musical learning are “simultaneously” considered (ibid) and symbiotically attached. Throughout the Autumn term 2021, (September – December), School A and B’s MTs focused on instrumental technique, ensuring correct playing posture, hold and embouchure. In the early stages of lessons, instruments remained in cases with a focus on producing a ‘buzzing’ sound from the mouthpiece first. This is an established pedagogical technique suggested for teaching brass instruments where “the mouthpiece is simple” and initial learning upon it “removes the complexity of handling and manipulating the instrument itself” (Weidner, 2020). The class then translated mouthpiece ‘buzzing’ onto pitched notes on their instruments. In teaching correct embouchure, MTs referred to the need for “relaxed, floppy lips” for producing a correctly pitched note.

MTs introduced a new note in the fifth week of term, a fifth higher than the one previously learnt. Learning this new note required MTs to explain its achievement via use of the diaphragm. Described as a “thin membrane of muscles and tendons that separate the chest cavity from the abdomen,” the diaphragm is integral in pushing air from the lungs through brass instruments (Ely & Van Deuren, 2009, pg. 47). Controlling this aspect is vital in producing clear sounds and moving between pitches. MTs explained that, for higher pitches, the class must both tighten their lips and blow a faster air stream through the instrument. MTs used various analogies to illustrate this, including shooting a fast laser beam with the breath and “screwing up your lips like you’ve just bitten into a really sour apple” for tight embouchure. NMS staff demonstrated their Pedagogic Content Knowledge through “the most powerful analogies [and]

demonstrations” they could, with the ultimate aim of “representing...the subject [to] make it comprehensible” to pupils (Shulman, 1986, pg. 9). These creative descriptions were easily accessible for the class and aided in understanding, particularly when staff played their instruments in demonstrations.

However, it appeared difficult again to fully gauge all 30 pupil’s understandings of such technical concepts. Differentiation required staff to firstly, identify issues and secondly, instil solutions to these issues effectively. These factors were particularly integral with matters of instrumental technique. Naef’s “principles” stated that pupils must have “mastered” the context and placement of ‘sound’ prior to its ‘symbol’ introduction (McPherson & Gabriellsson, 2002, pg. 101). Philpott (2016) similarly identifies the need for a “sequence of learning” – in this case, from the sound *to* the symbol – as “vital to successful teaching” (pg. 47). So too must pupils have mastered a level of technical instrument skill in order to evidence their knowledge of musical concepts through them. If a violinist, for example, struggles to place their first finger on a note and produce a convincing tone, they will consequently struggle to progress to exploring dynamics. Similarly, pupils will find “[playing] with simple expression”³⁷ challenging if they have not yet acquired the correct embouchure on their trumpet to produce such a tone. Lamont, Daubney & Spruce’s work on whole-class singing initiatives identified the “challenges [of] addressing individual progress within a group session which was always time-limited” (2012, pg. 262). They provided the example of one visiting MT who was “aware of some of the children’s individual limitations...but [was unable] to address this herself within the hour-a-week singing lesson” (ibid). In a similar vein, WCET MTs must accept that, in the context of a WCET lesson where the ‘whole’ is emphasised over the ‘parts,’ it is often outside of their remit to specifically work upon individual technical issues.

³⁷ This is an expectation of adequate progress by the end of Year 4, as defined by NMS in their Progression Framework model (NMS, 2021d, pg. 17).

Such difficulties in ensuring instrumental skill development in WCET are heightened when learning takes place through primarily orchestral based specialist instruments. Whilst the NPME did not prescribe instrumental types for use in WCET, the Plan provided suggestions for suitable KS2 instruments including orchestral families such as strings, wind and brass (DfE & DCMS, 2011a, pg. 53). Most of the instrumental groups NMS offer schools are within these three main orchestral families, with the exception of a handful of schools receiving acoustic guitar provision. This trend towards Western classical instruments is reflected nationally. Fautley, Whittaker & Kinsella (2017) found that, of the top ten taught instruments named by respondents, eight could be described as within a classical tradition.³⁸ Instruments of this ilk are challenging to technically negotiate and hone development upon. Research on instrumental skill development, primarily on instruments of the Western orchestral tradition, highlights the many thousands of hours of practice musicians engage in over time to develop advanced level skills (Ericsson, 2008). McPherson (2005) found “wide individual differences” in skill levels in his work on beginner instrumentalists (pg. 26). He concluded that this finding provided “indications of how challenging learning an instrument can be for some children” (ibid).

MTs often missed opportunities to encourage individual children due to the overall foci on the ‘whole’ in WCET. In one lesson in early November 2021, after four weeks of playing, a pupil with a trumpet approached me. Having just played her individual notes to Jordan and gained some feedback, she said “I don’t want to do it on my own again because I can’t do it.” Whilst the class practiced independently, I walked her back to her seat and asked her to play the requested note. Above the noise of 29 other instruments, I perceived a nervous but audible sound from her trumpet. Her embouchure was effective but diaphragm tension meant she held her breath. This impeded clear tone production. I explained this

³⁸ Fautley, Whittaker & Kinsella categorise acoustic guitar within the Western classical and popular traditions.

in the short time we had together and she played her second note more clearly. An entry in my fieldnote diary in reference to this scene read “hopefully she will have more confidence next time.” Spruce (2016), adapting the work of Kyriacou (1991), identifies elements of ‘bringing planning to life in the classroom’ through teaching that “is matched to the ability and needs of...young people” (Spruce, 2016, pg. 92). MTs have neither the time nor the capacity to work with individual children and embed an understanding of these needs. They have to move on in order to achieve overall lesson learning objectives. This is, in some ways, WCET’s core compromise.

This section has provided a detailed presentation of WCET’s pedagogical characteristics through NMS’ Year 4 provision. I identified WCET key “forms” including a ‘sound before symbol’ pedagogy and ethos, spatial organisation emphasising the ‘whole’ over the parts, and methods surrounding differentiation in the context of specialist orchestral instruments. This section presented MT’s specific pedagogical “acts” in these areas. In ‘sound before symbol’ pedagogies, MTs instilled separated musical concepts through emphasis on sound contexts every lesson. Warm ups were aurally focused. MTs used specific musical examples each lesson to introduce concepts. These concepts were “broken down” into more relatable, minutely sized chunks for amalgamation at later stages. ‘Home notes’ were utilised when tackling pitch by ear as an ‘anchor’ note. MTs creatively differentiated through ‘from the front’ methods for individualised feedback. They requested that pupils play individually or removed children for short 1:1 teaching in rarer cases. Pupil led activities including paired and group work, or competitions between sections. These provided autonomous experiences for pupils and supported MT’s abilities to differentiate more efficiently across c. 30 children. Spatial organisation in WCET can equally contribute to effective differentiation, particularly through School B’s evidenced horseshoe set up. Pedagogical decisions over space set up highlight WCET’s focus upon the ‘whole’ over the ‘parts’ in achieving a unified, inclusive music-making

space. This section equally identified a key theme of uncertainty for MTs through each of these areas. This involved difficulty in gauging pupil's full understandings of content in the form of notation and, secondly, pupil's individual technical abilities upon primarily Western classical instruments. Whilst able to partially differentiate, WCET faces difficulties in ensuring all children can engage at an individualised level. This is due to the context of its teaching framework and its emphasis on the 'whole' over the individual.

6.3 - Conclusion

This chapter has demonstrated aspects of WCET in its place as a pedagogically and ideologically contested method. Section 6.1 presented 'MSWI' and 'MVI' as two core WCET conceptualisations (Fautley, Kinsella and Whittaker, 2017). Both concepts illustrate core divides between specialist and generalist pedagogical approaches and philosophies. WCET faces such dichotomous understandings because it aims to unite these two strands through specialist instrumental learning in a generalist setting. Section 6.2 therefore aimed to provide a rich, qualitative understanding of MT's pedagogical "acts" during WCET.

Section 6.2.1 discussed WCET's 'sound before symbol' principle. MTs in NMS' WCET notably 'split' rhythm and pitch into two separated concepts when teaching both aurally and with notation. As a result of this divide, children's rhythmic understandings were particularly clear, developing substantially throughout earlier months of learning. MTs instilled by ear rhythms in warm up games and through copy back exercises when teaching other concepts (for example, teaching 'buzzing' technique through buzzing back various rhythms on mouthpieces). Pupils comprehended rhythms in abstract terms. Therefore, rhythmic translation onto instruments, with the added aspect of notation, was effective. Pitch elements, although also understood in the abstract, proved tricky for MTs in conceptualising pupil's accurate gauging of concepts upon introducing

notation. This difficulty of weighing children's individual notational knowledge meant aural foci remained central to MT's pedagogy. This occurred despite some lesson's aims for notation as a key learning objective. Challenges such as these, however, are natural consequences of the time pressured context in which WCET takes place.

Section 6.2.2 examined how spatial organisation in WCET can contribute towards the method's overall aim of providing inclusive, unified musical experiences for all pupils. In this enduring 'whole' focus, WCET (particularly of an MVI stance), separates itself in values from the specialist, in the latter's comparative focus on the individual musician. School B's 'horseshoe' set up held a direct influence upon the facilitation of instilling a 'whole' over 'parts' ethos. From a logistical stance, a horseshoe set up allowed for MTs increased visibility of pupils, furthering abilities to differentiate and facilitate behaviour management. Seating arrangements impacted not only communication development between MTs and learners but across learners themselves. Horseshoe set ups encouraged a cogent whole, with all musicians learning together in an ensemble space.

Section 6.2.3 further discussed differentiation in the context of the instrument in WCET. NMS, alongside other national hubs, employed various means to differentiate. These included 'floating' around the hall to check understanding, offering individualised feedback, and initiating pupil-led work in groups, pairs and in competitions to allow for MT feedback. However, the "act" of differentiating could be regarded as an obstacle for WCET in the dichotomous positions of MSWI vs MVI, which are informed by the instrument's central place as a learning vessel. MTs must ensure pupil's capabilities in producing an initial sound on the instrument before knowledge developmental of concepts can take place through it. MTs focused heavily on brass technique in the initial weeks of teaching, employing creative metaphors for use of the breath and the diaphragm to produce sound. Problems arose, however, in judging how far pupils could bridge their technical ability and knowledge through their specialist orchestral

instruments. Given WCET's nature, MTs faced difficulty in consistently manipulating their teaching to the needs of 30 individual children. Teaching content was therefore aimed somewhere down the middle. This held potential issues for those pupils who struggled – or indeed for those who excelled - because time could not be given over to support the individual over the 'whole.'

This chapter has highlighted the successes and challenges of WCET, in its place as a method offering all children the opportunity to play a musical instrument. There exist differing conceptualisations of what "learning a musical instrument" means for music educators. These conceptualisations appear alongside the actual processes of ensuring high quality music education frameworks. NMS' conceptualisations of WCET are just one strand among the 123 other MEHs across England as of 2022. This chapter has provided one of the first ground-level understandings of WCET's specific pedagogical "acts" alongside its context from supporting literature. It has equally highlighted the levels of compromise NMS must make in delivering high quality provisions amidst external negating factors (such as lack of time and funding) beyond their control.

Chapter 7 – An unexpected chapter: Hub activities during the Covid-19 pandemic

The early months of 2020 proved a busy period for NMS. Key events were in the middle stages of planning. The service staged their first MEHEM conference in late February, with Nottingham's Albert Hall at full capacity. Just under a fortnight after this event, England's government introduced strict lockdown measures resulting in over seven months of school closures. England's pandemic response detrimentally impacted pupil's general educations (Cullinane & Montacute, 2020; Howard, Khan & Lockyer, 2021). Primary music provision felt these negative impacts most strongly because England's music education system centralises group music making through WCET. Lockdown procedures and school closures decimated these opportunities from March 2020-21. Abundant literature arose during this thesis' timeline on school closure's impacts upon instrumental music teaching (see further section 7.1.1). These outputs mostly focused on 1:1 teaching contexts. Conversely, this thesis' pandemic centred research was based within a WCET focused music service. Whilst some studies discussed group music-making contexts during the pandemic, very few focused upon WCET.

Chapter 7 investigates how a music service with a message of accessible instrumental provision continued to function upon their main modality's removal. I present how NMS were "thrown in the deep end" but "found ways to swim," as one MT described, during a time of significant societal turmoil. Section 7.1 compiles the period March-July 2020 at the height of England's lockdown. I examine the initial chaos of quick turnarounds in government decisions and insufficient guidance on safety precautions concerning practical musical activity. I present how NMS translated their provision to online settings, alongside much of the national and international music teaching profession. NMS' initial forays into asynchronous (pre-recorded) online resources served pupils working towards

Music Medals and/or graded examinations, who had assumed at-home access to an instrument. Upon realising the lack of engagement with online instrumental provisions, NMS concentrated their efforts into non-instrumental (NI) based provision from May 2020 onwards. NMS further adjusted online provisions to incorporate shorter 'two minute lessons' during this period, adapting to their locality's needs among broader national discussion on 'digital divides' (Burgess, 2020).

Section 7.2 discusses the period July 2020 – March 2021, during pupil's summer holiday period and the Autumn-Spring teaching terms. In summer 2020, NMS created the interactive programme 'MusiQuest' to assess participant's engagement levels. NMS' move to synchronous live streaming materials illustrated their growing abilities in providing high quality resources. Its usage, however, signalled the broader challenges of remote learning caused by online safeguarding procedures. Section 7.3 explores NMS' ensemble provisions and performance opportunities in remote settings for their participants across age ranges and ability levels. Section 7.4 details the services' work from March 2021 within the English government's 'roadmap' out of lockdown period and children's subsequent full return to schools from 8th March.

7.1 - March - July 2020: Asynchronous online learning with and without musical instrument access

The first nine weeks of 2020 provoked a societal response of confusion and disbelief regarding the Covid-19 virus. Devolved English government were initially reticent to impose socially restrictive measures (Lintern, 2020). Therefore, school closures were not a priority and life continued as normal (Kelly, 2020). The DfE and teaching unions discussed potential school closures from 16th March (Weale, 2020) which were confirmed across England two days later (Adams & Stewart, 2020). One NMS SLT member recalled they "could see [closures] coming," despite government's continued reluctance to act. Five days

later, on 23rd March, UK Prime Minister Boris Johnson announced a full national lockdown (Johnson, 2020). NMS, alongside much of England's education workforce, rapidly moved their administrative activities online in response (Howard, Khan & Lockyer, 2021). The service employed Microsoft Teams for at home working, commenced online teacher training and suspended live ensemble rehearsals.

NMS have historically enjoyed a strong online presence which prepared them well for a digital switch. The services' Twitter page went live in 2012 and has attracted over 3,000 followers, alongside a regularly updated Facebook page. The service provided their participant's clarity on proposed actions at the outset of restrictions through regular social media posts (see Figs. 7.1 and 7.2).

