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Musician–teacher partnerships.

**How do teachers and musicians interpret them?
What is their impact on primary school teachers, through teachers'
perspectives of participation?**

By
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A thesis submitted to fulfil the requirements for the degree of Doctor of
Philosophy at Guildhall School of Music & Drama.

Department of Post Graduate Research.

30 April 2024

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To my husband
David John Sheppard.
(1950 – 2021)

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Abstract

There is a strong history of musician–teacher partnerships and the opportunities they offer for musical creativity and enrichment in a school curriculum, but there is less clarity about how teachers and musicians work together and how they perceive their partnership. This is now an important area for research because the concept of partnership is fundamental to the strategic and operational structure of music education in England.

This research begins by tracing a broad historical development of musician–teacher partnerships within the period of the Education Reform Act (1988) and the National Plan for Music Education (2011). At the end of the twentieth century there were deeply embedded epistemological and pedagogical challenges within music education in the published National Curriculum for music (1992, 1995, 1999, 2013). There appeared little National guidance around how teachers were to embrace teaching music as a creative art and the logistics of group composition work. These and other challenges remain unresolved and were exacerbated by the National Plan for Music Education (2011, 2022) which introduced a further pedagogy of whole class ensemble teaching: a combination of traditional instrumental teaching to blend with a formal school pedagogy.

Despite the critical position of strategic and operational partnerships within music education, they are not defined, and they hold no statutory status. Teachers and musicians interpret their own partnerships but there is still relatively little ‘grass roots’ research into how musicians and teachers interpret their partnerships.

This research aimed to find out how partnerships are interpreted by musicians and primary school teachers and the impact musician–teacher partnerships can have upon primary school teachers. The research is based within an interpretative framework and constructed as two related studies. I interviewed musicians and teachers and followed Braun and Clarke’s (2013, 2021, 2022) techniques of thematic analysis to interpret interviews with musicians and teachers.

In Study 1 I present three themes with reference to a model of personal power, borrowed from the leadership theories of Hersey et al., (1996). The model enabled me to identify a dynamic relationship of personal power between a musician as leader and a teacher as follower both of which are related to the roles they adopted within their partnership at any one time. The model presents a positive perspective of musicians and teachers within projects led by musicians. It suggests a non-hierarchical model closer to a symbiotic relationship between musicians and teachers, which challenges some of the findings of, for example, Williams (2007) and Partington (2017).

In Study 2 I present an example of a model of a musician–teacher partnership based upon a framework connecting the relationship between the musician and teacher, their shared vision and thinking ‘out-of-the-box’. The framework sits within combined pedagogic approaches to teaching and learning and is driven by a music curriculum based on improvisation. Although in its infancy it aligns well with frameworks of collaboration (John-Steiner 2000) and signature pedagogies (Creech et al., 2022). The model is set within

Such blend of expertise has the potential to contribute to the ways in which we teach music in our schools, addressing a continuing dilemma of what to teach in music and how to teach it. Musician–teacher partnerships retain their attraction within the field of music education and command further research into shared pedagogic frames and musician and teacher discourses.

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Abbreviations

ABO - Association of British Orchestras
ABRSM - Associated Board of the Royal Schools of Music
ACE - Arts Council England
CBSO - City of Birmingham Symphony Orchestra
CP - Creative Partnerships
CPD - Continuing Professional Development
DES - Department for Education and Science
DfE - Department for Education
DfEE - Department for Education and Employment
EDI - Education Diversity and Inclusion
ERA - Education Reform Act
HMI - Her Majesty's Inspectorate
MANA - Music Adviser's National Association
MEAE - Music Education as Aesthetic Education
MEH - Music Education Hubs
MMPAG - Music Manifesto Partnership and Advocacy Group
MT - Music Teacher
NACCE - National Advisory Committee for Cultural Education
NAME - National Association of Music Advisers
NC - National Curriculum
NFER - National Foundation for Education Research
NPME - National Plan for Music Education
Ofsted - Office for Standards in Education
PCK - Pedagogic Content Knowledge
PPA - Planning, Preparation and Assessment
QCA - Qualification and Curriculum Agency
SCED - Socially, Culturally and Economically Diverse
TES - Times Education Supplement
United Kingdom - UK
WCET - Whole Class Ensemble Teaching

Chapter 1. Introduction

1.1 Rationale and aims

From the publication of the first national curriculum for music (NC Music) (1992) musician–teacher partnerships had increasingly featured in music and arts education. The Government’s commitment and confidence in partnerships became so strong that when the National Plan for Music Education (NPME) (2011) was published, the concept of partnership had become strategically and operationally fundamental to the structure and provision of music education in England. The NPME (2011, 2022) became the basis of the Government’s “total vision for music education” (NPME, 2011, p3) and its requirements drove the work of MEHs.

The vision for music education partnerships as identified by the government within the NPME (2011) was complex. It was intended to be dynamic: “schools make their own decisions about how they teach music, based on the statutory National Curriculum” (NPME, 2011, p14), and also “hold hubs to account for the services they arrange” (NPME, 2011, p16). At the same time the work of MEHs required them to “be able to challenge and support schools to improve their music curriculum” (NPME, 2011, p16). The interpretation of both strategic partnerships and operational partnerships within the NPME (2011) were important to the success of such a relationship but although NPME (2011) contained examples of successful strategic partnerships, it lacked detailed reference to the range of already completed musician–teacher operational partnerships. More specifically, it identified no expectations or example definitions of partnerships at the operational level of musician–teacher partnerships. This was noteworthy because within the NPME (2011), therefore, MEHs were free to interpret operational partnerships, with little published shared intelligence that could have supported operational partnership development.

By the end of the twentieth century there was a rich source of literature identifying a range of opinions about what was understood by arts partnerships in education but there was limited published research about how they had been interpreted. Williams

(2007), researching partnerships between professional orchestras and schools had found some teachers to be uncertain of their role and identified that “further research could be valuable” Winterson (1998), in an evaluation of a London Sinfonietta project also repeated the need for further partnership evaluations which was best summarised by Rolle et al. (2018) who confirmed the need for more research in a published study on the role expectations of teachers and composers: “How would two partners in different roles ... describe the same project?” (Rolle et al., 2018, p59). This research, therefore, aims to understand how such partnerships are currently understood and interpreted by musicians and teachers and the impact they make upon teachers.

1.2 Defining a musician and a teacher

Everyone who has attended school has experienced being taught by a teacher and everyone can hold an idea of what they understand by the term ‘musician’. These two professions, although labelled as distinct professional areas, are very broad areas of expertise. In particular because both teaching and making music can be regularly experienced formally, informally and non-formally, the two activities are regularly undertaken together. For example, activities such as ‘modelling how’ or ‘discussing why’ can be found in the beginner stages and at the highest professional levels of teaching and making music. We all have the capacity to be musicians or teachers in some sense of the word.

This research is confined to musicians and teachers working together within formal school settings, that is schools who are responsible for teaching a statutory Music NC (2013). For clarity I identify some of the complexities surrounding the terms musician and teacher and then I discuss my chosen definitions for the purposes of this research.

Essentially a professional musician earns their primary income from musical activities such as performing, conducting, recording, or composing, for which they rely upon their musical expertise. A professional teacher by contrast, is one who holds qualified teacher status (QTS) and embraces its attendant and statutory responsibilities. A qualified teacher working in a primary school is responsible for

understanding pupil's progress, assessing pupil's attainment, identifying pupil's future learning needs and the best way to meet the learning needs of their pupils. For these, teaching is "a deliberate cultural intervention in individual human development" (Alexander, 2008, p173).

Despite the distinctions, in reality there are patches of fluidity where the boundaries between and within the two professions are displaced. For example, professional musicians rarely hold qualified teacher status, but often include instrumental teaching as part of their professional portfolio. This leads them to partially identify as an instrumental teacher which could be as a private teacher or within a school setting.

Similarly teachers may have a qualified status (QTS) or be unqualified teachers. It is the responsibility of each school to decide who should teach their music curriculum and who they should approve to teach a musical instrument within their school¹. A school can approach a non-qualified teacher, such as a musician, to teach their music curriculum or ask their music education hub (MEH) to provide someone suitable to teach their instrumental music and/or their music curriculum.

The fluidity of the boundaries between and within teaching and the between areas of musical expertise is also illustrated through whole class ensemble teaching (WCET) identified within the National Plan for Music Education (NPME). In the plan children became entitled to the opportunity to learn to play a musical instrument. A musician selected to teach WCET requires instrumental technique knowledge, associated with a musician who plays a musical instrument. If the WCET session is used to replace the school's curriculum teaching, the musician also requires pedagogic knowledge associated with QTS, and Music NC (2013) knowledge at least for the age and stage of the learners they work with.

The ambiguity surrounding musicians and teachers within school settings and musician–teacher partnerships was captured by Bowman (2007) who identified the

¹ England had no identified professional status for instrumental teachers and traditionally instrumental teaching was accessed via a separate musical pathway to the school's music curriculum.

term music education professionals but who was also very clear that “music education professionals are not mere music specialists (musicians) who happen to teach” (2007, p115).

Musicians in this research could have any of the skills and experiences identified above and were regularly expected to demonstrate all of the skills of composing, performing and a range of community-based music workshop activities. Musicians within the research earned their living through any of four broadly identified areas of work. Firstly as an instrumentalist or vocalist who performed in an orchestra, ensemble or as a soloist, secondly as a composer, thirdly as an amateur and fourthly as a self-employed musician or amateur with a range of contracts of employment, that could include teaching.

Throughout this research I have used the term ‘musician’ as a convenient and shorthand term to identify the music professional with whom a teacher engaged with in a partnership project. I have used the term ‘teacher’ to describe the school representative the musician was working with. Teachers within this research included QTS, unqualified teachers who taught the music NC (2013) and higher learning teaching assistants who worked with musicians in WCET.

1.3 Structure

The structure of my thesis is as follows. In chapter 1 I introduce the work, outlining definitions of teacher and musician and presenting my rationale and aims for research. In chapter 2 and chapter 3 the presentation of my research begins with a contextualisation of my work in which I offer a diachronic historical perspective of the evolution of musician–teacher partnerships beginning at the end of the twentieth century, taking account of a variety of events and developments in music education (chapter 2 and chapter 3). My contextualisation focusses upon the implementation of the music National Curriculum (music NC) (1992, 1995, 1999, 2013)² and the National Plan for Music Education (NPME) (2011, 2022). The music National Curriculum (music NC) (1992) significantly changed music teaching in primary

² Throughout the work reference to National Curriculum refer to The Education Reform Act (1988) (ERA) and only includes Curriculum Orders that apply to schools in England.

schools and, I argue, subversively steered the development of an already established practice of musician–teacher partnerships. The National Plan for Music Education (NPME) (2011) published nineteen years later represented the Government’s complete vision for music education, structured within the concept of partnership. It represented the culmination of their growing commitment to partnerships in music education. Through my diachronic historical perspective of the development of musician–teacher partnerships I draw on three points to support my case for research (3.8) followed by my first literature review chapter 4. I summarise the first literature review and present my rationale for Study 1 and the first research question (4.5). In chapter 5 I outline the epistemological and ontological position of my research, research methods and analysis. I present the results and key outcomes of Study 1 in chapter 6.

Two key outcomes of Study 1 lead to my next steps (6.7), connecting Study 1 with a second study, Study 2. The research was constructed as two separate studies, study 1 and study 2 within the same methodology (chapter 5) and for purposes of logic, I have presented my method and my analysis for each study separately but within chapter 5.

Chapter 7 presents my second literature review that includes my definition of pedagogy as used within Study 2. From the second literature review I establish the rationale for a second study, the focus of the study and the second research question. Chapter 7 then presents the results of Study 2, an expanded presentation of each theme followed by a critical discussion of the results. The chapter ends with a summary that addresses the second research question.

Chapter 8 is written with reference to both studies. I present a model of a musician–teacher partnership (8.1), discuss the significance, the contributions this research may make to music education (8.2) its limitations (8.3) and any implication for future research (8.4).

The time period referred to within my research spans fifty-three years, through which time I was a participant in music education. My voice within my presentation of research was informed by the work of Hsieh (2010) and I have drawn upon her

application of multiple frameworks of identity. In her work she “situated the construction of teacher professional identity as an ongoing process which develops in various ways and in response to multiple discourses about teaching” (Hsieh, 2010, p1). My voice within this presentation of research, therefore, has been informed by the perspective of a collection of different identities: a school pupil, a qualified teacher, an advisory teacher, an author of music education resources, a higher education teacher, a national representative of music teachers, a former inspector for schools for the Office for Standards in Education (Ofsted), a workshop leader, a musician, a student, and a professional development manager for a commercial music education teaching resource.

In this thesis I made sense of my professional identity through multiple negotiated frameworks, each shaped in response to multiple discourses about teaching and learning. I have located myself within my work by drawing from the journey of my identities through key phases or events from my history. I called these sections “lived experiences” (Savage, 2021, p481).

Within my lived experiences I have tried to tell a story and simultaneously analyse it with as little complication as possible. My lived experiences are sometimes recalled decades after the event. In reflecting and committing them to this research I have called upon a range of papers and sociological critiques published throughout the intervening years because they offered a helpful perspective in my analysis of my experiences.

There are eight lived experiences drawn from selected historical moments within my career in music education. They each offer a snapshot of my perceived reality of the impact of Government education policy on music when addressing the detail of its Policy. Each lived experience provides a level of detail that either further illustrates a point within the chapter, expands upon a point or presents a contrasting perspective challenging perspective.

Chapter 2. A climate for partnerships

Introduction

This chapter identifies fundamental dilemmas within the requirements of the National Curriculum (NC) for music (1992) that indirectly created an ideal climate for the development of musician–teacher partnerships. It outlines the pedagogical complexities that were embedded within the demands of the music NC (1992) and, therefore, the pedagogical understanding that was required of teachers to successfully implement it. I have tried to capture the zeitgeist of disjunction. The music NC (1992) was required to resolve a deeply embedded epistemological and pedagogical debate in teaching and learning music, that is, what was to be understood as music knowledge and how best should it be taught. The debate was ignited by liberal music educators, noticeably Paynter and Aston (1970) who challenged the prevailing orthodoxy of music education as aesthetic education (MEAE)³ (1.1) in favour of introducing music in school as a creative art form. I have outlined the distinction between these two philosophies in order to understand first, how deeply embedded and influential MEAE was within music education and secondly, how strongly opinions about each were held and divided the music education community. I have included examples of both perspectives through two contrasting recounted lived experiences.

I present three perspectives to support my argument that the published NC (1992) did not unite professional opinion but served to deepen rifts between music educators and increased the fragmentation of music education in England. The perspectives explain why, within education climate of change, uncertainty and ambiguity, teachers sought advice and support which included the opportunity to work with orchestras and orchestral musicians.

First, by including two such contrasting philosophical perspectives within the music NC (1992), teachers were required to embrace a philosophical position of learning music through creating music, and its attendant pedagogy (1.4.1). Teachers were

³ MEAE is a philosophy of music education most known through the aesthetic philosophy of Bennett Reimer based on music education as the education of feeling.

expected to be able to plan for children to be creative music makers and assess their musical creations. They needed confidence and knowledge to select pieces of music through which they could identify and teach musical style and form, based on the elements of Western art music (1.4.2), and they were required to sing. The music NC (1992), therefore presented challenges and for some teachers the enormity of the required skills and knowledge exposed their low levels of musical skills and knowledge, and not unusually, low levels of musical confidence. Secondly, the responses of academics, the media, composers and Her Majesty's Inspectorate (HMI) to the published music NC (1992) were ineffectual in addressing a national anxiety around the challenges of music teaching (1.4.4). Thirdly, the speed and commitment of schools in introducing a national music curriculum depended upon a range of factors connected with each individual school's teaching resources and the level of subject knowledge of each teacher. Both factors were inconsistent across the country (1.4.5). Despite levels of support for generalist teachers generated by Local Authority subject advisers and music educators, children did not have equal access to the music NC (1992).

I illustrate some of the challenge for implementing the music NC (1992) with my lived experience as a music adviser (1.4.5.1) in order to illuminate the impact of the overall increased workload for teachers who faced unprecedented curriculum change. The specific requirements within the music NC (1992) and low levels of musical confidence in generalist primary school teachers to effectively plan and lead music with their children added to their workload.

The chapter ends by establishing the contribution of British orchestral musicians as a further source of support in addressing the challenges of the music NC (1992). Their work with teachers opens the next phase of my historical discourse in which musicians and teachers together interpreted their musician–teacher partnership.

2.1 Music education as aesthetic education

The enthusiasm for MEAE had been shaped around an enthusiasm for specific types of musical knowledge. Swanwick (1994) described a difference between

propositional musical knowledge, that is “knowing that” or “knowing how” (1994, p16) and knowledge “of” which he described as first-hand or “acquaintance knowledge” (1994, p18). He described acquaintance knowledge as “not personal feelings in reaction to the music, but a perception of what particular feeling qualities can be discovered by attending to the music itself” which he felt also relied upon a “structural awareness” (Swanwick, 1994, p18). Swanwick saw these as layers of musical knowing, the deeper acquaintance knowledge relying upon the basic understanding and recognition of propositional knowledge. Acquaintance knowledge, therefore, was complex layers of “materials (knowing how), expression and form (knowing this) and value (knowing what’s what). Of these is it valuing that characterises the deepest levels of musical experience” (Swanwick, 1994, p25).

Through this description, there was a danger that Swanwick was “tying musical knowledge to a singular or compartmentalized form rather than as multiple forms to particular fields of production” (Burnard, 2016, p101), therefore musical knowledge was allied to ‘fixed’ social practices rather than ‘fluid’ social practices. MEAE denied multiple forms of musical knowledge that arose from musical interactions at home, within a community and within diverse cultures.

Swanwick (1994) was seen to be developing the already deeply established aesthetic concept of music as known through the work of Reimer (1989) and Langer (1953). Reimer (1989) described music education as “the education of human feeling through the development of responsiveness to the intrinsically expressive qualities of sound” (Reimer, 1989, p53). Musical knowledge was to be found within music. Music, therefore had come to be conceived as a collection of objects or works of art. Their expressive qualities were to be found in musical elements that were identified through listening or performing. By listening Reimer meant a child’s “capacity to perceive all the ways sounds become expressive” (Reimer, 1989, p168), that is, learning how musical elements combined to create musical styles. For this learning, he went on to write, students deserved the richest and “most diverse possible musical fare” (Reimer, 1989, p133) to concentrate on the diverse application of the components of sound, such as dynamics, tempo, pitch structure, and how the relationships between them varied between different styles of music.

Music as an aesthetic concept supported a concept of cultured music that was characterized as only within reach of those with musical skills that were developed enough to listen to it or perform it. Cultured music was a product, independent of context and with “certain models” that were elevated as “ideals, the referents for any other style” (Aróstegui et al, 2004, p5). It was normal for teachers to have developed the strength of their musical values into a pedagogic approach within which music became objectified and taught “as an abstract ‘object of beauty’” which was to be “appreciated in a distanced way rather than something to be actively engaged with” (Spruce, 2012, p188). Knowledge about the music, its form and expressions were imposed upon the learner, the music was frequently outside the learner’s culture and context and therefore was separate from the learner. The separation of knowledge from the learner became a recognisable principle of MEAE and an important focus as a potential source of musical control. As Spruce (2012) argued, the distance between the learner and what was to be taught created a space that became a pedagogic and curriculum space that could be appropriated by a teacher’s unexamined, latent beliefs and musical values.

Swanwick (1994) had noted how relatively uncomplicated factual knowledge about music appeared “uncomplicated to manage in classrooms, cheap to resource and reasonably easy to access” (Swanwick, 1994, p16). A similar opinion was expressed in a paper by Aróstegui et al (2004) discussing how music education had traditionally focused on propositional rather than interpretive knowledge. This was particularly so in academic music for three main reasons. First, music gained respectability by imitating other curriculum areas in emphasizing propositional knowledge. Secondly, the domination of Western art music required technical skills, and thirdly propositional knowledge was easier to assess.

2.1.1 Critics of MEAE

In a letter to the Times Educational Supplement (TES), Vincent (1991), as the chair of the Music Adviser’s National Association (MANA) illustrated his feelings concerning the appropriated space in which music teachers regularly perpetuated their music education ideologies. He described listening to music in school as “the

inculcation of arid historical knowledge, rote learning of theory divorced from practice and enforced listening to [...] irrelevant music” as “all too familiar examples of activities” (Vincent, 1991). He emphasised the point that musical knowledge, in this state, was assumed to be permanent, enveloped in a belief of being universal. It transcended time, it was de-contextualised and always separated from the learner.

Notable social, cultural and political criticism of such practices in MEAE became widely recognised. Koza (1994) offered a post-feminist critique, suggesting that “Aesthetic music education is an interesting historical artifact, and it is not without its good points. However, it is reflective of the time when it first appeared and also inextricably bound to the dominant masculinist discourses of that time” (Koza, 1994, p89). She also suggested that “the individuals or groups in the position to decide what is “universal” yield considerable power... Discourses of universality and transcendence, often have had devastating material effects and consequences” (Koza, 1994, p78).

Musical concepts were perceived “as meaning the same in every time and place” (Spruce, 2012, p188) and without cultural context. Spruce (2012) eloquently drew from both rationalism and empiricism of Western European thinking of the Enlightenment, that is two philosophies within which knowledge existed independently of the knower. He argued that when knowledge was separated from its form and unaffected by its context it denied musical learners the possibility of “knowledge and understanding being developed ‘in action’” (Spruce, 2012, p186). When musical knowledge was taught separately from a musical experience, it became the responsibility of the learner to find their musical skills and understanding. The practical reality of this in music lessons became the banking concept, identified by Freire (1972) in which a music lesson became an opportunity for a teacher to “fill the students by making deposits of information which he or she considers to constitute true knowledge” (Freire, 1972, p49). A ‘deposit of information’ could be, for example, copying and creating rhythm patterns, through which a child acquired a growing bank of rhythm patterns. The patterns were disconnected from a musical context.

Aspin (1982) argued that music offered patterns of meanings and structures in sound that “were worth looking at both in and for themselves” (1982, p50) but access to such new potentialities required one “to be inducted into the cultural community in which such meanings are instantiated and deployed” (1982, p50). His perceptions of music perpetuating classism aligned with Bernstein’s work on code theories, summarised by Wright (2016): “In other words, manual workers acquire different properties of their language orientated to the here and now compared with the more decontextualised world of the middle-class professionals or employers” (Wright, 2016, p14). Schools adopted an elaborate code which disadvantaged working class families. Failure on the part of a working-class child to unlock the code became the fault of the child and its family, not that of the school.

Social injustices within the education system featured in the work of Bernstein’s (1971, 2000) studies of subject knowledge and control in schools. Subject knowledge was organized, classified, and framed, that is, transmitted (Bernstein 1971; 2000) in a way that reinforced a non-democratic distribution of power and principles of social control. Music education was no exception. Social control could be recognised, for example, within musical analysis and musical knowledge which were frequently transferred through high levels of dictated text. As described by Finney (2002), “this socially constructed knowledge rested upon a canon of works and procedures that endorsed high status knowledge, long codified, reduced and abstracted from musical experiences and from personal and social meanings” (Finney, 2002, p121).

In referring to his alternative models for education Bernstein (2000) identified specific pedagogic entitlements for children: the right to enhancement, which he saw as “the rights to the means of critical understanding and to new possibilities” (Bernstein, 2000, pxx), rights of inclusion and participation, which he explained as “the right to participate in the construction, maintenance and transformation of order” (Bernstein, 2000, pxxi). An accepted reality of music teaching was one of control that was reinforced through a strong pedagogical framework. Jones (2005) used the analogy of a gatekeeper when identifying the control held by the teacher over knowledge: “the teacher is closely aligned with the material, she is the Gatekeeper to it, whilst

the learner is expected somehow to digest the material and regurgitate it" (Jones, 2005 p4).

2.1.2 Lived experiences: the pedagogy of MEAE

MEAE and elaborate codes dominated all my formal education. As a student I found the social and cultural power systems implemented by music teachers through MEAE to be unhelpful and at times unjust. They served only to influence my later pedagogic choices in teaching music and the importance of seeking the musical needs of the pupils I came to teach. This interpretation of a child-centred approach to teaching and learning was a perspective I brought to musician–teacher partnerships.

I was born into a working-class family in which music was an important and regular feature of our family culture and our community. We sang a wide range of folk songs, songs from musicals, gospel music and Protestant hymns. We accompanied ourselves on the piano and harmonica which made music at home a joyous inheritance. I attended a selective High School within which the whole curriculum was tightly regulated by each subject department. Music was no exception. My school music teachers saw their role as one of transmitting propositional musical knowledge. I apportion no blame because their pedagogy aligned with the expected educational code of the school in which knowledge was very formal, code embedded and specific. Everyone was taught in the same way therefore pedagogic options were limited. My teachers chose the music we listened to, the music we performed, and they taught us about how such music was structured and how to perform it. Teaching in this way was traditionally referred to as a teacher centred pedagogy, a specific alignment of teacher, pupil and material as described by Jones (2005).

My childhood experiences of MEAE, particularly the severity of an unresponsive pedagogy that did not recognise the totality of my music experiences at home, eventually silenced my musical voice and damaged my musical confidence.

Initially, I appreciated the strengths of such a model of teaching and learning because for some of the time it instilled a confidence in me and my belief in the teachers. They were certain about what musical knowledge I needed to know in

order to succeed, but success was not explained. I assumed success to be moving into higher education and accessing a profession and career.

In the lower school our music lessons reflected the philosophy of Reid (1986) and Reimer (1989) when referring to an aesthetic education. We listened to selected pieces of Western art music chosen by the teacher. I enjoyed the “subjective experience and cognitive feeling” (Reid, 1986, p33) of identifying the sounds of the orchestral instruments we heard, and notating extracts of the main melodies, copied from the board. I could demonstrate the steady beat of the music, and I could draw the shape of the melody in the air. I found music lessons engaging and enjoyed their simplicity. They were full of recorded music and there were no expectations from our music teacher beyond having to find the right answer to her questions.

In the upper school the music curriculum was the national examination curriculum for the General Certificate of Education, at Ordinary level (O levels). Functional tonality of Western classical music was taught to me in a formulaic way following a series of pre-determined procedures. A significant characteristic of my General Certificate of Education (GCE) Ordinary level (O level) teaching was the silence in our music lessons. We were not allowed to play and hear our individual harmonisations of a Bach chorale melody or to play the pieces we were analysing. Our teacher would play our work to us at the end of each lesson. Silence was expressed as being important examination preparation in which we would have to be silent.

It was a didactic style that instructed us in a way that was hard to understand because it was based on correcting everything that was considered to be wrong. In lessons the silence was broken when the teacher, having observed us, for example, writing chorales, identified what was wrong with our work and explained how better chords or chord spacing should be used because it could offer higher marks. Any improvements for our work were seemingly on a need-to-know basis and never explained further. A musical understanding of Bach chorales was rationed to knowledge required for a public examination. Such a pedagogic approach enabled me to successfully meet the requirements of a public examination.

By the end of my school-based education, I had acquired no strategies for accessing a deeper and richer understanding of what I was learning in music. I had been given no space, described by Jones (2005) as the “critical gap” (Jones, 2005, p5), that is the intellectual breathing space which “allows learners to feel confident in questioning the material, even when the teacher believes the material is “simply true”” (Jones, 2005, p5). I had been given no student autonomy. The belief and commitment demonstrated by the staff towards both curricula content and their pedagogic approach was so established it was unquestionable. I assumed that the deficits that were regularly identified in my musical efforts to be because I was musically inadequate, which I assumed to be because of my social and cultural background. This perspective was endorsed by my music teacher who noticeably lacked interest in my existing musical knowledge, my musical interest, my enculturation or my efforts to musically engage with her. I couldn’t make sense of music in school until I had worked out the elaborate social codes. By feeling socially inadequate, I assumed I was musically inadequate because it was impossible as a child to separate the two. Intuitively, I concluded that to become socially accepted I need to change my musical values.

To feel socially accepted in school, therefore, it helped to be considered musical. To be musically successful I had to learn to play a musical instrument. I had no choice over which instrument. The most important success criterion became the number of instrumental examinations I could pass, accredited by the Associated Board of the Royal School of Music (ABRSM). I was encouraged to take each graded instrumental examination as public recognition of my musical progress, all pre-selected by the ABRSM. The impact of the process, however, resulted in a narrow musical repertoire and an etiolated progress which lacked musical depth. As a consequence, I became musically successful in school but was viewed with suspicion by my friends out of school. The label of ‘being clever at music in school’ carried painfully weighty assumptions associated with moving above my working-class roots. In my final year at school, my instrumental teacher endorsed my success by allocating my lesson to someone else. The reason for this decision was expressed to me in the spirit of a reward and a sense of satisfactory completion. Having been awarded a grade eight in two different instruments and offered a place at university, their job was done.

My school music education was marked by MEAE that required me to work out how to function within a system of teaching and learning that appeared to have little interest in me. Although a teacher may not have questioned such a pedagogy, I wondered if they ever considered the life-changing impact of this approach upon their pupils.

2.2 Composers in education

MEAE, therefore, embedded itself within frameworks of teaching and learning and featured a lack of student autonomy within school and a tightly controlled flow of musical knowledge. Publications of the time, however, were evidencing the increasing unpopularity of music in school, particularly in the secondary school curriculum (Brinson et al's, *The Arts in School Report*, 1982; Witkin, 1977; Reimer, 1989; Abbs, 2003). Music in school had come to be associated with social exclusivity, and perpetual hierarchical control. As Witkin (1977) described, "the most immediate and expressive of all the arts is the most separated from immediacy and expression within the teaching situation" (Witkin, 1977, p122). Witkin's extracts from interviews with teachers served to evidence the lack of musical creativity in music curricula, and the entrenched traditional barriers to wider participation. He referred to the perpetuation of instrumental skills and "the awe with which music teachers surround their skills" (Witkin, 1977p124) as a key barrier to engagement. He also noted and lamented the drive to using realised Western art musical forms through school instrumental lessons and school orchestras. His conclusion was decisive: "there is no substitute for active and spontaneous engagement with musical experience" (Witkin, 1977, p125) engendered by the pupil's sense of personal motivation and the capacity to realise a musical idea.

A small but influential contribution to the creative music debate had already begun through the work of a group of avant-garde composers. These published teacher-composers were recognised by their style and influence within the Fluxus art movement, they included young composers such as David Bedford, Elis Pekkonen, George Self, Brian Dennis, Howard Skempton, Murray Schafer, and Trevor Wishart.

Bedford and Self both worked in Holloway Boys School and experimented with contemporary music styles, using a whole class of pupils to create a piece of music. Composing as a group was based on a fundamental belief that music is a language and vehicle of expression, available in some degree to every individual. Individuals each contributed to such a piece from their own musical platform of imagination. Composers who were part of an avant-garde and committed and working in music education became strong advocates for teaching creative music. They believed teachers and children to be capable of expressing themselves in sound and capable of engaging in an experimental style of creating music, regardless of their level of previous musical experience.

The group shared a philosophy that built upon the work of teacher composers such as Maxwell Davis that was most clearly articulated by, and central to the work of the teacher and composer John Paynter. Paynter and Aston (1970) directly challenged the prevailing orthodoxy of music education as aesthetic education (MEAE) in order to introduce music in school as a creative art form. They believed that exploring the materials of music, that is, sound and silence, was the only way in which children could find and come to know “the *true* rudiments of music” (Paynter and Aston, 1970, p8). Paynter and Aston’s theories of creative music remained for ever relevant and continued to inform ways of composing in the classroom because of their fundamental belief that the “art that is *most* relevant to us is that of our own time” (Paynter and Aston, 1970, p4 original italics). Therefore music education was about “cultivating the artists within ourselves” (Paynter and Aston, 1970. p6).

For Paynter (1982), creative music was “a way of saying things which are personal to the individual: it also implies the freedom to explore chosen materials” (Paynter, 1982, p7). Within this philosophy, the teacher’s role was to “set off trains of thought and help the pupil develop his own critical powers and perceptions” (Paynter, 1982, p7). For composers such as those who identified with the Fluxus Art movement their models of a creative music practice demonstrated how composing should be an entitlement for all children.

Creative music practice recognised a different way of teaching and learning music that was not rooted in a canonised body of knowledge. The approach of creative

music practitioners to music education challenged the domination of the canon of Western art music and its association with high art and the upper and middle classes as described within the work of Spruce (2001), Higgins (2007), Wright (2016) and Bull (2019). The composers in education instead demonstrated the possibilities of a holistic and inclusive music education which was an approach akin to a socially just music education.

The work of the composer-educationalists was supported by a series of published resources for teachers (Self, 1967, 1972; Dennis, 1975; Wishart, 1975, 1977; Schafer, 1965, 1967, 1969, 1979) that collectively embraced self-expression and self-empowerment. The ideas they presented for creating music in school challenged attitudes to mainstream MEAE and were testament to their belief in the expansion of what could be understood as music. Their publications were all underpinned by their belief in all children being capable of making an original piece of music, an important perspective explained by Adams (2013). Through such a belief, Adams (2013) was building on the work and vision of Schafer (1965) for whom children and teachers were considered to be composers and able to learn to express themselves and learn about music through creating and composing: “There are no more teachers. There is just a community of learners” (Schafer, 1965, p2).

2.2.1 Music as a creative art education

The epistemological shift in music knowledge gained momentum and support throughout the late twentieth century. Witkin’s (1977) work contributed to the discussion amongst academics concerning the plurality of types of musical knowledge. Publications such as Paynter and Aston (1970), Swanwick (1988) Odam (1995) and Green (2008), all featured different ways of musical knowing, different ways of making musical meaning and significance, and different kinds of musical truth.

In Canada, Elliott (1995) presented his praxial philosophy of music education, an adjective he used to stress that music ought to be “understood in relation to the meanings and values evidenced in actual music making and listening in specific cultural contexts” (Elliott, 1995, p14). It was in direct contrast with music as aesthetic

education and captured the importance of music as “a particular form of action that is purposeful and situated, and therefore revealing of oneself and one’s relationship with others in a community” (Elliott, 1995, p14). Music education as praxis was energised through a belief that children could and should be learning and absorbing musical knowledge by engaging in music making and creating music. This was a perspective on music education that acknowledged each child’s social and cultural context and its influence within their musical thinking and music knowledge.

The work of Paynter and Aston and their seminal publication “Sound and Silence” (1970) had inspired a paradigm shift in thinking that was intended to liberate music education in England because it legitimised music as a creative art within a music curriculum. It also highlighted a divided opinion. Cox (2006) expressed the situation as a binary-like division between a model of music education that valued Western art music, musical skills and literacy, and a model of music education that rejected them when music education “encompassed experiment, creativity and an emphasis on contemporary developments in the field” (2006, p333). A binary was a convenient description and reflected the feelings of many. It also, however, endorsed such feelings where they were retained, post music NC (1992) and contributed little to developing a pedagogy that valued music beyond Western art and supported music as a creative art. It was Finney (2011), who by contrast, clarified what I came to believe to be quintessential to effective music education. He called upon the work of Langer (1953) and re-visited the historical perspective that a work of art gains form through the process of music making as a way of thinking, feeling, and knowing, “music could be conceptualized as ‘thought in itself’ and that ‘to think music’ was of a different order to ‘thinking about it’. Music had a distinctive epistemological status” (Finney, 2011, p18).

2.2.2 Lived experience: towards thinking music

An important part of my teaching career was working in the East End of London in a community such as described by Toldson (2023) as “socially, culturally, and economically diverse (SCED)” (LinkedIn post, 2023). It was important because I was teaching and learning with significant numbers of children who felt culturally and socially excluded from the school curriculum; feelings they expressed through

demonstrating challenging behaviour. To a certain extent I understood their attitude towards school when typical punishments for inappropriate behaviour included year groups held back after morning assembly and made to re-sing the morning Christian hymn. This action in particular was quickly and regularly exploited by the children. As a form tutor, it became a way for us all to avoid the first lesson of the day.

Pupils were unable to identify with the social and cultural demands of the school because they believed school had nothing relevant to offer them.

I, and other teachers, came to know individual pupils through the school's pastoral system and through music lessons. I was impressed by the determined leadership of key pupils. By the age of fourteen they were immersed in the music of their choice and of their community. It represented their life out of school, their family and community culture and it directed their behaviours. Music was a powerful statement, arguably an expression of rebellion against the social expectations and behaviours demanded by school. Groups of pupils met informally in their lunch hour, and I gave them the use of our music room and the equipment they needed. Through negotiation, the pupils shared their music with me, and it became included in the music curriculum.

In taking this decision I had made myself vulnerable by not conforming to the school's expectation of a music curriculum. In my efforts to include pupils in our own music learning I also created a limited curriculum, dominated by one musical style, but one which enabled the learner to access and interpret musical knowledge through making music.