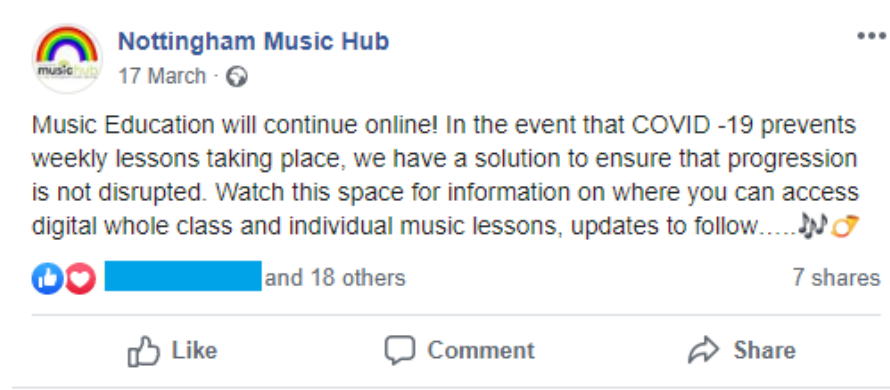


Fig. 7.1- NMS announce their decision to move provisions online: 17th March 2020, Facebook.

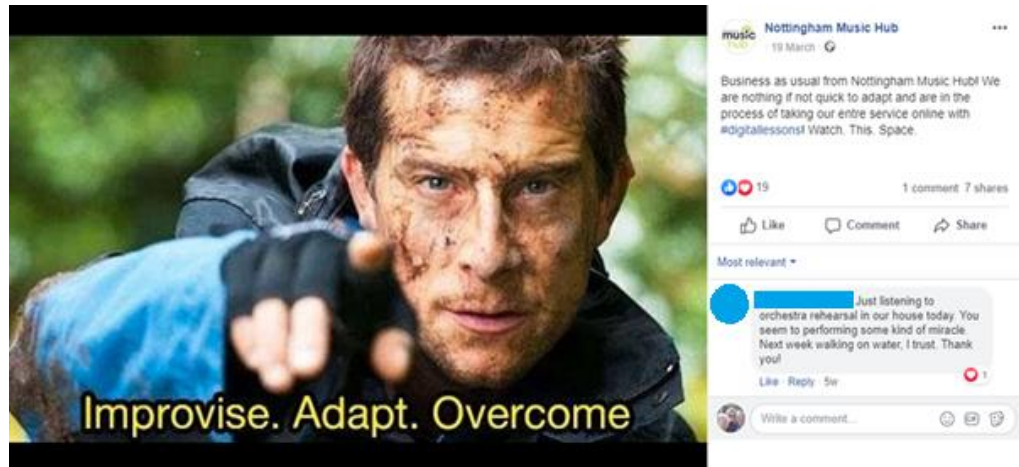


Fig. 7.2 - NMS announce their decision to move provisions online: 19th March 2020, Facebook.

Increasing uncertainty surrounding children’s out-of-school educational attainment arose during initial weeks of lockdown. Parents worried over their capacity to provide sufficient home-schooling, particularly in working-class households as NMS serve (Cullinane & Montacute, 2020; UNESCO, 2020). NMS presented a resilient and adaptive image against these concerns. They would continue to provide adapted services for Nottingham’s pupils, now moving online to digital lessons. Section 7.1 discusses how NMS sought to ‘improvise, adapt and overcome’ the challenges of such rapidly implemented and difficult circumstances.

From the commencement of lockdown on 23rd March to late June 2020, NMS produced and uploaded over 250 lessons to YouTube. I categorise NMS’ online lessons into two domains, varying in content, focus and intended audience. Section 7.1.1 covers NMS’ online pre-recorded (or ‘asynchronous’) lessons for KS2 children with at-home instrument access who were preparing for Music Medals and graded examinations prior to lockdown. Section 7.1.2 discusses NMS’ asynchronous content for KS2 children without instrumental

access. Both formats held unique challenges. The former highlighted inaccessibility regarding instruments. Although successful in its reach, the latter spoke to a broader problem of digital access in educative contexts.

7.1.1 - Key Stage 2 digital instrumental lessons and engagement levels



In the early weeks of lockdown, NMS staff digitised existing resources with a focus on graded examination pieces. Similarly to ABRSM, NMS set their own progression framework models and detailed lesson by lesson plans. Lesson content therefore proved relatively simple to adapt online. Digital instrumental lessons, as with face-to-face WCET, focused on a specific piece of music to teach musical concepts. NMS staff covered each piece over three separate lessons of around 10 minutes in length. One of the first instrumental lesson sets uploaded between 25th March – 2nd April 2020 was a viola lesson for the Grade 1 piece ‘Fiery Fiddler.’ The three lesson’s content and structure sat on a progression framework with clear expected outcomes. Lesson 1 and 2 focused on the first 16 bars of the piece, encouraging ‘accurate and musical’ playing in learning to cross strings, control the bow, and incorporate dynamics (NMS, 2020a/b). Lesson 3 concentrated on ‘Fiery Fiddler’s’ final 8 bars incorporating accents and tempo (NMS, 2020c).

Staff employed the Microsoft Office programme PowerPoint to create all video lessons, which they praised for its ease of use. Every video employed a level of simple, visual clarity. MTs used interspersed voice over and audio-visual clips to explain concepts and demonstrate these on their instruments, much like a pupil would experience in face-to-face WCET teaching. Visual imagery also aided pupils’ understanding. Graded online lessons featured staff notation. Fig. 7.3 shows how, in the ‘Fiery Fiddler’ example, coloured notes corresponded to finger placement. A black crotchet denoted an open string, red a first finger, yellow a second and green a third. Few words were visible on screen, with a preference for images and video footage (Figs. 7.4 & 7.5). When more written

information was necessary, as in Fig. 7.3, this was used to reinforce voiceover points or to remind pupils that they could pause or rewind the video if necessary.

Descending D major Scale warmup – using rockets

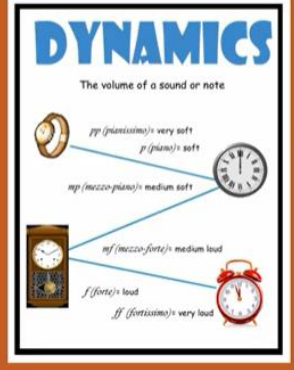
Our Descending D major scale warmup. Focus on using long smooth (Legato) bows. Just follow my instructions on the video. If you need to practice this, rewind the video as many times as you need to.

NOTTINGHAM music hub
led by nottingham music service

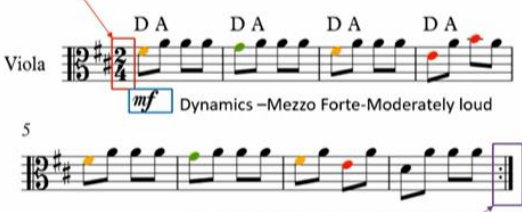
Fig. 7.3 - Screenshot slide from 'Viola - Grade 1 - Fiery Fiddler - Lesson 2' (NMS, 2020b). It shows a staff member explaining and demonstrating a D Major scale with coloured staff notation. Accessed 1st April 2020.

Time Signature – How many Beats in a bar
Dynamics – Loud and quiet
Repeat sign



Fiery Fiddler Bars 1-8

Time Signature – This tells us that there are two beats in the bar

Viola 

mf Dynamics –Mezzo Forte-Moderately loud

5

Repeat Marks – Repeat this passage

Fig. 7.4 – Screenshot slide from 'Viola - Grade 1 - Fiery Fiddler - Lesson 1' (NMS, 2020a) explaining time signatures and dynamics. Accessed 25th March 2020.

Tempo Tempo is how fast or slow a piece of music is played.

Lento	Slowly	
Largo	Slow and stately	
Adagio	Leisurely	
Andante	At a walking pace	
Allegro	Fast	
Vivace	Lively	
Presto	Very quickly	

What is Tempo?

Tempo is how fast or slow our music is. It is controlled by a beat. A metronome is a device that we use to give us the speed of a beat. This is what we use to control how fast we play.

Tempos (Speeds)

Prestissimo	Faster than Presto	♩ = 208-200
Presto	Very Fast	♩ = 200-168
Allegro	Fast	♩ = 168-120
Moderato	Medium speed	♩ = 120-108
Andante	Slow, a walking pace	♩ = 108-76
Adagio	Slower than Andante	♩ = 76-66
Larghetto	Not as slow as Largo but slower than Adagio	♩ = 66-60
Largo	Very Slow, Slower than Adagio	♩ = 60-40

Fig. 7.5 - Screenshot slide from 'Viola - Grade 1 - Fiery Fiddler - Lesson 3' (NMS, 2020c) discussing tempo, with demonstrations from an NMS MT. Accessed 2nd April 2020.

NMS initially adopted asynchronous teaching, providing pupils with pre-made resources for anytime use (Amiti, 2020). Much of the literature on music education's online move centres on the processes of digitising 1:1 tuition (Biasutti, Antonini & Schiavio, 2021; de Bruin, 2021; Ayyıldız, & Zahal, 2022; Vaizman, 2022). Online provision in 1:1 contexts tended to support melded synchronous and asynchronous provision. This allowed continued personalised contact to simulate face to face lessons, whilst affording pupils opportunities for independent study (Calderón-Garrido, Gustems-Carnicer & Faure-Carvalho, 2021). NMS, however, provide largely whole class music provision with lesser focus on 1:1 work. Online provisions naturally reflected those of their face-to-face work, with the aim of reaching as many pupils as possible. Free and open access asynchronous resources facilitated this, alongside enabling engagement at times of pupil's choosing (Biasutti, Frate & Concina, 2019). NMS also did not yet have provisions in place to support live synchronous formats (see further section 7.3).

Literature has discussed the efficacy of moving large group musical activity online. However, these studies mostly centre on older populations within large group singing activities (Molyneux et al., 2020; Barbeau, Generale & Creech, 2022), or extra-curricular and community ensemble settings (Smith, 2022; Sommers, 2020; Hash, 2021). Most research centred on synchronous transmitting formats. Hash (2021) identified the logistical difficulties of group online learning whilst highlighting the benefits of 1:1 online work for individualised input. This is an interesting observation regarding NMS' follow-on graded examination preparation. In schools offering IH packages, Year 5 and 6 provision still took place in an essentially large group setting. School C's strings work, for example, incorporated an average of around 15 children per class. Online asynchronous videos allowed a level of personal attention for each child often impractical in classroom settings, a way to engage - albeit not in real time - with students individually. As Biasutti, Frate & Concina (2019) identified, asynchronous work allowed pupils to engage at their own pace, hence NMS staff's insistence during online lessons that pupil's "pause the video" at regular intervals.

Many music educators faced trepidation in moving their provisions online (Cheng & Lam, 2021; Bowman, 2022). This reflected a national trend due to the education system's underdeveloped pre-pandemic digital working practices (Moralista & Oducado, 2020; de Vries, 2021). Savage (2021) identified the NPME's "side-note" of online teaching's potential benefits in 2011 (pg. 474), including ease of travel and more "diverse music teaching opportunities" (DfE & DCMS, 2011a, pg. 39). However, as Savage goes on to highlight, this "recommendation...was not acted upon by many" hubs (2021, pg. 474). NMS staff's developments in technology proficiency were therefore key to reaping the advantages of a shift to online provision. Prior to the pandemic NMS' online presence had mostly centred on promotional materials. NMS' SLT acknowledged the underused status of the services' YouTube channel, for example. Resultantly,

the NMS teams' technology skills varied widely. Staff collaboration eased technical difficulties. A "batten down the hatches type spirit," as one SLT member described, blossomed over the initial months of lockdown, as those with pre-existing skills assisted those with less confidence. NMS SLT provided laptops and screens for staff to work from home and held training sessions in the days leading up to expected school closures. This facilitated staff's growing competency in online working habits. One MT described their positive experience in adapting their usual working environment in May 2020 –

NMS MT: "We didn't really know what [online provision] looked like, but it's amazing how quickly you can get used to things. [It's been] nearly...two months now that we've been doing it all online and it feels like it's been like this for years [laughs]"

This sense of familiarity with online lessons was heightened for one strings MT, Kye, who felt an anxiety to engage with live streamed, synchronous lessons, a platform NMS were beginning to explore in summer 2020 (see further section 7.2.2). Kye described these as "like a proper lesson...just live streamed." They were content in continuing to produce asynchronous content because "I know where I stand with that." However, Kye's thoughts on moving to synchronous content - "if they put me somewhere else, I'd be like a deer in the headlights!" - echoed Frankie's trepidation surrounding his music lead role as Chapter 3 discussed. Kye's fears highlighted the disadvantageous aspects of the NMS teams' increased confidence with online asynchronous lesson creation. Speaking a year on from spring 2020, one SLT member stated that, in retrospect, they believed online video creation "became this new security blanket for staff." This resulted in a reticence to step outside of the "comfort zone" of home working practices. Staff established a "cosy routine," meticulously perfecting videos. The quality of NMS' online videos became more pronounced across months, efforts SLT members recognised. One stated that, although "[these are] resources for now...it's also something that we can be proud of six months down

the line.” NMS’ therefore intended their online lessons for use in the immediate present but also in future post-pandemic contexts, hence their high quality and clear linkage with pre-pandemic teaching.

Yet issues arose from such a focus on quantity and quality in online instrumental lessons. NMS SLT members soon realised that “there weren’t that many people who were watching them.” Of the 64 instrumental videos uploaded to NMS’ YouTube channel between 23rd March and 10th May 2020, the average view count was 66. Instrumental lesson view counts proved low in comparison to NMS’ small amount of NI content. Whilst this could be attributed to family’s struggles in accessing online materials in the earliest stages of lockdowns (Leahy, Newton & Khan, 2021), NMS nevertheless adapted to an equal focus on instrumental and NI online provisions moving forward.

7.1.2 - Key Stage 2 digital non-instrument lessons and digital access

Prior to the pandemic, most NMS WCET pupils had shared instruments.³⁹ Depending on size, some schools may have two or three form entry systems, meaning up to 60-90 children sharing the same instrument pool each week.⁴⁰ In early-mid March 2020, uncertainty surrounding safe use of instruments heightened, compounded by government’s poor guidance on the matter (Daubney & Fautley, 2021). NMS adopted a precautionous approach, resulting in the implementation of a NI curriculum. NMS trialled NI work in a small number of schools in the weeks before closures. However, this system of in school NI provision ended when England’s teachers were provided less than 48 hours’ notice of school closures from 18th March 2020. This created a “mad rush” for NMS to ensure as many children as possible would have at-home instrumental access. The team encouraged schools to send instruments home, primarily with

³⁹ In Harmony Gold schools were an exception to this because the annual Gold package covers instrumental costs for each individual child.

⁴⁰ ‘Form entry’ refers to the number of classes in each primary school year group. Schools A and B were two form entry, with two separate classes of Year 4 groups.

Year 4 WCET pupils who were not guaranteed access to their own instrument in school time due to sharing systems. This action reaped variable success as NMS were unsure on exact instrumental take home numbers. The team attributed this uncertainty to the panic caused by rushed government announcements leading up to lockdown. In NMS staff's estimations, more children would have had access to a musical instrument had the government provided teachers with more reasonable notice of school closures. The service acknowledged that less pupils than they initially estimated had access to an instrument. By the week beginning 11th May 2020, NMS thus shifted their priorities to focus more so on NI online provisions.

“Pulse and Beat – Music Lessons Without Instruments,” one of NMS' first NI lessons uploaded to YouTube, had been viewed 1,042 times as of 15th September 2021 (NMS, 2020d). NI asynchronous lessons incorporated two main, synthesised features in lieu of an instrumental focus. These were theoretical musical knowledge, including musical history, theory and notation, and physical musical activity such as copying back with singing or vocalising, and body percussion. ‘Pulse and Beat’ used excerpts from Prokofiev’s opera ‘The Love of Three Oranges’ as musical examples to introduce tempo and beat. As with ‘Fiery Fiddler,’ NI videos used images and voiceovers to full effect with less reliance on visual text. In all NI videos, physicality was integral. Staff used clapping and clicking, and body percussion such as slapping the chest and stamping, as physical memorisation techniques for musical concepts. NMS introduced music theory concepts which could be applied to any piece of music in future learning without the use of an instrument.

‘Hey Mr Miller,’ a second NI video uploaded on 6th April 2020, focused on big band and swing music through Glenn Millers’ ‘In the Mood’ (NMS, 2020e). Pupils were first asked ‘what instruments are in a big band?’ Staff often posed these types of questions in WCET lessons when introducing a new piece. There are further examples of online NI lessons incorporating activities usually present

in face-to-face WCET lessons, particularly copy back practices. Staff used this technique during WCET as a pre-instrument engagement activity to “seed” musical concepts, as one MT described. The instrument’s absence was the clear difference in NI videos. To demonstrate swing rhythms in ‘Hey Mr Miller,’ the MT requested pupils imitate the sound through vocalisations and ‘air drumming’ with a pencil in place of a drum stick (see Figs. 7.6 & 7.7). The video culminated in a short performance of the concepts learnt against a backing track of ‘In the Mood.’

The slide features the title "Hey, Mr Miller" in a large, grey font at the top left. To the right of the title is a yellow rectangular box containing the text "Rewind the video if you need more time to learn the song...". Below the title, there is a horizontal line. Underneath the line, the text "Listen to me sing the words and copy back." is displayed. To the right of this text is a video thumbnail showing a young man in a brown jacket and black beanie, gesturing with his hands as if conducting or playing. Below the video thumbnail, there are two lines of lyrics: "Hey, Mr Miller x2" and "What a swing that you bring to the band". Below these lyrics, there is another set of lyrics: "With your trombone and your saxophone x2" and "You can hear it all through the land".

Fig. 7.6 - Screenshot slide from 'Hey Mr Miller - Lessons 1 - Music Lessons without Instruments' (NMS, 2020e). It shows an NMS MT leading a vocal call and response activity. Accessed 6th April 2020.

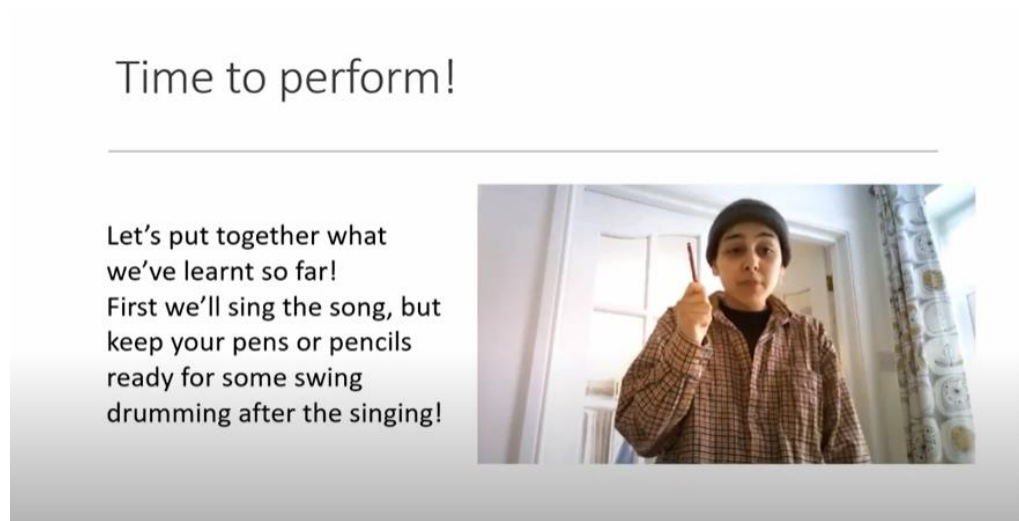


Fig. 7.7 - Screenshot slide from 'Hey Mr Miller - Lesson 1 - Music Lessons without Instrument' (NMS, 2020e). It shows an NMS staff member leading a performance of the piece. Accessed 6th April 2020.

NMS' adoption of NI provisions reflected their promise to participants that music-making would continue and progression would not be unduly disrupted. This progression centred on keeping resource content as close to pupil's WCET experiences as possible. Whilst remote provisions necessitated the instrument's removal, NMS adopted NI methods to follow their usual lesson modalities. Call and response featured heavily, and a continued focus on rhythmical development manifested in body percussion and the voice. NMS continued provisions despite constraints among a need for accessibility that remained a constant theme throughout the school closure period.

7.1.3 - Contemporary challenges: pupil engagement

From early April 2021, NMS began uploading shorter videos in the form of 'Two Minute lessons.' The first of these sets consisted of six piano lessons uploaded over a week via the services' Twitter and Facebook feeds. A second

series appeared shortly afterwards involving drumming exercises with 'at home' equipment. These 'Pots and Pans' drumming lessons, 14 in total, provided fast paced music-making alternatives to two minute piano lessons for those without at-home access to any form of musical instrument. Content ranged from building a home-made drum kit from kitchen equipment through to drumming techniques. Promoting accessible music-making alternatives arose internationally across 2020-21 (Giegerich, 2020). Two Minute lessons' success prompted NMS to upload a third 'body percussion' series to their YouTube channel from 13th May 2020 onwards. This series garnered just over 1,500 views (NMS, 2020f).

NMS' foray into shorter video lessons is testament to their understanding of local pupil's needs and technological access requirements. As one MT explained, "there may be a lot of families who don't have access to a computer and the only thing they've got to use for internet is a smartphone and maybe...even then quite an old smartphone." The pandemic heightened discourse over 'digital poverty' (Coleman, 2021) and a "digital divide," whereby the likelihood of stable internet connection and technological access "increases along with income" (Burgess, 2020). NMS' SLT admitted that finding offline solutions, including paper based work, was difficult given their provision's inherently practical nature. They hoped that two minute lessons "might be viable" for family's struggling with digital access. NMS aimed two minute lessons at as broad an audience as possible. They targeted videos to their Twitter and Facebook pages where parents using devices were more likely to seek out a broader collective of content than YouTube, which exclusively supports video sharing.

Two minute lessons differed from NMS' lengthier videos in their content. NMS' longer uploads, whether instrumental or NI, focused on specific musical concepts on a clear progressive framework. Two minute lessons embodied shorter bursts of physical, musical activity due to the restricted length of time available. They were more so two minute activities designed to encourage some

form of continued musical engagement. Two minute lessons provided little extended explanation of concepts. Rather, they comprised short, simple instructions for interlinking call and response sections before a performance of the learnt song in the video's last 25 seconds. Alongside insufficient internet coverage and access, potential lack of pupil motivation was another key consideration for NMS staff in planning these videos. "I think the longer children are off school, the harder it is to stay motivated," one MT discussed (Mak, 2021; Ofsted, 2021b). From NMS' perspective, if children struggled to work through a 10 minute structured lesson, they could at least access "a two minute fun sing along." NMS aimed to create a sense of routine for pupils, with daily uploads of varied music lessons. For those without instruments at home or without access to reliable and sustainable digital engagement, "a two minute video is nothing in terms of time but it could be everything in terms of they get to do something," as one MT described. From 11th May – 12th July 2020, NMS' began to upload NI lessons more frequently. Whereas in the months prior, NI lessons were uploaded on a mostly weekly basis, throughout May and June NMS uploaded these to YouTube almost daily.

This section has demonstrated the methods by which NMS continued their provisions online in the initial months of England's school closures (March – July 2020). NMS' early output was prolific, initially concentrating on Music Medal/Grade examination content due to necessity and ease of translation to online platforms. They uploaded over 100 instrumental based videos in seven weeks. Content and teaching methods remained tied to NMS' face-to-face WCET provisions. Videos proved of high quality upon efforts to enhance staff's technological capabilities. NMS primarily adopted asynchronous, open access learning formats. The decision to provide asynchronous resources reflected NMS' general ethos of reaching as many pupils as possible with their provisions. Alongside this, pre-recorded graded resources also allowed for a level of

personalisation and individualisation often difficult to achieve in face-to-face WCET.

Despite these benefits and NMS' high quality resources, online instrumental lessons experienced limited reach. This encouraged NMS to incorporate more NI resources, as section 7.1.2 discussed. As with online instrumental provision, NI provisions aimed to remain congruent with face-to-face WCET through such pedagogical approaches as call and response, and supplementary bodily instruments. NMS adapted their provisions further for accessibility measures to incorporate 'two minute' lessons in response to the professed 'digital divide' highlighted by the pandemic. 'Digital poverty' particularly impacted disadvantaged communities in which NMS operate. Whilst regarded as 'lessons,' however, two minute provisions took the form of short, fun musical activities, in efforts to maintain participant connection with music making and NMS' provisions. This period of NMS' online move reflected creative experimentation and adaptation in the face of everchanging and uncertain circumstances caused by the pandemic.

7.2 - July 2020 - March 2021: independent remote learning and synchronous provisions

7.2.1 - Independent remote learning

On 27th July 2020, NMS premiered their independently created activity programme 'MusiQuest' via their website and YouTube channel (NMS, 2021e)⁴¹. MusiQuest aimed to provide city children with opportunities for continued musical engagement across the 6-week summer holiday period. Described by one of the lead staff members as a "musical adventure...suitable for everybody," participation did not require access to a musical instrument. MusiQuest took participants on a progressive journey through the 'Isle of Lontana' in search of a

⁴¹ NMS (2021e) shows a trailer for the relaunch of MusiQuest which took place in January 2021.

'lost chord.' Pupils worked through five levels of interactive quiz, gradually increasing in difficulty. NMS uploaded MusiQuest content weekly between 27th July – 24th August 2020. A short 'support' video for each level saw NMS staff define overall learning objectives (see Fig. 7.8). Pupils then worked through a quiz linked to a musical example in search of the elusive 'lost chord.' Teaching content centred mostly on theoretical, cultural, and contextual knowledge across broad genres of chosen pieces including film, pop, rock and classical. Topics included time signatures, song structures, knowledge of instruments, and staff notation.



Fig. 7.8 - Screenshot slide from 'MusiQuest Level 1' showing the introductory 'support' section of the activity. Accessed 2nd August 2020.

Whilst learning still took on an asynchronous format, methods were in place to track whole school and individual learning. Before beginning the activity, MusiQuest asked pupils to provide their name and school details. The former

information allowed NMS knowledge on individual pupil engagement. The latter meant competitions arose, with individual pupils gaining points for their school. Competitive activities were a successful method for heightening and sustaining active engagement levels across NMS' provisions, as observed during face-to-face WCET lessons discussed in Chapter 6.

Pupil engagement levels remained a concern for educators across the school summer holidays where attainment can deteriorate (Alexander, Pitcock & Boulay, 2016). Teacher contact with pupils proved difficult nationally, particularly in disadvantaged areas such as those NMS serve (Lucas, Nelson & Sims, 2020). As an independent organisation outside of school jurisdiction, NMS were excluded from close pupil contact. The problematic nature of this distance has arisen as a continuing issue for hub staff nationally. It can result in inaccurate tracking of pupil information when schools fail to provide for data returns (Sharp & Rabiasz, 2016; Fautley & Whittaker, 2017; 2018; 2019). Schools exist as intermediaries between pupils and NMS, for necessary safeguarding and GDPR protocols. This proved a mild frustration for NMS in pre-pandemic times. School closures, however, meant NMS staff were both physically and communicatively removed from pupils, relying on school staff to facilitate and encourage engagement. This scenario holds the potential for future research surrounding the maintenance of pupil engagement during times of educational disruption, particularly around peripatetic music teaching staff and school-based staff collaboration to facilitate this. MusiQuest in its concentration on individual and whole school tracking, however, encouraged a collective spirit of engagement whilst simultaneously allowing NMS to track engagement numbers.

MusiQuest held listening and appraising as key learning objectives. Questions were designed to encourage pupils to listen to the whole of a musical extract. One video, in reference to George Ezra's 'Shotgun,' included the question

–

“The words of the chorus are: 'I'll be riding shotgun underneath the hot sun, feeling like a someone.' How many times do you hear these words sung in the WHOLE video?”

This was a cleverly devised aspect of MusiQuest’s formatting. It removed the prospect of pupil’s ‘cheating’ their way through an activity and ensured they engaged fully with materials. Lack of understanding surrounding children’s progress and capacities was a continuing issue surrounding online and remote learning throughout the pandemic (Anthony Jnr. & Noel, 2021). Through MusiQuest’s design, NMS gained clarity on pupil engagement numbers and how these pupils were engaging with the learning material. NMS’ own data found that, whilst engagement levels saw a steady decline over MusiQuest’s five weeks, many participants still responded positively to the programme. Upon reflection in 2023, one NMS SLT member discussed how Level 4 (which included content around staff notation) was the most difficult for participants. However, children and young people continued to engage with MusiQuest during a period of exceptional circumstances in isolation from their usual learning environments. NMS were ultimately able to provide a progressive musical programme which saw access numbers collectively exceed over 1,700 across MusiQuest’s 2020-21 release.

7.2.2 - NMS’ moves to synchronous teaching

On 11th January 2021, NMS began live streaming digital lessons via their website aimed at children outside of school and the small numbers of key worker/vulnerable pupils who attended school throughout the lockdown period. NMS streamed lessons twice daily for a morning and afternoon session. I attended a number of these lessons in the week commencing 22nd February 2021. Morning lessons began promptly at 11am. An NMS staff member appeared, dancing enthusiastically to a traditional Irish folk tune (one of the lesson’s three musical foci). The main visual features of the lesson correlated

with NMS' asynchronous online lessons of the 2020 lockdown period. PowerPoint use continued. The screen included interspersed voice overs and audio-visual clips with clear uncomplicated slide layout (see Fig. 7.9).