Music lessons for two particular groups of pupils, aged fourteen years, were based on arranging and making "their" music, which was a process that they understood through immersion. Initially they joined in with the music they liked as they listened to it, then they changed it slightly and eventually they made their own version. Through this process of arranging and composing, they judged the music they were listening to and created their own criteria of success. They seemed to have an intuitive awareness of "how to make judgements, to discriminate and to decide for themselves what felt right" (Finney, 2002 p122). The roles of composer, audience and performer were blurred; the students were driven by their own and their peers'

musical judgements, making and producing recordings that empowered the interpretive process. The complete freedom to musically explore and 'think aloud' was an important part of the process of sharing and crafting ideas with like-minded enthusiasts, that is their peer group in school and the community. Although working intuitively, I believe that this was an example of Spruce's (2012) critical pedagogy and critical consciousness. I understood the existence of my consciousness but used my "worldview...as the basis for a dialectical relationship with students" (Spruce, 2012, p191) from which we were both learning. The music lessons were "built on the musical experiences and learning students bring into the classroom" and provided opportunities to "discuss its purpose and value" (Spruce, 2012, p191).

As a music teacher I had the freedom to decide what I believed important for children to learn about music and to start to develop a pedagogy crafted from my experiences. I became absorbed in understanding the social culture of my pupils and how it affected my music lessons in which "culture is best seen as the source rather than the result of human thought and behaviour" (Crotty, 2015, p53). I was convinced that teaching and learning were social processes as described in the work of Vygotsky, (1978) and I wanted the classroom to become a community of practice as summarised by Wenger (2018), that is, "the source of coherence of a community" with three dimensions to the relationship between me and my class of pupils as a community and our musical practices: "mutual engagement, a joint enterprise and a shared repertoire of ways of doing things" (Wenger, 2018, p49).

My vision was challenged by the complexities of each class that I was teaching, their diverse cultures and languages, levels of motivation and musical aspirations. A more striking challenge was that school was its own social institution with its own learning context, separate from the community.

My developing practice around pupil autonomy, however, was interpreted by the senior management team as 'giving in to the pupils' which they considered to be a weakness in my teaching. Knowledge and control as written about by Young (1971) resonated strongly with the expectations of the senior leaders in the school I was working in at the time, most noticeably the concept of a stratification of knowledge which "served to legitimate a rigid hierarchy between teacher and taught" (Young,

1971, p36). My fourteen-year-old pupils and I had challenged such a hierarchy but however successful I believed it had been, it was made clear to me that I should not repeat the process and could not continue to explore pupil autonomy with any other group of students. It was, on reflection, my interpretation of a critical pedagogical approach within which I was unable to assess pupils' work. I was working intuitively and could not clearly articulate the pupils' musical knowledge to the senior management or assess it.

As a music teacher I developed a form of critical pedagogy in response to a cultural mismatch between musical values held by the institution and those held by the local community. Experience and intuition made me aware that a "stratified, reified and commodified curriculum" (Philpott, 2010, p83) would alienate me from my students, and confirm "a disjuncture between most pupils' experience of music outside of school (where it is an important part of youth identity) and music in the classroom" (Philpott, 2010, p83). As critical as the sociological critiques of the time were of the political and social injustices in the curriculum, (Young 1971; Philpott, 2010) and the treatment of Western art music and popular music in school (Green, 2011), their impact came too late to support the reality of my daily pedagogic challenge. It would remain so until it was possible to design curricula that recognized students in ways that respected their musicianship and their identity.

My development as a music teacher resonated with Shively's (2015) work on constructivism, in which he pointed out that the "complex mosaic" (Shively, 2015, p129) of constructivism was so wide a concept that it cannot reflect a singular idea about teaching and learning. It was best considered as a way of being. Shively (2015) cited Wiggins (2008) who noted that "constructivist teaching is more about a way of being than it is an approach. It is genuinely seeing yourself (as a teacher) as working side-by-side with thinking individuals whose ideas matter—in fact, whose ideas are central to the learning/teaching process in which you are engaged" (Shively, 2015, p129). I did not want to perpetuate the superiority of Western art music through an exclusive curriculum and pedagogy, and I found a way of avoiding doing so by including the children in their choice of what they learnt and how they learnt it.

Such a pedagogic approach was unplanned, but I recognized and enjoyed its freedoms. It was a situational learning experience in my developing teacher identity, a teaching period in which I rejected the values that had shaped my own music lessons. Recognising what inspired pupils to learn in music and finding a pedagogy that supported their inspiration became core to my teaching. The school management did not agree. They saw that it conflicted with tightly framed pedagogic approaches, it was enacted within a dialogic culture that was noisy and at odds with individual and silent learning of whole class listening and note taking. The senior management team viewed the high volume of music and enjoyment of non-Western art music suspiciously as musical entertainment and not music education.

2.3 A national curriculum

The debate about a music curriculum, therefore, was dynamic. It took place within music teacher networks, Local Authority Education Departments, the national press, and national conferences. The uncertainty for teachers concerning how they decide what they should be teaching in music and how they should teach it prevailed for ten years prior to the publication of the music NC (1992) and despite later revisions, (1995, 1999, 2013) it remained unresolved.

The range of opinion and the strength of the views held by those participating in the international and national discussion about music education in the second half of the twentieth century reflected a strength of commitment by everyone who wanted music in schools to succeed. The arguments presented in the public domain, however, exposed a house that was divided, and each opinion offered often without compromise. The debate on all sides found purpose and focus on the need to inform and influence the Government's National Curriculum Music Working Group (1990 – 1991) whose terms of reference clearly stated that the music curriculum should not be "prescribed in as much detail" (Stephens, 1995, p1) as for the core and other foundation subjects in order to allow schools the "scope to develop their own schemes of work" (p1).

When the music NC recommendations were published for consultation, leading composers and academics transferred the debate into the public press. Composing

and improvising were the most contentious areas of irritation for those formatting the Orders for music. Learning about music through creative music making as described in the working group's recommendations caused an inevitable response from those committed to the status quo. There was a public show of force reflecting feelings about music education. Scruton (1991), in an article for the Daily Telegraph, concluded that school music "is reduced to a free-for-all play group, with no defined content, and nothing required that could not be picked up in the street outside" (Scruton, 1991). Similar sentiments were expressed by Kennedy (1991) bemoaning the fact that "knowing musical notation doesn't matter anymore" and that the music NC (1992) proposals reflected a working group obsessed by "trendy-do-as-you-please slogans" (Kennedy, 1991). O'Hear (1991) and Morrison (1991) reflected similar sentiments, the later described the recommendations as enshrining "a tired form of anything goes egalitarianism". He also lamented that musical literacy was "no longer seen as the key to true creativity or musical appreciation" (Morrison, 1991). By contrast, Birtwistle, Benjamin, Crossley, Osborne, Rattle, Tippett, and Turnage (1991) all high-profile established composers, wrote a combined letter to The Guardian (1991) in support of the recommendations that affirmed "the importance of creative music and invention in the school curriculum" (Guardian Newspaper 1991).

When the statutory orders for music were published (DES, 1992), academics and professional associations were both enraged by the decision to create two combined attainment targets: "Performing and composing" and "Listening and appraising" (DES, 1992, iii). It reflected a lack of understanding about the very minimum of what was required of a document to best support and guide teachers. A media statement released by the Incorporated Society of Musicians (ISM) (1992) explained that "two targets preferred by the NCC⁴ lump together the important activities of performing and composing, while seeking for the sake of symmetry, to draw a spurious relationship between factual knowledge and the understanding of a subject" (ISM, 1992). The working group intended the music NC (1992) to enable a balanced programme of music activity, each equally important: "composing it, performing it and listening critically (appraising it)" (Stephens, 1995, p4 original brackets).

⁴ National Curriculum Council was one of three bodies created within ERA (1988) to help implement the national curriculum and its assessment arrangements.

Attainment target one, however, combined two activities of composing and improvising whilst attainment target two was one key activity of listening and appraising, thus implying it was lighter in weight and priority. The Department for Education (DfE) noted that: “Although the programmes of Study have been set out in relation to each attainment target, there is no implication that teaching activities or learning opportunities should be designed to address them separately” (DfE, 1992, p3). From the first published music NC (1992), music therefore became vulnerable to compartmentalisation and “the aspiration stated in the Ofsted Handbook for the Inspection of Schools, that 'each lesson should require them [the pupils] to work across the full range of the attainment targets', was certainly not usually realised” (Lawson, Plummeridge and Swanwick, 1994 p11 citing Ofsted, 1993).

2.4 Challenges of implementation

2.4.1 Composing and improvising

Coming to know and understand music through creating and performing, and through musical experimentation was without an established pedagogical history and became itself a focus of research and experimentation. Garnett (2013) identified learning in the music NC in terms of “what children understand rather than what they can do”. In this definition, cognition was built “individually by each learner on the basis of their experience” (Garnett, 2013, p165) which was achieved through “a student-centred curriculum based on active learning, because understanding cannot be passed from the teacher to the pupil”. As expressed by Elliott (1995), “during the continuous actions of singing or playing instruments our musical knowledge is in our actions; our musical thinking and knowing are in our musical doing and making” (1995, p56, original italics). The pedagogic approach was the same as had been identified by Paynter and Aston (1970) and like-minded creative composers (Self, 1976; Dennis, 1975; Wishart, 1975, 1977; Schafer, 1979): one in which the locus of learning is reorientated from the authority of the past towards the individual’s responses to the present.

Such a pedagogy was also informed by social theories of learning as identified through the work of Vygotsky (1978) and Wenger (2018) that characterised learning as collaborative. Research by Tarule (1996) and later Littleton and Mercer, (2013)

involved analysing children's talking to better understand the nature of group talk and its contribution to learning. Spruce (2021) when discussing pedagogy in a creative classroom referred to dialogical spaces "within which the voices of children can be heard" (Spruce, 2021, p114). In effect, positioning composing and improvising in the music NC was a pedagogical rejection of "approaches to teaching that involved the transmission of pre-existing knowledge [...] to reproduce pre-defined musical responses" (Garnett, 2013, p165). Composition was recognised as a socially constructed piece of work in which, "the true direction of the development of thinking is not from the individual to the socialised but from the social to the individual" (Vygotsky, 2008, p109). It was realised in school through group work, which became a pedagogic tool of classroom management that provided opportunity for the vocal and musical voice of each child to participate in a composition. A successful implementation of attainment target two in the music NC (1992), however, assumed that all teachers had the ability to explore and structure in sound and that all teachers wanted to embrace teaching that supported musical knowledge in such a way.

To implement the music NC, primary school teachers were required to shift their practice towards a pedagogy that would enable their pupils to understand and embrace the creative process as a way of learning. Mixed ability groups became a feature of teaching and learning music in the classroom. Although managing group work was for some, liberating, socially just and inclusive (Spruce, 2021) for other teachers it required a committed curiosity around the challenges of developing a strong pedagogical content knowledge (PCK)⁵ (Schulman, 1987; Alexander, 1996) in music education in order to support strong music NC teaching and learning.

Four years later Whitehead (1996) writing for the TES reported that music in class is "likely to be one of children banging, scraping and blowing their instruments in an enthusiastic cacophony. Music education has undergone a quiet revolution - or rather a noisy one [...]. The main emphasis now is on participation" (1996). His text was ambiguous regarding his opinion about music education. From his choice of the

⁵ PCK: "an understanding of how particular topics, problems or issues are organized, represented or adapted to the diverse interests and abilities of learners" (Schulman, 1987, p2)

verbs “banging, scraping and blowing” he conveyed a negativity and sense of unstructured music without purpose. It remained a challenge for some to understand the place of creating music in school.

Composing in the curriculum was additionally challenging because teachers had to be able to recognize children’s musical progress over four or six years in school and to assess children’s compositions. Swanwick and Tillman’s (1986) paper on musical development was based on a longitudinal study of children’s compositions, aged between three years and fifteen years, and identified four main periods of musical development, clarified through eight spiral stages (1986). They concluded: “All the indications are, then, that there is such a thing as musical development and that it takes place in a certain sequence, the 'softer' meaning of the term development; certain developments are necessary for later growth to occur” (Swanwick and Tillman, 1986, p338). This model of music development was in many respects, ground-breaking in informing curriculum planning in music, enabling schools to plan for both broad stages of musical development and for individual stages of musical development. As a teacher recognised the musical characteristics of a child’s composition, it became possible to place the child’s stage of development on the spiral, in order to anticipate appropriate activities more accurately for their next stage of musical development. In order to understand and plan for such musical development, however, as Elliott (1995) argued, a teacher needed to “possess some degree of competency or proficiency” (Elliott, 1995, p56) in music.

2.4.2 Listening and appraising

The music NC (1992) attainment target two implied a pedagogic approach to music education as aesthetic education. Teachers were encouraged to “talk about music heard in class, including their own compositions and performances” (DfE, 1992, p6) but they could only do so with appropriate skills and knowledge.

The suggested examples of music listed in the music NC (1992) were dominated by the classical music canon, and there was a critical mass of teachers who were challenged by listening to and analysing Western art music. It was daunting and exclusive for teachers who hadn’t studied classical music to read examples such as

“medieval dances, a chamber work such as the 'Trout' quintet by Schubert, a suite for orchestra such as Holst's The Planets, a cantata such as 'Carmina Burana' by Orff” (DfE, 1992, p6).

From the age of seven years children had to know the musical elements and describe them “in appropriate vocabulary” and “interpret some of the signs related to them” (DES 1992, p6). There was, therefore, a statutory obligation to listen to music and talk about it through the structures of Western art music skills and knowledge. When they were confronted with specialist language of the curriculum that included, for example, duration, pulse, metre, rhythm, and polyphony, it was not unusual for primary school teachers to believe that they were disadvantaged by their low levels of Western art music knowledge.

Lawson, Plummeridge and Swanwick, (1994)⁶ in a short piece of research, found that, “while teachers were often fairly confident about coping with some aspects of the music curriculum, they were less sure about their ability to follow all the requirements of the National Curriculum music orders” and they found that the “teaching observed during this study appears to reinforce the view that large amounts of audience-listening and sustained attention to the history of music are regarded as inappropriate for children in primary schools” (Lawson et., al. 1994, p12).

2.4.3 Pedagogic choices

The resulting NC (1992) and its subsequent revisions (1992, 1995, 2000, 2013) were assumed to be a clarification about what the Government expected primary school children to learn. This assumption was based on recently published foundation subjects. Despite the initial intention of the National Curriculum for music working group that the music curriculum would not be planned as segments, the prevalent mood and tone of the document continued to reflect the broad division of music education as a creative art form and music education as aesthetic education. It presented higher level intentions of what should be taught in school through

⁶ Sixty-eight schools were approached and 39 agreed to participate in the project, although the paper did not identify how the sixty-eight schools were selected.

references to musical skills, musical styles and genres, with a lack of detailed content that supported primary school teachers to make the appropriate choices of curriculum content. It gave both teacher and pupil the opportunity to create their own subject content but deleted significant numbers of teachers required support in order to create a successful creative music education. critically, it required teachers to believe that musical knowledge was not separate from the child and was not dependent upon Western European classical music. As layer summarised by Spruce (2012) musical knowledge could come from the child, their history and cultural context, it was “*part of their being*” (Spruce 2012, p189, original italics).

The national debate had revealed a strength of commitment from musicians and music educators towards creative and collaborative learning, but there remained no clear explanation for teachers to understand and recognise what was best to teach in music, and, more urgently, how to teach it. For any teacher to make such a paradigm shift towards engaging in the creative process and to recognise musical learning within such an approach, they needed to be both inspired to do so and able to plan for, teach and recognise musical learning and progression. Brighthouse and Waters (2022) made a strong argument that any part of a curriculum only changes if it is closely connected to appropriate pedagogic change, therefore confirming the importance of developing a “pedagogic repertoire to best teach what we have decided is important for [your] young people to learn” (Brighthouse and Waters, 2022, p188).

2.4.4 Confidence to make pedagogical choices

For some teachers, the music NC generated levels of anxiety around both the scale of what had to be taught and their perceived lack of music skills and music knowledge. Schools needed teachers with an appropriate level of musical understanding and musical competency that enabled them to engage in a holistic approach to music teaching. Primary school teacher’s personal musical identity became open to scrutiny as published research and papers on their confidence to teach a music NC was exposed (Mills, 1993, McCullough, 2005, Wiggins and Wiggins, 2008, Welch and Henley, 2014).

Mills (1993) believed such a lack of beliefs amongst generalist primary school teachers to teach music was because they were “unable to emulate the teaching style of the music they remember from their own primary education” (Mills, 1993, p4) and because they measured their musical competence by what they could not do. Hennessey (1995) attributed the low level of confidence about music teaching amongst primary school teachers to being largely concerned with performing music. Hennessey (1995) argued that as a result primary school teachers believed “music can and only should be taught by formally trained ‘musicians’” (1995, p1). Odam (1995) expressed the situation more concisely stating that teachers who had not been trained to teach music would find it difficult. He also attributed teachers’ continuing insecurity to the model of music education most teachers had experienced, that of an adult teacher playing an instrument, or singing and leading a group. He believed this could be “a great disincentive to many teachers” (Odam, 1995, p5) who assumed they needed to be able to do the same and felt they couldn’t.

Opinion was divided over teachers’ best options. Durrant and Welch, (1995) stressed the importance of the place of the generalist teacher teaching music in school. A perspective only partially endorsed by Her Majesty’s Inspector (HMI) Mills (2005) who believed that “the deployment of teachers for music in primary schools should follow that of other subjects” (Mills, 2005, p27). If the school’s culture was to swap teachers according to their subject strengths, then this should apply to music.

The debate, however, was so removed from the reality of teacher’s work it offered little practical support. However, it did in some part account for the extensive inconsistency surrounding the implementation of the music NC (1992, 1995, 1999) in and between schools. Significantly for this research, it offered reasons why music teachers sought support from musicians to access musical skills and knowledge.

2.4.5 Inconsistent provision for music

Implementing the music NC in primary schools did not progress consistently within schools or evenly between schools. When the Education Reform Act (ERA) (1988) was published, the NC (1988) was introduced into schools incrementally. Music was

in the last group of foundations subjects⁷, that is, it was introduced in the fourth year of unprecedented change following the ERA (1988). The profession had little appetite for such continuous change.

Music teaching and learning in schools stumbled, halted, and frequently began afresh and as a result, teaching and learning music within and between geographical areas became noticeably varied. The situation continued into the twenty-first century. Subsequent revisions to the music NC (1992, 1995, 1999, 2013), the policy reforms of the NPME (2011, 2021), the growth of music education hubs and the model music curriculum (2020) were all equally unable to ensure a consistent provision of music in the curriculum for all children.

In 2014, the Paul Hamlyn Foundation commissioned Zeserson et. al (2014), to undertake a review of Music Education in England. Their first overall finding was that “the status and place of music in schools vary widely across the country” (2014, p8). Their report cited characteristics that suggested inconsistency of provision such as reduced opportunities for professional development. They found that low levels of commitment to music in school by senior leaders resulted in the low status of music teaching in school and poor resourcing. Zeserson et al. (2014) cited an Ofsted triennial review that identified consistent weaknesses in classroom practice and pupil achievement, “Quality continues to be patchy, and despite concerted efforts, postcode lottery still plays a role in pupil opportunities” (Zeserson et al., 2014, p15). Five years later, research undertaken by the All-Party Parliamentary Group for Music Education et al. (2019) concluded Music education in England to be “in crisis. The Government must act quickly to ensure music does not become the preserve of a privileged few” (All-Party Parliamentary Group for Music Education et al., 2019, p29).

Six years later, research undertaken by Bath et.al., (2020) described the situation as “perilous”. The inconsistent access to music education was discussed again in House of Lords in which Lord Boateng introduced the debate with his summary

⁷ The English National Curriculum comprised ten subjects. Three were identified as core subjects: - English, mathematics, and science. The remaining seven were identified as foundation subjects: - history, geography, art, music, technology, physical education and computers and information technology.

“Equity and access to music, and to the best qualified music teachers, matters. It is under threat today perhaps more than it has been at any time of our lives, despite the good intentions of government and numerous plans” (HL. DEB 05 October 2023).

2.4.5.1 Lived experiences: a music adviser

When the national curriculum for music (NC) (1992) was published, I had moved into the role of an advisory teacher. My main task was to support generalist primary school teachers in implementing the national curriculum for music. Wright and Davies (2018) were clear in their belief that the new curriculum demanded “a compulsory consideration of Western art music irrespective of pupils’ or teachers’ musical interests or enculturation” (Wright and Davies, 2016, p47). I worked with many teachers who demonstrated low levels of confidence in understanding and accessing Western art music and who, consequently, could not teach the music NC (1992) authoritatively.

The situation for some was exacerbated because, unlike English and mathematics, the music curriculum was not prescriptive, it required teachers to create subject content. A teacher could be overwhelmed at being expected to “develop musical ideas through improvising, composing and arranging” (DES, 1992, p6) and “listen to the work of influential composers and learn something of their social and historical context and importance to the development of musical traditions” (DES, 1992, p7). These and other similar phrases for some teachers arguably became statements that confirmed their already developed sense of inadequacy and their perceived low levels of musical confidence. A subsequent review of the music curriculum by Dearing, 1994 – 1997, was judged by some as doing “nothing to persuade primary teachers that they can contribute usefully to the skill-and knowledge-development which is essential if children are to move systematically through their musical education” (Thomas, 1997 p217).

The lack of clarity and support identified in the music NC was highlighted when compared to how substantially teachers were directed in teaching core subjects. The publication of literacy and numeracy strategies (DfEE, 1996 - 2003) took the

form of a “centralized programme with accompanying standardized resources” (Brighouse and Waters, 2022, p189), establishing them as a fundamental way of teaching and learning in English primary schools until their completion in 2011.

The revised music NC (1999) reduced the music curriculum to one programme of study but retained its skills-based model. In the school communities in which I worked, the changes to teaching established by the national strategies (2000) impacted upon attitudes towards music teaching. Those teachers who didn't teach music and responded positively to the strategy documents, became more inclined to continue to avoid the challenge of planning and teaching a music curriculum. They were aware of the necessary prioritization of core subjects but also, they recognized a pedagogic approach and clear teaching outcomes within the national strategy documents (DfE 1988) that were absent from the music NC (1999). The national strategies led to demands from many primary teachers for lesson models and a pre-planned music curriculum they could follow. This became the core of my work as a music adviser.

Teaching became increasingly dominated by the demands of an assessment driven culture imposed by the Education Reform Act (ERA) that focused on core subjects. Music became increasingly more vulnerable to being “squeezed out” of the school day but was more likely to be included in the school curriculum if there was a way to teach it that didn't take up time in making personal decisions about what music knowledge was to be valued and how it should best be taught at each stage of learning. Although music education was already rich with published resources to support the design of a school music curriculum (Sturman, 1982; Umansky, 1994, 1998; MacGregor, 1996, 1999; MacGregor and Gargrave, 2001, 2003; Hanke and Leedham, 1996; Nicolls, 1992, 1998; Clark, 1991), following the publication of the revised NC (1999) there was a place for a published scheme with embedded pedagogy that could be understood and quickly adopted by primary school teachers.

The series Music Express (Hanke, 2002) was a published scheme of work, written in recognition of two major dilemmas facing teachers and that were intrinsic to my identity as a local authority music adviser. First, there was no apparent resolution to the prevalent debate in music education that had been fired by the NC (1992). The

primary school teachers who called upon me for advice and support were challenged to understand and engage in musical knowledge through improvisation and composing. They lacked confidence to teach creative music making and they felt uneasy about advising their pupils on the quality of their musical decisions. For some primary school teachers, thinking about music was easier than “thinking music” (Finney, 2011, p18). Secondly, it was a response to the increasing demands of Government scrutiny. School staff sought reassurance that teaching a series of given music lessons which provided musical progress for the age and stage of learning, they could ensure the children made musical progress that would meet the requirements of an Ofsted inspection.

2.5 Orchestral energy

British orchestras showed an informed, energetic, and almost driven response to supporting teachers in addressing the challenges presented within the music NC (1992). Their energy attracted teachers who welcomed and wanted to embrace the support of musicians in teaching a new curriculum subject. The Arts Council (ACE) already had secured a level of funding for orchestras undertaking education work which made the opportunity for orchestral musicians to work with schools and in schools both attractive and affordable. Between 1985 and 1987 the Arts Council’s budget allocation⁸ had increased from £85,000 to £235,000⁹. Such a high level of subsidy and its requirements were strong motivators for orchestras to engage with teachers.

The speed with which orchestras engaged in education work in the last decade of the twentieth century was evidenced by the national growth of orchestral education departments, the changes they made to their management structure, their increased numbers of education staff and the expanding range of different types of non-performing work undertaken in the community.

⁸ The introduction of Arts Council funding for arts organisation to engage in education work was a policy introduced by Sir Roy Shaw, secretary general to the Arts Council (1975 – 1983).

⁹ Doeser, J. (2015) *Step by Step Arts Policy and Young People 1944 – 2014*. Culture at Kings Culture at King’s [@CultureatKings](http://www.kcl.ac.uk/culture) [accessed April 2, 2024].

The Bournemouth Orchestras Education and Community Music, for example, placed a half page advert in *Music Teacher (MT)*¹⁰ (March, 1996 p.14) offering workshops, projects, and support with the National Curriculum. The City of Birmingham Symphony Orchestra (CBSO) increased the number of musicians engaging in education work from six to “a pool of about 50 musicians – slightly more than half the orchestra” (Grimley, 1996) and one of their projects alone included no fewer than 1,400 children from forty-six Birmingham schools. Braithwaite (1997), the Education and Community Officer of BBC National Orchestra of Wales, reported that education managers attached to orchestras and opera companies had increased from ten to forty-two over a period of six years (MT, 1997). Orchestras that had invested in education officer posts were able to respond with a degree of flexibility and unlimited imagination that sometimes verged on extravagance when negotiating projects with schools. Large scale and high-profile projects were documented, such as Bournemouth Symphony Orchestra’s weekend project on Brownsea Island (Albrecht, 1991) and in 1992, the composer Peter Maxwell-Davis completed *Turn of the Tide*. His composition was scored for orchestra, children's chorus and five groups of young instrumentalists, it was performed throughout the United Kingdom (UK) and involved sixteen different orchestras in venues throughout the UK. Smaller scale projects with orchestral musicians, however, were no less attractive and supportive of primary school teachers who were seeking inspiration and support in planning their new music curriculum.

Shaw (1996) researched the education work of thirty British orchestras, each with established education programmes. Her executive summary was sometimes unspecific, but she reported that “additional aims of most education programmes included assisting teachers in the delivery of the National Curriculum” (Shaw, 1996, p2). She expanded this within the main body of the report and identified that projects with schools were “by far the most common type of work undertaken by orchestras, with a strong emphasis on the requirements of the National Curriculum, especially composition” (Shaw, 1996, p2).

¹⁰ *Music Teacher* is a UK magazine for music educators from across the sector.

2.5.1 Developing profiles

Shaw (1996) in her evaluation report commissioned by Association of British Orchestras (ABO) did not discuss how teachers and musicians worked together. Instead she wrote: “The key words associated with education programmes are access and audience development”. (Shaw, 1996, p7). Peggie (1997) in a report commissioned by London Schools Board, felt strongly that working in schools to build audiences of the future was a misguided justification for working in schools. He concluded, “the instinct for self-preservation notwithstanding, none of us is in any position to make assumptions about audiences of the future. This is about activity in the present” (Peggie, 1997, p51). However, audience numbers were regularly reported as successful indicators that such a strategy could work. The London Symphony Orchestra for example wrote that educational work was an intrinsic part of its policy which has shown “dividends not only in schools and society at large but in the increased numbers of young adults who now attend their concerts” (interview with Greenhalgh, 1995, p12).

Tambling and Harland (1998) in their commissioned evaluation report on the work of orchestras and education identified three reasons for arts organisations to be involved in education work. The reasons were presented from the orchestra’s perspective which, on reflection, may be different from a school’s actual needs. First, education and community work were beneficial in raising the local and national public profile of the organisations. Secondly, education work enabled the organisation to access public funding. Thirdly, the arts organisation needed or wanted to be perceived as being accessible to young people.

2.5.2 Musical values

The musical values communicated through the language of the music NC (1992, 1995, 1999) served to strengthen a case for teachers to work with orchestras and ensembles whose repertoire was founded on Western art music and the classical canon. Indirectly the requirements of the music NC (1992, 1995, 1999) encouraged musician–teacher partnerships for teachers to access appropriate repertoire: a relationship that was an opportunity for British orchestras to lever and perpetuate their traditional repertoire of Western art music within schools.

The musical vocabulary and the musical examples within the first music NC (1992) illustrated that what constituted as worthwhile music was largely unchanged since the eighteenth century. Subsequent revisions (1999) expressed similar musical values. The Government's qualification and curriculum agency (QCA) released a publication to support the implementation of the revised music NC (1999) which attempted to embrace an inclusive and equality agenda by referring to "relevant established and invented notations" (DfEE, QCA, 1999, p18) and music from "different times and cultures" (DfEE, QCA, 1999, p19). Its use of examples, however, continued to emphasise musical skills around Western art music and elements of classical music in particular, thus reinforcing the priority of Western art music.

As identified by Spruce (2001) and later reinforced by Bull (2019) the publication was a political and powerful construction that maintained social and cultural hegemonies through low art and high art distinctions and the "codification of classical music's practices" (Bull 2019, p14). For Spruce (2001), the "bourgeoise aesthetic articulated through the cultural hegemony of Western art music" (Spruce, 2001, p118) influenced the music NC (1992,1999) in a way that inevitably restricted a view of musical diversity.

2.5.3 The ambiguity of motivation

It is not the intention of this thesis to explore the rationale for an orchestra choosing to engage in education work but to note that the symbiotic nature of the relationship ensured that there was a level of self-interest for orchestras who partnered with teachers to support them.

Claims of orchestras securing funding through the work of orchestral musicians in school were not without some level of cynicism. Winterson (1998) researched this area of orchestral development, citing newspaper articles that exposed the fashionable aspects of orchestras engaging with schools. For example, she evidenced that it was noted that "sponsorship money is generally easier to find if an orchestra has a good education programme" (Martland, 1994) and cited Finch, reporting in *The Times* (1994), who described such educational projects as "one of

Britain's most rapidly developing growth industries: not only politically correct, but an economically essential part of British orchestral life" (1994, 16th February).

Noting the cynicism around orchestral projects, Winterson's (1998) thesis explored the intentions behind the partnership work of orchestras addressing the questions, "what is being done? why is it being done? and who profits from it?" (Winterson, 1998, p6). She concluded that initial ground-breaking ideas about partnerships had become mainstream and "the motivation to explore has been replaced by the motivation to sell" (Winterson, 1998, p191).

Moore (1992) in an article for MT acknowledged, but strongly disputed any suggested cynicism, arguing that the strength of creative collaboration between music professions and teachers were operating on a more radical and imperative set of objectives that "would open up the very bastions of high musical culture to change" (Moore, June 1992, p12). She was referring to the ways in which orchestras were experimenting with how they devised and presented their music.

2.6 Summary

The publication and implementation of the National Curriculum (1992) was a watershed for music education. Including music as part of the NC had secured the public status of music in school and affirmed its profile within a school curriculum but the publication and subsequent revisions (1995, 1999, 2013) had also created and provoked epistemological challenges around "deep-rooted and often exclusionary ideas about music education, the nature of music knowledge and how this should be taught" (Spruce, 2001, p108). The music NC (1992) was a curriculum that best matched what was understood by the Government to be important in music education, but it was not a curriculum that every teacher felt they could easily plan for and be comfortable teaching.

2.7 Beginning to make a case for research

Implementing a national curriculum for music within such challenges was exacerbated by a necessary prioritisation of core subjects, a natural weariness of change and its attendant workload. The combined challenges and dilemmas

presented by the music NC (1992) established an environment which encouraged primary teachers to pursue support and solutions and working with orchestral musicians was one such solution that presented itself. The music NC (1992) had not directly encouraged partnerships but the national anxiety of implementing it had created a climate in which primary school teachers welcomed them. The unprecedented nature of implementing a national curriculum meant that there was no nationally recognised partnership model or modus operandi in such circumstances. In seeking to address challenges of a revised music education teachers reached out to subject specialists such as musicians who offered support. Musicians and teachers interpreted such partnership accordingly but without significant detail or shared intelligence.

Chapter 3. Evolving interpretations of partnerships

Introduction

In the first part of this chapter I draw upon Brinson et al., seminal Arts in Schools Report (1982) to outline its vision of partnerships summarised as that of a musician and teacher each contributing their separate areas of professional expertise (2.1). I argue that despite the support for such a vision, teachers and musicians were steered into an interpretation of partnership in which musicians were increasingly drawn into a pedagogic space (2.2). I also consider four alternative interpretations of partnerships (2.3), three of which are illustrated by a lived experience. These four examples of alternative interpretations are included to mark other ways in which musician–teacher partnerships were developing. Within them, musicians adopted a less pedagogic role and retained a higher musical role.

The second part of this chapter uses an historical narrative to outline the growth of Political confidence in musician–teacher partnerships. A growth in partnerships in music education was supported with funding for national networks of arts and music partnerships (2.5) and culminated in a new national structure for music education based on an unexplained concept of partnership. The vision was spearheaded by specifically created and dedicated MEHs (2.6). Two final lived experiences give my perspectives on meeting two key requirements of MEH partnerships. These are included to illustrate the challenges MEHs faced in implementing national policy that was not aligned with national requirements.

At the end of the chapter I outline my case for research (2.8), citing three reasons drawn from my chronological historical perspective and my lived experiences.

3.1 The Arts in School Report

The ERA (1988) established unprecedented changes to the English education system. In particular it changed school’s funding structures and their academic curriculum. In 1982, the Gulbenkian Foundation anticipated that such reform could have a serious negative impact upon arts teaching in schools, and in order to define

the place of the arts in school, the Foundation commissioned and published *The Arts in School Report* (1982).

The Arts in School Report (1982) became a seminal report because of its clear and reasoned arguments of the value of the arts in school, including the benefits of partnerships with artists in schools. The report identified partnerships as a way of demystifying the arts for children and teachers and it celebrated the opportunities such partnerships provided schools. The Foundation's dedicated advisory committee believed that partnerships supported children to be able to explore the feelings and inspiration of individual artists and that children could come to know artists as professional members of society. Through partnerships, children and teachers were to be provided with opportunities to engage in modes of working which offered an in-depth appreciation and understanding of art forms.

In profiling arts partnerships, the authors of the report recognised the interdependency between an arts education in school and professional artists, believing that no school could provide all the necessary knowledge and skills required to cover a rich range of art forms, styles, and genres. Significantly, the committee stressed the value of harnessing "the capabilities and resources of professional artists to the purposes of education" (*Arts in School*, 1982, p114), arguing that normalising partnerships within a broader education principle opened schools to new influences from a much wider setting than any individual school could obtain for itself. The recommendation of arts partnerships focussed on mutual professional benefits. The committee intended teachers to be enriched through accessing an additional stimulus in their subject area, whilst the artist was to become enriched by modelling the processes of their work as an artist with a group of children.

The report was influential. Tambling and Bacon (2022) suggested that it helped secure a place for art and music in the NC (1988). It was discussed in the House of Lords (HL Deb 5 April 1982) as a basis for examining the status of arts in schools and stressing their associated educative value. When the music NC (1992) was published and teachers were faced with the issues within, the Report was seen to have presented, and influenced, an over simplified view of the place of professional

knowledge within partnerships.¹¹ The report stressed that an artist who visited an education setting was “there as an artist and not as a supply teacher. His or her role was to stimulate interest in, and provide insights into, the particular areas of work in which he or she is expert” (Arts in School Report, 1982, p.121). It was important that the artists did not transform into arts teachers. The roles of artists and teachers, therefore, were to be seen “in conjunction – the one relying on the other for the overall success of the scheme” (The Arts in School Report 1982, p121). These aspirations assumed a professional strength in teachers and musicians to consider themselves as respective equals in their field. In reality the challenges of planning and assessing a national curriculum for music led to musicians and teachers developing a wide variety of patterns of professional relationships that did not reflect a balanced and professional equality.

3.1.2 In support of the vision: research and reports

High profile advocates of partnerships such as Good and Brophy (1994), National Advisory Committee on Cultural Education, (NACCE)¹², Creative Partnerships (2002 – 2009)¹³ and the DfES Music Manifesto (2004 – 2009) reinforced the message of the Arts in School Report (1982): “The success of the project rests on the school recognizing and exploiting the difference between the teacher and artist” (TES, 1979, cited by the Calouste Gulbenkian Foundation, 1982 p.121). Working with a professional musician was to enable both the teacher and the school to capitalize upon the perceived strength of connecting education in school with experiences and opportunities in music outside of school. Musicians and teachers were expected to engage in activity that connected them as equal but different professionals.

The position of an equal contribution of musician and teacher was repeatedly endorsed by those in positions of influence and authority. Moore (October 1992) wrote “The teacher is the educational professional ... The visiting musician, however gifted a communicator (and they may not be), is able to offer something quite

¹¹ Discussed further in 4.5.5.

¹² Established in 1998 to advise on the creative and cultural development of young people through both formal and informal education. The committee’s report, “All Our Futures: Creativity, Culture and Education” (1999), advocated for a national strategy to promote creativity and cultural understanding in education.

¹³ The UK’s creative learning programme (2002 – 2011) to develop creativity in schools through working with artists

different, a very particular skill” (Moore, 1992, p13). In an interview with Winterson (1996), McNicol recorded his belief that the philosophy of the London Symphonic Orchestra and his rule with the players was “that the teacher runs the lesson, and the teacher runs the project, the player is a colleague, a friend, a source of expertise when it is needed and another expert hand in the composition” (Winterson, 1998, p263).