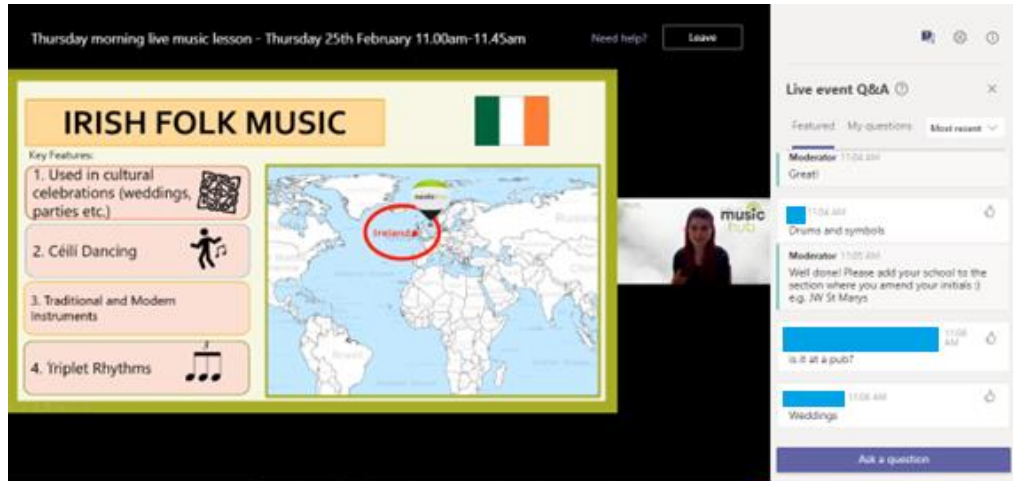


Fig. 7.9 - A screenshot from an NMS live streamed lesson. An NMS MT explains the key characteristics of Irish folk music whilst participants respond to questions in the Q&A chat. Accessed 22nd February 2021.

The first PowerPoint slides stated the lesson learning objectives which were based in a NI context; 'to understand how music is used for celebration in different cultures in Nottingham' and 'to understand key musical features from different cultures.' The lesson focused mainly on characteristic rhythms of each of the cultural genres covered. These were Irish folk triplet rhythms, Bhangra's chaal rhythms, and the distinctive off-beats and tempo changes of Jewish Klezmer. MT's teaching process of each rhythm followed a similar structure. They reminded pupils of musical terminology, defining 'rhythm' as 'how long or short a note is' and musical notation 'the blobs we write out rhythms with.' A triplet was 'three notes squeezed into one,' taught through the term 'galloping.' Staff led a call and response on triplet rhythms which pupils clapped back. Triplets were then melded with the context of other notes (in this case, crotchets or 'walks') on an audio recorded example. Pupils were finally encouraged to double the speed

of the claps to fit with the music. They then performed their rhythms over eight bars with a backing track. One MT congratulated the group's performance afterwards, stating "very well done if you're getting that right...it is very tricky." This MT's comment highlighted staff's difficulties in accurately gauging pupil's levels of understanding and, resultantly, the progress of individual children.

Chapter 6 identified how differentiation in face-to-face WCET was difficult to achieve consistently in a classroom of 30 children. Differentiation was made infinitely more difficult when unknown numbers of children sat silently and invisibly behind computer screens. A clear example of this came when one MT asked the class to engage with the Q&A chat feature and type where they thought Irish folk music may be heard and in what context. Silence and an awkward wait for interaction ensued. This dilemma characterised much of the remote learning period for teachers in circumstances where pupils could choose whether to engage (Farrell & Brunton, 2020; Castelli & Sarvary, 2021). In NMS' circumstances, where children under 16 were primary participants, parental permissions meant many children may have been 'online.' Yet, they were invisible and silent due to their cameras and microphones remaining switched off for safeguarding reasons. Such a scenario made the maintenance of meaningful social learning environments a challenge.

Reasons for audio-visual disabling during live online learning, such as behaviour management and safeguarding concerns, are contextually justified. However, they exist at the disadvantage of teacher's comprehension of who is engaging and how. The only way that NMS staff could gauge how many children engaged with synchronous lessons was by a points system based on correct answers provided in the chat by participating pupils from identified schools. MTs congratulated three schools towards the end of the live lesson for their "great participation today" – all three were IH schools. School staff may have actively promoted these live streamed lessons to parents or, alternatively, streamed them from the classroom for key worker/vulnerable children. This links to

Chapter 3's discussion on school engagement with NMS, facilitated by school staff's enthusiasm and commitment. Online or remote learning similarly required exerted effort to engage upon the removal of consistency in children's everyday learning.

This section compiled NMS' online adaptations between July 2020-March 2021, during pupil's summer holidays and Autumn/Spring terms 2020-21. Section 7.2.1 adopted the example of MusiQuest to frame NMS' tracking of participant's online engagement levels. MusiQuest provided pupils with a longitudinal activity across the summer holidays in efforts to maintain engagement and motivation at a time when this was in danger of dwindling. As with asynchronous lessons discussed in section 7.1, MusiQuest's resource quality was high. Content covered all elements of a generalist curriculum including theoretical and contextual musical knowledge. MusiQuest was equally successful in allowing NMS staff to gauge not only pupil numbers but the context of their engagement.

Section 7.2.2 recounted NMS' moves to live streaming from January 2021. This further highlighted NMS' abilities to adapt and innovate their provisions. Live streaming scenarios, however, indicated remote learning's broader disadvantages when pupils could choose their own engagement levels. Despite MusiQuest's successes in tracking engagement and NMS' improved abilities to communicate in real time with pupils via live streams, their provisions remained removed from the realities of those prior to the pandemic.

7.3 - Digital ensemble performance opportunities and events

Throughout school closure periods between March 2020-21, NMS concentrated their efforts on remote lessons and digital performance opportunities for their participants. NMS staged RHYO's first online rehearsal on 21st March, the Saturday prior to England's first national lockdown

announcement (Music Mark, 2020a). Organised within a weeks' notice, the rehearsal attracted over 50 players (NMS, 2021f).

Staff planned online rehearsals to align with regular RHYO rehearsal timings. This involved a brief introduction on the rehearsal structure, with alternating sectional and full rehearsals punctuated by a mid-morning break. Taking place over Microsoft Teams, rehearsals were initially a process of trial and error for staff. Sectional rehearsals spanned 15-20 minutes in length and were often led by student section leaders. Staff organised breakout rooms to facilitate these with Teams' Chat feature running throughout. This allowed staff to be consistently present, monitoring pupils' queries and working with individual players to solve these. Upon the orchestra reassembling, section leaders or MTs shared their screens and system audio to provide a backing track to the rehearsed piece along with a click track. All participants would then mute their microphones and play along with the backing track. Upon reflection, staff discussed how a click track for musical performance worked better in remote settings than conducting, where time lags and visual lags often disrupted proceedings (Hargreaves, 2017; Cayari, 2021). As one MT described, "[the conductor's] screen is so small you can't actually see him conducting so...it was a bit pointless." Staff had equally experimented with providing real-time spoken instructions alongside backing tracks (for example, shouting out rehearsal numbers). However, as one MT told me, "as soon you [said] something, the audio [cut] out." NMS adapted to record instructional voice clips and add these to backing tracks.

During the early months of England's lockdown, NMS had to find new ways to engage participants. With this came considerable challenges. This was realised early on in pupils' familiarisation with online communication and their varying levels of confidence in engaging. Speaking in May 2020, two months into online RHYO rehearsals, one MT discussed players' eventual enthusiasms for this aspect, with many now confident to turn on their microphones and cameras.

Another MT pointed out how, due to the focus on independent playing and the listening skills needed in order to ensure correct pitch and timing, RHYO players' confidence had increased. They felt this was particularly evident among usually shy players – “some children...might be worried about playing out in a normal situation,” this MT stated. Yet in remote settings, “they're actually thriving in a situation where they can listen to themselves all the time and also no-one else can hear them.” Future research beyond the scope of this thesis could concentrate on the benefits of online musical learning for pupil's growing confidence as musicians.

The aural elements of RHYO's pedagogy were both positively and negatively impacted by an online switch. In one sense, staff felt that remote playing had aided in improving pupils' listening abilities, particularly in self-reflecting on their own strengths and weaknesses as players. As one MT explained, over Microsoft Teams “you can really hear yourself [play]” in a context where there are no other musicians in your immediate physical space. They discussed how in a full in-person orchestral rehearsal setting “the strings [are] outnumbered by...brass and wind.” With this aspect of physicality removed, “you can actually hear what you're playing. I suppose it's making [pupils] a bit more...self-aware of their own ability.” One aspect of RHYO's music-making which proved difficult to replicate in an online space, however, was the non-verbal communication and independent cues musicians acquire through playing, particularly during by ear traditions so central to NMS' pedagogy. As one MT explained, “when you're playing in a group...you're following the person next to you and you're listening to everything else that's going on. A lot of that is using your ear.” In comparison, “when you're by yourself, you're just relying on you.” These responses highlight the impacts of isolation as a result of pandemic lockdowns, a particularly negative outcome in the context of group music-making provisions.

Some staff highlighted how perceived familial aspects of RHYO membership alleviated the difficulties of remote ensemble playing. RHYO's young leaders, alongside providing their own musical arrangements for rehearsals, often acted as mentors and mediators during online rehearsals, encouraging and supporting those with less confidence. As one MT stated, "we've got kids...who are not confident, they're not the strongest players, but they've really, really worked hard...and you can see the level of concentration, the level of enthusiasm because they've got something to work towards." After 6 weeks of rehearsals, NMS released RHYO's performance of the Bulgarian folk tune 'Koponica' to YouTube on 6th May 2020 (NMS, 2020g). In an 11/16 time signature, 'Koponica' utilised nuanced, folk inspired rhythmic sections which proved difficult to tackle from traditional notation. NMS staff therefore taught the piece largely by ear (Music Mark, 2020a). 'Koponica' has since become a staple of RHYO's performing canon.

'Koponica' proved a feat of planning, creating and editing for NMS staff. One SLT member detailed the trial and error nature of developing 'Koponica's' technical aspects over 6 weeks to ensure a professional final product. They discussed separating audio and visual elements of content, working on these individually, then recombining them. Initially, one experienced staff member was responsible for video editing on such online performances as 'Koponica.' However, this workforce gradually expanded outwards as staff became more confident from their experiences editing online lessons as discussed in section 7.1.1.

Other staff members who began editing NMS' later online performances in the summer of 2020 discussed further challenges. One example came in RHYO's online summer performance of 'Into the Unknown' with their twin city Karlsruhe's youth orchestra, Jugendorchester Stadt Karlsruhe (JOK) (Music Mark, 2020b). The relationship between these two ensembles stems back to 2009 with previously regular bi-annual visits to one another's communities. The last RHYO

trip to Germany came just one year prior to the 2020 pandemic. One MT explained the challenges of editing together 70+ video contributions from RHYO and JOK for 'Into the Unknown.' They explained how, musically, "it was the timing that was the problem. They'll come in early or they'll come off early." For this MT, this would prove barely noticeable in a live performance where "it just gets soaked up in...the ambience." However, this MT worried over the permanent nature of online performances, stating "when you're producing something that people are going to listen to again and again, and [they're] used to hearing things that are a bit more polished, it's a different thing." Another MT highlighted the time that went into producing a video of such high quality, where "a five minute video is not much to look at but the actual amount of hard work that's gone behind it is...hours of work." A guidance video for students uploaded to YouTube in the weeks leading up to 'Kopanica's' premiere shows the processes behind the six minute video. One staff member lays out a step by step process for recording and sending videos, including safeguarding instructions for parents, the range of devices needed and instrument tuning advice (NMS, 2020h).

'Kopanica's' upload has since gained over 5,000 views on YouTube (NMS, 2020g). In the weeks following 'Kopanica's' premiere, RHYO attracted interest from local networks including BBC Radio Nottingham and city magazine 'Left Lion' (NMS, 2021f). This interest eventually extended globally, with comments from musicologists at the University of Nebraska and the Bulgarian Embassy in London on NMS' sensitive portrayal of Bulgarian folk traditions (ibid). NMS staff skills were further utilised when youth orchestras from across Europe contacted the service to seek out guidance on the technical aspects of their own rehearsals and online resources (ibid). These occurrences can be viewed as an example of online best practice sharing and peer-to-peer learning in adversarial circumstances and act as a potential area for further research in post-pandemic ethnographic music-making contexts.

NMS' digital switch for performances equally focused on earlier years provisions. NMS launched their 'Babethandaza' initiative on 15th June 2020 (Music Mark, 2020c). This was a massed performance event of a traditional South African piece which saw contributions across the RHYO ensemble family, the city's Area Band network, WCET pupils, choirs and solo instrumentalist/singers. In preparation for the event, NMS staff created and uploaded content to their website and YouTube channels to support pupils across ages and abilities in their practice. Resources included both instrumental and non-instrumental lessons, with the latter involving singing, body percussion and homemade instruments. NMS uploaded the final performance of 'Babethandaza' on 20th July 2020 as part of their hour-long Summer Celebration concert (NMS, 2020i).

A second massed performance saw over 2,300 performers from 60 schools and across NMS' ensembles come together for the services' annual Christmas in the City concert. Usually a huge celebration staged at the city's Albert Hall, the 2020 edition of Christmas in the City took place in a semi-live format via YouTube on 17th December 2020 (NMS, 2020j). Footage for the film included recordings of players in their homes, from socially distanced rehearsals and from recordings of WCET/Area Band pupils in schools. Alongside recorded performances, the event made use of the audience interaction platform Slido to allow children and parents watching at home the opportunity to take part in quizzes and send messages of support to players. Three days after Christmas in the City's premiere, excerpts from the event were featured at the Lord Mayor of Nottingham's Christmas Service via Notts TV with an estimated 13,000 viewers cumulatively watching performances from the event (NMS, 2021f).

This section has discussed NMS' efforts to continue ensemble performance opportunities for their participants in online settings across ages and ability levels. In the initial stages, this centred on a trial and error process of engaging pupils online primarily for RHYO rehearsals. NMS acted quickly given the uncertain circumstances of March 2020, moving to online rehearsals the

Saturday before England's lockdown announcement on 23rd March 2020. NMS not only provided opportunities for more advanced groups, through the 'Koponica' project, but for all participants across the services' cohort of provisions. These included NMS' 'Babethandaza' project and their Christmas in the City event. Alongside the services' online lesson planning and creation, NMS aimed to continue 'Making Music Make a Difference' through the period between March 2020-21.

7.4 - March 2021 onwards: moving forwards in the 'new normal'

On 22nd February 2021, England's government released a 'roadmap' out of lockdown which provided key forecasted dates for opening up society once more (Prime Minister's Office, 2021). This provided an opportunity for clearer future planning for schools and organisations such as NMS, as Prime Minister Boris Johnson guaranteed a return to classrooms for all children and young people from 8th March 2021 onwards (ibid). The government hoped to remove all limits on social distancing and lift restrictions on events and performances by 21st June. For NMS, these key dates provided hope for paving the way towards normality. In late April 2021, a fortnight after Stage 2 of the government's roadmap had gone ahead as planned, one NMS SLT member discussed NMS' plans for the coming months. Live music making was an essential priority – "we're trying to get back into live rehearsals. We're just going to trial it with RHYO and see how we get on." These plans came to fruition throughout May – July 2021, as further roadmap stages allowed NMS to organise RHYO's first in person rehearsal for over 12 months on 26th May. These rehearsals culminated in a live streamed outdoor performance at Nottingham Castle to coincide with the venues' own reopening on 14th July (NMS, 2021g). The following week saw a socially distanced Area Band performance from Nottingham's Albert Hall.