The point was reinforced by the Qualifications and Curriculum Authority (2003): "Teachers have a duty to provide the best possible learning opportunities for their pupils, while artists and arts organisations are primarily driven by the desire to make and share art of the highest possible quality” (Qualifications and Curriculum Authority, 2003, p.20). They went on to explain that “mutually beneficial partnerships result when teachers and artists are able to find ways of complementing each other's skills and expertise, rather than trying to compete or swap roles” (Ibid). Their perspective was endorsed by Ofsted (2006) who reported, “In this climate the skills of creative practitioners were valued because of their difference from those of teachers and support staff” (Ofsted, 2006 p15). The strength of passion to simply connect was also expressed by Coll and Deane (2008) who challenged practitioners to deliberately partner with someone or an organisation they felt they couldn't work with in order to celebrate their differences, “and make them work to the partnership's advantages” (Coll and Deane, 2008, p3).

The ideal to which partnerships were to aspire relied upon a professional strength and confidence around teachers' levels of subject knowledge. This point was made by Ledgard (2003) who ran a programme of action research to identify the essential ingredients of a creative partnership between an artist and a teacher. Her work featured parity between the artist and the teacher as professionals but not necessarily as experts in the same field. She found that a powerful feature to emerge from the research was “when teacher and artist model successful and complementary relationships” it had a “powerful effect upon the practice of the participating teacher” (2003, p24). She added that “such conclusions may seem obvious, but the fact that this approach is the exception rather than the rule, is evidence of the need to define it more precisely” (2003, p24).

Her findings resonated with the earlier work of Handy and Aitkin (1988). Although written much earlier, they were referring to the power that subject teachers could exert upon a school because of their position as acknowledged subject experts. Handy and Aitkin (1988) in examining schools as organisations explained that not only was it extremely difficult to challenge the public profile of the acknowledged experts once established, but also noted that systems of expertise work well where tasks do not have to be linked together: “where each can do their own thing without affecting anyone else” (Handy and Aitkin, 1988, p80).

When considered within the context of musicians–teacher partnerships, it was a strong argument that described the benefits of partnerships operating through separate professional contributions. In reality, however, a musician expanded their role, and their contribution naturally changed to encompass a teacher-like role for two reasons. First, sharing musicianship with children through direct group-led activity was a way of sharing it with teachers, particularly if a teacher had a low level of subject knowledge and skills. Secondly a significant amount of a teacher’s professional knowledge included subject knowledge, that is, musical skills and knowledge. If a musician provided access to musical skills and knowledge in an activity, they were also required to develop professional teaching skills and knowledge, which substantially reduced the amount of professional skills a teacher was required to contribute.

3.2 Interpreting a vision

The range of interpretations of musician–teacher partnerships and their activity reflected the inconsistent progress made within and between schools in fully engaging with the music NC (1992) (1.4.5). Projects were for musical activity that was, by the nature of its specialism, increasingly led by musicians. As musicians in partnerships increased their level of activity with children they embraced a more marked pedagogic orientation. This was subtly implied within articles and reports about projects, and more explicitly referred to in research.

Williams (2007) undertook qualitative research into partnerships between professional orchestras and primary schools from the perspective of the teacher

using analytical techniques on semi-structured analysis and questionnaires. Her participant teachers expressed a fluidity around the interpretation of partnership and how to work together. Sometimes, however, the teacher felt “side-lined” by the musician, by which the teacher participant meant “in the sense that I suppose they are used to working with teachers that are not musicians maybe or don't consider anybody that teaches can possibly be a musician or certainly not a good enough musician to take seriously” (Williams, 2007, p192). The same teacher also explained, “having said that it, is not a universal experience, I have come up against some people who do - the composer is very good and worked with me” (Williams, 2007, p192). Williams’s (2007) work suggested that the state of how musicians and teachers worked together was unchanged from nine years earlier as identified within the National Foundation for Education Research (1998) (NFER) in their research on orchestral education programmes. The NFER research was a set of six case-studies, each one an education programmes of six different orchestras. Each case study was undertaken and written up “against the background of what some observers see as a lack of clarity about the role and purpose of orchestras’ education work” (Tambling and Harland, 1998, p2).

Whatever the interpretation musicians and teachers engaged in when working together, at some point in the activity, over time, musicians moved into the pedagogic space offered by a teacher. When this was so and when it was repeated on a frequent and regular basis, teachers were supporting musicians to develop ways of leading activities. In turn, teachers increasingly risked diminishing their own pedagogic role and the status of their professional knowledge. The process was subtly endorsed through journal articles and reports.

3.2.1 Professional magazines and reports

Further evidence of the developing pedagogic profile came within the prolific output of projects found in the popular monthly professional magazine, Music Teacher (MT). MT had a target audience of music teachers and throughout the last decade of the twentieth century it regularly reported on orchestral musician–teacher projects. Project activity was included in or featured in Music Teacher (MT) through articles that presented projects in an upbeat and positive perspective. The journalists

emphasised the enjoyment of the activity by the participants, the variety of project models, performing venues (Stewart, 1996; Greenall, 1998), the cross-curricular nature of the work (Moore, 1992) and the large numbers of children involved.

Published articles in their appeal to the readers used immediate and simple narratives that described projects through the musician and teacher activity. Articles included minimal, if any, reporting about pedagogy or discussion between the teacher and musician, and instead regularly and enthusiastically focussed on the musician. Vishnick and Bodman (1992) were quick to summarise the role of composers who they felt needed to be “versatile and able to adjust to a mixed-ability contexts. They need to learn the teacher’s craft of communicating clearly, and in simple terms, and how to handle a wide range of creative styles” (Vishnick and Bodman, 1992, p21). Journalists quoted directly from musicians and noted, for example, that “members of the [...] have led education workshops [...]” (Stewart, 1996, p12). Other articles were more suggestive in their text. Stewart (1996) for example referred to children and teachers having explored “a variety of live music-making under the guidance of professional players” (Stewart, 1996, p13) or players supporting “students [to] compose their own musical versions” (Stewart, 1995, p13). The London Philharmonic (1994) launched their “Adopt a Class” (Heslop, 1994, p17) initiative that committed the education department to working with one class in a school for six years.

In MT, articles on musicians working in schools most frequently appeared in the first quarter of the magazine, on pages ten to fifteen, making them a reliable and familiar update for interested readers, and they were frequently written by one of the same team of journalists.

These printed articles regularly repeated the same message that is, professional, musicians shared and demonstrated music and their musicianship by leading musical activities with children. By so doing they underlined a message in a magazine aimed at music teachers and those involved in music education. The message encouraged and identified a normalization about how to interpret a partnership between a musician and teacher. The message was that musicians offered support enthusiastically and working with musicians was very enjoyable.

When considered in the context of teachers having to address the pedagogical dilemmas of implementing a new curriculum (1.3) it seemed a natural step for teachers to come to expect that musicians would lead and direct a group of children into an activity. Contrary to remaining as musicians within a project as anticipated by the Arts in School Report (1982), the more musicians repeated their experiences of participating in projects, the more they developed their own pedagogic experience.

3.2.2 A growing interpretation

The acceleration of the scope and frequency of musician–teacher projects quickly projected musicians into a pedagogic role. Peggie (1994) argued that the status of working with musicians in school visits had shifted from curriculum enhancement to becoming “dangerously close to being the only way to fulfil statutory requirements: curriculum *implementation*” (1994, p18, original italics). His report raised concerns about an over-reliance on musicians that enabled teachers to delay addressing the issues they faced in planning, teaching, and assessing their music curriculum. His article reflected how music organisations were “moving quickly to occupy resulting vacuums” (Peggie, 1994, p18) that had been created because of the lack of “specialist skills” to be found amongst the “more general attributes of teachers” (Peggie, 1994, p18). The implication that some musicians were becoming substitute music curriculum teachers was also evidenced in MT articles (1990 – 2000) that most frequently reported about the ways in which projects had supported the implementation of the music NC (1992). Stewart (1995) when interviewing Martin Maris referred to “the observation that professional orchestras and opera companies appear to be papering over cracks in the provision of music teaching in the state sector” (Stewart, 1995, p13). There was a noticeable proliferation of articles reporting on projects in schools, each normalising the leadership of the musicians. Greenhalgh (1995), for example, reflected on the commitment of a musician leading work in school noting a rank-and-file string player “has all the responsibility, maybe for a three-hour session, in a strange school, with all the decision-making that involves!” (Greenhalgh, 1995, p13). By Greenall’s (1998), report the ensemble of musicians positioned the teacher as “an honorary part of our team or they can participate just as another child” (Greenall, 1998, p22).

Evaluation reports of musician projects from the twenty-first century showed how entrenched the process had become. Hennessy and Rowe (2010) in a commissioned research report of the education work of an orchestra wrote: “In our observations the more successful sessions observed were led by [...] musicians” continuing, “this may be because there are now several players who have built up a lot of experience and are now confident about their practice – they know their fellow musicians very well and relish the opportunity to contribute their own ideas and take a leadership role” (Hennessy and Rowe, 2010, p29). There was an observation that resonated with and was typical of a teacher’s (2013) comments on the work of a musician, such as, “I thought the music that the classes created with you was *brilliant*. It gave the songs cohesion yet also contrast” (Orchestras Live et al., 2013, Original italics).

By the end of the twentieth century, therefore, musicians and teachers had established their partnerships as a space in which they were afforded the freedom to work together in a plethora of different ways. Significant numbers of musicians had moved to become leaders in the activities: an interpretation that supported the implementation of the music NC (1992, 1995, 1999) and that had become normalized.

3.3 Alternative interpretations of a vision

3.3.1 Improvisation

There was a developing musician–teacher relationship that became significant in musician–teacher projects. Some musicians avoided adopting a quasi-teaching stance and instead focussed only on making music. Grand Union ensemble, for example, were a multi-cultural, multi-instrumentalist group and were very clear that they did not intend to teach when they engaged in workshops explaining, “what we can offer is support and a reminder that a music teacher is a musician” (Homfray, 1991). Their workshops were always group improvisations in which they included the teachers and aimed simply to ensure that the participants left feeling an excitement about engaging in music. Grand Union’s model of engagement was as master practitioners whose approach to workshops embodied their practice and revealed their know-how through their actions. Their philosophy reflected dimensions

of the work of Lave and Wenger (1991), that is, “participation in social practice, is the fundamental form of learning” (Lave and Wenger, 2018, p54). I experienced such a model of learning as demonstrated by a jazz musician working in a partnership that became significant in my discussions of signature pedagogies.¹⁴

3.3.1.1 Lived experiences: a jazz musician

In 2014, as head of a music education hub MEH, I introduced a jazz pianist into a school to work with the school’s regular music teacher. Together they worked with nine-year-old pupils, teaching music through jazz to children who played half-sized orchestral xylophones and glockenspiels. The musician recalled that he treated each lesson as a gig, always working from the piano and in an established culture of musical respect. The session unfolded in the structure of a jazz standard. The children learnt a reduced head¹⁵ by imitation and would take turns to improvise around the idea. The musician harmonically supported each child throughout. He adapted his accompaniment to create a musical context for each different improvisation whilst maintaining a steady pulse. The accompaniment was critical because it was musically constructed and continually adapted to meet the musical needs of supporting and educating the soloists. It could, for example, stimulate a musical discourse, or musically shock to nudge the soloist to commit to an idea or experiment to tweak an idea. At the end of each round of soloists, a period of critical reflection and discussion always followed between the group, the musician and the teachers and any suggestions anyone made were explored. The musician worked with the music teacher to present musical vocabulary when necessary and to recognize musical progress and identify musical leaning. The musician also identified or confirmed moments when it was musically appropriate to add additional notes for example or extend the head. The children were absorbed within a world of sound that was made possible by the musical skills of the musician who opened their ears to musical patterns, chord changes, and rhythms that their bodies seemed unable to resist. The scaffolding¹⁶ of the musician inspired the children who became empowered to listen, experiment and explore in music. The music making continued

¹⁴ Chapter 6

¹⁵ Head used in the sense of the main melody of the jazz tune but reduced from a standard 32bars.

¹⁶ As associated with Vygotsky: the musician as the more knowledgeable, supported the children with chords. Some notes from the chords were vocalised by the musician as he played to suggested notes they may add to their improvisations.

without a break until the end of each round of improvisation. Essentially, the sessions were as described by Matassaro (1997), 'it is in the act of creativity itself that empowerment lies' (Matassaro, 1997 p.84).

The jazz musician participated in sessions as a musician and was uncompromising in his commitment to being a musician when he worked with the children and with whom he shared a musical experience. He led the session as a musician not as a teacher and the children were musicians. He responded to each child to meet the child in their shared musical space. The jazz musician's critical discussion sessions were musically at the level of the children, but no less rigorous than with his regular jazz group.

3.3.2 The inclusion agenda

The pedagogical approach of Grand Union (2.3.1) and the jazz musician (2.3.1.1) aligned with an equality, diversity, and inclusion (EDI) agenda. These projects aimed to involve children as much as possible as music makers in a shared musical space and on their own musical terms. Each participant contributed at their own level of musicianship, participating in very open music making opportunities. As Homfray (1991) reported, "the emphasis in the workshops is on ensemble work and creativity, and they can be tailored to any level of instrumental skill, including none at all" (Homfray, 1991, p18).

When Gillian Moore was appointed education officer for the London Sinfonietta (1982 – 1993) she extended principles of inclusion into an orchestral culture. She didn't talk in terms of breaking barriers to enable Western art music of the past to be more accessible to children. Instead, she talked about wanting pupils' lives to be enriched by the arts and for them to feel empowered by the music that was within them. In her role she wanted London Sinfonietta to become a flexible resource providing encouragement to support and develop music in schools. The orchestra's educational policy stated its "commitment to breaking down the barriers which had traditionally existed between composers and performers on one side and audiences (or potential audiences) on the other, to making today's music available and accessible to as wide a public as possible and to handing over the rich resources at

our disposal to encourage active and creative involvement in music making among many different groups of people” (Cited in Winterson, 1998, p.95).

Moore continued her aspirational pedagogical approach and pioneered what she believed to be a dialogical and collaborative form of artmaking intended to break down cultural and social barriers erected by Western art music. Although she was confident that she was able to inspire young adults to make up new audiences through her work with schools, she also wanted to create audiences that: “will make new demands. They will ask questions: why can’t I get up there and perform with you as you did with me when you came to my school? Why can’t we clap before the end? Why do I have to stay in my seat all the time, why do they never smile?” (Moore, 1995).

3.3.2.1 Lived experiences: creating with musicians

Swanwick (1988) drawing from research explored the realities of musical experiences and musical values of groups of fans who value the music of their choice through cultural territorial boundaries: “All of these territorial systems – the mechanisms by which groups of people come to feel and declare their group identity – can only be maintained if music itself has easily identifiable features which signal to whom it ‘belongs’” (Swanwick, 1988, p98). He summarized three aspects of musical alienation; first, sound materials that were strange or threatening, secondly, music that strongly identified with another culture and thirdly, music with a repetitive, confusing, or aimless structure. I believed all three cultural boundaries impacted upon students when a music curriculum was exclusively determined by a Western art music curriculum.

Crafting a curriculum and a pedagogy in which children could come to know music through creating music relied upon creating a shared space within which we share some materials of music that were without a tonal constraint. I wanted to create a safe, shared, neutral space in which we could each bring our musicianship and work together to compose and make music. My work with musicians began with projects that engaged with less tonal based composers within which I was able to find such a space.

My initial experiences with projects were led by Gillian Moore who introduced me to composers who would work with me and my pupils. We first explored how the composer had been inspired by an image or a particular musical device, and used it in his/her composition, and we then used the same inspiration for our own compositions. The pupils were empowered and supported to create and make music on their own terms, not bound by historical Western art structures, tonality, or its associated instrumental sounds. We were able to respond to features or characteristics of contemporary art in sound and able to understand and come to know music through creating it.

Guided by musicians and composers, the pupils and I learnt together through a series of projects. We visited a Joan Miro exhibition at the East London Art Gallery and studied one of the set of Constellations (1941-41) to explore musical dimensions within a structure. In another project we listened to an extract of Messiaen's (1974) "From the Canyon to the Stars", to explore contrasting textures within Messiaen's second limited mode of transposition. Later projects included exploring rhythms and pulses inspired by Ligeti's (1973) 'Clocks and Clouds' and arranging comic strips into vocal compositions in the style of Cathy Berberian's 'Stripsody'. Each of these projects involved all the pupils coming to know and understand music at their own level of challenge through creating and re-creating music. The process was informed by their own cultural and community music using simple ideas as a starting point for their own compositions.

Through working with composers we became comfortable with repertoire that was associated with Western art music, but not obviously or immediately structured within functional tonality. Although we came to know it only in part, through focused and accessible musical characteristics such as its use of pulse or a particular scale, the music and the experience was liberating.

Tonality required a level of skill and training to make a passable attempt and represented a world of white privileged teachers. Working outside tonality did not require prior training to access necessary skills. It democratised music. Pupils were able to release a vast breadth of musical rhythmic and vocal possibilities from the

composing idea or device we were initially presented with. Their musical ideas could be unlocked through musical and creative imagination in any chosen style or genre.

The students and I became composers, immersed in a sound world, “experimenting with various types of instruments, working with different scales and tuning systems or building up some of the alternative sound worlds made possible electronically” (Swanwick, 1988 p99). It was simultaneously liberating and informative for me because the pedagogic approach coincided with the earlier work of Paynter and Aston (1970) and because our working space was a dialogical space in which “pedagogical relationships are framed to enable children to act agentially as music makers and where musical knowledge and understanding emerge from the working out of these relationships” (Spruce, 2021 p109). The dialogue was a musical discourse that enabled students “a greater sense of empowerment as they recognize their ‘authorial’ voices and their participatory roles” (Spruce, 2021 p112).

In these collaborations, it wasn’t the scale of the programme or its outcome. The greatest appeal of such composing projects was the level of participation and engagement that it afforded my pupils, therefore confirming my aspirations for a form of a socially just curriculum. Like Shay and Pesta (2016) who referred to a “parity of participation” (Shay and Pesta, 2016, p362), it seemed a modest ambition, that all my pupils would be engaged in learning in my music lessons: “But what would it mean to have a curriculum in which all students and faculty could participate as full partners?” (Shay and Pesta, 2016, p362). Through engaging with composing projects, I had accessed and experienced inclusive ways into composing and witnessed successful levels of student autonomy because they chose how they experimented with what musical ideas and structures. The process welcomed music they and I were already familiar with. Music education fashioned like this that had not been part of my own education or training and the work made a lasting impact upon my expectations of musician–teacher partnerships and was part of the inspiration around developing my research.

3.3.3 Breaking and avoiding barriers

A contrasting perspective that contributed to musician–teacher partnerships, and in particular the equality, diversity and inclusions (EDI) agenda was also found through the work of Richard McNicol, the country’s first music animateur. McNicol’s interpretation of partnerships was in contrast to that of Moore because he was determined to enable all children and their teachers to come to understand the Western art music repertoire of the orchestra. Having trained as a music teacher, he left teaching to become a professional orchestral player and developed an approach to working with children and teachers that lay in the intersection of two paradigms of education outlined by Garnett (2013). As an instrumentalist and a trained curriculum teacher his projects combined the skills of orchestral instrumentalists with a pedagogic approach most recognised in qualified teachers. He had been required to train as a flute player in order to become efficient in a range of skills, but he also understood how children learn. His starting point was always a piece of music, and his work included small groups of orchestral players who became a resource he shared with the children.

McNicol used orchestral musicians to bring music into schools in order to create memorable musical events for teachers and their pupils. The use of Western art music ensured that musicians were simultaneously underlining selected pieces that teachers could also become more familiar with. The process, therefore, also supported teachers in their statutory duty to include music from “the European 'classical' tradition, from its earliest roots to the present day”, (music NC, 1992, p3) in their music curriculum. Choosing from this repertoire, however, and working with professional classical musicians encouraged a philosophy of MEAE (1.1) and reinforced the social and cultural values and behaviours exclusive to those associated with high art.

Musicians talked about demystifying music and breaking down barriers (Tambling and Harland, 1998) by which they were referring to the procedures and codes of practice of orchestral musicians. Peggie (1997), in challenging the assumed positivity of Western art music, noted that “projects which purport to break down barriers often succeed only in erecting others elsewhere” because the metaphor is

predicated on two assumptions, “people actively want to broaden their horizons and that which is on offer is unquestionably a good thing. The reality is much more subtle” (Peggie, 1997, p51).

Breaking down barriers motivated McNicol who was inspired to work with children to help them understand classical music that they heard at concerts as part of their education. By choosing to try and break down barriers, projects need to be intentionally contrived. Those that relied upon the professional instrumentalist risked ignoring the realities of exclusivity that surrounded professional classical instrumentalists within the hegemony of Western art music. Typical reporting included descriptions such as “80 percent of these children have never heard a musical instrument played live. Their faces show it all in a way. If we just went in and played for them it would be enough, but we get a couple playing percussion and we take a tailcoat along and invite one of them to conduct us” (Grimley, 1996, p13). Twenty years later, the contrivances and subtleties of exclusivity were still present. Benedict (2018) warned about the ease with which teachers could relinquish their personal epistemic responsibility through presenting an instrumentalist as a model to whom the children may aspire. She made her point emphatically when she stated that by “providing these models without interrogating systems of oppression, including cultural capital and cultural codes, teachers “abdicate[e] their duty to teach”” (Benedict, 2018, p63, citing Delpit, 1995 p31).

3.3.3.1 Lived experiences: the animateur

In preparation for workshops McNicol used his musical skills and knowledge to decompose the selected music into its basic musical structure, as appropriate for the age and stage of the children he was going to work with. His chosen repertoire was the Western art music and tended towards programme music. He avoided composers such as Mozart whose music was too deeply embedded within classical harmony. From the structure, he selected a key musical idea such as a short melodic phrase or rhythm that became the starting point for teaching and learning. These ideas, which were most often simple melodic arrangements, became a scaffold to support the children’s learning. They could be as simple as, for example, three

pitched notes, but they were accessible to the skill level of the children who learnt to play them as part of the process.

In between the given melody parts, children created their own musical ideas. This could be through suggesting what the players played and incorporating any expressive qualities they thought suitable, or it could be their ideas played by themselves. The children were presenting their musical thinking that McNicol could analyse musically and discuss with the children. The project then continued with a Socratic-like dialogue between him and the children in which he asked fundamental questions of “a real-life example or incident with the purpose of achieving new insights” (Knezic et al., 2010, p1105). Questioning was open and hypothesizing with some reflection and adaptation such as, “what would you do?” or “what shall we do now?” The players realised the ideas of the children on their instruments and the children added layers of musical ideas on their own instruments. Musical understanding became possible through the negotiation of shared meanings between children and the players, as described in the work of Bruner (1996): “It is the interaction between them that both gives a communal cast to individual thought and imposes a certain unpredictable richness” (Bruner, 1996, p14). In line with Paynter and Aston (1970) McNicol emphasized the personal creativity of children rather than composition. It was not, therefore, a total composition project, but there were compositional areas in which the children could explore and try out sounds and ideas that were placed back into the piece they were focussing on.

It was neither compulsory nor necessary to hear the composition that had sparked McNicol’s imagination. If the children did listen to the orchestra playing it however, McNicol believed that they had become acquainted with it because of how they had come to know it. His process simultaneously reflected the work of Swanwick’s (1994) theories of musical acquaintance and musical knowledge. It also enabled children to become increasingly acquainted with a piece from the Western art music canon and provide an opportunity to fuse their thinking in sound with the music they had learnt. In making such an arrangement, they created their own version. The process enabled students to explore, create and evaluate their own music, through which they acquired direct cognitive experience necessary to support meaningful propositional knowledge, a point made strongly by Reid (1986).

3.4 Projects as professional development

There were approximately 384,540 primary school teachers in England in 1992 (www.archives.history.ac.uk) who were responsible for the detailed interpretation and implementation of the music NC (1992) with their class of children. The large numbers of teachers suggested a high variation between the breadth and depth of each teacher's professional knowledge and a wide range of musical strengths. A note about the size and complexity of the situation was important because it formed part of the reason why orchestral projects flourished. For many teachers, with a range of professional needs, the opportunity to work with a musician might have become an attractive proposition for many different reasons.

Formal reports such as the Qualification and Curriculum Authority's (QCA) (2000/2001) monitoring report, identified teachers' negative feelings towards teaching music and therefore encouraged projects particularly for professional development reasons. The QCA (2000/2001) recorded that those primary teachers consulted in the monitoring process expressed concern that the wording "*pupils should be taught how to*" (QCA, 2000/2001, p3 original italics) made the requirements impossible to teach when they didn't have the necessary musical skills, knowledge and understanding. Similarly the report noted the need for "subject support especially in years 5 and 6" (QCA, 2000/2001, p15, original italics).

Teachers with high levels of confidence in music teaching who embraced working with a musician could access musician–teacher partnerships to further their professional ambitions for music in their school. For those teachers with low levels of confidence to teach music, engaging in a music project enabled them to avoid the challenge of facing pedagogic choice when they felt they lacked the necessary musical skills and knowledge. Both extremes of professional skills and knowledge imperceptibly steered a musician to develop a way of working with children. Acquiescing to the musician was absorbing, but if teaching knowledge and musical knowledge were relinquished instead of shared and discussed, a teacher risked maintaining their lack of musical knowledge and their perception that music teaching was something beyond their ability.

Recognising a need to support teachers to develop their professional confidence, some musicians presented ideas for creating music that could be copied by a teacher and built into a music curriculum. Maxwell-Davis's The Turn of the Tide project was known for its size and also important for its suggested pedagogic approach. It was designed to achieve "all the broad aims of the national curriculum in music, but without making concessions in terms of quality" (1995, Stephens). Maxwell-David (1992) presented a way into composing through blocks of sound that could be easily learnt and used to create music both for the project and as part of a school's music curriculum requirements.

"I have provided music which can be regarded as a catalyst to the composition of further music, based on mine, where my contribution is very flexible ... This can be extensive or brief, depending upon the circumstances, and governed by the length and complexity of what the young people produce. [...] All my music in "The Turn of the Tide" is based upon very plain "building blocks" of material, infinitely adaptable for young people, but I hope stimulating and inspiring enough for concentrated development and transformation"¹⁷

The challenge of supporting teachers to develop and maintain musical skills was also addressed through large scale projects that included involved and intense training with mixed success. Typically, such a project was bespoke for schools, the needs of their teachers and involved multiple partners over a significant period of time.

One project over three years, for example, involved an opera house education team, a Local Authority music adviser, two Local Authority lead teachers, forty teachers released from school for two days of training, two vocal amateurs, an external evaluator and a time commitment from everyone to attend regular meetings, consultation, communication, activity, and reflection. The National Association of Music Educators (NAME) (2008) was awarded the role of external evaluator which included judging "how the training has changed the practice of the teachers as it is in

¹⁷ (<https://www.wisemusicclassical.com/work/8373/The-Turn-of-the-Tide--Peter-Maxwell-Davies/>)

progress and make relevant recommendations to feed into the process” (NAME, 2008, p85). A principal idea behind such an approach was to give teachers the opportunity to apply the skills they had learnt “to develop their own practice” (NAME, 2008, p86).

Noticeably, one teacher commented that the experience gave her the tools with which she could “combine the best of teaching skills with the best of creative thinking skills, work and think as an artist in school” and “enable pupils to work and think as artists” (NAME, 2008, p85). The teacher’s comment was a strong argument to support a successful connection with a musician, but she spoke “as a teacher and musician” (NAME, 2008, p85) and therefore was able to understand ways in which she could develop her teaching creatively through her musicianship.

Access to working with musicians did not necessarily guarantee a sustained legacy of successful change in a teacher’s ability to teach music as evaluations of artists in schools found. Harland et al., (2005), for example, undertook a substantial evaluation of a series of fifteen Arts Education Interfaces. The aim of the work was to explore the relationship between education and art, represented by teachers and artists, through a series of interventions.¹⁸ The work examined the outcomes of different interventions on different groups of pupils, teachers, artists, and arts organisations in order to explore any factors that affect the range and quality of those interventions, and to draw out any general lessons for developing effective practice. They summarised the collected nominated outcomes for teachers, schools, and their host institutions, which included enhanced knowledge and skills, motivational and attitudinal outcomes, and a new awareness, such as seeing the pupils in a new light. Significantly, they noted that “for all types of interventions, the extent to which teachers were able to make significant and sustained changes to their practice remained an open question” (Harland, 2005, p3).

¹⁸ Harland et al (2005) used the term ‘arts interventions’ in the Government’s statutory education action zones (EAZs) (add Footnote). “Intervention” (Harland et al 2005) was defined as “any collaboration between the artists or arts organisation and teacher in advance, all the work carried out by the artist (possibly in conjunction with teachers) with the young people, including any performance or final display and any subsequent related activities undertaken by the teacher” (2005, p13).

3.5 A new partnership vision

The partnership concept around orchestral musicians in music education reached its zenith at the start of the twenty-first century. Following the Government's appointment of a Music Manifesto Champion, a different perspective on musician–teacher partnerships was endorsed nationally through the Government funded Music Manifesto Partnership and Advocacy Group (MMPAG) (2004 - 2009). MMPAG was led by the music manifesto champion who became its public face. Politically, MMPAG and the appointment of a music champion were part of a national move by the Labour Government in order to raise the profile and status of partnerships in education generally as an important generic tool for school development.

NACCE (1999) published its high-profile report on arts partnerships. The report was a strong political statement in line with the white paper Excellence in School (1997) and confirmed the Labour Government's rhetoric around preparing children and young people for the twenty first century. The Prime Minister endorsed the rhetoric writing in the NACCE report: "Our aim must be to create a nation where the creative talents of all the people are used to build a true enterprise economy for the twenty-first century where we compete on brains, not brawn" (NACCE, 1999, p5). The report held a clear message about the importance of partnership: "The National Curriculum was built on the assumption of what schools can achieve with the help of outside providers ... Schools cannot achieve the required standards on their own" (NACCE, 1999, p120). It concluded: "We all have an interest in the quality of education and many people can contribute from different fields of expertise. We see these partnerships in education not as luxuries but as essential to the kind of education all young people now need" (NACCE, 1999, p138). Within its listed benefits of partnerships for teachers, it identified, for example, that partnerships help teacher to understand their subject from different social and cultural perspectives and how different disciplines can interact.

MMPAG's interpretation of the Government's vision was expressed and reported upon through Music Manifesto Reports. Noticeably building upon "the excellence of current music education practice" (Department for Education and Skills (DES) and Department of Culture, Media and Sport (DCMS), 2006 p23) through a new

framework for music education with a “high quality-quality diverse workforce collaborating effectively”, (DES and DCMS, 2006 p71). MMPAG published a series of three Music Manifesto Reports, of which Report no.2 (2006) was a strategic document and presented as a call to arms to inspire all those involved in music education and the music industries. The vision for partnership and collaboration called for all public arts organisations, music practitioners, Ofsted and Musicians’ Union to collaborate together and agree on a statement of common intent for music education thereby establishing a shared agenda for future planning that could “guide the Government’s own commitment” (<http://www.musicmanifesto.co.uk/>). A fundamental purpose of the Music Manifesto Report No 2 (2006) was to unify music education by creating a space in which all music educators in a community could meet as “a critical mass to provide a strategic overview of need and provision” (DES, DCMS, 2006, p64). Such a critical mass was intended to encompass an unprecedented breadth of musical styles and genres. MMPAG recognised a need for an inclusive and equally accessible music education for all children and challenged the domination of Western art music and functional tonality.

MMPAG’s ambitious breadth of vision for music education was outlined in sixty-three recommendations. It was resolute in its challenge of traditional cultural attitudes towards music education that were fixed within the hegemony of Western art music. One of its noticeable key messages, for example, included the increased profile of the work of the non-classically trained community musician: a community of music makers. The Music Manifesto Report no.2 (2006) likewise embodied the spirit of Small (1977), in that it implied an intention “to replace the education *system* with an educational *community*” (Small, 1977, p221; emphasis original) and it created an opportunity for music to embrace both musical access and musical inclusion.

The message of MMPAG validated a message in which partnership became synonymous with a unified approach to music education that in turn represented a resolution to the issues of the music NC (1992, 1995, 1999). Orchestral partnerships shifted from a pole position of mainstream opportunities to become one of many partnerships that collectively offered richer and more extensive musical opportunities than anything previously described. MMPAG demanded all music educators from all sectors of music education and industry work together with a view to creating

culturally and socially inclusive music education experiences in and out of school. Therefore, although the Music Manifesto Report no 2 (2006) recognised and celebrated the success of orchestral projects in schools the report also exposed the vulnerability and fragility of orchestral projects in schools. For MMPAG, orchestral repertoire had been dominated by and perpetuated the] hegemony of Western art music. Orchestral projects based on the same repertoire, therefore held a significantly small profile in music education alongside the wider field of musical styles and genres.

By the second decade of the twenty-first century, such was the shift in the profile of partnerships that it had shifted from an opportunity to work with a professional and mainly orchestral artists to working with all interested parties. Partnership was becoming fundamental to the framework of music education in England.

3.5.1 Partnerships to heal music education

In 2011 the Conservative Government commissioned Henley to undertake a review of Music Education in England. Henley's (2011) published review of music education in England outlined the "landscape" of music education based on "the details of the funding of the sector in the 2010-11 financial year" (Henley, 2011, p9). His summary of fourteen different areas of music education that were publicly funded included Local Authorities in receipt of "£82.5 million of annual funding from the Department for Education to ensure that music services are delivered across the schools in their area" (Henley, 2011, p9). Henley went on to report that "this is largely used to fund area Music Services, although arrangements vary" (2011, p9).

Henley (2011) also wrote in his review with a sense of certainty and conviction, that a complete music education required all children to access both a music curriculum and a range of instrumental provision. He believed music education for all children was greater than that provided by the National Curriculum for music (1999), stating in recommendation eight that "The best model for Music Education includes a combination of classroom teaching, instrumental and vocal music tuition, and input from professional musicians. Partnership between organisations is the key to success" (Henley, 2011, p13).

By 2011, the apparent exclusivity of music services viewed through their instrumental teaching and ensembles was untenable. Their propensity to support a middle-class culture and behaviours through the repeated repertoire of Western art music were becoming too limiting and exclusive for the realities of a twenty-first century musicianship.

The Government responded to Henley's (2011) review with the publication of the NPME (2011). The plan implemented a vision for the future of music education that was to be delivered through the work of music education hubs (MEH). Arts Council England (ACE) were the administrator to MEHs which they defined as "groups of organisations such as local authorities, schools, other hubs, arts organisations, community or voluntary organisations working together to create joined-up music education provision, respond to local needs and fulfil the objectives of the Hub as set out in the national plan for music education" (<https://www.artscouncil.org.uk/>).

3.6 Music education hubs

Music education hubs (MEHs) were an ambitious concept created in 2012 under the direction of the Government and ACE. They were the apotheosis of national efforts to resolve the turbulence that had surrounded the music curriculum and the viability of a music service within the impact of rapid unprecedented implementation of central legislation. They were challenged "to break down the artificial barriers in terms of funding, planning, type of providers and locations, that currently beset the delivery of effective and universal music education provision" (Music Manifesto, 2006, p67) and to establish a fundamental shift in the framework of music provision available to children and their communities. They were created to present an approach to music education that reflected the values of each school and its community, and they were to recognise the musical breadth to be found in schools and their communities at any one time. The work of the MEH was guided by the Government's policy framework for music education in England, as outlined in the National Plan for Music Education (NMPE) (2011).

MEHs inherited unresolved issues of the music NC (1992, 1995, 1999, 2013) and a fragmented music education that the music champion and MMPAG left unresolved. Savage (2021) communicated the depth of division and the different levels of debate when he described the “constant bickering between different organisations, underpinned by contrasting ideologies about the importance of their particular “type of music education” (2021, p469). In addition MEHs inherited an equally complex and fresh challenge of whole class ensemble teaching (WCET).

The framework of a MEH and its work in the school and community was nationally recognised but was not statutory. Schools remained legally responsible for providing and teaching a music curriculum but were expected to work with their local MEH and its member organisations to provide a breadth and depth of music education for all the children in its jurisdiction, based on the requirements of NPME. MEHs therefore were required to successfully resolve fundamental issues within music education without authority, but through partnerships developed by extending good will and community persuasion. The publication was, in effect, as discussed by Savage (2021) an imposed ideal in its belief that partnerships could create and support a unified approach to music education.

3.6.1 Key partnership requirements

The Government’s policy framework for improving a music provision offer had four core requirements demanded of MEHs and three extended requirements.

“These core roles are to:

- 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” (NPME, 2011, p11).

The three extension roles were to:

- “a) Offer CPD¹⁹ 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” (NPME, 2011, p26).

In addition to partnering all schools within the geographically identified hub area, each MEH was supported and sustained by multiple and diverse activity-driven partnerships. Partnerships, therefore, became a key feature of music education, created within each MEH from a local community of interested and relevant participants. Creating partnerships became an important strategy for MEHs because they legitimized MEHs to embrace a range of community and professional musicians, musical styles, and musical leadership and connect them to work with children in schools and a range of community settings. MEHs had the continued freedom to interpret their hub partnership and any subsequent partnerships. There was no recommended limit on the numbers of partnerships MEHs formed, except for any natural regional restrictions of, for example, availability of musicians wanting to be involved and any financial payment they expected to receive. MEHs, therefore, actively sought and accessed as wide a range as possible of types of musical provision for children and young people.

3.6.1.1 Lived experiences: interpreting a MEH

The NPME promoted the idea, whether intentionally or inadvertently, that partnerships and excellence in arts education were synonymous. As Myers (2001) argued, only when we can demonstrate both what we mean by a high-quality music curriculum and how this can be achieved through artists and musician–teacher partnerships, can partnerships serve as a defensible example of how communities and schools cooperate for educational excellence. There was no demonstrable evidence in the NPME (2011) to connect its rhetoric of excellence with the reality of

¹⁹ Continuing Professional Development.

partnerships. Manifesting the concept of a MEH, therefore, felt as described by Spruce's (2013) direct and robust attack on the plan. He highlighted the plan as one of a series of oppressive and controlling policies in music education that successive Governments have made through music NC (1992, 1995, 1999, 2013) and the NPME (2011).

Along with all MEHs, as the head our hub I established a MEH board of volunteers to represent key partners or groups of partners within the MEH's geographical region. Members of our board, for example, included representation of schools and higher education institutions, an ACE regionally funded organisation, the local authority arts and culture department, and community education. The hub board was chaired by a person of artistic standing and influence who recognised, understood, and valued music education. Part of the board's responsibility was strategic planning around MEH activity. The variety of experience and opinion within the HUB board brought a richness to our MEH but also a range of contrasting perspectives and opinions on every aspect of music education. The breadth of creative ideas to support children in the community was inspiring but added to the already established challenges the MEH faced. Three inherited challenges impacted most upon the work of the local MEH. First, supporting primary teachers and their schools to both find time for music in the curriculum and, where necessary, to support teachers to teach it. Secondly, in order for children to access instrumental teaching, there had been a steady increase in the number of group instrumental lessons. Pedagogically this offered its own strengths and enabled more children to access instrumental teaching, but it relied upon instrumental teachers embracing the pedagogic challenges. As summarised by Ley (2004): "The model of the musical 'trainer' that has permeated so much instrumental tuition in the past is replaced by that of guide, coach, enabler and facilitator" (Ley, 2004, p20). Instrumental teachers were not required to commit themselves to pedagogic training and were not subject to the same pay and conditions as qualified teachers. Both of these challenges were reflected in the core requirements of the NPME (2011) to offer every child the opportunity to learn to play a musical instrument (other than voice) through whole-class ensemble teaching programmes (WCET) and to ensure there were opportunities to continue playing and progress beyond the first year.

The NPME (2011) was inspiring in its ambitions for music education, its post-colonial aspiration, and inclusivity. In line with the message of the NPME (2011) Hallam (2011) also concluded in his paper that “young people can access a more meaningful and worthwhile music education programme if the strengths of different partners are harnessed effectively” (2011, p.165). The NPME (2011) was to support a music education that embraced musical cultures, expertise, and knowledge through partnerships. It underestimated, however, the extent of fragmentation between the different branches of music education, the residual impact of the ERA (1988) music NC (1992, 1995, 1999, 2013) and, most significantly, it was not statutory.

3.6.2 Whole class ensemble teaching

WCET was part of the Government’s total vision for music education in England, requiring teachers in school to include the opportunity for children to learn to play a musical instrument. Instrumental teaching and curriculum teaching had evolved throughout the twentieth century as Garnett (2013) described, featuring contrasting paradigms in music education. Instrumental teaching was traditionally known for its didactic pedagogy and was associated with individual instrumental lessons. It was frequently recognised within a behaviourist paradigm, that is, one that focussed “on the development of skill” because it regarded “learning as an alteration in behaviour and considers cognitive processes to be beyond the reach of direct intervention” (Garnett, 2013, p164).

Instrumental teaching was, therefore, recognised by its instructional nature was a sharp contrast from the pedagogy to be observed in the practice of a qualified schoolteacher and an orthodox formal pedagogy (Alexander, 2008; Leach and Moon, 2008; Van Driel and Berry, 2010). The reality of two seemingly immiscible branches of music education blending within a partnership concept to support an inclusive agenda, was representative of the ambitions of the NPME (2011). WCET had the opportunity to become an important partnership within MEHs and schools because it established a particular type of teaching partnership that brought instrumental teaching into the classroom. Children were intended to work with

musicians from beyond their school, including instrumental teachers and visiting artists.

There was no pedagogical guidance or dedicated support for the implementation of WCET. It initiated strong national debate around the processes and outcomes of traditionally separate and polarised activities of teaching a musical instrument and teaching a music curriculum. Fletcher (1987) had already established a view that the role of the instrumental teacher and the classroom music teacher were quite distinct. He noted that it was vital to recognise and acknowledge the essential differences in technique, motivation and philosophy between instrumental and class teaching if a realistic distribution of resources is to be achieved, 'Any attempt to deny it—to rationalise away the need for individual instruction—creates a far more serious dichotomy: one between school music and the living world of music outside' (Fletcher, 1987: 124). Peggie (1994) built on this idea identifying instrumental teaching and music in school as two different functions but within a holistic music education, both were expected to be included in a good music education.

As a strategy for inclusion, one purpose of WCET was to provide every child with an opportunity to play a musical instrument. It also recognised and attempted to counter the widening financial inequalities in children's ability to access instrumental provision. Ofsted (2004) inspected a pilot programme of WCET built around a key intention, "to give as many pupils as possible access to specialist instrumental tuition during Key Stage 2 for a trial period" (Ofsted, 2004, p7). Their report positively supported the endeavour and recommended new partnerships be established between schools, music services and freelance musicians. Thirteen years after this initial optimism, Fautley et al (2017) in contrast, raised warnings in a published paper that stressed "there is a discussion to be had when the NPME is renewed as to what the linkages between WCET and the NC are, and ought to be" (Fautley et al., 2017, p178). The report observed that for some schools, WCET was the only systematic musical curriculum engagement. Such was the breadth of interpretation of the relationship of the teaching and learning between the NC for music and large group ensemble teaching, that they found no established convention of WCET in school. The clearest research was by Fautley et al (2017) who identified that WCET was most recognised as a scheduled commitment led by a visiting instrumentalist,

following one of two key models, one in which music education starts with the instrument and a second in which music education takes place via the instrument.

The purpose and outcome of WCET and its relationship to the music NC could be interpreted and manifested in multiple ways. Musician–teacher partnerships, therefore, became potentially rich sources of imaginative teaching and learning in music, but also open to ambiguity and illusion. For example, if a classroom teacher was directed to use the WCET session to cover their planning, preparation, and assessment time (PPA), the musician became a substitute teacher. This suggested a recurrence of the post ERA (1988) model of partnership in which musicians were leading the activities. If, in the same model of partnership, the WCET session became the only music taught directly in school, the musician was teaching the school’s national curriculum. The inconsistency amongst teachers and musicians in their interpretation of its purpose, its connection with the curriculum of the general music lesson, and its pedagogy resulted in a fragmented implementation. The fragmentation ensured a rich and diverse number of models of WCET delivery and interpretations of partnership, but it also left the partnerships open to poor decisions about who was teaching the music curriculum, the strong possibility of exacerbating fragmentation and an unequal and inconsistent access to a music education as outlined within the NPME (2.5).

3.6.2.1 Lived experiences: interpreting WCET

The mixed journey of interpreting WCET resulted in instrumental teachers and musicians collaborating in order to share intelligence and resources for teaching. Their support for each other drew them professionally closer. No individual organisation could meet the complete demands of WCET in every primary school, but as each teacher acquired more experience, their individual interpretation of how they interpreted WCET and how to teach it strengthened. After several years, when they had developed their specific approach and style of teaching, they established a group of schools to work in because they had come to know their children and the school community. Teachers remained loyal to these schools and established their best practice, a situation that was developing generally and in line with Fautley et al., (2017) who found that “the teacher does matter, and that the teacher matters *more*

than the instrument or the teaching materials used". (Fautley et. al., 2017, p177 original italics).

However, the journey also led to fragmentation. As a MEH we sought but were unable to attract committed instrumental musicians who were willing to approach large group teaching and who could manage a working pattern that required a weekly commitment to one school for one year. Despite every best intention and continuous efforts, meeting the WCET needs of the schools in remote rural areas was especially expensive and a challenge for the available workforce.

3.7 Summary

In the first part of this chapter I argued that national visions for partnerships in music education consistently over-simplified the pedagogic encounters of music teachers and musicians.

The seminal Arts in School Report was unable to anticipate the full impact of the challenges teachers would face in implementing the ERA (1988) and subsequent interpretations of partnerships offered alternative interpretations. I presented four examples of ways in which musicians and teachers were interpreting partnerships including imaginative ways in which musicians and teachers were making their impact on teaching and learning. These examples were not based on a vision of each partner retaining their professional skills but based upon the need to meet the requirements of the music NC (1992) with the continuing impact of the ERA (1988). From research and articles describing musician–teacher partnerships, their support for enabling teachers to implement the vision of a music NC was unclear.

The second part of the chapter was broadly based in the twenty-first century and narrated the Political commitment to partnerships in the arts. I focussed on the NACCE Report (1999) and the work of MMPAG (2004 – 2009) because they called upon extensive research and consultations and were significantly influential in the development of partnerships in education and in shaping Government thinking.

The chapter featured two visions for music–education partnerships, the first outlined within the Arts in School Report (2.1) and the second outlined in the second part of the chapter: an imposed national vision (2.5) for a holistic music education. This vision for music education became a requirement for national music education funding and was based on partnership. The broad vision was for a combined workforce of teachers in schools and Local Authority music services to work together alongside national and local organisations, local community focussed musicians and other appropriate people to provide a national music education. The vision was identified within the NPME (2011), and each workforce became a MEH. As with the first vision, I argued that the second vision was fallible (2.5.1) because it held an oversimplified perception of the pedagogical requirements of WCET and because it overlooked the depth of unresolved issues of fragmentation and inequality that were embedded within music education. Both of these were inherited by MEHs, and by 2021, the Government produced further music curriculum support in its publication of the Model Music Curriculum (MMC) (2021).

3.8 The case for research

From the combined summaries of my diachronic history of the development of musician–teacher partnerships and my lived experiences identified in the research so far, three specific points crystallised to shape my case for the need for more research into musician–teacher partnerships. First, an assumed efficacy on the part of the Government, second the opportunity to gather and share intelligence around how musicians and teachers interpreted their partnerships and thirdly, my sense of enquiry when my observations of musician–teacher partnerships seemed undeveloped in the twenty-first century.

3.8.1 Assumptions of efficacy

From the beginning of the twenty-first century the concept of partnership was presented by Governments with the support of national organisations, as a tool for supporting and strengthening access to music education for children and the quality of music education.

The accountability of MEHs within the NPME included a requirement that MEHs were to share the responsibility of supporting “the equality of music educational opportunities for all pupils, regardless of race; gender; where they live; their levels of musical talent; parental income; whether they have special educational needs or disabilities; and whether they are looked after children” (DfE, 2011, p1). This was to be achieved through partnerships with schools who retained their responsibility for teaching the music NC (2013), whilst MEHs provided all children with “the opportunity to learn a musical instrument; to make music with others; to learn to sing” (DfE, 2011, p1). If partnerships were to ensure equal access to music education, there was also an indirect assumption that partnerships could also resolve the remaining deep rooted epistemological and pedagogical dilemmas of the music NC (1995, 1999, 2013) and successfully marry instrumental teaching and with school music curriculum in WCET. Without examples of contemporary operational interpretations of musician–teacher partnerships, however, the NPME (2011) raised unanswered questions about the assumed efficacy of partnerships to successfully reconstruct music education in England.

3.8.2 Lessons from history

The development of musicians–teacher partnerships at the end of the twentieth century was marked by a mismatch between a vision for partnerships and the reality. Partnerships were undefined and freely created and were developing a range of interpretations, four of which I had encountered through my diachronic historical perspective. Interpretations of partnerships reflected fluid and shifting pedagogical positions of a musician and illustrated ways in which musicians acquired and used professional knowledge associated with teaching and learning. They also illustrated ways in which teachers chose not to use their professional knowledge. The descriptions of musicians and teachers within partnerships at the end of the twentieth century contrasted significantly with that of, for example, my experience within a jazz partnership.

The pedagogic skills and professional knowledge demonstrated by musicians and teachers could make significant contributions to a successful dynamic relationship between MEHs and music teachers in primary schools. Therefore, a shared

intelligence on finding out more about the ways in which musicians and teachers used their freedom to interpret their partnerships was valuable research that could demonstrate their contribution to music education and the vision of the NPME (2011).

3.8.3 Observations of partnerships

As the head of a MEH (2002 – 2016) I welcomed and encouraged partnership work between musicians and teachers as one form of partnership that operated within the MEH because I had gained so much as a music teacher from my experiences of engaging in such practice. Working with musicians to support my professional development had contributed extensively to my work as a music teacher and successfully supported my work as a music adviser and head of a music education hub. Partnerships had strengthened my values of social justice (Jorgensen, 2016) cultural awareness and student autonomy. More importantly, working with musicians and developing my pedagogy became a critical part of engaging meaningfully and musically in the challenging teaching contexts in which I worked.

My observations of hub activity included musician–teacher partnerships: the projects of visiting composers and partnerships of WCET. When I observed partnerships through my framework of experience as a music educator, I repeatedly saw models of partnership that reflected descriptions found in MT articles in the last decade of the twentieth century that is, as one of a musician leading the work based within a framework of Western art music.

Some activities that I observed musicians lead lacked variety and included an over-reliance upon children following instructions, as if training them to create a performance. Musical expectations²⁰ of children’s musical skills and knowledge were low for those I expected of their age and stage of learning. Activities for children

²⁰ In music, all children are expected “to sing and play musically with increasing confidence and control. They should develop an understanding of musical composition, organising and manipulating ideas within musical structures and reproducing sounds from aural memory” (DfE, 2013, p2).

aged nine were confined to recall of simple musical patterns and structures that excluded musical creativity or pupil autonomy; both features I associated with good music education. I saw little or no teacher autonomy. My observations indicated that musician–teacher partnership development had possibly ceased evolving. Such observations guided me to re-consider my framework of observation and consider other ways in which a partnership might be understood. A greater understanding of how teachers and musicians were interpreting partnerships could make a valuable contribution to the field of musician–teacher partnerships and support the work of MEHs in their creation and application of operational partnerships.

Chapter 4 Literature review 1

Introduction

In chapter 2 and chapter 3 I argued that although partnerships had not resolved the epistemological and pedagogical challenges surrounding music in primary schools, between the first published music NC (1992) and the NPME (2011) they had become fundamental to the strategy, structure and funding of music hubs. Embedded within the criteria for funding, musician–teacher partnerships were also a relevant part of the NPME as operational partnerships, but they were undefined and without expectation.

Having established three reasons to support my rationale for research (3.8), this literature review continues to focus on the lack of shared intelligence and definition of operational partnerships within NPME (2011). This review explores the literature around musician–teacher partnerships to find out what those in the field of music education think partnerships are and to gather thinking from within the field around how partnerships are already understood by the protagonists. It opens with the language found around the term ‘partnership’ because language had alerted me to an immediate inconsistency and subsequent complexities around the concept. I end the chapter by framing a rationale for Study 1 (4.3).

4.1 The language of policy documents and reports

Throughout the literature I drew upon to outline my historical perspective, the meanings of the terms partnership and collaboration were implied by the context in which the word was used. For example, the Government’s Creative Partnership initiative (2002 – 2011) was formed to develop creativity and creative opportunities in school through working with an artist. Throughout the creative partnership literature, ‘partnership’ was used to refer to the concept of a teacher and a creative artist working together in some way, within which collaboration was used to describe creative partnership activity. A House of Commons report (2006-2007) referred to the good social skills “developed by most pupils involved in Creative Partnerships programmes” which included “collaboration between pupils” (2006-2007, Ev31).

Sharp et al. (2006) in their evaluation of Creative Partnerships (CP) similarly described a feature of the legacy of the programme as being “more collaboration and less competition between schools” (2006 p176). A dedicated Ofsted report (2006) expanded its understanding of partnership in the context of its report on Creative Partnerships. Ofsted (2006) referred to such a partnership as something that built “sustainable relationships between schools, creative individuals and organisations for the purpose of “changing the approach and attitudes of teachers, the practice of creative individuals and organisations, and the aspiration and performance of young people” (2006, p5).

The NPME (2011) also used both collaboration and partnership, but not always consistently as in CP literature. The NPME (2011) referred to MEHs being able to “collaborate with schools and structure activity in line with the current National Curriculum and teaching in schools” (2011, p16), and to working “in partnership” around building a choir (2011, p10). The term used to describe a musician and a teacher working together was one of personal choice, as was the definition of each term within each context of its use. The choice of word served only as an indication or an invitation into the type of activity being referred to.

4.2 Describing partnerships

Publications on music–education partnerships were frequently limited to descriptive lists of characteristics and qualities required of partners (Pugh and De’Ath, 1989; Coll & Deane, 2008; Colley et al., 2012). Hallam (2011) summarised many of the qualities and characteristics into nine critical success factors for successful partnerships listed as “leadership and vision; effective planning; broad-based community representation; teacher participation; artist participation; public awareness and communication; awareness of programme catalyst; site-specific programme design and ongoing assessment of the partnership” (Dreeszen 1992 as cited in Hallam 2011, p157). Within a summary of skills much of the content was neither music specific nor education specific. Papers and articles in this mode of description also avoided enquiry and discussion about the way the partners engaged with each other within their partnership.

Partnerships were also described by their purpose. The association of British orchestras (ABO) described partnerships as a resource for schools that provided “opportunities to participate in the creation of music, with professional musicians” (Shaw, 1996, p2). Shaw (1996) described the variety of activities as projects which provided, for example, an opportunity to introduce children to the orchestra, to support the music NC in school, and to familiarise young people with orchestral repertoire. The amount of time spent on a project varied and was determined by the nature of the project. She also reported that whilst education managers recognised the importance of evaluating projects, regular evaluation was not undertaken as a matter of course.

Kenny (2016) presented a more universal description of partnerships when she found that each partnership profiled within a range of studies functioned differently with its own unique frame of reference. Each was broadly influenced by its context, its members, and its purpose, as common to communities of practice, within “certain local, national, and international contexts. Each one had norms, rules, structures, interactions and ‘practices’ distinct to their collective situations” (Kenny, 2016, p45). Her description has captured the uniqueness of each according to the uniqueness of the protagonists and she neatly summarised that which the NPME (2011) possibly implied. However, outside music education Andersen (2008) noted the lack of accuracy surrounding the word partnership describing it as “a loose metaphor which we can inscribe any meaning to. We nod our heads and smile at each other in mutual affirmation of the fact that partnerships represent the way forward. But no one sees that we might be speaking from entirely different perspectives” (Andersen, 2008, p1). For Anderson (2008) a central characteristic of partnership was its ability to “articulate relations across areas and sectors” (Anderson, 2008, p32) which therefore raised important questions around the need of specificity and the need to articulate any partnership if they were to be a shared understanding.

Partnerships had also been referred to as collaborations and therefore I extended my literature review to collaborations.

4.3 Collaboration

In contrast to the arts-in-education discourse, Christophersen and Kenny (2018) described the state of a musician and teacher working together in musician–teacher projects as a collaboration. Their argument was that because effective collaborations depend upon so much shared activity, the musician and teacher should be viewed as partners within a collaboration. They believed that “as partners, recognition of the teacher’s knowledge and perspectives needs to be identified as equally important as the musician’s” (Christophersen and Kenny, 2018, p6). Kinsella et al. (2018) likewise referred to collaboration in their paper that researched a secondary school²¹ composing project.

Collaboration and the work of John-Steiner (2000) provided a rich source of literature. Moran and John-Steiner (2004) described collaboration as “something that involves an intricate blend of skills, temperaments, effort and sometimes personalities to realise a shared vision” (Moran and John-Steiner, 2004, p11). The earlier published work of John-Steiner (2000) was the result of a long-term piece of research into the way thirteen pairs of artists developed and shared the process of artistic creation, working together over significant periods of time. She noted “collaboration thrives on diversity of perspective and on constructive dialogue between individuals negotiating their differences” (John-Steiner, 2000, p6). Through research she identified and described four patterns of collaborations, based on the results of her analysis of focussed interviews integrated with biographical data of the participants. Each pattern of collaboration was characterised by the strength of the partners shared agreement about the values that informed their work, their roles within the work and their working methods. The patterns were given descriptions that reflected the characteristics found within each; “distributed collaboration”, “complementary collaboration”, “family collaboration” and “integrative collaboration” (John-Steiner, 2000, p197). The classification of the four patterns were non-hierarchical, dynamic and represented the changing balance of the processes involved in each level of working together.

²¹ Secondary school pupils are aged 12years – 16yrs.

One strength of John-Steiner's (2000) classification was in the breadth of what constitutes a pattern of collaboration. For example, a distributed collaboration was about widespread collaborations which could include situations that were as informal as conversations at conferences, and collaborations where participants' roles were voluntary because the participants shared similar interests. The most intense form of collaboration was combined working that transformed "existing knowledge, thought styles, or artistic approaches into new visions" (John-Steiner, 2000, p.203). The strength of transformative collaborations was also shared by Christophersen and Kenny (2018) for whom collaborations were considered to be powerful forces and capable of unlocking transformational practice.

John-Steiner (2000) believed complementary collaborations to be the most popular state of collaboration within partnerships, which she defined as a division of labour based on complementary expertise, disciplinary knowledge and temperament. This was a situation in which the participants "negotiate their goals and strive for a common vision" (John-Steiner, 2000 p.196). Complementary collaborations featured the benefits of sharing and combining the different insights of each participant.

A further strength of John-Steiner's (2000) models of collaboration was their breadth and versatility of application. Their descriptions reflected a wide range of non-hierarchical states of collaboration, each with fluid boundaries, all of which reflected a reality of collaboration as a process. The model descriptions embraced a range of professional partnerships at both a strategic and operational level of activity and they could be appropriate for both strategic and operational partnership work. By contrast, however, the collaborations studied by John-Steiner were developed over a thirteen-year period which indicated that a successful and integrated collaboration was best developed over a prolonged period of time.

A lack of opportunity to have the time to develop a collaboration was more likely to result in collaborators participating only with deference to perceived specialisms and without exploring and developing the contributions and perspectives of each specialism. John-Steiner's (2000) research suggested that individuals operating solely in areas of expertise were more likely to become exclusive of each other; a

situation that could be exacerbated by individual expertise perceived by the partners in each other.

4.3.1 Research into collaboration

The publications of other researchers have hinted at similar understandings of collaborations to those described by John-Steiner (2000). In the field of health, D'Amour et al. (2005) undertook a literature review of collaboration. They found, like John-Steiner (2000) that collaborations were characterised as a dynamic process. They viewed partnership as a strong characteristic of collaborating, that is undertakings acted out with mutual trust and respect. Concepts repeatedly found within definitions of collaboration included interdependency and power. For D'Amour et al. (2005), interdependency in collaborations was marked out by professionals relating to each other in a way that they enabled synergy to emerge. When this was so, individual contributions could be maximised and the “output of the whole becomes much larger than the sum of inputs from each part” (D'Amour et al., 2005, p119). Likewise, power within a collaboration was characterized by mutual respect and parity, that is “the simultaneous empowerment of each participant whose respective power was recognized by all the collaborators” (D'Amour et al., 2005, p119).

Partington (2017) in her thesis on the problematics of partnerships between the primary class teacher and the visiting musician referred to the work of Draves (2008) who studied the distribution of power within a partnership as perceived by the partners. The partnerships Draves (2008) studied were between student teachers and cooperating teachers. For Draves (2008) collaboration described the state of partnership when the partners felt power and professional responsibility was shared equally. This idea of a division of labour resonated with the complementary collaboration described by John-Steiner (2000) although a complementary partnership may not have to be an equal partnership.

Within her research, Partington (2017) argued the existence of a tacit but identifiable hierarchy of expertise within primary teacher–musician partnerships. She argued that it was most noticeable when the teachers believed themselves to have low levels of

musical confidence and were then in a position of having to confront their perceptions of the higher levels of technical skills of musicians. She pointed to the teacher's inevitable "resulting dismay at the confirmation of deficiency arising from the perception of the far superior technical skills of the music professional" (Partington, 2017, p51). Maintaining such a relationship would forever inhibit a completely equal collaboration.

Partington's conclusion connected with Williams's (2007) much earlier investigation into partnerships between professional orchestras and schools. Williams found that teachers with little experience of working with professional musicians "often felt overawed by the musicians' practical expertise" (Williams, 2007, p141). By contrast, she also found that teachers who felt themselves to be music specialists who were placed "in project partnerships with professional orchestral musicians, while recognising the value to their pupils of such experiences [...] felt undervalued and not viewed as equal partners" (Williams, 2007, p141). Burnard (2011) presented a pedagogical perspective when she explored the research around the challenges and benefits of artist-teacher partnerships and noted: "There is no lack of evidence that artists motivate students, but there is little extant research that identifies what teachers learn about teaching while working with artists" (Burnard, 2011, p59).

The work of these three researchers, Williams (2007), Draves (2008) and Partington (2017) presented a dichotomy between musicians and teacher in their perspective of musician-teacher collaborations. Their outcomes concurred with the original intentions of the Arts in School Report (1982) but for reason of hierarchical expertise and not professional parity. Christophersen and Kenny (2018) criticised such a general tendency amongst researchers when they described "problematic dimensions" of collaborations such as "asymmetrical power relations, opposing ideologies and competing discourses" (Christophersen and Kenny, 2018, p233). Kinsella et al. (2018), offered a less dichotomous perspective in their description of a musician-teacher collaboration. They outlined that the success of the project was partially because of the "recognition of domains of expertise" (Kinsella et al., 2018, p189). The area of expertise referred to was professional knowledge.

4.4 Summary

The first literature review identified three broad key points. Firstly, there was a general ambiguity surrounding operational music–education partnerships, both in the language used and in what each concept meant to the participants involved. Secondly through the research on collaboration in the context of it being as an alternative word to describe partnerships, musician and teacher were not necessarily dichotomous positions. Thirdly, having referenced an osmosis between musicians and teachers, the review raised the complexity of an equality of roles within partnership.

The literature review strengthened all three reasons in my rationale for research. I learnt from the work of Andersen (2008) that it was possible to articulate the concept of partnership through examples. Given the position and priority of operational partnerships for MEHs, inviting musicians and teachers to articulate their partnership would support how they each understood it and therefore possibly negate an assumed efficacy that surrounded partnerships within the NPME (2011). Such intelligence could also enable both Policy makers and MEHs to be better informed about communicating their plans and expectations for partnership work. Shared intelligence about operational partnerships also potentially opened a pathway for a recognised record of their development and contribution to music education. In future, understanding musician–teacher partnerships could contribute to addressing continuing challenges surrounding music in primary schools; what to teach and how to teach it.

4.5 Rationale for Study 1

My rationale for this research began because musician–teacher partnerships are important to the NPME (2011, 2022) but not enough is published about them. Through a diachronic history of the development of musician–teacher partnerships I crystallised a case to support more research into musician–teacher partnerships: the Government’s heavy investment in them despite the chronic unaddressed challenges facing music teaching in schools, the lack of information about how teachers and musicians interpret the concept and my observations that they appear limited in their development unchanged since 1988.

The literature review enabled me to strengthen my case for this research, that is the nature and essence of musician–teacher partnerships are ambiguous, but it is possible to articulate the concept and find out how musicians and teachers who engage in such partnerships interpret them.

Research into musician–teacher partnerships, therefore, could offer an opportunity to support MEHs in understanding the individuality of a musician–teacher partnership interpretations and how best to deploy them to meet the needs of the MEH. It could also enable MEHs to make more informed and focussed decisions about resources and dissemination of the process and support them in successfully implementing the vision for music education described by the NPME (2011, 2022).

To contribute to this area of research I designed a qualitative enquiry. This became the first study, Study 1. The research question for Study 1 was therefore:

What is a musician–teacher partnership? This broad question was supplemented by three specific questions:

- How is the outcome articulated?
- How does professional identity influence the partnership?
- How does professional knowledge (teaching and musical) feature?

Following Study 1, the research continued with a second enquiry that became Study 2. The methods for both studies are the same and therefore for convenience chapter 5 contains the methods for both studies. The rationale, second literature review and research questions for Study 2, however are presented in chapter 7 following the discussion of the outcomes of Study 1 (chapter 6). This is because Study 2 is a second enquiry that followed Study 1. In part it is linked to Study 1 and shares the same methods, but it was undertaken as a separate enquiry.

Chapter 5 Methodology

Introduction

In this chapter I establish my theoretical position, my choice of an interpretative constructionist paradigm and its connotations for my research. The chapter includes the methods for Study 1 and Study 2 and a general approach to analysis which continues as appropriate for Study 1 and Study 2. For clarity I summarise the chapter again.

5.1 Theoretical positioning

My theoretical position was informed by Crotty's (2015) description of constructionism and Braun and Clarke's (2022) TA contextualist epistemology. Both philosophical positions featured the co-construction of knowledge and are embedded in qualitative research, described by Denzin and Lincoln (2005) as those who "have held to the belief in a real subject, or real individual, who is present in the world and able, in some form, to report on his or her experiences" (Denzin and Lincoln, 2005, p21).

Creswell (2014) and Crotty's (2015) description of social constructionism reflected the social reality of interactions and engagements made between me and the participants. Crotty's (2015) description of constructivism explained that all knowledge "and therefore meaningful human activity as such, is contingent upon human practices, being constructed in and out of interaction between human beings and their world" (Crotty, 2015, p42). For Braun and Clarke (2022) "knowledge *cannot* be separated from the knower, and the researcher's values and practices inevitably shape the knowledge they produce" (Braun and Clarke, 2022, p179 original italics). The researcher and participant are "in relationship', co-producing meaning rather than two independent entities" (Braun and Clarke, 2022, p178). I recognised within these theories my belief that my interpretations of my experiences of musician–teacher partnerships were also socially constructed and would inform a co construction of knowledge.

My theoretical positioning was also informed by a position of critical realism (Braun and Clark, 2022; Willig et.al 2007). Such a perspective assumed a "*mediated*

reflection of reality ... the participants' perceptions of (their) reality, shaped by and embedded within their cultural context, language and so on" (Braun and Clark, 2022, p171, original italics). I was not part of my participant's experiences but equally I could not ignore my experiences of teaching and of musician–teacher partnerships that inevitably informed my understanding of their responses and enabled me to empathise with many of them. I was part of the world I wanted to know about, but I wanted to know about it through the different perspectives of musicians and teachers.

5.2 An interpretive social constructionist paradigm

In considering the research questions I recognised the individuality of each musician and teacher that may be involved in the research and the uniqueness of each of their experiences. I wanted to “understand the subjective world of human experience” (Crotty, 2011, p17) and make sense of their experiences and interactions, therefore I an interpretive paradigm was most appropriate. Within an interpretive paradigm, knowledge is “socially constructed through language and interaction” (Tracy, 2013, p41) and I can assume a position of an interpretivist researcher in order “to understand the multiple social constructions of meanings and knowledge” (Robson, 2011, p24).

Study 1 is not a phenomenological study as described by Bryman (2012) referring to the work of Bogdan and Taylor (1975) who described a phenomenologist as someone who “views human behaviour ...as a product of how people interpret the world” ... and who, on order to grasp the meaning of a person's behaviour “*attempts to see things from that person's point of view*” (Bryman, 2012, p30, original italics). I do not seek to see things from the musician or teachers point of view, nor did I seek the essence of musician–teacher partnerships or the mechanics of them. I wanted to find out how the participants experience their partnerships and made sense of their experiences.

Within the interpretivist paradigm, I aimed to interpret individual's lived experiences whilst valuing both my subjectivity as a researcher and that of the participant.

I needed to become absorbed in rich individual narratives of the participants and generate rich data. I wanted participants to construct and interpret their own meanings of their remembered partnership and its inherent activity which I then gave meaning to through my own frames of reference and theoretical position. Not only was each participant's account of their partnership subjective, local, and context based but my research involved the double hermeneutic (Madill et al 2000).

At this stage in my research, I considered my choice of paradigm the one that was a best match for my enquiry given the nature of my research question. It was also a framework that welcomed subjectivity and therefore not repeatable which could question its validity²². If I was to create a high-quality and trustworthy piece of research in an interpretative paradigm there was heightened need to be aware of any bias, the importance of reflexivity, transparency and a consistent approach to coding.

I welcomed the challenge of an interpretive framework that valued the background of researchers and acknowledged how researchers can influence the creation of research data bringing "their subjective influence to the research process, particularly during data collection and the research process" (Hennink, 2002, p19). Patton (2002) strengthened an argument for valuing the subjectivity of the researcher when he highlighted some assumptions around objective research, arguing that objectivity, traditionally associated with methods of quantitative research, are "no less open to the intrusion of biases than making observations in the field or asking questions in the interviews" (Patton 2002, p574). He cited the arguments of Scriven that frequently objectivity is in reality only "the consensual validation of something by multiple observers" (Patton, 2002, p575).

Throughout the research I use my subjectivity to make meaning, therefore, throughout the whole process I am aware of the advantages and disadvantages of my position in relation to the participants. Trainor and Bundon (2021) referred to intersubjective reflection, that is the position of the researcher in relation to the participant. In considering my position, for example, I determined that if a participant

²² See 5.5 Quality Criteria

was at an earlier career stage than me, the focus of the subject matter at any one time would not exceed their experience within that subject matter. At such times I may have memories of similar experiences and could understand or empathise with the participant, however at such times I could also become aware that I may not have experienced similar social cultural and political contexts as the participant.

My subjectivity, however, inevitably influences my research because, “we cannot wholly separate our understandings of our data from ourselves, but we can try to understand what things mean to the people we study” (Charmaz, 2011, p292) and to acknowledge it as part of the research is a positive development within the research process.

5.3 Quality Criteria

Within a constructivist interpretivist paradigm of qualitative research I did not assume there was one incontrovertible objective true reality to be found but I was seeking a truth. Both I and my participants were “conscious beings, interpreting and acting on the world around” (Madill et al., 2000 p9). The conclusions of this work, therefore, were my interpretations of the participants interpretations. As such, the work was not suited to the criteria of for example, reliability and validity as applied in quantitative research (Bryman, 2012; Braun and Clarke, 2013) because “the nature of knowledge within the rationalistic (or quantitative) paradigm is different from the knowledge in naturalistic (qualitative) paradigm.” (Guba and Lincoln, 2005, p207).

I considered my research in particular against two quality indicators, trustworthiness and authenticity. Trustworthiness means that research findings are faithful enough to some “human construction that we may feel safe in acting on them, or, more important, that members of the community in which the research is conducted may act on them” (Guba and Lincoln, 2005, p207). Lincoln and Guba (2005) defined trustworthiness through four further criteria: credibility, transferability, dependability, and confirmability. Authenticity means that research findings genuinely represent the participants’ perspectives, experiences and realities. Guba and Lincoln (2005), defined authenticity through five specific criteria, fairness, ontological authenticity,

educative authenticity, catalytic authenticity and tactical authenticity (Guba & Lincoln, 2005, p2007).

I aimed for my research to be of a high quality, reliable and meaningful and borrowing from Guba and Lincoln (2005) I aligned the research processes with their criteria of trustworthiness. Throughout the process I shared my developing results with my supervisor to discuss the credibility of the results to date and I presented my work within peer presentations for comment and discussion. I also I shared the findings of Study 1 with key participants for comment noting to myself that Bryman (2012) identified the practical difficulties of respondent validation. He questioned if research participants could easily validate a researcher's analysis arguing that "it is unlikely that analysis will be meaningful" (2012, p391). I was careful that my transcripts remained authentic to my research and that the findings I sent were easily understood to encourage comment.

The research has an audit trail that makes it dependable to be transferred to other types of partnerships or groups involved in partnerships but I consider the research processes of co-constructing interviews and subsequently interpreting data in this research are processes that are unique to me as its researcher, with my biases and positionality. Other researchers could use their bank of multiple lenses, but my interpretation remained unique, albeit one of many different interpretations if the research was repeated by others. Repeated research by different researchers co-constructs knowledge in a different way, therefore leading to the possibility of adding to the richness of understanding interpretations that surround partnerships and their impact.

In this research reflexivity is a natural partner to subjectivity. I am aware that having experienced enjoyment and frustration by engaging with musicians I cannot assume to understand the same feelings in others. Trainor and Bundon (2021) referred to introspection reflexivity, "a process of using self-understanding for interpretations" and "general insight, linking knowledge, participant and researcher experience, and the social context" (Trainor and Bundon 2021, p707). A level of self-understanding as described by Trainor and Bundon (2021) supports how I manage my biases and assumptions throughout the research, for example, I specifically do not assume the

breadth, depth or quality of music education in each of the participant's work context and in the interest of my own professional development, each interview is a genuine learning experience.

When considering the authenticity of my work, I also borrowed from Guba and Lincoln (1994). From their five benchmarks of authenticity, in the process and outcomes of my research I made every effort to be fair and ensured that throughout the analysis process I had balanced "all stakeholders views, perspectives and claims, concerns and voices" (Guba and Lincoln, 2005, p207). This was not only to address "inquirer blindness" (Guba and Lincoln, 2005, p207) but also to be certain that all my participant voices were represented and treated with respect.