While NMS slowly re-implemented a level of pre-pandemic normality to provisions in the form of live rehearsals and performances from March 2021, they continued to utilise online platforms throughout the roadmap timeline. A sense of both collective national hope and cautious scepticism coincided in late February 2021 after a year of intermittent freedoms and swiftly reintroduced lockdowns. As in the initial stages of the pandemic, hearsay and rumour were still rife in spring 2021, as the government refused to rule out further lockdown measures in future if deemed necessary. For NMS, this resulted in a need for planning for all scenarios. As one SLT member explained in April 2021, “I don't know what's happening, everybody tells me there's a good chance we're gonna have a third wave or fourth wave in, you know, next September, October, which could disrupt things so my plans at the minute are whatever we do it's got an online backup built in.” The GOE, NMS' flagship WCET event, went ahead between Monday 12th – Friday 16th July 2021 in an online capacity. Owing to the usual scale of the event, involving thousands of children in one space, NMS decided an in-person setting would not be viable. Indoor entertainment venues including theatres could reopen at this point, but with social distancing implemented. Considering that the total count of engaged pupils in the online GOE format totalled over 4000, an event of this scale in person would have proven impossible. Another online event in from 16th July 2021 premiered a performance of the Trial Scene from Verdi's 'Aida' featuring NMS staff, WCET pupils from 24 Nottingham city schools and mezzo-soprano Helen Payne, all virtually recorded (NMS, 2021h).

A sense of uncertainty for NMS staff continued, despite government's push for normality. Many remained concerned over the impacts of the pandemic upon pupils' mental health, as an emotive vlog recounting RHYO members' experiences of lockdown from 27th March 2021 highlighted (NMS, 2021i). Children's return to instrumental WCET provisions as of September 2021 proved a key priority in conversation with SLT members in March 2021. However, WCET

safety considerations remained at the forefront of many teachers' minds, despite the country moving out of Covid restrictions.

All fieldwork observations for this thesis took place between September 2021 – March 2022. This period saw as 'normal' a return to WCET provision as I had observed and participated in during my time with the service as a placement TA from 2017-18 (bar some continuing safety measures as social distancing in school halls, voluntary mask wearing, and increased hand hygiene). To aid in a safe return to WCET for a new arrival of Year 4 pupil in September 2021, NMS received a £120,000 grant through the government's Culture Recovery Fund (ACE, 2022c). The service invested this in woodwind and brass instruments to increase their instrumental stock and ensure as many children as possible had access to their own instrument (thus, reducing the need to share). March 2021 onwards witnessed more alterations to provisions, particularly in RHYO's digital practices. All players are now provided with tablets instead of printed sheet music during rehearsals. This has improved the orchestra's environmental sustainability practices and allowed for greater flexibility in altering rehearsal markings without needing to print further copies. This move has also, by SLT member's estimations, contributed to players' listening skills due to quick access of recorded pieces they can follow alongside scores. For one SLT member, "[RHYO's] journey from September 2021 to July 2022 is the biggest I've seen," with orchestral numbers growing across the 2021-22 academic year. NMS continue to utilise digital technologies into 2022 with their in-school provisions. The 2022 GOE combined virtual and in-person elements, with some school classes attending the Albert Hall event and others participating from their school halls and classrooms. Despite the difficulties music services across the country faced during 2020-21, the requirements for innovation and adaptation during the pandemic allowed NMS to reflect upon their provisions and instill changes they may not otherwise have.

7.5 - Conclusion

This chapter has presented NMS' journey across 12 months of educational unrest, from the outset of England's full national lockdown in late March 2020 to school's reopening in early March 2021. Section 7.1 (March – July 2020) discussed the initial period of chaos and apprehension among the teaching profession that saw NMS staff “thrown in the deep end.” However, they quickly “found ways to swim,” adjusting online provisions to accommodate their participant's needs from an instrumental foci, to NI provisions, through to two minute lessons. Despite the pace at which NMS adapted provisions throughout this period, a constant theme of instability surrounding pupil engagement arose, particularly for disadvantaged pupils.

Section 7.2 (July 2020 – March 2021) followed section 7.1's themes of uncertainty. I documented MusiQuest as a programme aimed at gauging pupil's participation levels. NMS' adoption of live, synchronous streaming during this period similarly allowed greater assurance of engagement levels. Although both resources reaped benefits, they simultaneously highlighted remote learning's challenges. Live streaming drew attention to issues surrounding online safeguarding and how to sufficiently gauge pupil's participation when faced with muted microphones and switched off cameras. MusiQuest more strongly indicated the issue of teacher's physical removal in remote learning settings and their subsequent inability to gauge the learning comprehension of the child. MusiQuest provided some indication of children's struggles with comprehension, particularly in its later, more technically difficult stages. The difficulty pupils faced at MusiQuest's more challenging levels shared links with the difficulties face-to-face WCET experiences in ensuring children's understanding of musical concepts.

Section 7.3 discussed NMS' offers of digital ensemble performance opportunities and events. I narrated the complexities and challenges of RHYO's initial move to online rehearsals. These included a period of trial-and-error

formatting which culminated in the finished product of 'Kopanica' among others. Section 7.3 equally highlighted NMS staff's work in producing, editing and polishing technical aspects for flagship events, such as Christmas in the City, in an online space. Section 7.4 provided a reflective account of NMS' efforts to recover during England's 'roadmap' out of lockdown period across March – July 2021. A continuing sense of uncertainty prevailed across this time, particularly for visiting services such as NMS alongside the ever-present safety concerns surrounding classroom spaces. Initially cautious, NMS extended their use of online media and staged concerts in outdoor settings. NMS staff cited the impacts of the pandemic upon children and young people's mental health, and the services' post-WCET provision as key concerns during this period. The service had, however, regained a sense of 'normality' by September 2021 with WCET reestablished in most city primaries. Whilst 'normality' had been recaptured to an extent, the pandemic encouraged NMS to review and reform some of their provisions from March 2020-21, and "improvise, adapt [and] overcome" throughout 12 months of national lockdown.

Conclusion

Thesis summary

This thesis presented an original qualitative study of MEH activities under the NPME. It is the first to examine English music education's "crisis state" through melded policy and practice perspectives, formulating theories on this position across the original NPME's tenure. I have drawn on NPME literature, including textual analyses, consultation responses, WCET reports and Key Data returns, to provide a discussion of the challenges and successes of provision over time. I have provided a view of the policy arc – from policy initiation (or policy 'text') through to policy implementation and action.

The writing was divided into two theoretical parts to achieve this goal. Chapters 1-4 presented historical and contemporary education policy impacts upon English music education. These arguments supported the profession's assertions that broader government education policy has influenced music education's "crisis state," heightened from the 1988 ERA onwards. Chapters 5-7 articulated ways in which the music education profession's own pedagogical practices, and values informing these, impress upon music's fragmented nature. This conclusion revisits the research questions to reflect on insights gained and the implications drawn from the research.

Research questions revisited

RQ1 - Since the implementation of the NPME in 2011, what challenges have music services faced in English schools?

This RQ aimed to consider how and why the conditions behind the perceived "crisis state" of English music education has continued despite a national policy plan for the subject. The thesis has addressed this question

through literature focused chapters (1, 2 and 5). Together, these chapters presented the complex challenges of music education in England spanning historical, policy related and pedagogical dimensions.

Chapter 1 examined music education's historical state through a government policy lens, emphasising how heightened standards and a focus on measurement have led to a curriculum divide across priority and value (Alexander, 2009). The 1944 Education Act separated primary and secondary education with distinct aims: primary schools offer generalist curricula, while secondary schools provide specialised routes (Carr, 2003). Despite this, educational standards and a narrowed curriculum have affected all Key Stages over time. The number of primary academies has surged over 11 years, from less than 1% in 2011 to nearly 40% in 2022 (DfE, 2011c; DfE, 2022b).⁴² Testing now begins earlier, and schools are judged based on performance against set agendas (DfE, 2023b). Chapter 1 discussed how New Labour, whilst financially supportive, leveraged music and arts education to their advantage as part of a 'social inclusion' ethos. I included this analysis to demonstrate how, despite changes to government administrations since 1988, little changed in terms of educative ideologies across these periods. Despite ring-fenced funding, music education's position remained precarious. A narrative of failing schools and low standards persists in present-day educational thought, perpetuating music's "crisis state" across generations.

Chapter 2 discussed how music's precarious position continued into the NPME era. This chapter tackled the first research question through a critique of the plan's contents, initially from the perspectives of music educators in Henley's Call for Evidence document. Albeit short, the document provided key positions on three thematic issues of provision including funding considerations, national curriculum music, and partnership work across English music education's 'mixed

⁴² In 2011, 37 out of 16,884 primary schools were academies, accounting for 0.22% of this type of school population (DfE, 2011c).

economy.’ I argued that the way in which the NPME’s policy makers and implementing agents conceptualised their “theories” of music education were discordant across these three areas.

Chapter 5 presented pedagogical conceptualisations and practice as a third key challenge for music education, highlighting the divide between specialist and generalist approaches as two broad conceptualisations.⁴³ The specialist approach emphasises instrumental excellence, historically rooted in LEA music service provision. Access to these spaces was limited prior to the NPME, often dependent on schools’ engagement with local music services. Despite its exclusivity, and oft unregulated nature, the specialist approach is valued for its pursuit of excellence and secures high levels of financial investment. This long term goal of excellence and specialism is valued not only for its overall outcomes but for the journey towards and through it. The specialist sphere influences perceptions of high-quality music education in England, evident in the NPME progression map’s focus on specialisation.

Chapter 5 compared generalist and specialist approaches, highlighting the former’s emphasis on access for all. As early as the 1810s, movements such as Glover’s Tonic Sol Fa focused on aural methods in efforts to provide inclusive, accessible music education opportunities. Throughout the 20th century, however, little appeared in the way of a nationally set, systematic vision for generalist music teaching. Despite efforts, music education remained uncoordinated into the 21st century (Cox, 2002). Progress in generalist music education has proven slow, lacking a systematic pedagogical vision like that of specialist realms.

⁴³ Whilst I acknowledge the existence of various other spheres of music education (including, for example, community music, amateur ensemble participation, and informal learning), this thesis’ remit centred on primary level music provision. Under the NPME, this incorporates both WCET and national curriculum music. Additionally, WCET exists as a provision attempting to unify specialist instrumental tuition and generalist classroom music. Therefore, dissection of exactly what constitutes these two spheres was necessary in investigating WCET’s implementation.

Section 5.1.3 examined the national curriculum's evolution since 1992, which aimed for a coherent vision for school music education. I presented how the concept of "musical understanding," emphasising 'knowledge of' music through inclusive practical music-making, shifted over time from a constructivist to a behaviourist approach (Kevin Rogers, 2020, pg. 8; Garnett, 2013). Initially, music curricula evidenced tenets of 'constructivism,' focusing on practical activity, key integration of musical elements and concepts, and a commitment to a broad range of musical styles and genres. Moves towards behaviourist, or 'specialist,' forms from 2007 onwards saw curricula become organised around performing, composing and listening. The initially holistic vision evolved into a behaviourist approach, emphasizing adherence to a "catalogue" of learning areas (ibid, pg. 158). This influence extends to government-supported teaching methods, reflecting a shift regarded by some as the 'CogSci turn' toward evidence-based pedagogy (Muijs, 2019; Evans, 2024).

This section also emphasised behaviourist influence upon the generalist, particularly in a focus upon specialist realms in generalist teacher CPD/ITT. The formalised approach of the specialist realm contrasts with that of the generalist, which shows vagueness of intents. This has led to separate systems varying in success and value (Purves, 2017). Efforts have been made to detach generalist provision from specialist influence, aiming for inclusive and culturally sensitive music education pathways (Holder, 2020; Decolonizing The Music Room, 2021), which further highlights ongoing discord between the two approaches. Additionally, the lack of a clear rationale for school music within the national curriculum by 1992 led to varied justifications from educators, underscoring the generalist's need for justification compared to the specialist's secure position.

RQ2 - How have local music services negotiated their delivery of the NPME?

This research question aimed to contextualise music service practices under the NPME in light of a lack of theorization in this area. Empirical chapters (3, 4 and 6) tackled this question directly, each providing an examination of the implications of NPME theories in practice, with a particular focus on WCET provisions.

Chapter 6 addressed tensions between specialist and generalist music education spheres laid out in Chapter 5, illustrating how the specialist's influence has shaped inclusive methods like WCET. The chapter contextualised the modern WCET method among other historical counterparts with similar aims. Sheila Nelson's *Tower Hamlets* work (Nelson, 1985) and the Australian Music4All programme (Murphy et al., 2011) aimed to make instrumental learning accessible to all, especially in disadvantaged areas, while striving for excellence. WCET's purpose under the NPME, however, is less clear compared to its historical counterparts, leading to divided understandings of its aims and methods (Fautley, Kinsella, & Whittaker, 2017). From the distinct categories of MSWI and MVI, the role of the musical instrument in WCET exists as a main source of contention.

Section 6.2 examined NMS' WCET practices, contributing to literature on WCET's pedagogies and expanding understanding of its "acts" and "forms" (Alexander, 2004). I presented various WCET forms through NMS practices, including the emphasis on 'sound before symbol' approaches, spatial organisation, and the role of specialist instruments impacting pedagogical differentiation. 'Sound before symbol' existed not only as a pedagogical concern for NMS but also as a core ethos. NMS prioritised aural teaching, viewing it as engaging and practical, while notation was perceived as unfulfilling. A 'sound before symbol' approach was adopted to eliminate the need for prior knowledge in instrumental learning (Terry, 1994). Echoing Hallam's (2016/19) observations, rhythmic elements were particularly emphasised. This was evident in rhythmic warm-up games and call and response techniques employed by NMS staff,

aiming to enhance pupils' rhythmic comprehension. NMS MTs dissected the fundamental musical concepts of rhythm and pitch in their teaching. This meant firstly that pupils were not overwhelmed by information (McPherson and Gabrielsson, 2002) and secondly, linked with the eventual introduction of notational elements. From observations, this 'splitting' style appeared to work more effectively for rhythm teaching. Teaching pitch proved more problematic in WCET contexts, exacerbated by the method's ensemble based nature. When MTs introduced pitch notation, they at times experienced difficulties in gauging pupil's understandings in the ensemble setting.

These issues highlight WCET's challenges in assessing children's comprehension within a collective setting, emphasising the 'whole' over the individual. Section 6.2.2 explored how School B's MTs used spatial organisation, particularly the 'horseshoe' setup, to embed inclusive group playing among pupils. This arrangement aimed to promote greater differentiation in the space while fostering pupil's sense of belonging. Section 6.2.3 explored pedagogical differentiation further through both pupil and teacher-led activities. However, I argued that the central role of specialist instruments sometimes hindered MTs' ability to ensure equal grasp of technical instrumental aspects and general musical concepts. This is a core compromise for WCET in its place as a melded specialist and generalist provision, as MTs face constraints in addressing diverse needs within an ensemble structure. These challenges underscore the broader inarticulacy of WCET's objectives and purposes (Fautley, Kinsella & Whittaker, 2017). Despite WCET's challenges, it is important to recognise that MEHs operate within the constraints of prevailing conditions evident from the eleven years of the NPME. These include limited budgets and a devaluation of music and arts education within the education system. However, WCET's strength lies in its ability to offer a level of inclusive, holistic musical foundation for all pupils, particularly those in disadvantaged communities served by NMS.