When interviewing participants, I engaged wanting to leave us both satisfied and more informed about each other, as described within an ontological authenticity and educative authenticity. Sometimes this was markedly so such as Drew who came to the conclusions that musician teacher partnerships were positive things to do if the learning is agreed in advance, but when asked what the most important thing we talked about? Explained 'I think it's sort of opened my eyes a bit about actually'.

5.4 Ethics

5.4.1 Key principles

My research was underpinned by the British Educational Research Association's (BERA) Ethical Guidelines for Educational Research (2018) framework following five headings:

- "responsibilities to participants
- responsibilities to sponsors, clients and stakeholders in research
- responsibilities to the community of educational researchers
- responsibilities for publication and dissemination

Guided by this list, I was aware of my responsibility "to adhere to an ethic of respect" (BERA, p8, 2018) which included my "responsibility to be overt, transparent and uphold every effort to support "the guarantee of confidentiality" (Cohen et al., 2011,

p228) along with anonymity, identifiability and traceability. These responsibilities to participants included ensuring informed consent. The research process was explained to the participants, and I was cognisant of any potential harm it may cause them, their community or society. Overall, I aimed for the research to be of a high quality at each stage and in particular that its processes met “the criteria and markers of quality and integrity applied within different research approaches” (BERA, 2018, p5).

Braun and Clarke (2022) stressed that because TA uses interpretation, which can never be neutral or objective, there is particular “potential for our analyses to harm our participants/the social groups represented in our data” (Braun and Clarke, 2022, p214). They outlined four layers of ethical considerations in such research and through which I extended my ethics of care in the way I represented participants’ stories. First, the purpose must be clear, that is, the research tells “a story of patterned meaning, based on a *range* of data and participants” (Braun and Clarke, 2022, p215, original italics), secondly how such a story is told, which may be close to individual specific data or far removed from it, thirdly to consider how the interpretation “relates to the wider communities that the participants are members of” which could be harmful or beneficial to that community and fourthly consider a social impact of, for example, reinforcing “existing negative stereotypes of communities or groups” (Braun and Clarke, 2022, p215).

5.4.2 Ethical approval and consent processes

The research began by submitting with my research proposal to the Guildhall Schools Research Ethics Committee. Included in the proposal was a copy of the letter handed to each participant to ensure they understood the purpose of the interview and what they were consenting to (Diener and Crandall 1978, cited in Bryman 2012, Robson, 2011). When approval was granted, I began collecting my purposive sample.

I recruited volunteer participants for both studies through available local and national networks. Some possible participants were suggested by my peers, I gave open invitations to teachers at the end of public workshops I led, I approached heads of

MEH's, former colleagues and current colleagues. I approached each possible participant individually and explained the nature of the research and what it would involve for them. I was aware that some contacts had been made with musicians and teachers via their line managers. When I communicated with every possible participant, if they were interested in participating, I gave them a summary letter and a consent form and made a diary date to talk further. I approached each possible participant as a researcher as soon as I had contact details; it was their responsibility to discuss their commitment with their line manager. This was partially because when considering the dynamics of interviewer and participator relationship, I wanted to create an equal relationship as possible without the influence of their gatekeeper. It was also partially because the nature of my recruitment process through national workshops meant that I met teachers before their line managers.

The purpose of the work was explained to each participant and summarised in a written format. Participants were verbally made aware of the areas the questions would cover along with their copy of the interview questions. Everyone signed a consent form either in person or with an electronic signature. The signed hard copy consent forms were stored in a confidential locked file, and everyone was cognisant of their right to withdraw from the interview at any time. Interviews were recorded and the transcripts stored on a dedicated password protected drive.

The anonymity for each participant was respected when writing the account of the research. The names of the participants and places they referred to were changed throughout the analysis. All responses were treated confidentially, and I have made every effort to eliminate identifying details as much as possible. I considered the impact of sharing quotations of a particular length and therefore when I used a lengthy and possible identifiable quotation, I made a substantial effort to contact the participant to check they were comfortable with its inclusion. The analysis and outcomes of my research included specific and extensive quotations connected to one particular musician–teacher partnership and may have identified them. To include this I secured additional permission from the head of the MEH, the music teacher and the musician concerned.

5.4.3 Critical reflection on my ethical strategies

In considering my ethical responsibilities to the participants, confidentiality was a priority area. Complete confidentiality may not be possible, but I considered it important to make every effort. I gained each participant's signed consent before we began an interview and maintained confidential records of the process which I stored with password protection. I deleted all text that the participant requested remain confidential and I withheld as much personal information about each participant as possible.

I explained to everyone verbally that I was aiming to maintain their anonymity, but I couldn't give a complete guarantee. Where I used long quotations, I made every effort to contact the participant to check their approval as an additional level of care. One musician replied and was very happy about the length of the quotation. Throughout the process I wanted to justify the trust placed in me as a researcher.

Within an interpretive social constructivist paradigm, when interviewing I was a co-creator of knowledge but able to interpret my transcripts using my acquired bank of multiple lenses. I welcomed the potential richness this could provide in the field but fully acknowledged that such freedom came with the responsibility of applying a rigorous process that was as trustworthy and authentic as possible. In this research, the final interpretation of our creation was mine. This sense of duplicity was not lost on me and heightened my sense of responsibility towards the participants and to music education.

In their ethical considerations, Braun and Clarke (2022) established their argument that interpretation, due to its subjectivity, always "happens from a position of power" (2022, p214) therefore it is influenced by the power structures in the wider society. In line with a qualitative orientation in which participants' meanings are given value, I approached the research relationship aware of the potential power dynamics and sought to minimise them. I aimed for a dynamism of equal energy that was not a power dynamic. I remained honest to my identity and reasons for undertaking the research, stressing that the aim was for the good of us all and not to catch anyone out in any way or undermine anyone.

Having worked through a period of unprecedented political, social, and cultural changes to music education within the English education system, I was particularly aware of any negativity in my subjective recall of school teaching, for example, a reduced teacher autonomy, a national curriculum, the anxiety of inspection and a nationally driven professional development agenda. By contrast, the participants in my research had known no other professional culture. I did not refer to or discuss my professional history, although I did want a full appreciation of what the participants were explaining, and what lay behind their responses in order to give me more confidence when reflecting on and constructing “latent themes” (Braun and Clarke, 2021) in my analysis.

5.5 Method

5.5.1 Sampling and Recruitment

My research used a purposive sample (Cohen et al., 2011) that involved volunteer participants from orchestras, members of opera companies and teachers. My three criteria for selecting the participants were that they identified professionally either as a teacher or a musician, they had participated in a musician–teacher partnership in the two years prior to our interview and that they were willing to talk about it. I used my definition of teacher and musician (1.2) to determine if they met the criteria of teacher or musician. Participants had to meet all three criteria.

Within each interview there needed to be a dynamic interplay between us in order that we could understand each other, interpret each other and co-create the interview. I felt confident that both samples consisted of participants who had knowledge of the research topic and could account for a range of aspects within musician – teacher partnerships. Morse, et al., (2002) referred to the importance of ensuring “optimal quality data and minimum dross” (Morse, et al., 2002, p18).

I contacted musicians and teachers through music education hubs and nationally established networks of professional contacts. As a co-opted member of the board of trustees of the professional association, Music Mark, I asked each member of the board if they could identify any such partnership work within their local community or

music education hub. I also contacted former employees and work colleagues for information on any schools they might know who were involved in such collaborations and might be interested in taking part. Using my personal contacts was convenient but I was also aware that they might only connect me with those partnerships they perceived to be successful to profile their successes. Therefore, when leading national workshops with primary school teachers who were unknown to me, I always asked at the end of the workshop if anyone would be interested in participating in a piece of research and stressed that negative feelings towards the experience were also important.

From March 2020 to mid-year 2021 school-based work with musicians was halted due to the impact of the Covid-19 pandemic which enforced a necessary self-isolation and school closure. Throughout the period of the pandemic the search for participants was severely challenged. In the period that immediately followed there was a re-opening of face-to-face activity, however opportunities to network with teachers remained significantly reduced. Within my contracted work as a professional development adviser the number of online workshops for primary teachers I was asked to lead had increased and gave me more opportunity to search for participants, however, the change in professional priorities amongst teachers left many I approached with little appetite for participating in my research.

5.5.2 Participants

There were ten participants in Study 1, identifying in various ways as musicians and teachers (Table 1). I asked each how they described themselves professionally using my definition (1.2) and designated each a profession in the priority in which they placed them. For participants who identified as fulltime schoolteachers, I clarified their positions within the school staffing structure. A similar subdivision for musicians proved unnecessary because characteristically whatever style or genre of musical employment the musician identified, for the purposes of a musician-teacher partnership they were regarded as the musician and undertook whatever musical activity was expected of them. This was not so for teachers who maintained their regular professional position throughout. The characteristics of the teacher participants, unexpectedly highlighted that they all readily accepted their

responsibility to teach music, each offering different levels of self-identified music expertise. With the exception of one participant who had not previously regularly taught music, everyone was comfortable teaching music for the age of children they taught.

Table 1: Study 1 Participants.

Pseudonym	Identified as	Work base
Flynn	teacher and musician	Central London
Madhu	musician and teacher	East London
Kai	school music leader and musician	East London
Addison	generalist class teacher with qualified teacher status	West
Alex	musician and orchestral education leader	North London
Imani	qualified teacher and school music leader	North London
Wren	community arts practitioner	Southeast
Charlie	musician and teacher	Northwest
Ali	musician	Northwest
Nova	musician, qualified teacher and school music leader	Northwest

Study 2 began after I had completed Study 1, it was almost a year later. The aims of Study 2 were to find out how musician–teacher partnerships impacted on primary school teachers. As with Study 1 I was exploring people’s perceptions and experiences, but my second research question was orientated towards how teachers were effected, for example, professionally in their own practice, or personally through the experience.

My sampling and recruiting methods for Study 2 were similar to Study 1, I wanted a purposive sample (Cohen et al., 2011) of volunteer participants with specific insights into teaching and learning and who had engaged with a musician in a partnership project. My three criteria for selecting the participants were that they identified professionally as a teacher or higher learning teaching assistant (1.2), they had participated in a musician–teacher partnership in the two years prior to our interview and that they were willing to talk about it. Participants had to meet all three criteria. There were a possible eighteen teachers who wanted to be part of the research, but three did not match all the criteria. One volunteer had not engaged in a partnership within the time frame, a second was not a teacher or higher learning teaching assistant and a third mis-understood the purpose of my study.

Fifteen participants were interviewed in Study 2 (Table 2). In contrast to Study 1 the context of teachers’ experiences in types of partnerships featured in our interviews was added to Table 2 which was created when I read the transcript. It was included to provide as much information as possible for coding. Imani and Kai were contacted from Study 1, Imani was happy to be re-interviewed to clarify points from their first interview transcript. I contacted Kai and Madhu through their line manager who confirmed they both agreed that I could revisit their interview transcript.

Table 2: Study 2 Participants.

Pseudonym	Role in School	Work base	Project characteristics
Drew	Generalist class teacher. Qualified Teacher Status (QTS)	East	WCET
Ellis	Generalist class teacher. QTS	East London	Performance
Riley	Generalist class teacher. QTS	Northeast	WCET, Composing & Performance
Jet	Generalist Class teacher. QTS	East	Performance
Casey	Higher Level Teaching Assistant.	Central	WCET
Kai	School Music teacher. QTS	East London	WCET
Imani	School Music teacher. QTS	North London	Composing & Performance

Kristian	School Music Teacher Instructor	North London	Composing & Performance
Spencer	School Music teacher. QTS	North London	Performance
Gerry	School Music teacher. QTS	Southeast	Composing & Performance
Kit	School Music teacher. QTS Advanced Skills Teacher	Northwest	Workshops
Courtney	Generalist class teacher. QTS Lead Music teacher	Southeast	Composing & Performance
Aubrey	Generalist class teacher. QTS. Lead Music teacher	Southwest	Performance
Dale	Generalist class teacher. QTS. Lead Music teacher	East	Workshops
Jess	Generalist class teacher. QTS. Lead Music teacher	East	Composing & Performance

In presenting my research I have anonymised each participant using gender free names. The anonymised names have no connection to a participant's ethnic identity, personal pronoun, age or disability. The projects participants discussed in their interviews lasted for different lengths of time, ranging from an annual workshop and concert visit to a year-long weekly session, and all the projects followed a different format.

The characteristics of my second sample reflected a national profile of music provision which aligned with that found in a survey of primary school teachers by the Incorporated Society of Musicians (2022).²³ The survey found an extreme variety of music provision within primary schools which ranged from 'virtually none' to "weekly classroom lessons for all pupils with a specialist music teachers, complemented by whole-class ensemble teaching, multiple ensembles and a full range of peripatetic

²³ ISM survey of classroom and peripatetic music teachers between November 2021 and January 2022, to establish the current situation of music education in schools and to seek the views of teachers both on the impacts of DfE policy and on how the NPME (2011) should be refreshed. Over 500 teachers replied from all school settings.

instrumental lessons” (Underhill, 2022, p8). The extremities of provision were represented by a specialist music teacher who supported a rich extra-curricular provision and a main study music generalist teacher working in a school but was struggling to timetable time for music within a national curriculum.

5.5.3 Project Characteristics

There were two broad approaches to projects: repertoire-based projects and composing projects. Both types of projects frequently led to a shared public performance of some kind. Repertoire projects that culminated in attending a concert were an opportunity to focus on understanding a piece of music prior to attending a concert where the music would be performed. The work involved meeting some of the players from the ensemble who prepared the children for the concert by performing key melodies from the music. The children became familiar with the melodies and their ability to recognise them when listening to the whole piece was considered an aid to understanding the music, therefore making the concert more accessible. Sometimes to help the children get to know the piece, the musicians supported the children to understand the structure of a piece and re-create their own section of music, replicating the method of McNicol (2.3.3.1). Composing and improvising projects, by contrast, involved supporting the teacher and their pupils to create sections of music that could be further refined and adapted to be included within a newly composed piece, performed as part of a larger concert, in which the children would participate.

I was also aware that each project had a unique time frame. Some were simply the duration of one or two workshops and a concert, whilst others were embedded within a more established time frame over several years. Consequentially, some participants had grown to know their partners, whilst others had no knowledge of who they were working with until the work started.

5.6 Materials and Procedures

5.6.1 Study 1

Study 1 was a scoping exercise. I was focussed on finding out the musician and teacher’s interpretations of how they worked together, not necessarily their

judgement on the partnership’s ultimate outcomes although this was sometimes related. I was also aware that when a contact recommended a participant the participant may have worked with several different partners. For clarity and strength of their commitment to the task, I decided to always ask them to select any partnership that they would most prefer to talk about.

Interviews lasted between 22 and 47 minutes (Table 3). The time available for each interview reflected the working patterns of the participants as they fitted in my interview on a working break or in between rehearsals.

Table 3: Recorded interview lengths (Study 1).

First research enquiry	
Name	Interview
Flynn	22' 13"
Madhu	41' 19"
Kai	41' 19"
Addison	18' 03"
Alex	34' 03"
Imani	21' 34"
Wren	34' 20"
Charlie	47' 06"
Ali	28' 11"
Nova	39' 11"

Given that the research at this stage was both small scale and an opportunity for scoping, it was appropriate to construct my interview as a semi-structured interview using open questions supported by further probing (Appendix 1). I wanted to provide the opportunity for rich answers and the opportunity to accommodate the respondent raising new lines of thinking. Semi-structured interviews were used with the understanding that they relied upon the strength of memory of the participant whose responses may be inhibited or affected by the way the question was asked. I was also in a position of having participated in projects as a teacher (2.3.2.1) and as an

observer (2.3.1.1) therefore I felt confident of the language of the participant's experience and being able to open any nuances within it.

As described by Robson (2011) "interviewers and interviewees co-construct the interview" (Robson, 2011, p.410). To manage this, the interview was broadly thematic and followed a funnel shaped structure. I opened the first section of the interview by asking participants to choose and identify a project that they had been involved in and wanted to share: "Please tell me your story of a project you have been involved in". I used an open question which offered the opportunity for a broad narrative to help the respondents to define and position their chosen topic They described what happened, and when I felt I understood the project from their description, I prompted the participant to include why they had become engaged in the partnerships and its outcomes, which led us to talk about any planning that had taken place and who was involved. Questions that followed were based on the participant's experiences and were used to hear their views around their professional identity and their application of professional knowledge: "How did you work with the other person and children?" and "Can you recall for me what sort of skills and knowledge you used?"

The interview questions ended by considering the outcomes of the projects and allowed space for anything else to be raised that the participant felt they wanted to say. Participants were able to speak from their experience and recall their actions and outcomes of the work through remembering their connection with the other professional. I wanted to ensure the questions were focussed enough to encourage participants to think about their work as partners and how they were involved, but not to constrict their thinking. My interview sheet included prompts to support this process. I wanted my final question: "Is there anything else you would like to say about the partnership work you have been involved in?", to encourage the opportunity for participants to add any additional information, given their experiences of such work to date.

From my research notes, Study 1:

One incident I experienced when interviewing was a very unexpected panic attack. In my research notes I recorded the incident and discussed it with my supervisor.

'As soon as we sat down to talk, I was drowning in an overwhelming panic that arose from the memory of the well-rehearsed stigma of inferiority within classical music and its associated values (1.1.2). The memory, when triggered, created a silent panic attack at the start of the interview caused by the power of the presence of the interviewee which felt overwhelming, whether intentional or not, and subsequently made it difficult for me to build a rapport or establish a flow to the process (Leavy, 2017). I noted that probing, however gentle, seemed confrontational. The effect was to cause me to consider how I approach, how I direct and how I place myself in future interviews. It seemed that the musician had embraced my sense of collaborative and shared dialogue which had released in her a sense of enthusiasm and involvement in the interview (Etherington, 2004). The same presence shown by the interviewee that had damaged my confidence, ironically was a positive confidence that I recognized to be important to her success as a musician and a school-based workshop participant. It was an energy that seemed to evidence enjoyment of working within projects and a belief that they are force for good'.

It became an important contribution to how I considered my position and bias within the interview. Not having engaged directly with musician partnerships for three years, I felt sufficiently removed from the subject but still well-enough informed to understand and relate to the participants. I was not expecting, however, that I would have to confront and to manage unexpected emotions that were triggered within one particular interview. The incident changed my perspective of myself as a researcher, reminding me that language was "a tool for communicating people's experiences, perspectives and practices" (Clark, Braun & Hayfield, 2015, p227). I had to find a way to use my questions to encourage me into being able to share a space with the participant.

This experience highlighted the importance of not feeling uncomfortable about my cultural and social history and my awareness of possible interview bias or prejudice. which I didn't want to cloud my inherent subjectivity. Hennick et al. (2011) embraced this through the impact of interpretivism which he believed "highlights the inherent

subjectivity of humans both as study participants and researchers and acknowledges that the background and values of researchers do influence the creation of research data” (Hennink et al., 2011, p.15).

5.6.2 Study 2

Due to the impact of the Covid–19 pandemic, ten of the interviews in Study 2 had to be conducted online and generally after school or in a personal break (Table 4). Prior to the pandemic I had visited participants in their school at a time that suited them. I had been able to make the interview arrangements as simple and unobtrusive as possible on a busy teaching schedule. Online interviews were sometimes tiring and administratively frustrating for the participants. Interviews were also frequently conducted in their homes, and therefore intruding on their family time and space. Those who interviewed online in school were dependent upon the availability of a quiet space with a computer and efficient broadband. These circumstances sometimes reduced the time participants could commit to talking with me and I was sensitive not to add to a tacit frustration or stress they may be experiencing because of Covid19. By contrast I had become better at interviewing and probing, my interviews had become richer, as much as informative but also providing meaning to the thoughts and actions of teachers.

As with Study 1, the projects in Study 2 were repertoire-based projects and composing projects. Additionally, Study 2 included whole class ensemble (WCET) partnerships in which a visiting musician partnered a teacher as part of a school’s music curriculum.

Table 4: Recorded interview lengths (Study 2).

Second research enquiry	
Name	Interview (online, O)
Drew	45’ 56”
Ellis	53’ 38”
Riley	47’ 57” O
Jet	30’ 37” O

Casey	43' 15" O
Kai	41' 19"
Imani	18' 29" O
Kristian	28' 32" O
Spencer	38' 49"
Gerry	46' 19" O
Kit	44' 36" O
Courtney	44' 56" O
Aubrey	48' 39" O
Dale	36' 39" O
Jess	52' 40"

In Study 2, data was collected through semi-structured interviews. I prepared a semi-structured interview with twenty-seven interview questions (Appendix 2) shaped around my research question. I did not anticipate using them all in every interview, but I wanted enough support to be able to adapt my questioning to a range of different project settings. I also wanted to provide the opportunity for rich answers and to accommodate any new lines of interest that might arise. When interviewing I remained cognisant of focussing on each teacher's interpreted experience that were separate from my experiences of participating in projects as a teacher and as an observer. I was confident that I would understand the language of each participant's experience and that I would be able to open any nuances within it, but I regularly tested my understandings to avoid imputing my own within an interview.

The interview followed a funnel shaped structure, however, in my opening questions I generated some detail of a participant's working context asking them to explain how music teaching in school normally happens: "What is a typical music lesson? Where does it happen? How long does it last? Who plans it? And who decides the content?" This helped me establish the context for a project and it gave me an initial insight into any anxieties that teachers felt, for example, when teaching improvising and creating music. It also helped me to ascertain the priority the school afforded music when teaching and if music was a regular part of the school's music curriculum. I

could then establish any professional connection between the teacher and the musician by asking the origin of the project and any history between them.

My third block of questions, numbers seven to eleven was to illicit a discussion about what the teacher did and how they felt about what they did. I included broad open questions to encourage them to be able to prioritise their reflections, for example, “what strikes you about the way he/she works with you?” Here I was interested in the strongest memory that the teacher chose to share but was aware of needing to avoid a leading question. I retained a direct question, “Would you prefer teaching music or being in this project? Why?” as an option to gain an insight as identified in my purpose for the research.

The detailed section on pedagogy reflected my conjecture that signature pedagogy and professional knowledge were worthy of greater exploration (5.6) and concluded with a section around any legacy that had been created for the teacher or the school.

5.7 Analysis

5.7.1 Overall Approach

I considered Thematic analysis (TA) to be a generic set of analytic procedures (Willig 2013), described by Braun and Clarke (2022) as “a distinct way of working with qualitative data” (2020, p330). Braun and Clarke (2022) noted that “it shares some features in common with other approaches that seek to identify ‘patterns’ in data (e.g., grounded theory, interpretative phenomenological analysis [IPA] or qualitative content analysis), it is nonetheless a method (or cluster of methods) in its own right” (Braun and Clarke, 2022 p330).

The data analysis proceeded as a thematic analysis (TA) based on the work of Clark, Braun & Hayfield (2015) and Braun and Clarke (2022) in which I created semantic coding and adopted a latent and interpretative approach to TA with some description (Tracy, 2013; Clark, Braun & Hayfield, 2015). In both studies I guided my analysis by following Braun & Clarke (2022) six phases of thematic analysis, familiarisation, coding, generating initial themes, developing themes, refining and naming themes, writing the analysis. As to be expected, there was a natural

'messiness' within each stage and several revisits to each stage before moving to the next stage.

5.7.2 Data Familiarisation

As a single researcher, I had engaged with every part of the process and was therefore already engaging with the process of immersing myself in the data to become familiar with it. Transcribing the interviews had presented me with the opportunity to slowly read and re-engage in each interview. I wrote a brief summary of each project and its time span to both clarify and try to comprehend the uniqueness of each of the projects. I noted my first impressions because of an initial feeling that the interviews had very little in common and a noticeable lack of reference to partnership. I made two main types of comments to myself. Some were around the difference between all the interviews which included:

Nothing is the same in the projects. They are interesting for what seems like different reasons. Every person I interviewed had a different professional identity.

The interviewees always spoke about a specific project but kept extending their comments to their work in general, such as "hugely rewarding" and "very exciting" which sometimes overshadowed my search for details.

Others identified immediate recognition around the language used to describe the phenomena:

It's more about the project than the partnership. We talk about the concept of partnership in the passive sense, the discourse is always around the 'project'.

Partnership seems a euphemism for 'working with the musician/s'

Everyone had come to a project either by invitation or had commissioned it but either way, everyone gave an immediate impression of energy. The openings of each interview were always upbeat, with participants seemingly excited and pleased to share their enjoyment with me, almost in a persuasive way.

I discussed my familiarisation notes with my supervisor, and we considered the importance of coding each interview at its face value and then considering what might lie behind any responses. I continued to the next phase of my analysis.

The sample was sufficiently small not to require specialist software and a personal engagement with the text allowed me to become increasingly intimately acquainted with the data and more engaged with it. I was aware that research software such as NVivo still demands that I read and code my data, but the programme, in common with software in general, was a set of instructions to execute specific tasks. Specialist software can organise data and codes but in a format that I would be forced into learning and not in a way that followed my natural organisational thinking. I appreciated the benefits of following such a programme that is timesaving for example, when managing very large amounts of rich data or when collaborating with other researchers, but I enjoyed the process of increasing direct involvement with my data throughout the analysis process.

5.8 Study 1 Coding

5.8.1 Initial coding

My initial coding started as I read from the beginning of each interview transcript and continued line by line in a thorough way. In order to try to take a fresh perspective and to avoid the thoughts of one interview colouring another, I chose not to start the coding process with the first interview recorded and work chronologically through them. The interviews were approached in no identified order, a different one was undertaken each new session.

I worked carefully to identify and label features of the data in relation to the research questions (Clark, Braun & Hayfield, 2015). By engaging with the entire data set I aimed to ensure a systematic approach and maintain a rigour to my process. This approach helped me to extract as much question-related data into initial codes as possible in a systematic way, and then think about what was important to my questions in each interview before looking for patterns in the data across interviews. I aimed to read in a curious and questioning way (Clarke et al., 2015). I made general notes about my initial broad impressions, noting any specific responses that

seemed immediately interesting, and, where possible, focussing on the way participants framed their experiences.

In Study 1 my analysis was an inductive experiential analysis that enabled me to accommodate the potential range of participant responses and sets of social norms. My initial codes were semantic codes, that provided a summary of explicit data content “that stayed on the surface of the data” (Clark, Braun & Hayfield, 2015, p.23), but were all rooted in the data. Table five and table six present two examples of such codes.

From my readings of the data and initial coding I considered a code label of ownership based on the collection of codes about setting up the project (Table 5). Ownership became ownership in the sense of an associated sense of responsibility for designing and structuring the project.

Table 5: A selection of ‘setting up the project’ data developing into a code label, ‘ownership’.

Initial coding from data around ‘setting up the project’	Developing into possible code label ‘ownership’
Ali: it’s my job to devise	<i>Ali’s responsibility</i>
M: I think one of my skills is to actually be flexible around the corners ... fair play to him, he’s managed to fend off most of the pressures and actually keep true to what he wanted to do, which is really nice	<i>Madhu is flexible Fellow musician drives home the shape of the project</i>
Al: really bring teachers on board with what’s expected of them, this is what we’re asking of you	<i>Teachers have to buy in</i>
A: Our starting points became listening to Purcell’s music, looking at the story, what could we pull out of it, so we explored it as a team	<i>A team – joint ownership</i>
Ad: so, this is something that I know the head teacher at our school has been involved in in her previous school and brought it	<i>No teacher involvement, HT requested and established connection with musician</i>

Aware of my subjectivity, I checked my choices and actions within the research process with my supervisor, acknowledging that “background, position, or emotions are an integral part of the process of producing data” (Hennink et. al., 2011, p19). I understood how my position could be used in a positive way, directing me to consider and confront my values, my experiences, and my assumptions about musician–teacher collaborations.

My decision to consider a possible code label pedagogy, for example (Table 6) was based upon my interpretation of participants describing how activities were led or their approach to leading activities. These descriptions were not necessarily labelled as pedagogy by participants but initiated my pedagogical interest as I began to consider what lay behind semantic codes. In the process this code later became part of a musician’s expertise. When I considered ‘musicians leading activities’ I found that the musicians led activities, each working in their own way therefore I began to consider my initial coded data to search for patterns of the ways in which musicians worked with children.

Table 6: A selection of ‘musicians leading activity’ data developing into a code label, ‘the way musicians worked with children’.

Data around musicians leading activity	Developing into ‘the way musicians worked with children’
Ad: she absolutely has the children in her hands, she has little strategies like the clapping strategy, the stamp, she does the copy me a lot, she looks, and she can see when they’re flagging ...there’s quite a pace to what they do, and they expect the children to learn, and I think it keeps the children on their toes.	<i>Absolute control –</i> <i>Strategies to keep Children engaged</i> <i>Strategies to keep Children focussed</i> <i>Copy me</i> <i>Fast pace</i>
C: in this sort of creative work it’s listening to a child sing or play something that they want to go in the piece and gently adjusting it, so it fits ... It’s very easy to get a good product because you go in with what you’re	<i>Leading a composing project</i> <i>Acknowledging & respecting a child’s creative idea</i> <i>Skills to adjust a child’s musical idea</i> <i>Controlling -pedagogic approach</i>

gonna do, teach it to them, whereas actually what I want to do is get the children to ... be true to what they've done	<i>Trainer / instructor mode</i> <i>values the authentic musical ideas of the child</i>
Al: and then you blew a feather so that you get this idea of the long gap, and actually, 300 children singing something like that is magical... if the birds are flying, and you want this quite floaty sound, one of the things I'm doing with their body is getting them to find glide or float and getting them to feel what it feels like to be like that, then in theory if the body's connected the voice will be there... for me you get better singing from the children when they are feeling it, when they are believing what they're singing about. When there's an emotional connection	<i>Strategy for a musical pause – pedagogic approach skills and knowledge</i> <i>Magical sound – emotional engagement</i> <i>Strategy of using movement to connect the voice with the body</i> <i>Enabling the children to emotionally feel and believe what they are singing</i>
Ali: so you've got the authority – yes, but you're opening the floor to everyone ... everyone is kind of bouncing off each other.	<i>Musician leading. Permission to lead</i> <i>Values collaboration – pedagogic approach to inclusion</i>
Ad: I love it when they bring the opera singer who is usually a man who has got a deep voice and its quite impressive.	<i>Emotional response to quality</i>
F: I would sort of jump off musical ideas ... I don't know what I do really	<i>Working with children's musical ideas, collaborating ... working intuitively</i>

From repeating this process throughout the data, I collected an initial set of code labels across the data and tried to ensure that they connected with the question and supported me to “generate themes/interpret patterned meaning *and* to tell the reader *how* it addresses” the question (Braun and Clarke, 2022 p90. Their italics).

As my coding process developed in Study 1, I established a pattern of constant comparison, creating categories from the data, maintaining an inductive orientation as my categories were not driven by pre-existing theories or sources external to the Study. As I drew possible patterns from my data that could cluster around a code, I then searched for other initial coding text that could join it.

5.8.2 Developing codes

As to be expected within an ongoing organic process, some codes were combined if they substantially overlapped, whilst I found other codes to be too diverse to support a developing theme. The process also illuminated how codes could belong to different possible themes of interpretation. I re-visited my data to consider it in more detail, seeking a “thicker description” (Tracy, 2013, p50). I was certain that there were times when I interpreted the musician as having dominated the project therefore, I focussed on areas in which I perceived the musician was being dominant and asked myself what caused the musician to assume such a strength of conviction? I returned to the interviews and re-considered my codes to deepen my thinking into latent codes. All the participants expressed their confidence in the musician reminding me of my experiences of leadership and management. As a leader I relied upon my staff following me, which I achieved through a range of powerbases. My perspective then shifted to consider a perspective of leadership, for example, codes around the musical control of the project led me to consider that such musical control was given to musicians by teachers. I considered Hersey and Blanchard’s (1996) theories of power within their model of situational leadership because I was familiar with it, and which is discussed in my results (chapter 6, p131).

I established an iterative interaction between my data and analysis as advised by Morse et al. (2002). I considered each code for consistency of meaning or overlap with other codes within each interview, and then compared them across interviews to look for patterns in my interpretations. As to be expected within an ongoing organic process, some codes were combined if they substantially overlapped, whilst I found other codes to be too diverse to support the theme. This phase of the process then continued and gradually became one of constructing my initial themes.

Following my interpretation of leadership within musician–teacher partnerships, I moved my coding stage to connect patterns of codes into themes. I continued the process until I grouped my codes around three themes. Following the model of Braun & Clarke (2006) I checked that the themes I had created were refined to be specific enough to be discrete but broad enough to capture a set of ideas. When I

was satisfied that each theme was distinct with a centralising theme and that I was clear about my outcomes I was able to create a narrative around them.

5.9 Study 2 Coding

5.9.1 Initial coding

My coding process for Study 2 began as with the first, I read from the beginning of each interview transcript and continued line by line in a thorough way. Throughout Study 2, however, the interrogation of myself as a researcher within the process of my research had grown (Guba and Lincoln, 2005; Braun and Clarke, 2013). In searching for patterns and in my interpretations of my data, I was more comfortable to scrutinize “what I know and how I know it” (Hertz, 1997, p viii) and to establish an internal conversation “about experience whilst simultaneously living the moment” (Hertz, 1997, p viii). In my interpretations of the participants responses I explored tacit knowledge, any concepts held within latent codes, and I carefully considered what the participant did not say. As I created code labels to cluster and fit with an idea or concept of a developing theme, I was more aware of the fluidity of being able to shift between inductive and deductive analysis. Some of my analysis in this study was deductive as I used theoretical ideas introduced in the second literature review. In considering the positivity that surrounded teacher’s feelings for projects, I drew from Christophersen and Kenny (2018) thinking around “discourses of assumed goodness” (Christophersen and Kenny, 2018, p 233).

5.9.2 Developing codes

In Study 2 all participants were teachers, and the interviews were related to the same phenomena. It was initially unsurprising that groups of codes resonated with Study 1, such as developing positive relationships. In Study 2, however, through my coding process there was a greater depth and detail to understanding the impact of relationships upon teachers. For example, from the data, I created one set of code labels that collected around a possible theme of ‘developing positive relationships’ which, on further re-reads and checking against my data, collected around two areas of positive relationships, ‘positive relationships, working with the children in the project’ and ‘positive relationships, working with teachers’ (Table 7).

Table 7: A selection of ‘developing positive relationships’ code labels that divided into two groups codes, relationships with children and with teachers.

‘Developing positive relationships’	
‘With children’	‘With teachers’
Confident with the children	Made us feel amazing
Respect for children	Communicated in a positive way
Engage the children	Charismatic
His body language	Creating an inner glow
Charismatic	Strength to challenge
Trusted the children	Wonderful to work with
Positive when speaking to the children	Lovely people
Making it fun	
Strategies to get to know the children	
Knack of getting on with the children	
He knew how to spark them	

When I considered the two codes across the data, I needed to ensure that the codes connected with the question, how does the collaboration impact upon the teacher emotionally? I found a pattern that resonated with Study 1, that is teachers expressed an emotional impact of the collaboration through their pupils’ responses in how their pupils had related to and enjoyed working with a musician. A significant number of these mainly replicated patterns of feelings of reward in teachers that I had identified and discussed in Study 1. However, in Study 2 there was a new group of codes directly related to the relationship and strong feelings expressed from within the teacher about the significance of their relationship with the musicians. I only wanted to focus on the impact a project made on a teacher, this was the group of codes I retained when creating my themes.

Similarly my second analysis also included repeated code labels around my interpretations of pedagogic-like activity that was embedded within a theme of musician’s expertise in Study 1, however in my second analysis this code took on a new depth and significance. It became the basis of one of my themes and was fundamental to my outcomes.

As my coding process developed, I continually examined the relationship between my code labels, and therefore new possible combinations of codes were created and re-created around concepts. As my latent coding developed, certain codes gained more significance in my interpretation. The possible combination of codes emphasised how codes could belong to several different concepts and developing themes, and the necessity of staying close to the data. For example, a developing theme around the impact of ‘specialness’ (Table 8).

²⁴Table 8: Extract from the coding paths for a developing theme.

Code label 1: profile of music in school		Developing theme around the concept of special/specialness
Opportunity to engage with a professional musician		
Opportunity to perform in high profile venues		
Perform with symphony orchestra		
Skilled visitors		
Code label 2: professional values		
The identified expert		
Code label 3: The wow factor		
Made us feel amazing		
Creating an inner glow		

Special was a word with multiple meanings and frequently used by the participants. The developing theme became a part of “a *particular* story about the data” (Braun & Clarke, 2022, p88 original italics) that addressed my enquiry. It was generated from code labels grouped because collectively they supported the concept of

²⁴ Column 1 presents only examples from the three code labels to illustrate the process

special/specialness. In my results (6. 7) the developing theme ultimately became part of a theme of assumed goodness.

5.10 Summary

In this chapter I have presented my research methodology with regard to my responsibilities about the quality of my research (4.3) and the ethics of my research (4.4) within my choice of research method (4.5). I have described the stages of my analysis process appropriate to each of my two studies (4.8) and presented some examples of initial codes, code labels and extracts of a coding path to an initial theme.