Chapters 3 and 4 outlined challenges MEHs have faced under the NPME's policy design. The profession had described government funding for music education as both “ring fenced” – owing to the previous 11 years of MSF – and “unequal [and] insufficient,” due to the MSF’s flawed ground-level application (DfE & DCMS, 2011c, pg. 2). The NPME aimed to rectify funding imbalances by promoting hubs' financial independence from centralised grants which, in turn, overlooked the complexities of local financial landscapes. Section 3.1 detailed the practical consequences of this, with schools becoming major financial backers of hubs alongside DfE and ACE grants (ACE, 2022a). Collaboration with schools became crucial for hubs' sustainability. Collaboration to raise funds brings monetary considerations into matters of relationship development, making the system complex and sensitive for hubs to negotiate. Hubs such as NMS operate within a provider-customer dynamic, aiming to ensure the relevance and value of their services while being keenly aware of schools' investment expectations. This leads to various provision issues, notably vested interests. NMS and schools may not always agree on the most effective music provision for pupils. NMS SLT members recognised the challenge of balancing their role as service providers with impartial support for schools – hubs are “an organisation selling things to schools” whilst also “trying to objectively support [them].” NMS must navigate financial security while accommodating schools' preferences in a system that prioritises school autonomy. Government policies promote school choice, including in financial matters, requiring NMS to offer tailored provision packages. Chapter 3 identified how such levels of choice have the potential to limit high quality music provision when schools choose lower level options, resulting in a “postcode lottery” even across nearby schools.

Music educators have consistently questioned students' entitlement to a 'broad and balanced' curriculum from, and prior to, the NPME's introduction. In 2011, the sector called for a national curriculum entitlement for music from early years onwards (DfE & DCMS, 2011c, pg. 2), aiming for a coherent musical

progression throughout children's education and fostering partnerships between music services and schools. However, Chapter 2 argued that NPME policy did little to address educators' concerns regarding curriculum music. While initially encouraging schools to review their curriculum offerings and promoting collaboration, the Plan implied that schools could not “do everything alone” (DfE & DCMS, 2011a, pg. 3). This suggested a greater responsibility for music provision lay with music services rather than schools, despite the latter being key in implementing curriculum music. This was further underscored by the plan's reluctance to explicitly mention school-based music, particularly in its 'progression map,' which assumed that most music-making occurred outside of school.

Section 3.2 examined the practical implications of policy decisions, drawing on CTs' experiences as school music leads. This provided a voice for CTs, often overlooked as NC implementing agents under the NPME in broader music education literature. Issues regarding NC music, including generalists' confidence in teaching music, were evident in my data collection (Mills, 1989; Holden & Button, 2006; Hallam et al., 2009; Hennessy, 2012; de Vries, 2013; Thorn & Brasche, 2015; Barrett et al., 2019). However, my research specifically focused on CTs' roles as national curriculum implementers within the NPME's MEH system. Despite the NPME's intention for WCET to complement curriculum music, my findings indicate that WCET became the primary focus, particularly from Year 4 onwards (ages 8-9) (Fautley & Whittaker, 2019, pg. 8-9).

With specialist instruments prominent in provision, WCET functions as a blend of specialist and generalist pedagogical approaches. Schools often perceive WCET as primarily specialist, leading CTs to view it as beyond their teaching capabilities, thus removing CTs from a necessity to teach music. This divide between specialist MTs and generalist CTs has hindered access to high-quality, coherent music education for all students. Government education policies exacerbated this dilemma by prioritising testable subjects over a 'broad and

balanced' curriculum. Despite pronouncements of progressive provision, the NPME's envisioned system was short-term, resulting in WCET experiences in Year 4 without guaranteed continuation of a coherent national curriculum provision thereafter. ACE evaluates hubs based on their ability to ensure post-WCET continuation, while schools often neglect curriculum music delivery nationally. The NPME's vision was inclusive up to first access but had the potential for exclusion thereafter, compounded by its progression route map favouring specialist routes over generalist ones.

In 2011, music educators called for providers to commit to more coherent, high-quality musical opportunities. The NPME struggled to address the complexities of establishing and nurturing partnerships at the ground level. Chapter 4 illustrated these complexities across various areas. The first (section 4.1) explored NMS's partnership work with schools and local arts organisations. Section 4.1.1 highlighted School B as a model for successful partnership work, characterised by a highly valued 'musical culture' fostered by HT Leslie. Despite identifying successes, I also presented challenges in systematically embedding such relationships. Highly 'musically cultured' schools like School B are relatively rare for NMS. School B's position as a community school, free of MAT constraints, facilitated them to invest £12,000 per year on music service provision. While School B exemplifies effective collaboration between schools and local music services, its unique circumstances may not reflect the broader landscape of MEH provision, where schools have significant autonomy and choice. School B's 'musical culture' is both an indication of the individual efforts of the HT/SLT, in providing concerted support for music, but also reflects challenge in itself due to its relative rareness.

Section 4.1.2 elaborated on how NMS implemented the NPME's vision by pooling resources across providers to ensure comprehensive musical opportunities. NMS established beneficial relationships with various arts organizations and institutions in Nottingham, such as the University of

Nottingham music department and venues like Lakeside Arts and Nottingham's Albert Hall. These partnerships facilitated the delivery of Extension Role C activities, offering large-scale and high-quality music experiences. The Albert Hall served not only as a venue for flagship events but also as a space for networking and CPD activities, including MEHEM's annual conference and collaborative projects like 'UpRising' with the One-Handed Musical Instrument Trust (OHMI). NMS's "rooting in the local" (Fautley, Kinsella & Whittaker, 2019, pg. 250) enabled them to address pupil need, particularly in terms of cost and opportunity in early stages. However, I discussed how challenges in partnership development can arise due to discrepancies between local needs and provision realities. In NMS' local context, this meant greater availability of advanced performance opportunities compared to beginners. Financial considerations and the reluctance of arts organisations to pool resources further hindered solidified partnership work, often resulting in short-term projects with limited long-term impact.

Section 4.2 examined partnership dynamics during day-to-day WCET implementation between generalist classroom teachers and specialist MTs. It explored the concept of 'suitable support' from school staff, an area relatively underexplored in WCET pedagogy literature. School staff provided support primarily through behaviour management, fostering symbiotic collaboration with MTs. This collaboration ensured smooth lesson flow and aimed to encourage pupil engagement. School B's staff in particular expressed support through musical engagement in class time, simultaneously occupying the role of both mediator and learner. My findings contribute to discussions on school staff using WCET as PPA time (Fautley & Whittaker, 2018/2019). This issue is compounded by limited communication across CTs and MTs due to time constraints, leading to brief interactions or "snatched moments" of conversation as Johnstone (2019, pg. 262) noted. Teacher identities (CT's beliefs that they were not 'musicians')

contributed to a “division of labour” across CTs and MTs (ibid, pg. 261) which further hindered ground level collaboration as the NPME called for.

RQ3 - In what ways did music services respond to the Covid-19 pandemic? How did the pandemic impact challenges faced by music services?

This question is a testament to the significant, unexpected challenges faced by both the research participants and the researcher during the timeframe of thesis research. The pandemic period, particularly full lockdown measures, encapsulated a significant portion of the thesis timeline, spanning two out of four years of research. Throughout Chapter 7, I recounted the adaptive strategies employed by NMS highlighting resilience within music service practice. By examining the transition to asynchronous online learning, initiatives such as MusiQuest, and the eventual return to in-person provisions, the thesis demonstrates how educational institutions navigated unprecedented circumstances.

The thesis’ narrative is strengthened overall for the inclusion of chapter 7 because it highlighted one further unanticipated area of challenge for music services – in this instance, a real life “crisis” captured in real time. The events and original data recounted throughout Chapter 7 pre-dated those discussed in Chapters 3, 4 and 6. In person fieldwork for this thesis only began regularly in September 2021, upon School A, B and C’s willingness to allow outside visitors in. Original data collection during this period recorded a profound period of change in music service work, providing insights that would not have been accessible through traditional data collection methods. This historical narrative benefits the institution itself, remaining true to the intentions of a Collaborative Doctoral Award and providing a reflective lens through which NMS can evaluate their response to unexpected circumstances.

I addressed the Covid-19 pandemic relatively late in Chapter 7 of this thesis to underscore its sudden and unforeseen nature. I also intended to argue that the pandemic had minimal impact on NMS' main WCET provisions in post-pandemic settings. Despite the challenges posed by the pandemic, NMS continued to provide WCET in schools in a manner consistent with its pre-pandemic operations. The ethos of 'Making Music Make a Difference' remained unchanged (NMS, 2022a), as did their adherence to the NPME in ensuring accessible and affordable musical opportunities for all children through WCET and progressive ensembles. During the period of pandemic restrictions and school closures, NMS swiftly transitioned provision online when access to instruments at home was limited, maintained a consistent online presence with lessons and initiatives throughout term time and holidays, and provided an online space for RHYO members to connect and make music virtually.

Despite NMS's adaptability during the Covid-19 pandemic, certain challenges persisted. The "digital divide" remained, undoubtedly for some of NMS' participants as national figures suggest (Burgess, 2020). The inherent challenges of remote learning, such as muted microphones and switched-off cameras due to safeguarding concerns, hindered social interaction between teacher and pupil, thereby limiting the social aspects of provisions such as WCET. NMS' venture into non-instrument provisions, upon the realisation that a proportion of pupils did not have access to an instrument at home, could have held the potential for extension upon in person provisions commencing. This may have worked towards tackling some of WCET's challenges as a melded specialist-generalist approach - most notably around pupils' theoretical learning prior to the introduction of a traditional orchestral instrument. However, due to the processes by which hubs receive funding from DfE, and the requirement to adhere to the NPME's Core roles including a primary focus on instrumental work, NMS returned to instrumental learning in person as soon as possible. This understanding of hubs' place as primarily instrumental based providers, with a

separate remit to schools, poses an important consideration in light of the refreshed NPME, as the next section covers.

RQ4 - How might challenges faced be addressed in ways that improve music service provision?

This question allows space for reflection and providing suggestions on avenues for future research, in alignment with the NPME 1.0's successor, *The power of music to change lives*, released in July 2022 (DfE & DCMS, 2022). The NPME 2.0 is in direct dialogue with this thesis' analyses of the original NPME. Its publication holds significant implications for music service provisions moving forward into the next decade. First though, it is pertinent to discuss the limitations of this study.

Study limitations

This thesis held numerous methodological limitations. The Covid 19 pandemic impacted the initial data collection plans. I had planned to undertake a brief pilot study from April - July 2020 to test methods and immerse myself in NMS' provisions. I would visit schools across September 2020 – July 2021 for main data collection. The swift implementation of school closures, however, meant I had to rapidly rethink data collection methods. I subsequently employed online video conferencing software for interviews and e-fieldwork analysis of NMS' online provisions throughout sporadic lockdown periods. I undertook a total of 30 interviews over 16 months with key NPME implementing agents including NMS staff, school staff, members of NMS' board of trustees and outside partners. However, I was only able to enter schools for in person WCET observations in September 2021, two years into the thesis timeline. This meant I could not fully realise the initially envisaged aims for my data collection processes - to fully immerse myself into NMS' provisions over a longitudinal period. Through this, I could have more readily understood the processes of

progression through NMS' system. This would have provided a more rounded analysis of the NPME's implementation, particularly concerning hubs' Core Roles B, C and D.

Equally, a more longitudinal data collection process over two full school years could have allowed a higher level of relationship development with staff than that already gained throughout. This thesis' fieldwork was as much a process of collection as it was a personal journey for myself and my participants. It allowed them to reflect on their own identities as MTs, their pedagogical methods, and NMS' responses throughout the pandemic. Familiarity and close working relationships with teachers, both NMS and school staff, was key to my work. I was not a distant researcher but an adopted colleague, engaging with pupils in WCET. Over two full years, this process could have been developed.

School closures also caused issues with sample sizes. Of 55 NMS engaged schools, only four responded to calls for interest. I was able to engage with individual schools via contacts provided through NMS staff. This was particularly the case with School B, whose long term work with the service correlated to project interest. However, gaining receptivity from other schools was negatively impacted by the circumstances of the pandemic due to safety considerations and peripheral prioritisations. The process of entry to schools came initially through interviews with key figures including HTs and school staff who, upon discussion, admitted me to observe their NMS provisions. Observations took place weekly across two terms - Autumn and Spring 2021-22. I was only able to observe four WCET group classes in total (two classes from School A and B, respectively), with some further Year 4 work in School C across March 2022. I observed some Year 5 and 6 follow on work in School C to further understand the process of progression post-Year 4 WCET. However, the reduced sample size, and difficulty in gaining entry to a rounded sample of NMS package schools, limited the scope of arguments. A sample of four schools across NMS' package levels – weekly

WCET, and Bronze, Silver and Gold IH provisions – could have aided in producing more conclusive scope for the thesis.

WCET itself being a relatively neglected area of music education research in the context of NPME implementation proved both a benefit and a limitation. Specific topics of theorisation surrounding the method were, at the time of writing, in their infancy. These included Fautley, Kinsella & Whittaker's (2017) theories on WCET pedagogical conceptualisations and Devaney & Nenadic's (2019) work on primary generalist teacher's WCET experiences. As researcher, therefore, I had little to work with for theory building. However, this provided an analytical freedom outside of extant WCET theorisations, particularly in how WCET has been conceptualised and implemented at ground-level during the NPME's tenure. Despite its limited sample size, however, the thesis has contributed significantly to such limited WCET and NPME literature since 2011.

I consistently considered researcher positionality throughout the thesis data collection. This proved to have limitations, not least in my previous closeness to the subject matter and the thesis' position as a CDA. As discussed in the thesis introduction, a CDA involves academic research alongside industry partner's vested interests. The thesis held an overriding desire to aid the service in collaboration but equally to present music education's issues meaningfully and truthfully. To achieve this, I aimed to distance myself as researcher from personal values of music education and provide a rounded discussion on causes and conditions of music's insecure position from both policy and practice perspectives. This was achieved to some extent; however, for a self-reflective ethnographer, it is crucial to acknowledge that, as Savage (2017) points out in his piece on Pushkin (1988), subjectivity is a "garment that cannot be removed," a garment which can "filter, skew, shape, block, transform, construe and misconstrue what transpires from the outset of a research project to its culmination in a written statement" (ibid, pg. 17). Whilst subjectivity unavoidably influenced the research, it is equally important to recognise that this does not

necessarily invalidate findings. Rather, it adds complex layers to my analysis, through my positions as musician, co-teacher, learner and ethnographer throughout my research journey.