Chapter 6 Study 1: Findings

Introduction and overview

This chapter presents the thematic analysis of ten interviews with musicians and teachers involved in partnership work. In this study I set out to investigate how musicians and teachers interpreted their partnerships through the question: What is a musician–teacher partnership? This broad question was supplemented by three specific questions:

- How is the outcome articulated?
- How does professional identity influence the partnership?
- How does professional knowledge (teaching and musical) feature?

Through thematic analysis I constructed three themes: 1. Expert Power, 2. Empowerment and 3. Professional Identity which I have presented within a dynamic relationship (Figure 1). Theme one, Expert power, is the areas of expertise demonstrated by the musicians. Theme two, Empowerment, is the sense of reward expressed by teachers and musicians when they felt empowered by the work of the musician or believed the experience had empowered children. Theme three, Professional Identity, is any of the roles adopted at any one time by musicians and teachers within a musician–teacher project.

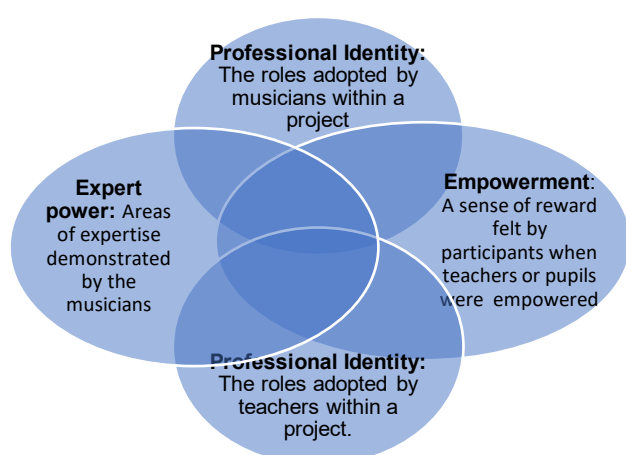


Figure 1: The dynamics of musician–teacher projects.

Theme 1, expert power and theme 2, empowerment, are natural partners and I acknowledge their relationship by placing them within an overarching theme of situational leadership (Figure 2).

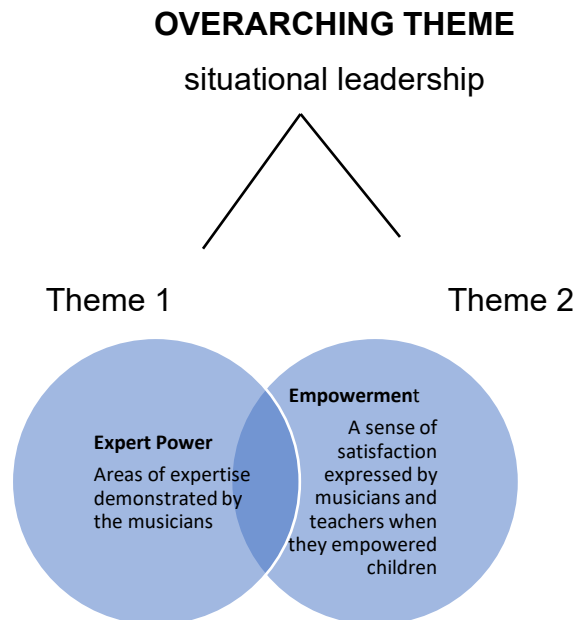


Figure 2: Overarching theme: situational leadership.

In Study 1 I identified five key outcomes.

1. Musicians and teachers were held together in a dynamic relationship. The relationship between them shifting according to the impact each had on the other.
2. Within projects musicians stepped into a pedagogic space that teachers had relinquished.
3. Musicians and teachers characterised partnerships as projects that were emotionally empowering, considered intrinsically worthwhile and were contained within a fixed time frame.
4. Teachers sometimes found working with musicians an opportunity to supplement their musical skills.
5. When leading activities musicians were able to preserve the creative authenticity of a child's composition and able to find ways to support the child to create a piece to meet the demands of audience expectations.

The chapter continues with an expanded presentation of each theme that includes some discussion, and an overarching theme. I draw from the work of Hersey et al., (1996) to present an explanation of my application of theories of leadership in the analysis. I elaborate further on the key findings and conclude the chapter with my key outcomes and a rationale for a second study.

6.1 Theme 1. Expert power

The central organising concept of this theme is the expert power of musicians, that is, the resources they demonstrated to attract the support of teachers and to positively influence the project, drawn from “personal power” (Hersey, et. al.,1996, p247). The strength of the influence exerted by the power of expertise that teachers afforded musicians became a critical feature within the projects that were described.

Expertise was a battery of personal powers, recognised by teachers to be held by the musician. It encompassed not only high levels of instrumental techniques which musicians demonstrated through performing, but also their ability to introduce unusual musical instruments to children and teachers, and work with them in an engaging way. When musicians successfully demonstrated expertise in any of these activities, they drew a level of admiration and respect expressed by the teachers. Imani’s comments were typical: “He is amazing, he gets so much good stuff out of children. I am often inspired, and when he comes in, he often does this ... and I think wow, can I do that?”.

When writing about schools as organisations Handy and Aitken (1988) made the point that in systems of expertise power goes to the professional “in charge of critical functions” (Handy and Aitken, 1988, p80). Music was a critical function of each musician–teacher project and musicians were seen as the professionals in charge of all aspects of music and not any one component part such as composing and performing. It was common, therefore, to find musicians working outside of their specialist area of musicianship and therefore not always applying their musical strengths to a project. This was particularly so for instrumentalists who were called upon to work as composers. Flynn explained this by saying that a key skill “is the

ability to adjust to the environment, the needs of the environment” and be obliged to do “whatever is required”.

6.1.1 Instrumental skills

Participants shared an overwhelming sense of admiration and joy at the sound of the music created by the musicians and the level of instrumental imagination and expertise involved. Madhu described a workshop session: “Once they play the Lark Ascending, then suddenly you can hear these wonderful notes coming through, and then a jazz saxophonist suddenly slamming in with a solo or something, then it becomes really interesting”. Addison held a lasting impression of a singer, “I love it when they bring the opera singer, who is usually a man who has got a deep voice and it’s quite impressive.”

The musicians also perceived the way children and teachers enjoyed listening to musicians perform in an orchestra.

“Being part of a project means you get to attend the concert, the huge orchestra and knowing a player. I mean that’s a really big part of the schools, they like coming to school’s concerts. This ... thing called an orchestra, that brings the music to life for them, so they like to see that because it feels ... it’s much more identifiable if you know someone whose doing it rather than you’re just an on-looker”. (Flynn).

It was also important to be able to successfully engage as a musician through introducing resources otherwise unseen or unheard such as an unknown or unfamiliar musical instrument. Flynn explained: “I did a workshop with a trombone player, and it was great, the child and the trombone player, because actually it was nice and brass and shiny and big and strong and wow! ... and that sort of thing. So it’s a level of excitement”.

6.1.2 Leading activities

Everyone interviewed considered expert playing was complemented by the musician successfully leading musical activities. Successfully working with children was a

positive attribute and intrinsic to the success of the project. The musician's position as an expert therefore extended to demonstrating they could successfully work with children in a teacher-type way. Addison, a teacher, recalled,

“...he just started off with a bit, he knew what he wanted the theme of the song to be around and they just started talking as a mass group of children, what kind of words might we come up with, then that kind of came into lines and then if they really liked that, then how might we sing that? and then some of the children were then doing little solos about how they thought you might sing those lines and it was all constructed from that, it was brilliant”.

As she explained the process, it was possible to identify the stages and strategies she selected from the musician's approach to support the children to create a song. As a teaching activity all the children started from their own voices and their own ideas for words which enabled them to feel an ownership of the song even if they rehearsed lines that they hadn't created. The musician used a Socratic-like process to guide the group to combine words and phrases into appropriate lengths to be suitable for lines in the song. As a music activity, the musician guided the melodic development and encouraged a best fit for the words, crafting a meaningful melodic phrase. Addison had worked with these musicians for three years and knew they had the experience to make song writing a successful and satisfying activity for the children.

In this example, Addison described the expertise of the musician in terms of the teaching skills she had observed, remembered and would like to apply in her preparation for the school Christmas nativity: “What they do in regards of relating to how Z manages them within the space, the interaction between learning the songs and the movement and looking at how you do that together, I've also sort of tried to change – when we're doing Christmas nativity's or whatever, looking at that rather than, 'alright we're all going to sit and we're all going to learn the songs and then we'll put some movement to it', it's sort of like a combination of the two.”

Addison talked about a contrasting pedagogic approach of closed musical activities. She explained that the musician was “just so on the ball” and had “little strategies

like the clapping strategy, the stamp, copy me” that he used when the children were “flagging”. She noted also how the musicians “change up the activities quite quickly, there’s quite a pace to what they do [...] I think it keeps the children on their toes.” I interpreted this high energy approach in which the musician worked at a fast pace, as unison activities that managed the behaviour of a group by energising the group and keeping them focussed. Focusing all the children to present the same correct outcome simultaneously enabled the musicians to retain the attention of the group, respond to their levels of engagement and adjust the pace of their activities to maintain a unison engagement.

Through her process of reflection she was revealing her own individual level of music teaching expertise that resonated with her own values of teaching and learning which was strongly supportive of child-centred learning, inclusion, and creativity.

Some musicians had adapted teaching activities through repeating similar activities or a project format such as launching their project with an opening or starting point that was then adapted. Repetition enabled them to develop a confident approach to leading project activity. When Charlie described the starting point for a project explaining “it’s either something that’s a non-musical starting point or something like pitch or rhythm or structure – they’re the quite common ones to go for.” Similarly Flynn explained: “You go in with a project’s... a sort of a pack ...a structure with a whole load of ideas and we use – depending on what happens there and then, whatever those ideas that are appropriate for that situation. That’s what I’ve learnt what and how to do ... to pick out what’s possible and what’s not.”

All the music activities described were disconnected from a teacher’s previous music teaching in the school, the school curriculum and musical attainment. The activities were of the moment and designed as part of the project in preparation for a final performance. The musician was free to lead music education activities without the responsibility of being a teacher. Addison judged them to be “absolutely brilliant” at leading such activities and assumed they had become so over time and with experience.

6.1.3 Sharing a professional context

For orchestral musicians, expert power included the strength of a musician leading by example based on their experiences as practitioners. Orchestral instrumentalists were aware of their high level of technical music expertise and their acquired professional skills that they could share and wanted to share. These musician participants were very happy and proud to be classical musicians and to talk about being a musician. They expressed in different ways, but one striking example was the use of the term “other world”. The phrase was used to explain how they could position themselves as a highly skilled instrumentalist and orchestral player who usually worked in a context and culture that they found hard to define. It held a feeling of the exotic and of mystery, a musical place that was very different from music in school and in the classroom. Using the phrase “other world” was an imagery that captured unspoken necessary professional behaviours, the musical experiences that were expected from them and their professional ways of being. The phrase was surrounded by a sense of uniqueness, spoken in a hushed voice, a special place that was very different to the world of the children and their teachers. It also illuminated aspects of the exclusive world of professional musicians. Professional orchestral players were required reach such high levels of specific performing expertise, and intuitively adopt certain behaviours, that only very few people made it into the other world.

The extent of the difference between the worlds of instrumentalists and teachers was also marked by what a teacher did not say. Teachers did not express their feelings about their regular teaching and learning in school in a comparable way.

Ali was happy to share all his expertise from being a successful orchestral musician in an intensely competitive profession because he wanted to support his partner teachers in the best way he could. He had learnt to “survive” and wanted to apply his professional survival expertise into his leadership within school projects. He explained that a professional musician could have high musical expectations of “what the young people are capable of” particularly in terms of expressing themselves musically. He also noted his knowledge and experience of “resilience, I think musicians are **unbelievably** resilient. I mean part of being a musician is that

ability to just ...you are definitely going to get knocked down, to stand up, brush yourself down and move on. And bringing that resilience in". He also featured etiquette as an important area of musical expertise that he brought to a project. He explained musical etiquette as "Well I think, in terms of survival, there's, in terms of opening communicative channels, with everybody, there's a level of etiquette and there's a level of, so for instance not scoffing at someone whose singing something out of tune ... to promote their confidence...".

For other orchestral players, the "other world" of expertise was associated with status. Flynn explained, "I get a certain status from what I do. Whether that really helps what I do at all I don't really know". Flynn was well aware of the status and esteem that could be attached to a high level of instrumental technique required to be able to join a professional orchestra. However, they felt when working with children it was more helpful to be able to play well known and popular theme tunes from memory that children recognised and enjoyed listening to. She, therefore, played such music because "it gives a colour", it showed that "immediately you're a bit different from your average teacher that comes into school", and most useful of all, because from doing so she also gained "street cred". Flynn established a position in which both the children and the musician could share a common interest, the children enjoying listening to a musician playing and they recognised the music. Flynn called upon her musical expertise rather than the cultural norms of her other world to both confirm a power of musical expertise and maintain her influence. Her ability to do this successfully established a cycle that perpetuated children's enjoyment of her musical expertise and helped support the working relationship she had with the class. When the children attended a concert and recognised her, she explained "so after a project the kids would feel as tho' they knew me ... so, their sort of mate, whose came into school and helped them, is on the stage".

6.2 Theme 2. Empowerment

Central to this theme is empowerment in the sense of a form of reward power, part of "personal power" (Hersey, et. al., 1996, p247). Musicians and teachers felt rewarded when their project successfully created a context and environment in which children engaged in and rehearsed new musical understanding or experiences. All the

participants were clear about wanting children to be able to access and engage in high quality musical experiences beyond their regular music curriculum and to positively benefit from the opportunity. The participants' feelings of reward were strengthened when they believed that they had witnessed some kind of transformation within a child. The all-round strength of these responses was most noticeable when, for some participants, the hope of musically empowering children became the reason for engaging with projects. Such emotions were important because they illustrated the ways in which the project had impacted upon a participant's life: they gave a depth to what the participants understood by a project. Wren's example illustrated this. When a teacher on her project simply sat to watch her class, the teacher smiled, and said, "*I've never seen that child respond in that way, which is lovely*". Imani's overwhelming response at the size of the project and the venue inspired a sense of reward of working as part of a MEH community within which the component parts were pulled together to provide a possible once in a lifetime opportunity for selected pupils.

6.2.1 Empowered through performing

Both musicians and teachers talked particularly enthusiastically about how they felt when they witnessed any positive effects that the project and the project outcomes had made on the children. Observing children and participating in performances were the most immediate source of rewards, described typically as an experience that "just means so ... it's the thing that you feel alive, [...] I just don't think I would feel quite as alive, and to watch them experience that ... And to process that afterwards is a real joy, so that's part of it as well" (Ali). Similarly, Addison agreed with the direct response that described children to be empowered through the simple delight of performing, "at the end of it when they stand on the stage [...] and just play".

From the data it was clear that a priority for all the participants was to benefit the children taking part in the project. There was, however, little discussion or recalled evidence explaining what was meant by 'benefitting' and how it might be recognised. It was aligned with an observed or empathized transformation within the child and was referred to most when articulating the outcome, but with little concern for the

detail of such an outcome: “If I come out of it and I think the kids really are excited by it and they’ve had a really good time, it’s put another dimension in their world which might not be so exciting otherwise, then I think that’s mission accomplished” Flynn went on to say, “It doesn’t really matter whether it’s musical or personality wise or whatever really, I don’t think it matters as long as you’ve put a spark into their lives and actually, they’re gonna’ hopefully identify that with music and it might make a difference”.

By contrast some participants assumed the children would respond to such an occasion. Imani, for example, believed his pupils would want to be part of a huge performance project, because he did: “I think most people in in the world would want to do that, so just to be able to do that is ... really appealing to them”. Ali referred to the feeling through participating in ensembles that played great music, which he described as “the creation of a language that is easily understood and speaks to you in a way that nothing else can”. Although Flynn wanted children to be able to recognise different themes and ideas within a composition they had contributed to and feel pleased, she qualified her thinking and added, “When they eventually, at the end of the project, came to the concert [...] *hopefully* they would be quite excited because they recognise the bits they’ve used in their thing” (my italics).

6.2.2 Empowered to learn

Participants talked about being encouraged to join in. When teachers were confident in the musicians, they were quickly persuaded to join in. Addison explained “Yes, we do, yeah [...] yes, they very much encouraged the staff to be in and involved and doing, as part of all of it, the warm-ups, and moving on”. The feeling was described in the sense of being very much in the moment.

When the confidence of a child increased, it was a shared experience of success that the musician and the teacher saw as something very special for everyone involved. In the following vignette Alex described the reward experienced by watching how a child learnt to understand dynamics and then enjoyed the delight that the new understanding brought them.

“There was one child who was six. He came into a workshop, he had ear defenders on, he was sitting at the back of the classroom and the teaching assistant said he will not be in the room, he will not stay in the room for this hour. He stayed in the room for the whole hour, he was sitting at the back drawing and when we got instruments out, he came straight over and wanted to play as well. At the end of the session [...], he came up to me and he'd drawn a violin, he'd drawn a multi-coloured oboe and he'd drawn the story. And then he came to the concert with us last week and he was sitting right at the back with his ear defenders on, he sat through the whole concert and at the end of the concert he came and had a go on the timps. without his ear defenders on... that was just the most amazing moment, and he was very happy making a loud and a quiet noise”

In the workshop the child had been listening and not engaging but had successfully absorbed the way musicians had approached dynamics. At the concert he had the confidence to engage in dynamics. The musician recognised and appreciated the moment. Alex went on to explain how she had created the experience:

“We were showing dynamics, but we started with quiet, they were also doing it physically with me, so we really take care. You know it isn't “I can play really loud on the timps so I'm just gonna go for it!”, we'd graded it, and I'd said to the timpanist there that day, when we do go, we won't go too far but we can still show dynamics and then I gave the children the choice, shall we go louder? By doing it physically, you are also involving them in it even for those who, for example, don't like loud noises. I thought that was a brilliant example and just the most amazing moment”.

6.2.3 Empowerment that liberated

In contrast to compliant creativity, Ali, a professional classical musician described one project involving children who lacked experience and knowledge of orchestral instruments, but who were able to use the players within the project as a resource in composing a piece of programme music.

Ali started by explaining the opening to the session when all the instruments available had been introduced to give the child a palette of sound to choose from: “Now we’ve got a real clear picture of what we want to present musically, we’d talk about how we might do that in terms of instrumentation ... so you can look at all the different instruments ... what might be good ... so we’d open up a conversation – again – it doesn’t really matter ... if they want to use a flute [...] then they can!”.

As the activity continued, however, Ali described his position in both allowing complete freedom of sound to the child and offering the child conventional instrumental sounds to describe a detail in the story: “It’s our job to facilitate [...] and our role to make as close to that ... and explore different ways ...and maybe during that exploration process they might go – and usually it’s what happens... it’s like ... oh actually a flute trill maybe isn’t the best ... maybe we should just use a bassoon or a tuba.”

Ali also identified instances in which the activity and outcomes were described with a sense of freedom. Ali could think of projects in which he was there almost as a safety net to guide the process which could include any or all of the group: “no matter what they end up with just go there because you can just edit or change things, throw it open to the young people [...] or the group that you are working with”.

A sense of reward was heightened by projects in which the musician and child engaged as equals, each bringing their own level of musicianship. In one striking example, a child demonstrated a sense of ownership over their learning and chose to transfer what they had learnt into a different context. For Madhu, the reward moment came in an improvisation project when he witnessed a child instinctively enjoying transferring their skills. The child was “able to kind of go, ‘I’ve got this’ and then they, all of a sudden, are leading - they’re finding the room, directing the way” Kai agreed, “Exactly, they are finding the way, and they can suggest things, such as hearing that young trombone chap coming out with blues scales, you know, okay he’s year four and he’s already talking about that, and that wasn’t happening a couple of years ago and that’s what I find really exciting ...doing what they want to do, which is more than you can teach”.

As the child became empowered through participating in an improvisation project, the impact upon Madhu and Kai was huge. Madhu had shared the improvisation experience as a fellow musician and believed that the child's musical skills and knowledge had not been stunted in any way. It had actually increased through participating in a school-based music making process led by Kai that included others who each participated and contributed at their own musical level.

6.2.4 An illusion of empowerment

Within leadership Hersey et al. (1996) acknowledged that leaders have the power to limit a person's empowerment. Leaders can constrain engagement in an activity by enabling activity but limiting it in some way, they described this as "Let the individual or group run with the ball, *but within the playing field*" (Hersey et al., 1996, p252. Original italics).

In contrast with the positive interpretation of empowerment (6.2.3) there were examples of activity in which children were excited to engage but the engagement was made to fit a particular format. Professional classical musicians when leading composing with children found that any sense of potential empowerment was subject to meeting the expectations of their orchestra's concert repertoire. Frequently, compositional work with children was influenced by some particular purpose, such as creating a piece suitable to be included in a performance of classical music. Children who were participating in a large performance project in a prestigious venue were required and supported by the musicians to conform to long-established expectations of Western classical music. The children, and by inference, their teachers, readily accepted the constraints of the conventions of both tonal harmonic structures and the attendant social behaviours of working alongside professional classically trained musicians.

Having to help the children to make their work sound in a certain way, was described by Charlie as "gently adjusting it, so it fits". Charlie explained how they were able to make music with the child, adjusting their own part to highlight the musical ideas of the child and help them shape their own composition. Charlie described a love of the creative process within children but the need to confine it by the way in which they

supported children to structure and shape their musical ideas: “One of the things I think is really interesting in this sort of creative work is listening to a child sing or play something that they want to go in the piece and gently adjusting it, so it fits.” When Charlie talked about the level of musical support, and how they focused on making an end product that they believed sounded good: “If they’ve not got a good sense of pulse, [...] they sort of know what they want pitch-wise and rhythm wise but it’s refining that and saying it actually works as a “proper” piece of music, without taking the genuineness of it away – still reminding true to what the child wants”.

By focussing on needing a product that sounded good, there was a risk of Charlie feeling the need to control the process and take responsibility for the quality of the final product. Charlie continued to explain a dilemma over empowering children as musicians but needing to present functional tonal conventions of Western art music, explaining that it was “that product verses process thing. I think sometimes I feel pushed into getting a good product at the end [...] whereas actually what I want to do is get the children to their ownership and be true to what they’ve done. And it’s difficult to make it all fit together into something that is also a good product”.

Charlie’s example resonated with the work of Rolle et al. (2018) who explored tensions within teacher–composer collaboration. In their research they identified a tension around the amount of support a composer should provide pertaining to the question of “whether—and to which extent—composers should intervene in the composing process by giving aesthetically motivated impulses or whether they should instead hold back and let the process develop with as little guidance as possible.” (Rolle et al., 2018, p58).

6.2.5 Empowerment supporting life skills

Life-skills acquired through music making held two contrasting features. Musicians and teachers encouraged children to critically challenge music and their work in order to develop creative thinking. This was recognised in, for example, exploring musical alternatives. Others encouraged critical challenge to develop resilience, a life skill associated with setbacks and overcoming challenge.

For Madhu and Kai, improvising and creating in music were seen as activities that developed skills to think creatively, referred to by Madhu as thinking “out of the box”. This empowered children. He thought creative thinking was important and how creativity supported the possibilities to build a capacity to adapt in life. Kai explained, “our kids definitely need to be able to adapt to whatever’s going on around them and them having the opportunity to actually adapt things, have a bit of control or manipulate the things that they are being asked to do”.

A collection of responses identified how the creative process of improvisation empowered children to apply similar types of thinking to other areas of development. Madhu and Kai, for example, encouraged children and themselves to have the understanding and confidence to say, “right okay, we need to maybe rethink this”. Madhu and Kai also believed that children became more likely and more able to transfer the strategies of enquiry to disciplines beyond music. They explained that in their experience, children grew to embrace challenge, “not having the fear to just go there” because they have become opportunists, “you’re seeing opportunities instead of seeing something you don’t do, it’s like, okay, but how are they doing that? So can I fit in, what happens? ...and I don’t think that just applies to music. I think that’s a learning and a life thing and especially applicable to what’s happening now, where you don’t have a job for life, [...] you have a flexible portfolio”.

Madhu and Kai believed the children’s experiences within projects were also empowering because the children were liberated by them. Ali also valued the versatility of music to provide empowering life-skills. His professional perspective was mixed. His views partially resonated with Madhu, when he described the relationship or connection between the world of the performing instrumentalist, referred to as the “other world”, and the work undertaken with young people he made “my world”: “Well the work that I do with young people is my world, it’s part of my world, it is my world, it’s all concretely linked, and I’ve created it myself, it’s a life improvisation that, it’s a changing landscape”. His world was not described in terms of needing to be a teacher and it did not refer to requiring the skills of a teacher. It was described as one in which he had made all necessary preparations to meet the needs of any project he might be called to participate in. He recalled, “if that’s

something that they've agreed on and they're happy with and that's what they want to do, it's our job and our role to make as close to that and explore different ways".

By contrast, as a professional instrumentalist he had developed a resilience within professional musical life, "I think musicians are unbelievably resilient. I mean part of being a musician is that ability to just You are definitely going to get knocked down, To stand up, brush yourself down and move on". Resilience and critical challenge were seen as important and empowering life skills developed through music, but specifically referred to in connection with the culture and behaviours surrounding Western art music. Ali expressed the anguish of the inevitability of having to build resilience when he described it as "the whole package of striving for".

6.3 Theme 3. Professional identity

Within the projects discussed the participants were identified as either a musician or a teacher. Having an identity as broadly either the teacher or the musician gave each person an identifiable position within the project. Within the position they adopted certain roles and undertook a range of tasks. This theme centred on the different roles the participants adopted within their identity. The collective variety of employments and experiences referred to by the participants identified a rich tapestry of professional identities that teachers and musicians brought to interpreting their role within each project.

Dedicated roles were a feature of a model of collaboration described by John-Steiner (2000) as complementary collaboration which she described by its division of labour based on complementary expertise, disciplinary knowledge, and temperament. The roles adopted by the musicians and teachers within partnerships were based on the practicalities of who was presumed best placed to undertake the activity at any one time. The one who was assumed to have the necessary expertise was tacitly agreed as the musician (5.4).

A musician held a rich blend of skills, particularly if they were teachers in their own right. Their expertise extended beyond performing and composing music, to include leading children in composing and performing activities and supporting children as

performers and composers. This resonated with the spirit of John-Steiner (2000) because it was based on the complementary expertise and disciplinary knowledge of a musician and a teacher. Unlike the connection between collaborators as described by John-Steiner (2000), however, the relationship between musicians and teachers was non-dialogic. There was little reference made to discussion or to insights they had each gained from the other's professional skills and craft.

There was also no suggestion by either musicians or teachers that they planned to work together in a way that intentionally shared or combined their professional expertise and experience. In order for the project to succeed, however, it was necessary that musician's professional knowledge included some pedagogic skills, in particular, managing children's behaviour through engagement.

6.3.1 Blending musicianship and teaching expertise

Musicians and teachers saw that it was necessary to combine a certain level of teaching skills and musical skills. In the context of a musician–teacher project, these skills could be combined in the visiting musician. It was evident in my diachronic historical perspective that from the end of the last century, musicians were expected to successfully blend musical and teaching expertise when engaging in project activities with children (2.2.2). They demonstrated musical knowledge and a level of teaching skills. They achieved this, however, through experience, and did not have to undertake formal training around pedagogic content knowledge within a pedagogic understanding as described by Schulman (1987) and Alexander (2008).

Experience gained through leading projects moved musicians towards their position of leadership and pedagogic success through teacher-like activity. For example, by regularly working with children, musicians gained an ability as leaders to differentiate when it was appropriate to try an activity and see what happened from when a child might be ready to take a particular action or actions. Such differentiation enabled a musician to make appropriate decisions and move to successful outcomes for the children.

Although some musicians, such as Alex and Nova took time to try to understand the expectations of the music NC (1992, 1995, 1999, 2013) and considered different ways in which children learn, most musicians relied on their previous and accumulated experiences. They adopted a blended role of musician and activity leader: within the latter they used and applied their musical knowledge. Although not trained in pedagogy, through musician–teacher projects they were regularly practising pedagogic skills but without overall responsibility for supporting or ensuring a music education for the children they were working with. It was unsurprising that musicians expressed an uncertainty about their professional identity described as, for example, “a teacher first and then a musician” or “a professional musician” or both because “it’s not good enough to be one or the other”.

For some musicians, their experience of how best to work with children had been built over years. Ali had been engaged in such work for twenty years and was self-taught, a perspective that was endorsed by comments from others about preparation and training for working in education partnerships, “there’s no course that teaches you this. It’s something you learn on the job [...] I’ve learnt it from finding a way forward from my predecessor”. (Flynn).

Ali gave a good example of his ability to combine his instrumental skills and teaching skills seamlessly and confidently within a composing project.

“For me, peer to peer learning is when someone’s got an idea, it’s not just speaking, it’s being able to recognise that [...] if someone’s doing something on that side of the classroom that needs to go on there – it’s taking them and saying, I love the way that you’re singing that like a diva can you bring that to this group and explain what you’re doing? Or I love the fact that holding those rhythms together and the way that you’re shaping that phrase... whatever! Can you take what you’re doing there, and can you explain it to that group or to that person?”

Ali was not trained as a teacher but over years had worked out through experience how to successfully engage in musical activities with children and support their learning: “I always learn from teachers, cos I’m not a trained teacher”. He talked of

the strengths and advantages this brought him: “the fact that I am not a teacher, you know, I don’t present myself as a teacher at all. [...] a part of that is about me being a bit more fun than the teacher”. Sometimes this was by observing and deciding what not to do: “Well, so what I mean is that they will sit and watch the teacher”. Ali believed his musical skills and knowledge gave him an advantage over a teacher: “Musicality – expression. I think we can go there a lot more. We have higher expectations I think ... we know what’s possible a bit more and can explain that probably in a slightly clearer way”. Flynn, by contrast, thoughtfully explained how musicians could bring complementary skills into music lessons and act in a teach like way whilst acknowledging the professional expertise of a teacher: “what’s nice is that obviously our teachers get access to the worlds they aren’t part of” and explained that it [...] “leads to something a little more colourful really ... but that doesn’t make me a better teacher really”.

Madhu also felt himself to be a teacher-musician which he explained to be a combined identity. He believed this made him different from a specialist music teacher because it stressed the need to be regularly engaged in making music outside schools, projects and teaching. He emphasised the need to have “a bunch of skills” and explained “I do a lot of jazz, I do classical, I do show work as well. I work with Bollywood brass bands, so I can do a Bollywood kind of thing”. Madhu prioritized relevant and appropriate musical experience over a qualified teacher status. Kai his partner teacher believed emphatically that being one or the other “is not good enough”.

Nova’s thinking aligned with Kai’s. As a qualified music teacher he worked in schools teaching the music NC for the majority of the week but also was composing and working in music for a great deal of his non-teaching time. He explained that he went to school always “with a musician’s perspective. [...] I definitely try to bring to it something different than what a general classroom teacher would do [...] I do see myself as a working musician even though it is kind of fulltime what I’m doing. I definitely have this perspective”.

6.3.2 A level playing field

The phrase “level playing field” was frequently used by musicians in a broad sense of inclusion, that is engaging everyone musically and meaningfully within a project. A ‘level playing field’ served to equalise differences in expertise and relative power, therefore it may also made differences in professional identities less salient. Charlie, for example, was leading an activity and, despite being an expert instrumentalist, stressed how much they respected everyone’s musical contribution explaining that in an activity there was no distinction between, for example, children and their teacher, “we’re actually just being musicians together. And we’re all equal, for this, whatever we’re doing in this circle in this game of passing this rhythm round we’re all just musicians we’ve not got children and adults here”.

In the spirit of inclusion “level playing field” was also a way of creating specific opportunities for teachers and musicians within projects in a way that acknowledged and encompassed everyone’s level of need. Alex called upon specialist teachers to help a group of musicians identify particular applications on iPads and to work with children who needed cognitive and physical support. The teachers, therefore, had expertise to share with musicians so everyone could understand and use the same applications.

In a shared environment described as “a level playing field”, musicians and teachers felt that they and the children were able to participate in the same activity, at their own level of musical skill, in a climate of care and mutual respect (Sneddon, 2004). Alex explained how the children join the musicians, and they all became an ensemble: “I always want to bring [...] that we are an ensemble so we’re bringing the idea of being in an ensemble [...] it isn’t forced upon them, and it becomes what they do, yeah we’re in a team and it works”. It was important to her because it reflected a commitment and passion for ensembles: “It’s reflecting what we do as an orchestra, so we are making ensembles. I could send our players in just to go and play or just go and do workshops but actually we are in an orchestra so with our young people that’s what I want them to be.” Alex referred to “a level playing field that everybody is encouraged to achieve the best that they can, and it’s about ability not about disability.”

A “level playing field” was an approach to inclusion that may have engaged all the children at any one time, but the phrase aligned itself with a sense of group and not the individual. The approach implied a broad plan of activity which was not matched to the needs of any particular individual but was easy enough to ensure everyone could participate. It matched Taylor’s (2017) critical review of teachers planning for students’ differentiation in which she summarised that “many teachers tend to plan lessons aimed at students in the ‘middle’ perpetuating a generalised ‘one size fits all’ approach that does not account for the vastly varied needs of a pluralised classroom” (2017 p56).

When musicians were aiming their activity at the group as a whole, therefore, they contrasted with the expected standards of inclusion in school. Within conventional teaching and learning, inclusion was supported by a knowledge of each child’s musical skills and the ability to design or adapt an appropriate musical task that would enable them to make musical progress. Musicians tended to include all the children in teacher-like activity, but not equally or according to each child’s needs. Their approach was perfectly accepted by teachers such as Addison, who were happy to support individual children to access the workshop content of their musician.

Madhu, by contrast, gave an example of meeting the individual needs of a child through citing one they had selected specifically and invited to play a cajón drum to support his musical progression: “I had to burn his brain on the cajón at the time, ... our meter goes from ten to five to four to three to two throughout the piece and they all understand it, they can feel the beat and they know where it’s going. They’ve made up their own parts themselves and were actually playing within that as well”. In this example, the child on the cajon was being challenged rhythmically in accompanying the class and as appropriate to his musical needs.

6.3.3 Teacher and musician connections

Musician–teacher projects were not teaching and learning in the conventional sense of school-based education and did not make musicians into teachers. Working in this way, however, brought music into the school and access to a musicianship that was

recognised by teacher partners through their lens and experience as a qualified teacher. Teachers appreciated and judged the work of the musician on a range of professional areas.

Addison and Imani both appreciated the skills of their musicians to engage in teacher-like activities especially when they reflected upon how much they felt the children gained from the experience. Imani, however, as a qualified teacher, recognised successful teaching but particularly welcomed the musician's musical skills and knowledge. Imani had been invited to be the school's music teacher and working with a musician confirmed his own teaching expertise: "all those things that teachers have, for me are second nature". The strength of his level of subject knowledge, however, was not enough to convince him of being successful in his overall position within the school as music leader because he questioned his level of music knowledge. He found identifying and planning for musical skills and knowledge in the curriculum a challenge: "sometimes for me it's more content of the music I have to think about rather than how do I organise these children". His feelings about the level of his musicianship manifested themselves when he spoke deferentially about his musical ability: "I suppose I am called a music specialist but it's not like I've got a degree in music or even A level ... I did O level music, and I also got grade eight on the flute and piano".

Imani was facing a straightforward dilemma around how a grade eight in flute playing awarded by the ABRSM had equipped him to teach the music NC (2013)²⁵. He therefore welcomed the contrast of working with a composer because he believed he could learn from an accomplished musician and composer who had found ways to support children creating and composing.

The power of pedagogic expertise relinquished by teachers to musicians temporarily re-directed the role of the teacher. As the musician led an activity and the teacher participated in projects as one of the group or through observation, they were demonstrating their compliance and an identifiable separation between them and the

²⁵ Instrumental teaching and curriculum teaching had evolved separately throughout the twentieth century within different funding streams, and as described by Garnett (2013) they featured contrasting paradigms in music education.

musician. By ensuring that visiting musicians were given the power to lead teaching activities within a project, the teacher and musician became separated. Teachers spoke only when required and although their professional knowledge appeared to lie dormant, they retained the responsibilities of a teacher throughout. The gap between a teacher and musician was expressed by Imani when his part in the project moved him away from his direct teaching role to a necessary supporting role. His supporting role within partnership with the composer and included, for example, providing transport to get the “children there and back again” and working with the children to help them form their musical ideas. He was also the “contact between them and the children” and understood the whole process which he could then explain to the children reassuringly in order that they could be confident in what they needed to do.

A separation between a musician and teacher did not remove the teacher’s responsibility to the pupils throughout the project. It was not inevitably hierarchical nor was it necessarily due to “the issues of confidence and musical self-perception” as argued by Partington (2017, p.51). When considering projects, teachers instinctively wanted the children to benefit from the musical skills of the musician and therefore worked to ensure everything was in place for the sake of their pupils. Projects were not considered by teachers as opportunities for professional development, but as opportunities for pupils. A position of separation, therefore, was made in a spirit of participation. When teachers recognised what they understood as satisfactory pedagogical expertise in musicians, they positively supported the activity by not interrupting it. They trusted from observations that the musician knew about music and could successfully teach the children what was necessary for the project. Owen (2008) in a research doctorate presented the separation of musician and teacher as a potential strength. The distance between the musician and teacher was the “perceived difference between the outsider and insider” (Owen, 2008, p305) and that the insider and outsider initially thrive on their differences. In time, however, “the relationship between insider and outsider blossom, these differences become less pronounced, and commonalities emerge” (ibid, p305).

Teachers repeated projects annually because of the quality of a musician’s teaching strategies. In some examples, such was the level of belief in the musician’s abilities

that teachers selected to work with the project on the basis that they would be engaging with the expertise of a musician who they believed also had a good level of pedagogical skills. These participating teachers said they were happy in their role and had no intention to participate in the projects. Imani and Addison were two such teachers who both enjoyed observing the perceived specialisms of the musicians who designed and led activities for their pupils and participating alongside the children.

The physical and musical gap between the teacher and the musician, however, became an opportunity for a teacher to understate how important their contributions to the project were to the musician's success. Supporting a musician extended beyond administrative tasks. Addison, for example, stepped out of the class to support one of the boys in the class who wasn't at the first rehearsal: "he's got special educational needs, so I've been trying to keep an eye on him to try and catch him up". Imani rehearsed the children, which was crucial to the success of the performance but which he dismissed as: "and just practise as well. It's actually me by myself just practising the pieces we have to do ... it can be quite challenging with five or six different instruments playing all at the same time". He summarised this with a concluding comment, "So, I suppose that's about it." The final comment confirmed his approval of an elevated position of the musician's blended expertise but simultaneously appeared to underrate his contribution and self-worth as a teacher.

6.3.4 Identity overload

Musicians who were professional instrumentalists and who were expected to lead composing activities had to find their own way of achieving this, and although participation in school-based projects drew from a range of skills as required, it was not always possible for musicians to blend the skills from each area of their musical activity. Charlie expressed themselves as a freelance orchestral musician, an instrumental teacher, and a musician. Within their mixed portfolio, however, they separated each of their musical identities, particularly instrumental teaching and workshop leading, each of which they approached differently. As an instrumental teaching their priorities were around the children making instrumental progress:

“When there’s people coming to work with my students, I’ve got a very different set of goals to what they’ve got. As a tutor I’ll be thinking right, my pupils are they playing in time? Are their fingers in the right place? Are their bows on the right string? How are the technical things going?”

They did not appear to transfer the attention to musical detail to their work in projects, or as an amateur. In these activities, their priorities changed.

“Whereas if I’m going in to work as an orchestral musician, as an amateur, I’m thinking right! I don’t care if your finger’s in the right place or if you’re using the wrong hand! Can you make a sound that sounds like rainfall? Can you make a squeaky sound? Can you, can you play this ostinato in lots of different ways. I don’t really mind about the technique and often when I’m working with trumpet players or clarinet players, and I don’t know how to get them to play Bb or an F#, just mess around with it”.

In both activities, as described, they experienced an extension of an earlier dilemma that faced Imani that is, Charlie separated instrumental skills and techniques to skills required to support children’s compositions. As an expert instrumentalist Charlie was locked into one familiar tried and tested way of instrumental teaching which was at odds with their ability to establish models of creative thinking for novice composers.

6.4 Overarching theme: Situational leadership

I considered the relationship between musicians and teachers through the perspective of situational leadership based upon when musicians used their range of expertise and the resulting empowerment embedded within “personal power” (Hersey, et. al., 1996, p247). My first theme, expert power and my second theme, empowerment, became natural partners and I acknowledged their relationship by placing them within an overarching theme of situational leadership (Figure 2).

6.4.1 Leadership

In my analysis process, I considered the relationship between teachers who afforded musicians the opportunity to lead activities whilst maintaining a professional interest

through observing or participating, and the enthusiasm with which musicians moved into the space and led activities within a project. The relationship resonated with my experiences of education leadership and management and in particular the work of Hersey et al (1996) which focussed on the symbiotic nature of leaders leading and the readiness of followers to follow.

Within musician-teacher projects there was no identified leader or defined authority around the leadership role in the project. The participants described activities by reference to the person who led the activity and in all the responses made by the participants the most frequent leader of activity within the projects were the musicians. Teachers were motivated by a musician's leadership that most closely identified with the initial stages of situational leadership (5.3.2). A critical part of a musician's leadership was the power they held over the project. Hersey et al., (1996) identified power as "*influence potential* – the resource that enables a leader to gain compliance or commitment from others" (Hersey et al., 1996 p229, original italics). Influence potential, however, was given to someone or bestowed upon them and depended on the confidence and trust generated by those leading. In the present study this was recognisable in the relationship between teachers and musicians in projects.

The work of Hersey et al. was based on the research of Etzioni (1961) who separated and defined position power and personal power within the characteristics of leadership. Position power was the ability of a leader to influence behaviour because of their position in an organisational structure. Personal power was the ability of a leader to have followers because they respected the person, and they see their own goals being satisfied. It was, in effect, the extent to which people were willing to follow leaders. Successive power base classification systems were added to personal power and position power (Raven and Kruglanski, 1975, Hersey and Goldsmith, 1980 as cited in Hersey et al., 1996, p247) which concluded seven additional key types of power: coercive power, expert power, legitimate power, referent power, reward power, information power and connection power.

The balance of influence or control a teacher and musician exerted over each other or shared at any onetime reflected aspects of Hersey et al.'s (1996) theories of

power within leadership and successfully afforded insights into the participants values of leadership and its attendant power.

6.4.2 Power within leadership

Of the identified types of power that a leader may call upon at any time, expert power, coercive power and reward power were referred to as “personal power” (Hersey, et. al.,1996, p247). From these three identified bases of personal power, it was expert power and reward power that were relevant, both of which shared qualities and characteristics of expertise and reward as resources that enabled a person “to induce compliance from others or to influence them” (Hersey et al., 1996, p.51).

Expert power was defined as ‘the perception that the leader has relevant education, experience and expertise’ (Hersey, et. al.,1996, p239), such as musicians with high levels of instrumental technique and some pedagogic expertise. Reward power was described as, “the perceived ability to provide things that people would like to have” (Hersey, et. al.,1996, p237). Reward came because of a musician’s expertise. A musician, therefore, had a level of influence on the way that a teacher felt rewarded through, for example, a performance or observing a transformation within their pupils as the worked with the musician. I have interpreted this as empowerment.

As in all relationships built around personal power, power was afforded to leaders by their followers “if they possess the expertise, skill and knowledge that followers respect and regard as important” (Hersey et al., 1996 p239). Part of Suda’s (2014) discussion of followership included Kelley’s (2008) and Chaleff’s (2008) styles of followership. Each identified the styles of followership by considering the levels of independent thinking and organizational engagement. Suda’s (2014) summary of Kelley’s styles of followership for example, identified a range with two extremes. Some followers were described as sheep, that is, “passive in their thinking and engagement” and “motivated by their leader rather than themselves” (Suda, 2014, p4). The highest quality followers were described as the star followers because they “think for themselves, have positive energy, and are actively engaged. They agree with and challenge their leaders.” (Suda, 2014, p5).

6.4.3 Situational Leadership

Hersey et al (1996) concept of situational leadership was based upon an interplay between the amount of direction a leader gave to completing a task²⁶, the amount of support a leader provided²⁷ and the level of readiness the follower displayed in completing the task. The concept “was developed to help people attempting leadership, regardless of their role, to be more effective in their daily interactions with others” (Hersey et al., 1996, p189). Critically, there was no one best way to influence or exert power over anyone, each musician therefore could find their own style.

In Study 1, the influence potential of musicians was in the form of personal power. Musicians were afforded personal power but there was no one best way for musicians to use personal influence over the children and teachers they were working with. In considering musician’s expertise in musician–teacher partnerships, when leading activities, their style resonated with a developing situational leadership (Figure 2).

In the study of leadership, the model (Figure 2) was used as a basis for assessing effective leadership behaviour. In Study 1 it was presented only because it resonated with the ways in which musicians worked and reflected how they used their personal influence of expertise that released a reward and feelings of empowerment within teachers and themselves. The model was neither used as a study of leadership styles nor as a case study of any one style of leadership, but to describe effective ways in which musicians as leaders successfully stepped into a pedagogic space. Situational leadership was in interesting and familiar lens through which I could understand and interpret my greater interest, the ways musicians used their personal power to lead activities.

²⁶ Task behaviour includes telling people what to do, how to do it, when to do it, where to do it and who is to do it.

²⁷ Relationship behaviours listening, facilitating and supportive behaviours

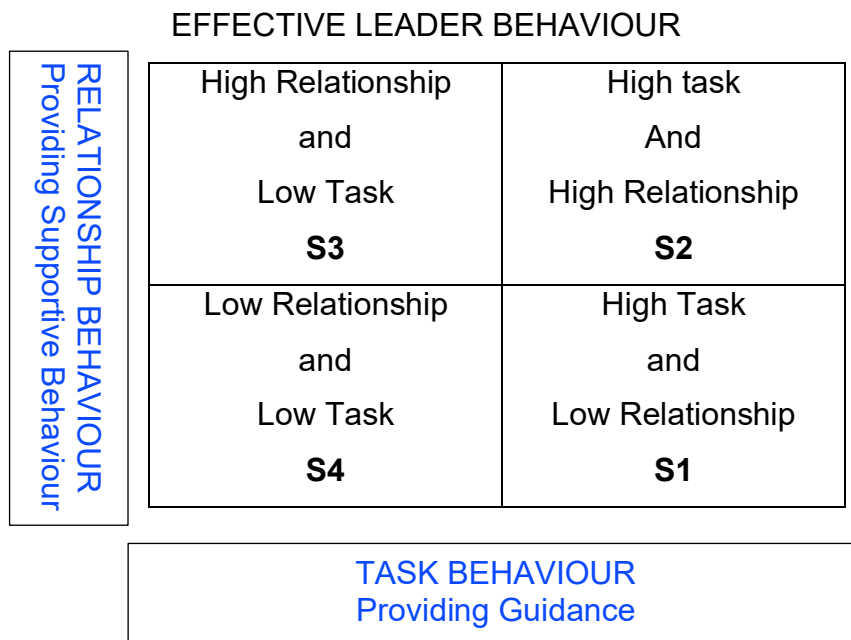


Figure 3: “Effective leader behaviour” (Hersey et al., 1996, p192).

Musicians moved fluidly and in both directions within and between each of the leadership styles S1 – S4 as described by themselves or as observed by teachers. Addison (5.4.2) described how the musicians in their project effectively moved between S1 and S2 within their composing activity. Alex evidenced how by gradually building a relationship with a child with learning difficulties, they judged they were ready to engage in challenging tasks S2 (5.5.2). Alex had carefully judged the level of task, and the level of support required. For some activities it was exciting to simply listen and watch an unknown musician (5.4.1), the situation required no specific task S3. Other examples included Ali who felt like a safety net, the children’s composition just flew (5.5.4)

6.5 Discussion of results

6.5.1 Balancing professional knowledge (teaching and musical)

In my interpretation of the data I argued that the connection between a musician and a teacher could be through a framework of personal power, that is, the influence of leaders as experts and the use of their expertise to empower themselves and others. The choice of framework was informed by the work of Hersey et al., (1996) and the

work of Handy and Aitken (1988). In the work of the later from their study of schools as organisations, Handy and Aitken (1988) identified how in a system of expertise, power goes to those professionals in charge of critical functions. Their theory of expertise aligned with music projects that relied on musical skills and knowledge: power was given to those perceived to be the most musical. In this study I found that this was always considered to be the musician. Musicians' levels of expertise made them natural leaders of projects, a position encouraged by teachers who gained equal levels of empowerment and satisfaction.

A musician's professional expertise was the strongest and most critical feature within partnership projects because it directly affected the ways in which the teachers and their pupils felt empowered. In supporting children to improvise, to compose, to understand and access music repertoire and to perform for them, teachers also described the ways in which children had been empowered. Teachers' feelings towards the musician's expertise were equally emotionally strong and positive for themselves through the feelings that were aroused by seeing their pupils' responses to listening and performing their own music and music of the ensemble they were working with.

I have described this as a dynamic relationship of power that was established between the expert professional skills and musical knowledge of the musician and the impact of their musical activity upon the teachers and children. The strength of the connection varied according to the level of engagement of everyone in the activity, the place of professional knowledge with the leadership of the musician and the role and engagement of the teacher. I described this in two different models. In the first model (Figure 1) there was a sense of equality between the musician and teacher around how they decided to work together. They shared professional knowledge in the sense that participants discussed what they would each contribute to the partnerships and how they achieve. In the second model (Figure 3) there was a deliberate decision to alternate activity, the musician identifying what they teacher was to do in between the musician's visits and the teacher following his/her instructions.

6.5.1.2 Sharing professional knowledge

Madhu and Kai understood their musician–teacher partnership as a powerful dynamic relationship in which their combined force liberated and transformed a music curriculum through ensemble improvisation. Their project was an interpretation of WCET through which they wanted to provide an inclusive curriculum that was a strong musical experience and through which children could make musical progress within the music NC (2013) and technical progress on a musical instrument. They worked together on a bi-weekly basis and continually checked in with each other about the progress they were making. Madhu worked to diminish the hierarchy of an instrumentalist and became a fellow actor in a shared musical space within which he and the children explored their ideas. His view of education was as described by Freire (1972), one in which education “starts with the conviction that it cannot present its own programme but must search for this programme dialogically with the people” (Freire, 1972, p95).

All the teaching duties and music NC (2013) responsibilities such as planning and assessing a curriculum underpinned with pupil autonomy and creativity lay with Kai his partner teacher. These two different pedagogical frameworks combined into a pedagogic approach which they both agreed on and contributed to.

Madhu’s and Kai’s interpretation of a partnership within the NPME (2011) was powerful, with collaborative activity that was fractal-like as Madhu and Kai applied their own creative thinking. By modelling the change as they participated in the process of change, they enabled and encouraged their pupils to do likewise through improvisation (5.5.4). The rarity of such a collaboration aligned with Ledgard’s (2003) work. Ledgard (2003) led a programme of action research to explore the nature of the interaction between amateurs and culturally diverse communities. One of her initial findings was the infrequency with which she identified a teacher and artist who modelled “successful and complementary relationships”, noting that such a relationship had “a significant impact on student confidence and collaboration and consequently on the quality of learning” (2003, p24). Kai and Madhu were such an example. In Figure 1, their collaboration was positioned within the intersection of the Ven diagram. Within their partnership they were both musicians and both

equally interested in music and the best way to teach it for their particular school community. They were both focussed on using WCET as a tool for change within the music curriculum. Kai was responsible for the change, but both Kai and Madhu shared the leadership of the change. Madhu's success in leading curriculum change had four dimensions. He directed an instrumental improvisation ensemble, he was an eclectic musician regularly performing in a range of musical styles, he joined the same improvisation project as some members of his ensemble which included some of the same knowledge, such as blues scales, which was incorporated into the work of the schools ensemble. He was inspired and empowered by the leadership of Kai who, as the teacher in charge of music in school, made it all possible. Kai's success in leading curriculum change had four dimensions that connected with Madhu's. He was inspired and empowered by Madhu's ensemble work, he applied the same ensemble approach in his curriculum WCET sessions and reinforced the learning through teaching and learning in the same areas of knowledge. He too was a musician outside of school.

Madhu was not an orchestral musician and as he reflected upon the project, he also used the phrase a "level playing field" (5.6.2) as a way of stressing the importance of sharing and developing musical ideas. In contrast to teaching and teacher-like activity, Madhu saw making music with anyone as a two-way process. He had no intention to guide the children as developing musicians in a teacher-like way but wanted to engage with them as an equal musician, working together using the skills he and they currently had.

"I'm also learning as well because all the time things are coming back and you think, "oh, wow, that's different" because the kids may not have the technical ability, ...but they have a perspective on everything. I do a lot of projects where they are creative projects and you go into situations where perhaps you've got non-musicians, in the sense that they don't play anything, but to expand it out so there's a level playing field in ideas is really, really important, because otherwise it's a one-way thing".

For Madhu, a musician worked as a musician with all children and teachers at their level of musicianship in a shared middle space. It illustrated the most balanced

expression of power and empowerment described by participants in this study. The relationship between participants resonated with my observations of a jazz musician (2.3.1.1) and the work of Grand Union (2.3.1). Madhu and Kai were confident that they were significantly musically empowering children in their school music lessons by sharing a creative freedom that comes from being equal by engaging as musicians themselves.

Drawing from Jones's (2005) continuum of learning, the children were engaged with the materials they were learning, a position that aligned between Jones's (2005) description of a "midwife alignment" in learning and a "fellow traveller". A midwife alignment included learners taking the position "of participants who are offered stimulating activities and material to experiment with" (Jones, 2005, p8). This pedagogy was developed further within the fellow traveller alignment, which Jones (2005) explained:

"As with the Midwife alignment [...] the teacher also maintains a critical distance from the subject matter, there is a space within which the learners can doubt and question the material. There is a sense of exciting unpredictability: when both teacher and learner are on the same journey of discovery then there is a chance that something startling will be unearthed" (Jones 2005, p9).

As a way of learning and making progress within a music curriculum however, both learning alignments required Kai's pedagogical expertise to match the way children were working with identified key musical skills and knowledge to ensure the children to make the required amount of musical progress. Madhu and Kai had to work to ensure their combined areas of professional knowledge worked together. Similarly, both musicians believed that improvisation contributed to a developing creativity beyond the music lesson (5.7.2) and both were responsible for the quality of the musical engagement. For Biesta (2018), the quality of the musical engagement was fundamental to all teaching. He expressed a teacher in terms of an "interruptive" (Biesta, 2018, p149) by which he meant a way of being in the world. A teacher as interruptive questioned the quality of what was being expressed, that is, "the desirability of what is being desired" an application of a perspective that was, for him,

a life-long question. Biesta's philosophy focussed on the way in which we each measure our desires against the desires of others asking the question, is what I desire "desirable for my own life, and my life with others on a planet with limited capacity" (Biesta, 2018, p149). When applied to a high-quality music improvisation lesson, Kai and Madhu had to create time for the improvisation process that gave a musical space for listening, musical decision making, and that allowed for critical scrutiny, ratification, reflection, and artistic creation. The importance of this connection was alluded to by Kushing (1991), a musician working on projects some years earlier, when he expressed his concern about quality. He raised the question, "How do professional musicians judge the quality of their education work?" (Kushing, 1991, p14) without any pedagogic contribution from teachers.

Although Ali's way of working with children resonated with the way in which Madhu and Kai described their work, Madhu and Kai's collaboration was unique in its intentions and success because, through their shared love of music improvisation, they recognised their complementary professional knowledge which they used to design successful collaborative activity that ignited a shared vision of curriculum transformation.

6.5.1.3 A model of inter-dependency

The NPME (2011) deliberately welcomed local interpretations of partnerships and "local innovation within a framework of core and extension roles that ensure consistency of provision and equality of opportunity for all children" (NPME, 2011, p8). In all of the projects, with one exception of the partnership of Kai and Madhu, there was a mutual trust between teachers and musicians and a level of interdependency that was noticeably shaped by the leadership of a musician. Within a project, teachers worked separately from musicians but their tasks as a 'follower' were shaped by a musician as a 'leader'. One typical interpretation of such a partnership was described by Imani. The musician that Imani worked with engaged directly with the children and appeared to replace the teacher on visits to the school. The musician, however required and relied upon Imani to follow up and rehearse work in between visits. Their separate activity was marked by boundaries and a gap

between the teacher and musician which enabled me to distinguish between their work and consolidate my interpretation of their interpreted partnerships.

The project established a pattern of ‘turn taking interdependency’ which I have described in figure 3. It was a collaboration almost in the sense of John Steiner’s (2000) collaborative interdependency inspired through an emerging synergy (3.2). In a turn taking interdependency interpretation of working together, the musician still led the project by dictating their required activity, but the teacher interpreted how the activity unfolded.

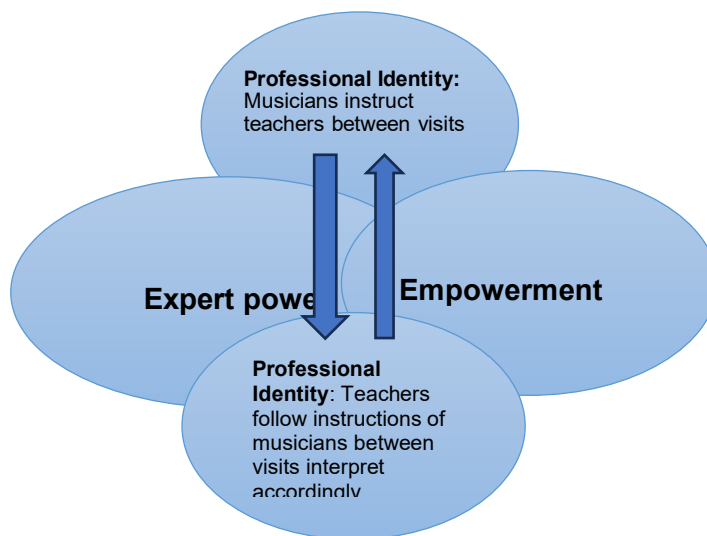


Figure 4: A turn taking interdependency of a musician–teacher project.

Their agreement on their role within the project resolved any tension between the roles of a musician and teacher as described by Rolle et al., (2018). When working in this way, it was clear that the composer approved of the teacher “stepping into the artistic process” (Rolle et al., 2018, p58).

The model (Figure 4) reflected a level of interdependency as described in the vision of partnerships within the Arts in Schools Report (1982) and the principles of partnership in the MMPAG report, both of which emphasised the separate but complementary contribution of each partner’s professional model. It was, however, unlike patterns of collaboration described by John-Steiner (2000), whose description of complementary collaboration involved “the translation of one’s thoughts into the developed mode of expression of one’s partner” (John-Steiner, 2000, p198). In this

research the partners did not combine or blend their professional knowledge but retained it for their individual tasks. Accordingly the model reflected a low level of discourse, which prohibited each partner's cognitive development and suspended high-quality inter-thinking.

Tasks were undertaken from instructions of the musician, they were completed by the teacher because the teacher trusted their musician. The expert power of the musician remained with the musician but the musician and teacher both contributed to the impact of its success and resulting empowerment.

6.5.2 The pedagogic space

Within projects, teachers, regularly provided a pedagogic space for musicians to lead project activities in the belief that their pupils could be inspired not only by a musician's musical ability but also a musician's skills of engaging them musically. Teachers stressed how much they enjoyed the perceived benefits of working with a musician and watching a musician successfully work with their pupils including, for example, whole class copying activities, supporting group work in composing activities, encouraging peer to peer assessment and levels of pupil autonomy. Their range of skills demonstrated a flexibility to adapt and therefore they confidently worked for example, with small groups in composing, ensemble activity, and large group activity.

Musicians and teachers had in effect, established a comfortable practice of working together but a musician's approach to leading activities with children was not teaching and learning in the conventional sense because it was without the responsibility of learning and the responsibility of the curriculum. Most significantly it was crafted by the needs of a particular project and then frozen into that project. Musicians were afforded the freedom for example, to support a child to create a piece of music that met the demands of audience expectations. It was striking how the pedagogic relationship between musicians and teachers was so firmly established that they had become largely non-discursive, only Madhu and Kai collaborated to share pedagogic dialogue.

Kai and Madhu were an exceptional partnership. They used their work as an opportunity to make a direct impact upon the music curriculum. Their project was to transform a music curriculum to ensure music was accessible and inclusive for all pupils. Their interpretation of partnership embraced their combined vision for equality, inclusion and musical progress through blues/jazz and improvisation. Kai and Madhu's interpretation of a project was sharply outlined by the contrast between their work and the other projects in this research. Their work had no fixed time frame and was embedded into their regular weekly patterns of teaching in order to eventually become a way of working. It involved regular communication and was focussed on extending children's access to music by changing the music content of the music curriculum to embrace a whole class improvisation and composition approach to learning. They wanted to provide children with a depth of musical engagement through creativity, as exemplified through improvisation, which they considered to be musically inclusive, an essential music skill and life skill.

6.5.3 Emotionally empowering

When teachers and musicians talked enthusiastically about engaging in projects, the positive energy with which they expressed their enjoyment of engaging and engagement with projects aligned with a dominant rhetoric of emotional positivity (5.4.1). The positive perspective that everyone held towards the impact of music projects and listening to music resonated with the philosophy of Best (1992) and Witkin (1997) who supported a connection between understanding and coming to know through feelings. Best (1992) argued against an oversimplistic subjective explanation of the emotional experiences evoked within the arts and any direct or indirect references to an antithesis between feeling and cognition. He was also clear that "emotional feelings are cognitive in kind, in that they are expressions of a certain understanding of their objects" (Best 1992 p.9). This was helpful and important in this research because it confirmed the intuitive value that teachers and musicians placed on the powerful impact of music. Witkin (1997) and Arnold (cited in Seddon, 2004) also connected rationality and cognition with artistic feeling and creativity: a notion possibly best described by Witkin (1997) as the intelligence of feeling.

Both musicians and teachers articulated the outcomes of projects as successful and emotionally empowering musical activity, expressed for example, by being able to participate in shared public performances in prestigious venues. Their observations also evidenced the associated benefits they could see that had inspired their pupils. For example, Addison, when talking about the girls in her class could “see the confidence in them, the opportunity to be creative in a way that they wouldn’t necessarily get that chance in school” she also noted the “exposure to a different type of music that they probably don’t necessarily hear at home either, and just developing that musicality and that awareness of group, and then the whole performance element of it is big as well”.

6.6 Summary

The NPME (2011) had formalized a freedom to interpret partnerships in any imaginative way. The partnerships did not necessarily conform to the vision of the Arts in School report (1982) and neither did they align exactly with any models of collaboration as described by John Steiner’s (2000). The study showed the strength of the pedagogic framework of musicians, and how it had expanded since the end of the twentieth century. Musicians were not specifically focussing on teaching the music NC (2013) they were also inviting teachers to engage in non-curriculum orientated music activity. Their range of pedagogic skills, however, demonstrated a flexibility to adapt therefore they confidently worked for example, with small groups in composing, ensemble activity, large group activity.

Except for Kai and Madhu, activity within partnership projects was described and experienced in relation to each other’s role but with little sense of or regard for collaborative engagement or dialogue. In this research musicians and teachers expressed no intentions to share, exchange or blend each other’s professional expert skills and knowledge. They had not been created as professional development opportunities for teachers, the experience was connected to the project with very limited transference of professional teaching skills or knowledge by teachers involved. Addison, for example, explained how they had been really struck by good ideas they had observed and that they had ‘sort of’ tried and intended to replicate some of the musician’s ideas.

Despite the justification of projects through the NPME (2011) the enjoyment expressed by musicians and teachers around participating indicated that it was enough for them to believe that encountering a project was of itself worthwhile. Projects were an opportunity to give selected pupils an enriching experience beyond the regular school music curriculum. Teachers enjoyed the opportunity to access musical resources beyond their routine work and the chance to engage with live professional musicians. Everyone agreed that increasing children's confidence to participate in activities and interact with professional musicians whilst also supporting creativity were important music skills and life skills.

Although the NPME (2011) only identified WCET as specific programmes created to support children's attainment in their music NC (2013), all partnerships, as expressed within the NPME (2011) were to lead to learning in some area of music education through powerful and positive musical experiences. Viewed through a perspective of learning there was a strong argument for musician–teacher projects. The experience of listening to live music offered a powerful impact that sometimes led to observable learning as, for example, the child who came to know dynamics through engaging directly with the professional ensemble (5.5.2). Other times it was a felt experience, such as the teacher who observed her pupil's reactions in Wren's project (5.5).

6.7 Outcomes and next steps

This study described the relationship between a musician and a teacher as a dynamic relationship between expert power and empowerment and the role of each participant. It therefore presented a different lens with which to view the relationship between a musician and teacher in a partnership project. It challenged the work of Partington who argued that “most teacher/musician partnerships are unable to operate without hierarchy and on terms of equality, due to the issues of confidence and musical self-perception” (Partington, 2017, p51), and contradicts the caricature representation cited by Kinsella et al. (2022); “*Musicians may sail in with an attitude that says ‘Hello inferior human beings! bow to the star genius’. Teachers may roll*

their eyes at the pedagogically and socially inept artist" (Bjork, 2018. Original italics as cited in Kinsella et al., 2022, p309). The models of partnership I described from my interpretation of the data offered an alternative perspective to issues of hierarchy within partner relationships in music education.

The study also showed the strengths of musician's skills to successfully engage children in musical activities and develop appropriate pedagogic approaches.

The professional identities of musicians as musicians dominated projects because teachers were pleased to expose their pupils to musicians' expert musical skills and knowledge. Teachers supported children who found accessing some activity cognitively and physically difficult, which enabled the rest of the group and the musician to continue the activity. A teacher, therefore, retained their identity as a teacher throughout but did not relate any activity to routine music curriculum teaching and learning activities. Musicians were re-contextualising their professional practices into school music, the process was engaging for children and teachers, but I wondered if a greater shared pedagogic understanding could enhance the experience for everyone involved within the project.

Musician's engaged in musical activities with children in teacher-like ways but not in ways that connect to prior or future musical learning. They also were aware of sometimes working in ways that were very different from conventional teaching and learning. Although teachers observed and identified such work that was unlike teaching, there were no references to related discourses of enquiry. With one exception, there was no specific reference to a dialogic partnership.

6.10 Next steps

From Study 1 of musician—partnerships within the field of music education two outcomes intrigued me and from these I continued my research:

- In moving into a pedagogic space, musicians had developed approaches to working with children that were different from the way teachers worked with children. I wondered how musicians' approaches could contribute to or

connect with traditional school pedagogy and what the impact upon would be on a teacher.

- Teachers were motivated to engage within partnership projects because of lasting memories of the enjoyment the outcomes they gained and that they had provided for their pupils. This seemed a luxury given that the time that was required for the project was time taken away from teaching the statutory Music NC. I wondered if the teacher found deeper benefits from musician–teacher partnerships.

Chapter 7 Study 2: Findings

Introduction and overview

In this chapter I continue the presentation of my research with Study 2 which was inspired by two key outcomes of Study 1. The aim of Study 2 was to find out how working with musicians impacted upon teachers through the research question:

How do musician—teacher projects impact upon the teacher? This broad question was supplemented by two specific questions

- How does the teacher participate in musician—teacher projects?
- How does the teacher experience the participation, through their professional identity?

Following the introduction and brief statement concerning methodology and method, I present the research processes for Study 2, beginning with a second literature review that includes a definition of ‘pedagogy’ as I use the term in this research. From the second literature review I establish my rationale for a second study, the focus of the study and the second research question. The chapter then presents the results of Study 2, an expanded presentation of each theme followed by a critical discussion of the results. The chapter ends with a summary of the critical discussion with reference to the second research question.

The research was interpretative qualitative research. It was the same epistemological and ontological position as Study 1 (5.1) and used the same method of data gathering through recruiting and interviewing a purposive sample of participants. My approach to data analysis also followed the six stages of reflective thematic analysis (Braun and Clarke, 2022) (5.7.1).

Through thematic analysis of seventeen interviews with primary school teachers I constructed five themes and two sub-themes:

Theme 1: Teacher Agency

Theme 2: Positive Feelings

Subsidiary theme: Unexpected feelings of success

Theme 3: Assumed Goodness

Theme 4: Pedagogic Perspectives

Subsidiary theme: Relationships

Theme 5: A Musical Space

There were four key outcomes from this study that addressed my enquiry:

1. Musician–teacher projects stimulate teacher agency against a common goal of performativity in schools. Musician–teacher projects are valuable means of effecting a temporary or permanent change in the profile of music in the school curriculum whilst supporting the performative drive of core subjects.
2. Successful partnership projects provided teachers with intense enjoyment and sense of satisfaction. However, such was the strength of the feelings of success felt by teachers, a partnership project could establish a tacitly agreed silence which in turn masked pedagogic assumptions in order to perpetuate a sense of continual enjoyment.
3. With two noticeable exceptions, musician–teacher partnerships perpetuated a broadly binary position of orthodox pedagogy and signature pedagogy. There were, however, indications of a developing fluidity between the boundaries of these pedagogies.
4. For two teachers, Ellis and Kai, the impact of working with musicians inspired a curriculum re-design working in a creative and inclusive musical space.

7.1 Literature Review 2

7.1.1 Pedagogy

Teaching and learning within formal school settings is realised through three related concepts, curriculum, pedagogy and evaluation. Bernstein (1975) defined curriculum as “what counts as valid knowledge”; pedagogy, as “a valid transmission of knowledge” and evaluation as “what counts as a valid realisation of this knowledge on the part of the taught” (1975, p85).

The strength of the relationship between each was determined by the strength of the boundaries of each. The boundaries of knowledge were classified on a continuum between "educational knowledge and everyday community knowledge" (ibid, p89). The boundaries of pedagogy, that is the extent of pupil involvement, was classified on a continuum between a weak and strong framework.

Within an educational setting, therefore, curriculum knowledge and pedagogy are in a dynamic relationship (Figure 5). Strongly classified knowledge is embedded in codes and related to intellectual development. Weak classified knowledge is acquired informally and underpins informal learning and is context specific. Such a framework was a crude but helpful guide to quickly determine the focus for a pedagogic lens. Its importance lies in the question it presented teachers and to anyone when planning their teaching: What kinds of music knowledge do we each hold as teachers? and what music knowledge is important in the context in which we teach?

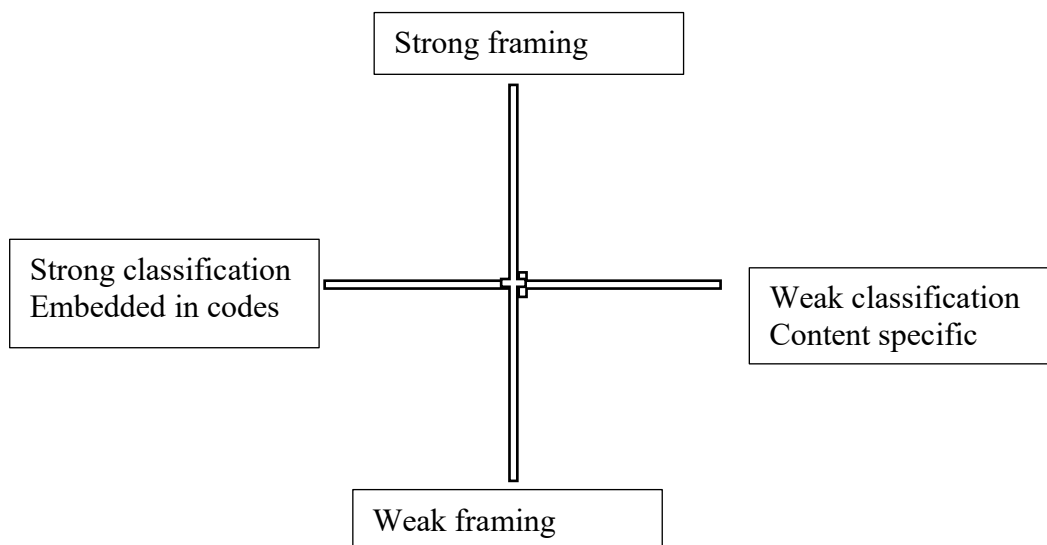


Figure 5. Basic representation of types of knowledge.

A teacher's pedagogy, therefore, is broad and complex and it is the responsibility of educational institutions to frame educational opportunities in meaningful ways.

7.1.1.1 Fundamentals

Bernstein (1975) saw pedagogy as “*the degree of control teacher and pupil possess over the selection, organization, pacing and timing of the knowledge transmitted and received in the pedagogical relationship*” (Bernstein, 1975. p89. Original italics).

Alexander (2008) recognised the framework of Bernstein and developed a description that acknowledged the many decisions that pedagogy involves within space/time settings and its political and socio-cultural nature. He described pedagogy as

“The act of teaching, together with its attendant discourse of education theories, values, evidence and justifications. It is what one needs to know, and the skills one needs to command in order to make and justify the many different kinds of decision of teaching” (Alexander, 2008 p78).

Teaching was designed to enable learning within the expectations and interactions of complex and interdependent settings. Classroom activities and learning objectives were situated within the aims of the school which were directed by national policy.

In formal education, there is a rich amount of literature that discusses the concept of pedagogy (Schulman, 1987; Leach and Moon, 2008; Van Driel and Berry, 2010; Waring and Evans, 2015) that all share a simple generic model presented by Alexander (2008). I have presented the model (Figure 6) which is sourced from Alexander (2008).

Frame	Form	Act
Space	Lesson	Task
Student organisation		Activity
Time		
Curriculum		Interaction
Routine, rites and ritual		Judgement

Figure 6: A generic model of teaching.

Source: Alexander 2008, p78 (original source Alexander 2001a: 325).

The model is set within teachers' values. From research, Alexander (2008) identified six different sets of pedagogic values or "views of mind and knowledge" (Leech and Moon, 2008, p178) which were informed by a teacher's ontological and epistemological position:

teaching as transmission,
teaching as initiation,
teaching as negotiation,
teaching as facilitation,
teaching as acceleration,
teaching as technology.

A teachers values, therefore, are fundamental in informing a pedagogic approach and are characterised by recognisable discourses such as the use of questions, assessment techniques and critically, how learning is organised: as an individual (children worked individually) as a community (children worked in small groups) and as a collective (children were taught as a whole class).