The issues this thesis aimed to present and its findings have been presented to NMS SLT. They concede that challenges surrounding the NPME and WCET exist. Such issues include schools' powers in the 'customer-provider' relationship; the issue of WCET as a specialist viewed approach by schools and the impacts of this for relationships at ground-level and national curriculum deliverance; the intricacies of 'pooling' local resources for partnership working; the difficulty of teaching technique and musical concepts simultaneously in WCET due to the place of the specialist instrument; and the issue of ensuring pupil's abilities to contextualise musical learning beyond their own musical instrument. NMS, and the general hub landscape, are yet to find effective solutions to these enduring challenges. Yet there are potential solutions moving forward into the NPME 2.0 era.

Future research and approaches in the NPME 2.0 era

The NPME 2.0 reflects societal and political change over the years since the NPME 1.0. As of 2022, English political matters were in a significant state of flux in light of the Covid-19 pandemic aftermath and the associated cost-of-living crisis (Hourston, 2022). Since 2011, five Conservative prime ministers have served, all of whom have largely continued a standards in education agenda. Academies have seen further substantial growth – the most recent available figures show that 39% of primary schools are now academies (DfE, 2022b). From 2019 onwards, the Conservative government introduced the political concept of 'Levelling Up' into education considerations (The Conservative and Unionist Party, 2019). Whilst lacking in clarity of definition, 'levelling up' broadly aims to improve life chances of populaces in areas often overlooked for cultural and economic investment. This aim, along with a focus on the creative industries,

runs throughout the NPME 2.0. Policy makers have also acknowledged more readily the potentially negative impacts of academy chains upon arts education in England's schools than in the previous Plan (DfE & DCMS, 2022, pg. 52).

School responsibility for music

The newly refreshed Plan proves far more integrated and broadly envisaged than its original counterpart. It focuses on matters of school and hub responsibilities separately in its structure, with progression comprising a separate final chapter. The Plan grants schools an explicit level of responsibility for curriculum music provision in comparison to the NPME 1.0. The NPME 2.0's "schools" chapter is the longest of three at 32 pages. Chapter 2 of this thesis identified how the NPME 1.0 failed to adequately differentiate between school curriculum music and extra-curricular provision as traditionally provided by music services. This ambiguity spoke to a broader problem of the original Plan which failed to clarify the constituents of a "hub" in itself.

The NPME 2.0 immediately clarifies such definitions, with music hubs described as "partnerships co-ordinated by a lead organisation and made up of schools and academy trusts, local authorities, music and wider arts and education organisations and charities, community or youth organisations, and more" (ibid, pg. 47). This clarity allows a more concentrated attendance towards school music than the first plan. The NPME 1.0 saw its short sightedness in differentiating between implementing agents, and their individual levels of responsibility for the plan's enactment, as a key issue. Although the NPME 2.0's language appears similar, with much talk still of "partnership," (a term mentioned 74 times throughout the document), its inclusion of a broader vision incorporating all actors, including schools, equalises responsibility at least on paper.

School music under the NPME 2.0 comprises "three distinct, but interlinked areas of provision" – "curriculum music, compulsory from key stages

1-3;" "instrumental and vocal lessons, and ensemble membership;" and "musical events and opportunities" (ibid, pg. 18). All three exist as core expectations for school music provision, comprising what the NPME 2.0 refers to as a 'School Music Development Plan' (SMDP) (ibid, pg. 21). Through this, schools commit to providing "high-quality curriculum music for at least one hour a week in key stages 1 to 3" (ibid, pg. 5) and articulating a plan for music "just as they would in any other curriculum subject" (ibid, pg. 21). Provided by CTs and supported by an identified school music lead, music curricula should function as a starting point for "co-curricular" provision which comprises the plan's second and third expectations of "instrumental and vocal lessons, and ensemble memberships" and "musical events and opportunities" (ibid, pg. 18). These differentiations are more comprehensive than the original plan. They create space for far more rounded possibilities in pupil's music education offer, particularly as a result of the NPME 2.0's key message of linear integration across Key Stages. The Plan makes direct reference to the essentialness of high quality music education starting "in the early years," for "schools and trusts [to] promote a broad musical culture" within the learning space (ibid, pg. 8).

NPME 2.0's references to partnership and clear expectations upon schools for curriculum music provision is promising for the sector. However, as Chapter 4 presented, school and teacher engagement cannot be solely driven by policy mandates, particularly in a continuing scenario where hubs engagement with the NPME is a statutory condition of funding whilst school 'buy in' is optional. Rather schools as organisations and teachers at ground level must have intrinsic motivation for musical engagement and feel encouraged to participate.

Partnership thrives where clear visions for practice are aligned and there is benefit for all involved. This area requires further research in alignment with the NPME 2.0, building upon the findings of this thesis around partnership working at organisational levels. This is particularly apt in light of hub geographical changes announced in June 2023. Where once there were 123 hubs

across England (this figure itself has fluctuated with decreases in numbers of hubs over time), as of September 2024, a new cohort of 43 Hub Lead Organisations (or 'HLOs') will lead music education provision in local areas across England. This move has the potential to support "more and better strategic collaboration across larger areas" (ACE, 2024) with hubs encouraged to share and develop overarching strategies for music provision in the same vein as NMS at a hyper-local level. Whilst new HLOs are expected to "respond to local context, need and understanding" (ibid), future research should track the mechanisms behind this, and the realities, opportunities and challenges of its implementation, at ground level.

The place of WCET

The NPME 2.0 presents less focus upon WCET than the NPME 1.0. WCET had previously existed as hubs' first Core Role – the NPME 1.0's main vision being to provide instrumental music making for all children and young people specifically through this model. The NPME 2.0 removes such specificity, not least in its restructuring of Core and Extension Roles in favour of a wider vision – "to enable all children and young people to learn to sing, play an instrument and create music together; [to] have the opportunity to progress their musical interests and talents, including professionally" (ibid, pg. 48). Hubs should still offer WCET as a "key part" of children's musical provision (ibid, pg. 30). It should still be delivered by hubs, or music services as lead organisations. Hubs will be held accountable for such delivery. Yet, the NPME 2.0 presents a key clarification in the inclusion of WCET as a "*key part*" of a curriculum offer, but not a predominant part, as this research has found at local levels.

The Plan ensures school staff play a more active role in WCET. They are granted clearer responsibility to "participate" and "support" than in the NPME 1.0 (ibid). The later Plan is also more forthcoming in its discussion of WCET outcomes, to be used as a point of reference for both music educators and

school staff. These include “basic skills to produce an effective sound” and “[confidence] to engage in a performing opportunity by the end,” alongside progressively “developing instrumental skills in the curriculum music lessons that follow” (ibid). These descriptions allude to some form of expectation upon WCET providers for overall outcomes, a reference the NPME 1.0 overlooked. These expectations point towards a clearer conceptualisation of the method’s aims from policy makers, if not the profession itself, and hold potential implications for how WCET may operate post-2022.

However, there is a need to consider more closely WCET’s goals beyond the NPME 2.0’s descriptions. A clearly structured music education programme features purpose, ambition, and progression at its heart. WCET itself faces challenges with these areas. Will children follow a progression route through the graded examination system? Will they be ‘trained’ upon their instruments? Or will they be provided a generalist music education, instilling skills and knowledge applicable outside of a concentrated musical space? The central place of the specialist musical instrument in WCET confuses answers to these questions, as the identified existence of ‘MVI’ and ‘MSWI’ categorisations supports.

As section 4.2’s focus on day to day partnership working in WCET found, the method’s lack of clear purpose can foster disparity between those deemed ‘capable’ (MTs) and ‘incapable’ (CTs) in the WCET space. This can lead to an undermining of WCET’s core generalist ethos by excluding CTs over including them. Addressing this uncertainty surrounding WCET and clarifying the roles of CTs and music specialists are crucial steps in ensuring equitability at all levels of music education provision. This begs a further question as to whether the specialist musical instrument need be the main focus of provision in initial stages through music services. Creative thinking concerning the vessels through which music is taught are needed, whereby the instrument itself does not ‘become’ music for pupils nor does it lead CTs to disengage or feel excluded because they may not be ‘specialist’ enough.

A generalist music curriculum, which primarily uses more accessible, less specialised instruments, is non-existent for many (Fautley, Kinsella and Whittaker, 2017; Daubney, Spruce & Annetts, 2019). This neglect of national curriculum music is an ongoing issue that needs further consideration. Lobbying efforts for curriculum music are ongoing, but significant change is unlikely without substantial governmental shifts. Recent support for creative education by Labour leader Keir Starmer suggests a potential direction for change (Labour, 2024). However, success here would require a fundamental change in how government conceptualises educational priorities, from the highest levels downwards. Hubs, upon the release of the 'NPME 2.0' must therefore continue to work in prevailing external educational conditions. Yet, internal conditions – that of practice – can see change.

Linear music education and 'access & excellence'

The increased integration of schools within the NPME 2.0 should prompt a re-evaluation of music hubs' roles in supporting curriculum music moving forward, with Lead Schools playing a significant part (Lead Schools for Music are expected to “play a distinct and additional role in supporting...schools to improve their music provision” - DfE & DCMS, 2022, pg. 16). Music services should not remain as isolated entities outside of the school system, devoid of influence over the school music curriculum – in Baker's words, a “stray body that appears and disappears again” (2005, pg. 269). Rather, there is a need for further consideration of the potential intersections between curriculum music and hub provisions, along the challenges faced by WCET. Analysis of this kind extended beyond the scope of this thesis, which primarily focused on WCET introduced at Year 4 level. However, there should be a stronger emphasis on linking EYFS and Key Stage 1 musical activity, supporting CTs in more confidently delivering foundational musical concepts such as vocal skill, rudimental theory and basic instruments. Such foundational work could transcend to and beyond Year 4,

ensuring a broad music curriculum offer encompassing generalist musical knowledge, WCET, ensemble work and more, as outlined in the NPME 2.0. The revised Plan appears to align its focus on some of these concerns, as it diminishes its emphasis on WCET and advocates for a broader approach to music provision compared to its predecessor.

Speaking directly to this thesis' findings on WCET's challenges around access and excellence, the new Plan refocuses its efforts to encourage more specialist instrumental music making for disadvantaged pupils through the 'Music Progression Fund Pilot.' This fund aims to provide small group/1:1 tuition specifically for disadvantaged pupils in 4-6 pilot areas based within the "55 Education Investment Areas" announced as part of the government's Levelling Up agenda (DfLUHC, 2022, pg. 11). The programme aims to target pupils showing notable musical potential to provide support beyond their First Access year and take them through the "traditional graded exam" system (DfE & DCMS, 2022, pg. 21-22). Such a scheme has the potential to address the uncomfortable dichotomy of 'excellence vs access' in English music education, as this thesis identified. Whilst WCET facilitates access to instrumental music-making, it remains distinct from more specialist forms of tuition. Although in its preliminary stages, the pilot fund echoes the Young Gifted & Talented scheme discussed in Chapter 5. It holds the possibility to expand 1:1/small group opportunities for pupils after a year of learning upon a specialist instrument.

The scheme is well placed to mitigate the impacts of cost upon access in this area, as this thesis and aligned research has consistently found to be a barrier (Hallam & Burns, 2017; Savage & Burnard, 2019; ABRSM, 2021). It could serve as a catalyst for promoting greater diversity in the orchestral or broader classical music sector, fostering opportunities in excellence. The coexistence of access and excellence is not an impossible feat. Rather, it requires ensuring equal opportunities and the widest possible array of musical engagement for all children and young people. Achieving this necessitates not 'owning one's talent,'

as the NPME 2.0 warns against, but ensuring collaborative efforts across the music education sector.

WCET: its legacy and its future

Another area for exploration is the historical trajectory of WCET and its impacts upon England's music education landscape over time. Research should consider the journeys of WCET participants beyond their initial engagement and reflections on their experiences; whether individuals associate their musical identity, skill and knowledge with their WCET engagement and exploring the nuances of these attributions; and, conversely, the experiences and perspectives of individuals who disengaged with WCET programmes.

Exploring WCET practices on a broader scale offers significant research possibilities. This thesis did not examine other local music services' conceptualisations and practices of WCET, primarily due to disruptions caused by the Covid-19 pandemic. Whilst this thesis highlighted how WCET aligned well with NMS' ethos of 'Making Music Make a Difference,' hubs with differing emphases or offerings might have encountered unique challenges in the method's implementation. Some pertinent examples include hubs situated in areas with a higher proportion of students with SEND or hubs with backgrounds distinct from NMS in more traditional orchestral spheres. Such a research focus would be particularly relevant in line with HLO's geographical area changes from September 2024.

With WCET no longer occupying a central role within the refreshed NPME, questions arise regarding its future. NMS have grappled with uncertainties surrounding continuing IH funding, a programme upon which the service based its broader WCET model from around 2008 onwards. This, alongside evolving hub geographies, has prompted NMS to reform music packages under the NPME 2.0. As of the 2023-24 academic year, NMS plan to introduce an alternative "large

group” teaching package groups of up to 12 pupils alongside their traditional WCET package (NMS, 2023b). The NPME 2.0 mentions such provision frameworks in reference to some hubs’ practices under the NPME 1.0 (DfE & DCMS, 2022, pg. 29). One NMS SLT member indicated that this provision model would be “almost exactly the same...just easier to manage.” Such ease of management is a key challenge to WCET teaching. Pedagogical differentiation, lack of individualisation across ability levels, and difficulties in simultaneously teaching technical and musical concepts are core challenges to the approach and, as this thesis’ findings support, can limit practice quality. Smaller group settings could begin to mitigate such issues.

Conversely, however, reduced group sizes, and the potential for separation of classes by ability levels, could detach WCET’s community focused aspects, the very aspect that strives the method towards its goal of musical inclusivity for all. Such alterations to WCET provision could also potentially impact upon the carefully negotiated ‘customer-provider’ relationship between NMS and schools. Whilst holding positive facets for the method’s pedagogy, changes to WCET organisation will raise significant implications for school’s logistical considerations including timetabling and costs. In discussions with NMS’ SLT, these challenges were potentially reflected in the lower rate of interest in new large group offers from city schools as of June 2023. Consequently, further research is warranted into WCET’s legacy and potential adaptations to the model now it is no longer a key policy priority.

Where to now?: the ‘ideal’ in music education

This thesis’ place as a CDA has provided a contribution to matters of local impact. Follow up interviews with NMS senior leadership team (November 2022 – January 2023) revealed an awareness of WCET provision’s limitations. While NMS are but one service working within the confines of the NPME’s policy, my findings have provided an illuminating analysis of practice. Attempts to change

policy considerations from the ground up are fraught and desired outcomes to suit all are rare (Savage, 2021). However, change at local level is possible. The profession itself can and should hold “challenging conversations” not only with schools, as Ofsted suggested in 2013 (pg. 5), but among itself on how to best achieve this within their individual localities.

In a later stage interview (November 2022), one NMS SLT member epitomised the challenges of providing a comprehensive musical offer for all pupils in the prevailing conditions this thesis has discussed. “A lot of what we do,” they told me, “has come from a [place of] ‘this isn’t ideal but if we don’t do this, nothing is going to happen.’” This conveyed a sense of frustration, highlighting the compromising conditions MEHs have faced over the past decade. Despite governmental support for music education through the NPME, simultaneous imposition of damaging education undermines such support. Hubs are compelled to adhere to the NPME, yet translating the Plan’s positive intentions into real world application proves challenging due to its limited policy design.

The NPME 2.0 presents a more promising outlook compared to its predecessor, with a broader vision emphasising equal responsibility for partners. Adjustments to geographical areas marks one of the most significant alterations since 2011. The ensuing pushback from hubs witnessed in light of this announcement is understandable, considering the individualised approaches they have likely developed over time to cater to the specific needs of their localities, in the vein of NMS. Additionally, there is likely a strong inclination to maintain their established methods and practices, and their autonomy. Yet strategic collaboration is now more crucial than ever, given the continuing decline of music curriculum, low socio-economic and cultural diversity in the classical music industry in particular, and the vanishing presence of HE music departments.

This thesis has identified both successes and challenges of providing “ideal” music education opportunities through a localised ethnographic account

of one music service. I have demonstrated the significant disparity between policy makers' idealised visions for music education and the realities of ground level implementation. The "ideal" is individually shaped across specialists and generalists, at organisational and ground-levels, in unique understandings of the 'theories' of music education's challenges and achievements. Moving forward, we would do well to acknowledge the absence of a singular "ideal," and move away from specialist and generalist dichotomies. Focus should turn to offering children and young people as diverse a range of musical experience as possible in collaboration across policy and practice.

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Appendices

Appendix one – Consent Form



Consent Form

Date:

Achieving Harmony: constructing understandings of Music Education Hubs through provision in the East Midlands

Name of Participant:

This research explores the roles of Music Education Hubs (MEHs) alongside the National Curriculum (NC) for Music in English primary and secondary schools, through a case study of the Nottingham Music Service. The work will examine the implementation of MEH roles as set out in the NPME alongside the work of the NC for music in schools. The research aims to inform the localised work of the NMS, MEH work across regions, and the NC for music in collaboratively delivering the NPME's vision of 'access, opportunities and excellence in music education for all children and young people.' Upon completion, this thesis has the potential to form a policy paper on music education provision in England with the aim of developing collaborative approaches between MEHs and the NC for music in schools. Sections of the work (including the methodology, findings and discussion) may also be used in presentations, posters and adapted for publication in music education journals in later stages of the PhD.

To note: The core focus of the study is on the delivery of musical teaching within MEHs, **not** on individual children. However, the voices of children under the age of 16 may be picked up on audio recordings made of in-class activity. The background noise generated on these recordings by individual children will **not** be analysed explicitly and I will not record more than is necessary to illustrate the infrastructural workings of the MEHs. It is not necessary for any child's name to be obtained during the observation process. **I can explicitly guarantee the anonymity of all participants under the age of 16.**



Yes ✓	No ✗	
		I confirm that the purpose of the study has been explained and that I have understood it
		I have had the opportunity to ask questions and they have been successfully answered
		I understand that my participation in this study is voluntary and that I am free to withdraw from the study at any time, without giving a reason and without consequence
		I understand that all data are anonymous and that there will not be any connection between the personal information provided and the data
		I understand that there are no known risks or hazards associated with participating in this study
		I confirm that I have read and understood the above information and that I agree to participate in this study
		I confirm that I am over 16 years of age

Please turn over →

Thank you for your time. Please sign your name, signature and the date below.

Name of Participant

Date

Signature

Name of Researcher

Date

Signature

Appendix two – Participant information sheet

'Making Music Make a Difference' – music education policy in practice at the Nottingham Music Service

This research explores the roles of Music Education Hubs (MEHs) through a case study of the Nottingham Music Service (NMS). The work will examine the implementation of MEH roles as set out in the National Plan for Music Education (NPME) alongside the work of the NC for music in schools. I have invited you to take part in the research because you are either an NMS employee, NMS partner or member of staff at a local primary school. The research aims to inform the localised work of the NMS, MEH work across regions, and the music NC in collaboratively delivering the NPME's vision of 'access, opportunities and excellence in music education for all children and young people.' Main data collection, involving observation of MEH/classroom activity and one-to-one interviews, will run from May 2020 – January 2022. The core focus of the study is on the infrastructure and delivery of musical teaching within MEHs, **not** on individual children. However, the voices of children under the age of 16 may be picked up on audio recordings made of in-class activity. The background noise generated on these recordings by individual children will **not** be analysed explicitly. It is not necessary for any child's name to be obtained during the observation process.

Participation in this research is entirely voluntary and you are free to withdraw at any time. There is a current lack of research on MEH activity in England, particularly in its place alongside the NC. Therefore your individual perspectives are welcomed and valued in contextualising MEH work, finding solutions to key issues, and further developing the reach and impact of music education provision in the East Midlands. Findings from the study will be published in a PhD thesis in mid-2023. Alongside this, there is potential for the production of a policy paper on the current work of MEHs, and their role in delivering music education provision across the country. I can guarantee your anonymity throughout this process, and explicitly guarantee the anonymity of all those under the age of 16. Any information or perspectives you volunteer will be stored securely and all data collected will comply with GDPR (1998) regulations.

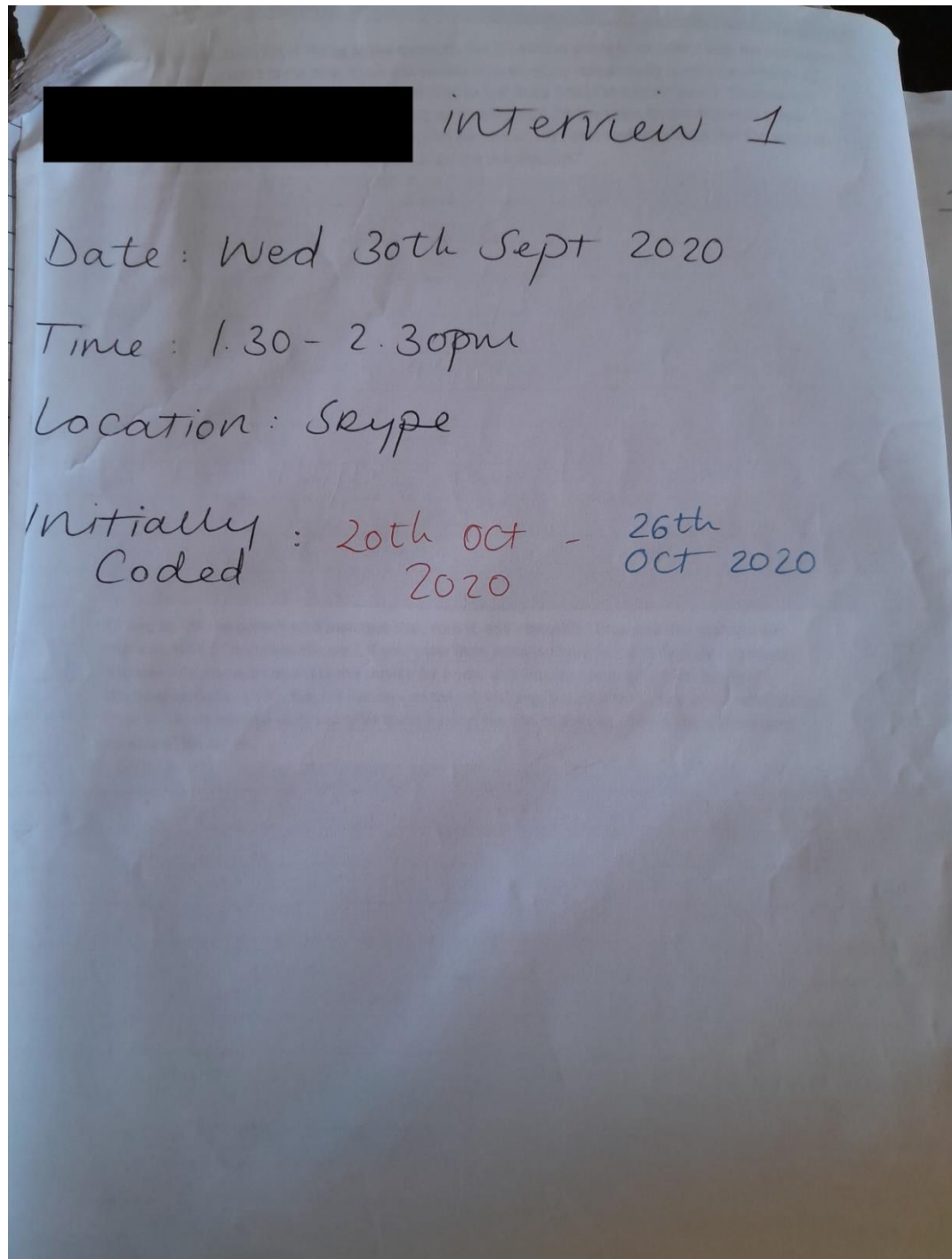
For further information on this research or anything outlined above, please contact –

Lead researcher: Kristen Horner; [REDACTED]

Supervisor(s): Lonán Ó Briain; [REDACTED] & Elizabeth Kelly;

[REDACTED]
Ethics Officer: Michael Hannon; [REDACTED]

Appendix three – Example of open coding process



"And I've noticed that the way - how those kids learn, they have like a deeper sense of the music because I think what's happened traditionally in the olden days where books used to get opened up and kids would have to learn this note by reading it and then - you know, it was actually detaching them from making music which is aurally doing something and actually having that capability of doing that. Whereby now I'm seeing through the Yamaha method and even in whole class, especially in Nottingham music service, that - that's a lot more in built in that, this kind of "let's get them playing music, let's get them doing that," then we can look at all these other things around what we're doing."

Benefits (in comparison to other methods as lesser)

"they have a deeper sense of the music" → ? in a philosophical way?

for [redacted] there is a gap between the practical and the theoretical; they are direct contrast -

"traditionally... in the olden days" → This is not an idealised nostalgic time, quite the opposite for [redacted]

Trad = conservative, stuck in ways, olden days - unidentified time period but one clearly far removed from that which is occurring today

↳ "books used to be opened and kids would have to learn this note by reading it... it was actually detaching them from 'making music'" → The problem for [redacted] is not necessarily in the theory/trad ways (i.e. notation) but the emphasis on this as the starting point for learning

Notation → ears

Ears → notation) music as music: an auditory experience first and foremost w/ the written language of music thereafter. Learning to speak then read

These two don't necess the case w/ 'trad' teaching - those develop alongside one another w/ equal weightings of importance - is it this that is the problem? The connotations this method of teaching has

Appendix four – Examples of axial coding process through NVivo software

Nodes								Q
Name	Files	References	Created On	Created By	Modified On	Modified By		
'as normal as possible'		4	18/11/2020 09:54	KJH	16/08/2021 12:59	KJH		
Assumed barriers to engagement		22	06/11/2020 11:35	KJH	11/10/2021 10:34	KJH		
Broader educational influences		7	10/08/2021 12:55	KJH	06/10/2021 11:49	KJH		
Covid timeline		10	10/08/2021 10:08	KJH	11/10/2021 10:05	KJH		
Covid impacts going forward		8	10/08/2021 10:46	KJH	11/10/2021 10:24	KJH		
different		1	01/10/2021 08:31	KJH	01/10/2021 08:31	KJH		
'Differentiation'		13	06/11/2020 12:56	KJH	06/10/2021 11:39	KJH		
Fear of position		14	06/11/2020 10:12	KJH	06/10/2021 11:52	KJH		
Historical context of NMS		7	02/06/2021 10:16	KJH	11/10/2021 10:22	KJH		
'In an ideal world'		4	27/10/2020 15:00	KJH	16/08/2021 13:00	KJH		
'Me' or 'Us' tensions		14	48/26/2020 15:28	KJH	06/10/2021 11:38	KJH		
NMS identity as an organisation		19	06/11/2020 10:18	KJH	11/10/2021 10:09	KJH		
'It's all about the kids'		7	06/11/2020 10:25	KJH	24/11/2020 14:04	KJH		
'Other' music services		14	06/11/2020 11:38	KJH	11/10/2021 09:55	KJH		
playing not first instrument		3	11/11/2020 08:30	KJH	19/11/2020 16:21	KJH		
Relationships across staff team		15	06/11/2020 11:03	KJH	06/10/2021 11:26	KJH		
'We're not that posh!'		3	06/11/2020 10:27	KJH	23/11/2020 11:40	KJH		
position of music in the school		14	24/11/2020 10:53	KJH	11/10/2021 09:44	KJH		
Progression		23	06/11/2020 09:57	KJH	11/10/2021 10:29	KJH		
effects of pandemic		10	21/10/2021 08:23	KJH	21/10/2021 10:09	KJH		
in terms of NI		6	21/10/2021 08:20	KJH	21/10/2021 10:08	KJH		
in terms of online provision		7	21/10/2021 08:21	KJH	21/10/2021 08:52	KJH		

Nodes								Q
Name	Files	References	Created On	Created By	Modified On	Modified By		
in terms of online provision		7	21/10/2021 08:21	KJH	21/10/2021 09:52	KJH		
purposes of WCET		11	09/08/2021 10:55	KJH	11/10/2021 10:23	KJH		
Instrument as main focus		1	11/10/2021 09:39	KJH	11/10/2021 09:51	KJH		
relationships with outside partners		8	20/11/2020 11:01	KJH	11/10/2021 10:09	KJH		
Relationships with parents		10	06/11/2020 12:28	KJH	16/08/2021 13:01	KJH		
Relationships with schools		29	26/10/2020 15:25	KJH	11/10/2021 10:29	KJH		
CT relationships with NMS staff		6	11/08/2021 12:32	KJH	06/10/2021 11:53	KJH		
The 'Gold'(en) school		9	26/10/2020 15:26	KJH	23/11/2020 09:32	KJH		
Specialist vs generalist		28	27/10/2020 15:20	KJH	11/10/2021 10:34	KJH		
Learning instruments alongside children		4	06/11/2020 11:55	KJH	01/10/2021 08:49	KJH		
Negotiating a non-instrument curriculum		17	06/11/2020 10:39	KJH	11/10/2021 09:46	KJH		
Uncertainty vs Certainty		16	26/10/2020 15:01	KJH	01/10/2021 08:58	KJH		
'I just don't know'		3	06/11/2020 10:18	KJH	10/08/2021 10:11	KJH		
Misinformation or no information		2	26/10/2020 15:07	KJH	10/08/2021 10:11	KJH		
Sharing instruments		8	26/10/2020 15:01	KJH	10/08/2021 10:42	KJH		
Understandings of inclusivity		20	06/11/2020 11:51	KJH	11/10/2021 10:34	KJH		
we're thrown in the deep end but we find ways to swim.		2	06/11/2020 11:15	KJH	16/08/2021 13:01	KJH		