A teacher's pedagogic approach is not fixed. Jones (2005) presented a pedagogic model that reflected such a fluidity. His pedagogic process was based on the continual moving alignment of a teacher with their pupil and knowledge, explaining: "Teachers juggle simultaneously with all three elements: any one element can be positioned more or less closely to each of the other elements, and this gives rise to a small number of common clusters, or alignments" (Jones, 2005, p3). He positioned three broad alignments each of which reflected a different pedagogical framework and therefore a different set of actions and discourses.

Firstly, the gatekeeper alignment reflected a transmission pedagogy that featured whole class teaching and a teacher giving knowledge to everyone. Secondly, the midwife alignment reflected teacher as a facilitator "whose role it is to enable the learners to discover the material and its processes for themselves [...] The teacher may appear to take a back seat in the classroom, but she has selected the learning material and set up the classroom activities" (Jones, 2005, p6). This alignment also

incorporates aspects of acceleration in which the facilitator uses “appropriate scaffolding, in order to maximise learning and ensure that the learning objectives are reached” (Jones, 2005, p6). Thirdly, a fellow traveller alignment supported a learner in the understanding how to learn and the teacher learnt with them: “Such collective exploration is empowering for learners, as they become part of a learning community of peers” (Jones, 2005, p13). It was teaching as negotiated knowledge.

The shifting multiple pedagogic frameworks between transmitting knowledge to learners and learners negotiating knowledge reflected the increased autonomy of children as learners. This was reflected in developing music education pedagogies such as the self- directed learner (Philpott, 2012), pedagogies that involved high levels of music technology (Savage, 2012) critical pedagogy (Spruce, 2012) and a pedagogy of informal learning (Green, 2008). The pedagogical shift was a development in response to the alienation of school music from the community and reflected in publications such as “Music in the school curriculum: why bother?” (Paynter 2002).

7.1.1.2 Pedagogical Content Knowledge

Alexander (2008) acknowledged the many complex decision involved within a pedagogic process, but it is important to note speed at which such decision have to be made. Teachers, as all professionals, assimilate and accommodate large amounts of knowledge that inform the decisions they make at any one time. A critical decision for teachers is connecting knowledge to be learnt with a child, but in a way that is appropriate for the child’s age and stage of learning. To be successful requires both a pedagogic knowledge and subject knowledge.

This ‘way of knowing’ was an important part a teacher’s pedagogic expertise: pedagogic content knowledge (PCK), described by Schulman (1987) as a

“special amalgam of content and pedagogy that is uniquely the province of teachers, their own special form of professional understanding ... It represents the blending of content and pedagogy into an understanding of how particular topics, problems, or issues are organized, represented, and adapted to the diverse interests and abilities of learners, and presented for instruction. Pedagogical content knowledge is the category most likely to

distinguish the understanding of the content specialist from that of the pedagogue” (Schulman, 1987, p8).

The detail and subtlety of PCK was an important part of a repertoire of professional skills acquired through experience and understanding social and cognitive development. It involved a tacit knowledge, a type of perception as described by Polanyi, (1966), a sense closer to intuition based largely on experience of how have children learnt in the past and the type of knowledge to be learnt. When considering the relationship between pedagogy and subject knowledge (Figure 4), the looser the teacher’s framework and classification, the more effective the use of PCK.

In music teaching PCK also required teachers to recognise musical progress within in order to manage learning for each child. The point was made by Bowman (2007) who acknowledged the exclusivity of professional knowledge and expertise in his paper on teacher professionalism. He pointed out that a teacher’s professional skills and professional knowledge “not shared by individuals in fields of endeavour [that] might, to the casual observer, seem closely related” (Bowman, 2007, p114). Driel and Berry (2010) went on to identify the importance of contextual and personal factors in PCK: “The development of PCK is perhaps then, best viewed as a complex interplay between knowledge of subject matter, teaching and learning, and context, and the way in which teachers combine and use this knowledge to express their expertise” (Driel and Berry, 2010, p.659).

Filgona et al. (2020) following conflicting discourses of understanding PCK found it to be difficult to locate, “an intrinsic part of teachers' experience and often tacit in nature (Loughran, Berry, & Mulhall, [47]). It lies between pedagogic knowledge and subject knowledge and was clear that because “teachers as learners construct their own knowledge and as such, differences in teachers PCK constructs are likely to exist” (Filgona et al., 2020, p20).

7.1.1.3 A critical pedagogy of music

A critical pedagogy reconceptualised the relationship between the learner and knowledge. The objectified form of music became shared objects to be reflected upon by a teacher and pupils: “The students no longer docile listeners – are now

critical co-investigators in dialogue with the teacher” (Freire, 1972, p54). Once such a liberation occurred pupils engaged in a more democratic pedagogy of questioning and critical thinking, which can only occur in a state of critical consciousness (Freire, 1972).

Key attributes of critical pedagogy included a teacher “recognizing students’ consciousness of their world” to create “contexts and opportunities for this consciousness to be expressed” (Spruce, 2012, p190) which manifested music teaching as “lessons that build on the musical experiences and learning students bring into the classroom” and provide opportunities for them to listen to it, perform it, and discuss its values and purposes” (Spruce, 2012, p190).

Pedagogies that centred on pupil’s autonomy created an attractive authenticity for music lessons. Music from home was shared and valued by music teachers in school. A critical pedagogical approach, therefore, held inherent challenges around creating criteria of assessment and recording meaningful judgements.

7.1.1.4 Informal learning

Green (2001, 2008, 2014) extended the concept of connecting school music with music and the pedagogical implication of introducing a music repertoire into the classroom and teaching it in the same way as it would have been acquired outside school. Her established pedagogy was to support informal learning. The legacy of her work was mostly known through popular music which her research identified as music that was usually learnt informally, with friends who share the same musical values, and which involves repeated exploration and imitation using musical instruments.

Green’s (2008) presented a structure of informal teaching organised through six principles,

- Learning music that students like, choose and identify with
- Learning by listening to and copying recordings (aural learning)
- Learning in friendship groups

- Personal, often haphazard learning, without structured guidance
- Integration of performing, listening, improvising and composing, with one or more of these principles present in all stages.

That guided seven stages of learning

- Stage one (also known as 'in at the deep end') involved principles one to four and was focused upon imitating the practice of popular musicians as closely as possible.
- Stage two involved principles two, three and five, and focused upon learning popular music by ear.
- Stage three was a revisit of stage one to consolidate learning.
- Stage four involved principles three to five and was centred around informal composing.
- Stage five involved actual engagement with real-live popular musicians to model composing.
- Stages six and seven included principles two to four, focused upon an informal approach used with classical music.

The teacher was in the role of a facilitator to support pupils when they determined they wanted some support. Informal teaching was recognised as an inclusive approach to music making because it presented very low barriers, such as feeling able to play a musical instrument. An informal learning pedagogy was committed to the concept of community and recognised an increased democratisation of learning therefore featuring small group work in which children utilized their individual skills to support peer-to-peer learning.

Although Green (2008) reported high levels of student motivation and pupils "felt more like 'proper musicians' and 'band members' (2008, p62), informal learning attracted criticism, summarised by Mariguddi (2022). The pedagogic framework of informal learning required a teacher as facilitator to re-learn their role in the teaching and learning process. As with critical pedagogy models and pedagogies of self-directed learning teachers were challenged to connect learning and learning outcomes to their curriculum and to assess learning.

Green (2008) hoped that the authenticity of an initial musical learning experience was intended to motivate and inspire pupils to explore different styles and genre in the future. Mariguddi (2022), in contrast, cited debate about the extent to which students were prepared to manage their increased autonomy (2022, p446. Original source Rodriguez. 2009) and the duty of teachers to challenge pupils with different musical experiences from the ones they already accessed (2022, p446: Original source Sexton. 2012).

A pedagogic framework of informal learning was a specific pedagogic approach. It became synonymous with high levels of student autonomy, musical authenticity, aural learning, haphazard musical progress and teachers who facilitated learning rather than directing learning. Informal learning was not found in primary schools possibly due to the level of student autonomy and new understandings of music teaching and learning it required.

7.1.2 Signature Pedagogy

My research presents signature pedagogy as a different pedagogic practice to orthodox pedagogy. Thomson, Hall et al., (2012) have contributed much to this field through their research and in-depth studies of creative artists working in schools (Hall, Thomson and Russell, 2007; Thomson, Jones and Hall, 2009; Thomson, Hall et al., 2012; Hall and Thomson, 2017; Thomson and Hall, 2018). The signature pedagogy project (2012) featured their continued research of six primary schools and six secondary schools through observations and interviews to create rich descriptions of creative practice. Observations were through researcher visits and filming. Building on previous research practice the research team created a conceptual tool kit which they used to identify specific characteristics of the pedagogies developed by the creative practitioners. They could then identify how they differed from mainstream pedagogy and make claims for their educational value.

“Signature pedagogies” (Thomson, Hall et al., 2012) were presented as a contrasting pedagogy to that expected from orthodox pedagogy which they describe as the “default pedagogy” (Thomson and Hall, 2012) of a conventional lesson. Creech et al

(2022) presented a signature pedagogies framework within their research on its use in collaborative creative learning.

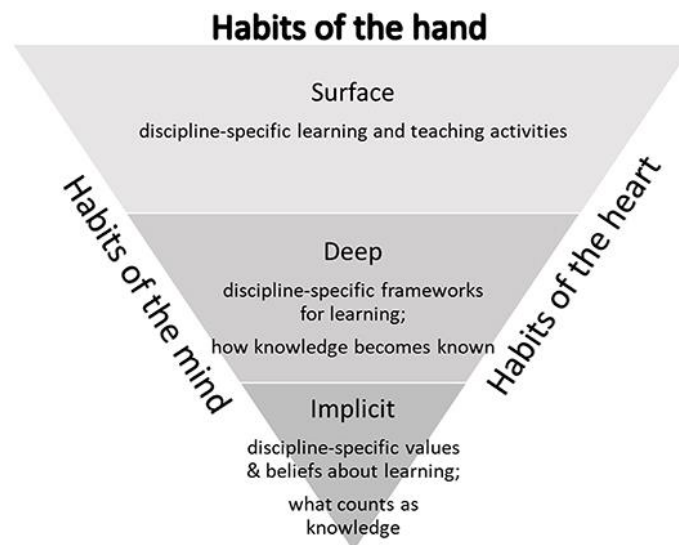


Figure 7: Signature Pedagogies Framework

Source: Creech et al., 2022, p3.

Signature pedagogies were both epistemological and ontological with axiological commitment, reflected in creative practitioners commitment towards “collaborative and cooperative ways of working” (Thomson, Hall et al., 2012, p9). The multi-levelled framework (Figure 7) broadly aligns with Alexander (2008), that is, underpinned by specific values and beliefs about learning and knowledge that support frameworks and activities. Its distinctive practice as described by Thomson, Hall et al. (2012) are the outlining “habits” of practices, for example, thinking musically, making music and being a musician. Aligning with informal learning (Green, 2008) these habits were the means by which creative practitioners conveyed the conventions and norms of their practice.

A combination of thinking music, making music and being a musician were described as “a tacit knowledge, which was conveyed as much through the presence of practitioners and through the way that they orient themselves to questions and tasks, as it is about what they actually say and do. The combination of knowing, doing and being that make up signature pedagogies is therefore not separable into distinctive

elements: the epistemological and ontological learning progress together, at the same time, and through one pedagogical practice” (2012, p9).

Signature pedagogic platforms were also described in terms of a stable time/space expressed as a meeting place, a temporary third space (Soja, 1999) where children were able to socialise and communicate almost as an antidote to the institutionalised school in which “sociality has been eroded through processes that make the people in them less important than the data about them” (Thomson, Hall et al., 2012 p11).

A shared pedagogic platform space included a collaborative practice between teachers, creative artists and pupils, from which nineteen blended and mixed pedagogic practices were identified (Thomson et al., 2012). Within the shared “third spaces” there also existed six essential practices specific to creative artists: how creative artists dealt with inclusion, artists’ preferences around a child’s choice and agency, how they enjoyed the scale and ambition of projects, how creative artists embraced the absurd and carnivalesque and critically creative artists experiences were all lived experiences of the present.

A key point within the research was the difference between artists and teachers and the ways in which they combined their individual pedagogical space/time frames. This coming together was marked by “their positioning and the expectations and roles associated with it” (Thomson et al., 2012, p47). Artists were positioned as outsiders and brought their own distinct frames of reference which were in conflict with conventional pedagogic frames of reference. It was not unusual in such a pedagogic platform that creative practitioners adapted their practice to make it more pedagogical in the sense of they all “taught” (2012, p11), some artists were more “teacher-like” in their pedagogy and some teachers were more like creative artists in their pedagogic approach.

Creative artists, noticeably, did not adapt activities for individual children with cognitive or physical barriers to engagement: “all children were “considered capable of having ideas, making meanings, and participating” (Thomson et al., 2012, p14). They perceived inclusion as an open invitation for all children to engage in ways they felt were comfortable.

Without formally recognised responsibility for each child's prior learning, or future musical progress, creative artists stayed in the moment of the experience. Unlike teachers they were they not bound to know the speed of each child's musical progress, assess the quality of a child's work and record their final judgement. Teachers were positioned in schools and worked within interpretations of national policy and local expectations that framed what a teacher was expected to do. Signature pedagogies as demonstrated by creative artists therefore, conflicted with teachers' norms of planning, teaching and assessing music learning.

7.1.3 Defining pedagogy

Throughout the research I have used the term 'orthodox pedagogy' to describe the rich breadth of conventional pedagogic approaches recognised within formal educational settings of English schools and practiced by qualified teachers.

When referring to orthodox pedagogy I borrowed from Alexander's (2008) definition of pedagogy which was broad and held a place for a range of pedagogic approaches within a group defined as orthodox pedagogies. "The act of teaching, together with its attendant discourse of education theories, values, evidence and justifications. It is what one needs to know, and the skills one needs to command in order to make and justify the many different kinds of decision of teaching" (Alexander, 2008 p78 or 47). I have borrowed from Alexander (2008) because it neatly encompasses the PCK part of teaching and learning, that is a blending of content and pedagogy into "an understanding of how particular topics, problems or issues are organized, represented or adapted to the diverse interests and abilities of learners" (Schulman, 1987, p2), typically located within a teacher's professional knowledge.

Pedagogy is not a fixed event. It is a context, space/time, culture and value driven process. A pedagogic lens shows a wide variety of pedagogies that share key language, expected learning outcomes and meet statutory requirements of formal education. As described by Waring and Evans (2015) pedagogy provides an opportunity "to make explicit the many decisions that are made ... and the potential consequences of them in relation to what things are taught, how they are taught and why they are taught" (Waring and Evans, 2015, p27).

In this research I define pedagogy as a series of professional decisions within the selected pedagogic practice that enable intentional teaching and learning in the way that teachers believe best meets the needs of their pupils. This includes, for example, working to enable children to progress beyond simple learning such as recall and comprehension to complex learning through analysis and evaluation, that is children learn how to learn. Both of these fundamentals of pedagogy require teachers to be able to identify and record pupil attainment in specified subject areas.

From my literature review my pedagogic lens widened to embrace signature pedagogy which I have defined from the work of Thomson, Hall et al., (2012) as a practice that “seeks to identify the distinctive (‘signature’) pedagogies” of artists. It is discussed in more detail (6.3).

Throughout the study, I have adopted the phrase ‘pedagogic approach’ to summarise the ways in which a person is working with children.

7.1.4 Juxtaposed pedagogies

Artists were keen to explore pedagogic approaches through improvisation and composing. Sawyer (2011) in his consideration of what makes good teachers great, and Lines (2018) both extended thinking on artists’ approaches to pedagogy and explored ways in which practitioners might align the perceived freedoms of an artist with the conventions of a teacher’s pedagogy. In common with Thomson et al (2012), Sawyer (2011) and Lines (2018) sought ways to address the challenges of imposed pedagogic structures within schools, the continual drive to assess an outcome and to support children to develop their creativity.

Lines (2018) lamented the heavy burden of normative conditions and codes within education and pedagogy, sought to show that “a pedagogy that arises from an artistic process can mobilise the body and inflame and stimulate creative action” (2018 p.58). He argued that artistic modes such as music, can inform and ignite pedagogical thinking and action within its own language. Lines believed this could be achieved through a pedagogy of improvisation. He summarized that, whilst

recognising the political implications, such a pedagogy enables the opportunity to open up and sustain new spaces or middle ground “in which students work more flexibly and relationally than those who seek to comply first and foremost with the performative expectations of a commodified education” (Lines 2018 p.59). Biesta (2018) described such a space as, “the middle ground”, a place where resistance is actioned with others.

Sawyer (2011) also featured the use of improvisation suggesting it could be both a pedagogic approach to creative music teaching and creative process within a music lesson. Sawyer described the pedagogic application of improvisation in terms of it being a human action appropriate to “our context and to those people with whom we are speaking” an approach he labelled “staged improvisation” (Sawyer, 2011, p12). This pedagogic approach was not completely free and not completely structured, and it provided a valuable perspective because “staged improvisation and teaching require an artful balance between structure and creativity” (Sawyer 2011, p12).

The similarity between a musical skill and a pedagogic approach was an opinion shared by Alexander (2008) whose own music education connected with and inspired his thinking around why form “remains a pedagogical as well as a musical literary or dramatic preoccupation” which was, for both teachers and composers, “the act of submitting to but then exploiting and testing the disciplines and boundaries to and beyond their apparent limits” (Alexander, 2008, p169).

Burnard (2011) was exercised by “an unavoidable tension between structure and freedom” (Burnard, 2011, p17). How could a teacher succeed in an accountability agenda in schools driven by assessment and engage with a creativity agenda to develop teachers’ skills as creative professionals and support the development of creative learners “who can succeed in a twenty-first-century economy that rewards creativity and innovation” (Burnard, 2011, p51). Aiming to enable improvisational forms of teaching, her conclusions resonated with pedagogic platforms described by Thomson, Hall et.al. (2012) in that the success of an educational partnership depended “on the tension being maintained in balance” and that the most effective learning environment “is when improvisatory acts (of collaboration) and improvisations (in classroom activities) occur” (Burnard, 2011, p69).

7.1.5 Collaborative dialogue

Literature showed that collaborative dialogue was fundamental to teachers and musicians if they were to share or combine pedagogic frameworks. Dialogue “is the encounter in which the united reflection and action of the dialoguers are addressed to the world which is to be transformed ... it cannot be reduced to the act of one person’s ‘depositing’ ideas in another nor can it become a simple exchange of ideas to be ‘consumed’ by the participants in the discussion” (Freire, 1972, p61). The point was neatly evidenced by Galton (2010) in his research on the impact of creative practitioners on classrooms. He found vivid examples of the different perspectives that teachers and creative practitioners brought to a task of encouraging pupils to develop and express their own ideas, revealed through deposited thinking. One such example was a conversation between the teacher Mrs P, and James.

“Mrs P, coming into the classroom, saw James sitting there doing nothing.

Mrs P: What are you doing James?

James: Bridget told me I had to think out what I’m going to do.

Mrs P: Are you thinking James?

James: Yes.

Mrs P: Well not too long about it then. What ideas have you got so far?

James: None.

Mrs P: Well you can’t sit here all day. I know you’re interested in shells. Why not do a sketch of a beach and put some shells on your apron? I’ll help you. We can go to the library together to look at shell books and get some ideas” (Galton, 2010, p365).

Mrs P believed that James had been given too much freedom to think of ideas from scratch, she saw it as too great a risk for him. Encouraging an area of interest reduced the risk and fear for him to engage in the artist’s task.

When John-Steiner (2000) studied collaborative experiences, she drew from the work of Vygotsky (1978) and a dynamic interdependence of social and individual processes: “An individual learns creates and achieves mastery in and through his or her relationships with other individuals” (Steiner, 2000, p5). Littleton and Mercer (2013) later criticised John- Steiner’s (2000) study for not including an analysis of the

dialogue between her participants on the basis that “human thinking is characterized by the dynamic relationship between social interaction and individual cognition” (P 51).

Burnard (2011) pursued the idea that collaborative partnerships would develop when teachers and artists engaged in “dialogue and are dialogic in their teaching” (2011, p53): she wanted teachers and artists to co-construct a pedagogy. Drawing from Alexander (2008) she stressed the need for musician–teacher dialogue to encompass pedagogy, that is, the act of teaching “together with the ideas, values and collective histories that inform, shape and explain that act” (Alexander, 2008, p38), if it was to lead to a co-constructed pedagogy of artists and teachers.

Building upon the work of John-Steiner, Littleton and Mercer (2013) developed their work on collaboration through analysis of the form and use of language between members of a group. Within the creative process they saw language as an important “tool for teaching-and-learning, constructing knowledge, creating ideas, sharing understanding and tackling problems” (2013, p.13).

7.1.6 Performativity agenda

The ERA (1988) ensured that successive Governments established a culture of continuous control over the English school system including a nationally prescribed curriculum. The curriculum was supported by additional framing from the pedagogical demands of two key Government Programmes, the National Numeracy Strategy (1996 – 2006) and the National Literacy Strategy (1997 – 2002). These two initiatives amalgamated into the Primary National Strategy, launched in 2003. Until 2011, the Primary National Strategy was a fixed-term intervention programme that aimed to secure improvements in standards of attainment in literacy and numeracy. Although non statutory, the Primary National Strategy implied a pedagogic approach that became a feature of teaching and learning, and therefore associated with regulatory interventions and judgements of quality made by Ofsted and school inspections

The Ofsted judgement of a school's performance established a public statement of quality. A judgement of 'outstanding' came to represent a market attraction for parents to send their children to a school. Schools, therefore, adapted their identity to meet the needs of external regulation and public management (Wilkins, 2011; Burnard, 2011; Lundstrom, 2015). Schools established cultures of "performativity" Ball (2003) which he defined as "a technology, a culture and a mode of regulation that employs judgements, comparisons and displays as means of incentive, control, attrition and change based on rewards and sanctions (both material and symbolic)" (Ball, 2003, p216). Ball (2012) later continued his attacking interpretation of the Government's educational goals finding that "the first-order effect of performativity in education is to reorient pedagogical and scholarly activities towards those which are likely to have a positive impact on measurable performance outcomes for the group, for the institution and increasingly for the nation, and as such is a deflection of attention away from aspects of social, emotional or moral development that have no immediate measurable performative value" (Ball, 2012, p32).

In addition to moving away from non-measurable subject standards of attainment, the work of Whitty (2015), Wilkins (2011) and Wang, et. al., (2014) identified how a performativity agenda had considerably affected teacher professionalism. A performativity agenda included the introduction of the Government's regulatory framework of teacher's professional standards (DfE, 2012) which set a clear baseline of expectations for the professional practice and conduct of teachers and "define the level of practice at which all qualified teachers are expected to perform. Teachers' performance is assessed against the standards as part of the new appraisal arrangements in maintained schools" (DfE, 2012, p6).

The work of teachers in school, therefore, was judged against imposed professional standards, which included national standards of attainment, and was linked to performance related salaries that became embedded within the culture of accountability. Such a level of accountability encouraged schools to strengthen their target driven cultures in order to meet the Government's required standards of children's attainment.

As a consequence, teacher's professionalism that had been traditionally recognised by its characteristic values, knowledge, beliefs, and skills that were shared by teachers, but interpreted individually, and embodied within a self-regulating professional group, was redefined. It moved to a professional who had to follow professional protocols rather than their own judgement.

The impact of the demise of an orthodox teacher's professionalism, that is, the freedom for teachers to make decisions over their work and their responsibility for children's development, was seen by Ball (2012) as part of a tool for controlling the teaching profession crafted from the Government's ideology. It led to a commodification of teachers and led to teacher's changing the way they work because "the force and brute logic of performance are hard to avoid. To do so, in one sense at least, means letting ourselves down, and letting down our colleagues and our institution. ... The point is that we make ourselves calculable rather than memorable" (Ball 2012, p32).

The point was made earlier by Lawson (2004) who focussed on the changed teachers autonomy within teacher professionalism. When a government policy is imposed on institutions that function with disciplinary techniques such as timekeeping, rewards etc. it transforms their practice to produce "self-regulating subjects, individuals who experience the goals of Government as their own, because their subjectivity has been constituted by the practices of the institutions that they inhabit." (Lawson, 2004, p6). Consequently "individuals are constituted to identify the objectives of Government as their own." (2004, p7) a point emphasised by Wang et al., (2014) whose research determined the phrase "compliant professionalism" (2014, p441).

Lawson (2004) drew from Foucault's (1977) theories of operations within a disciplinary society and continued to build case towards a complete erosion of teacher agency to a time "Teachers have 'agency' or choice, but only to follow the rituals of profiling and to meet the agenda of the Professional Standards". (Lawson, 2004, p8). In contrast, Lawson (2004) perceived and identified a bias in the presentation of Foucault's (1977) insistence that individuals can still exercise power in whatever context. Lawson (2004) made the point that the force and darkness with

which power from an authority is presented undermines the belief and confidence in the individual within the intuition to believe in their power. This was important because “teacher autonomy is not just a technique of the disciplinary society but may contain potential for autonomous control.” (Lawson, 2004, p9).

Whitty’s (2010) presented a contrasting ideological perspective on professionalism. He considered the move to a school’s collective responsibility for standards of attainment as a shift in a socially constructed and evolving phenomenon of professionalism and identified the policy as a re-professionalisation process to create a collaborative professionalism, which he saw as a step towards establishing a “democratic professionalisation” (Whitty, 2015, p6) that is “a professionalism where teachers work in tandem with a whole variety of other stakeholders” (Whitty, 2015, p6).

A very brief review of literature around changing teacher professionalism and professional standards and an imposed performativity agenda also illuminated its noticeably negative impact upon music teaching in schools.

7.1.7 Declining levels of music teaching

The statutory prioritisation of attainment and the inconsistent levels of music teaching (1.9) had resulted in an overall decline in music teaching. NACCE (1999), although acknowledging the inconsistency of music provision, reported that Ofsted had shown music to be one of the best taught subjects in schools. Two decades later Spielman (2018) in a conference speech confirmed that when inspecting schools, Ofsted saw “curriculum narrowing, especially in upper key stage 2, with lessons disproportionately focused on English and mathematics. Sometimes, this manifested as intensive, even obsessive, test preparation for key stage 2 SATs that in some cases started at Christmas in Year 6” (Spielman, 2018)²⁸.

The evidence to support the negative impact of performativity on access to music lessons in school continued with a combined report of the All-Parliamentary Group for Music Education, Incorporated Society for Musician Research (ISM) and East

²⁸ Association for Science Education Annual Conference (2018). Available at www.gov.uk.

Sussex University (2019). The report identified that “the pressure of accountability measures for maths and English results (especially in Year 6) was noted to have a negative impact on curriculum music provision in primary schools, and in primary schools where music was part of the curriculum, more than 50% of the responding schools did not meet their curriculum obligations to Year 6, citing the pressure of statutory tests as a significant reason for this.” (All Parliamentary Group for Music Education, ISM, and East Sussex University, 2019, p10). By 2022, a survey of music teachers by ISM (2022)²⁹ described “a shocking picture of inequality in music provision across the sectors” (ISM, 2022, p6). Their survey reflected the extremes of music provision in primary schools, that “ranged from ‘virtually none’ to weekly classroom lessons for all pupils with a specialist music teacher, complemented by whole-class ensemble teaching, multiple ensembles, and a full range of peripatetic instrumental lessons” (ISM, 2022, p10).

Within the discourses of performativity, the demands of management control directed time, Ofsted inspections and the inconsistency of music teaching across schools, the non-measurable outcomes of music additionally meant that those teaching music struggled to justify its place on the curriculum. Finney (2002) made the point: “To place what we make and say of musical experience within existing categories, or to benchmark them against theories, rationales and exemplary models, denies the very nature of the creative adventure ... The continuing difficulty which assessors face in determining the value of a composition, performance or individual response to music merely emphasises the point. (Finney 2002, p 121).

7.2 Rationale and Research Question

My second literature review clarified the richness of literature to be found about pedagogy and the strengths and challenges of different pedagogic choices. It also found how the way musicians worked in school could jar with the demands of an established national accountability and performativity agenda based around core subjects. Consequently lower levels of teacher autonomy had contributed to a negative impact upon the amount of music teaching in schools.

²⁹ The survey ran from 16 November 2021 to 10 January 2022 and drew responses from 508 music teachers in England, a quarter of who were primary school music teachers.

From the literature I was able to review and focus my rationale for Study 2 (6.9). Firstly musicians had acquired a pedagogic space in relation to teachers who relinquished their pedagogic space, taking a pedagogic approach to working with children that was different from the pedagogic approach of teachers in school. I wondered what the impact would be on teachers. Secondly, musician–teacher partnership projects created strong emotional feelings of success and enjoyment they were much loved by teachers but seemed incompatible with the drive for schools to prioritise attainment in core subjects. This created a possible dilemma of purpose for teacher engagement, that is, was there anything else above emotional feelings of success to attract teachers to partnership projects?

I sought out teachers' voices but found limited references to dedicated publications that specifically featured the thoughts and opinions of primary school teachers when working with musicians (Williams, 2007, Partington, 2017; Eidsaa, 2018, Kenny and Christophersen, 2018). In comparison, the voice of the musician had continued into much of the subsequent literature on arts partnerships NACCE (1999), CP (2002 – 2009), a line of thinking I confirmed when reading Adams (2001) who noted that experiences expressed as “the thoughts of those professional musicians who are committed to working with people in the community and pupils in schools are well documented in project evaluation reports” (2001, p198).

Sharp et al. (2006) published the final evaluation report of CP (1999 – 2005) which included the impact of artists on teachers, based on evidence gathered from questionnaire surveys, collection of attendance data, individual interviews, focus groups and case studies but the final evaluation did not highlight the voice of the teacher.

The scarcity or absence of direct references to teachers in documents such as the Arts in School report (1981) and the NACCE (1999), confirmed that the teacher's voice was lacking from the field of published literature about musician–teacher projects. I believed this an important omission in the literature and welcomed the research of Kenny & Christophersen (2018), who wrote that “there has been little systematic critical exploration of this topic, and teacher/educational perspectives are particularly lacking in the research literature” (Kenny & Christophersen, 2018, p8).

Based on these gaps in the literature, the outcomes of Study 1 and my second literature review, my research continued with Study 2 anchored in the following research question and subsidiary questions:

How do musician—teacher projects impact upon the teacher?

- How does the teacher participate in musician–teacher projects?
- How does the teacher experience the participation, through their professional identity?

7.3 Results

Thematic analysis of the seventeen teacher interviews resulted in five themes, two with sub-themes, summarised in Table 9. Theme 1 and Theme 2 were the strongest themes, they were present in all the interviews and are presented first (Table 9).

They both strongly reflected a passion and excitement about music teaching that was generated by all the participants particularly when successful projects motivated teachers to engage in further projects.

Both these themes resonated with the third theme of Assumed Goodness in that because of positive experiences within projects, teachers tended towards assuming partnership projects were good things. I presented the theme of Assumed Goodness third (Table 9).

Table 9: Summary of themes.

Theme 1	Teacher Agency	The theme draws together codes that cluster around the centralising concept of teacher agency. Teachers are seen as advocates for the music teaching in their schools and work to counter the impact of a performativity agenda teacher professionalism.
Theme 2	Positive Feelings	This theme draws together the affective, such as feelings from listening to live music

	Sub-theme: Unexpected feelings of success	and subjective feelings that were hard to express associated with the success of the project. Unexpected outcomes for teachers that aligned with theme two
Theme 3	Assumed Goodness	This theme has been constructed around what teachers valued in collaborations, and the implication that, therefore, projects were unquestionably good things.
Theme 4	Pedagogic Perspectives Sub-theme: Relationships	This theme draws together the pedagogic characteristics described by teachers. The importance of establishing good relationships with musicians.
Theme 5	A Musical Space	This theme considers codes connected by teachers and children who created music as an equal with musicians. Teachers and children had opportunities to thinking musically, make music and behave like a musician.

7.3.1 Theme 1: Teacher agency

This theme was constructed around the concept of teacher agency in which I collected data around teachers advocating for music in their school. Teacher agency was a term I borrowed from Spruce, Stanley and Li (2021) as “that which enables professional educators to use their individual resources, talents and decisions to work collaboratively for or against a common goal” (Spruce, Stanley and Li, 2021, p66, original italics). The participant’s common goal was the legacy of a performativity agenda established by the ERA (1988). Its continuing restrictions impacted upon music education in their schools whilst simultaneously demanding the

support of all teachers in school to ensure a relentless focus on standards of core subjects.

In this theme, teachers displayed a strong personal passion for music education through their responses and through the described energy and enthusiasm with which they had participated in the project. Their passion and enthusiasm as a music advocate saw a music project in school as a special, dedicated, bespoke and purposeful solution to a range of challenges. Repeatedly challenges were subject marginalisation and low levels of music skills and musical knowledge amongst the school's staff. These were often combined with low levels of musical confidence to engage in music teaching, the rise of music praxis, such as found in the theories of Elliott (1995) (1.2.3) and a belief in the shift away from a sedentary approach to teaching MEAE (1.2.1), but an uncertainty as to how to make such a shift. Teacher agency was used to counter the low priority afforded to music in school, inconsistent subject knowledge, to raise the profile of music in school, and to re-engage children with the emotional feelings released by live music.

The outcomes of the Government's performative agenda as deduced by Wilkins (2011) and notions of public management as explained by Lundstrom (2015) established trends within the core subject areas that encouraged focussed attention to teaching and learning in mathematics, reading and writing. Inevitably, children achieving lower than nationally expected levels of attainment in these subjects were recognised as underachieving. Lower than expected outcomes could quickly initiate an inspection. An Ofsted judgement of children's attainment was public information and therefore directly established a school's standing and reputation within its community. In addition, children's attainment could directly affect the outcomes of a headteacher's annual performance review. The consequential loss of music teaching in order to meet standards of literacy and numeracy in school made a marked impact upon the teachers in this research and stimulated teacher agency.

7.3.1.1 Challenges

It became evident from the data that the time taken in a school week to prioritising teaching in core subjects highlighted the low priority and isolation afforded to the

foundation curriculum subjects. Typically Courtney described this as: “you have to do English and Maths to such a degree, that’s your mornings taken up really. And then [...] you’ve got to fit in geography, and you’ve got to fit in history ... everything!” When music was without an allocated curriculum time, it was fitted into the working week where possible. Courtney explained, “Hands up! As a classroom teacher it’s so difficult to fit music in, it’s insanely difficult.”

Dale was a music lead and strong advocate for music in school, who also lamented challenges the staff faced concerning time for music in school. In addition to a key focus on attainment in core subjects, the school had unsuccessfully compensated for low levels of subject knowledge through WCET sessions provided by the local MEH. Dale explained: “We’ve had whole class drumming; we’ve had whole class P-bones and whole class salsa. We do try to embed that as far as resources and funding can go but there’s a whole wider curriculum of music that I know we don’t touch if I’m honest.”

For Ellis, working with musicians was just one strategy in her drive to maintain a school profile over a period of time, and she felt through working with a musician she “kind of tried to take a forward step, [...] leading the way and enabling music to come more to a forefront”.

Participants, such as Dale, wanted to manifest their beliefs in the value of music for the children in school and, where necessary, persuade their colleagues accordingly. She was ambitious for music in her school but there was no allocated funding in the school budget for professional development in music, therefore she led a bid for a musician in residence: “having a quality musician in residence and that’s just something that is way out of our budget, it’s a wish. It’s a dream that’s quite far away”. She persisted and was successful: “There was an awful lot of interviews, meetings, discussions about why we felt it would be important for our school. Not just in COVID-19 related times, however that did have a big impact on it. [...] We were successful. [...]”. Securing a musician in residence was for her and the school, a very special achievement, and gave her a sense of personal and professional satisfaction. By leading the school’s thinking on music education, she had secured some professional satisfaction and demonstrated her leadership within the music

curriculum. She was clear of the purpose of the project and confident of its success. Through her efforts, she had secured a legacy for music teaching in school and the opportunity for her colleagues to access professional development in music, she also noted: “We’ve now ferreted out some skills that people have kept hidden! And we can develop this”.

7.3.1.2 Raising the profile of music in school

Teacher advocates were able to capitalize upon their previous experiences through their networks and regular personal contacts with musicians and orchestras. They called upon musicians who they had previously worked with. Gerry for example explained, “I’d done some freelance workshop delivery with them, and I think I actually said [...] “it would be really nice if you could do something that was more integrated [...] where it’s totally inclusive”. Identifying a musician as a personal contact to work in school evidenced a teacher’s ability to successfully connect the school with resources it otherwise wouldn’t have access to. It also enabled them to create a bespoke project, with a person they trusted, that was specifically for their school and their identified purpose.

One project was initiated by a teacher to consolidate the small and sporadic amounts of time teachers spend on teaching music; a situation she described as “pockets of music”. Courtney wanted to inspire and motivate colleagues to try to teach more music through finding a way for them to experience and feel music as a creative art (1.2.3). For Courtney, working with a musician was essentially a professional development project through which she wanted her colleagues to increase their subject knowledge, in order to increase their levels of confidence in music teaching and to come to enjoy music teaching. Using her position as the music subject leader, she successfully negotiated with senior management for an arts week. The week unified the whole school in a celebration of the arts, whilst supporting colleagues to engage with music and develop pedagogic skills and understanding in music. She invited a composer who she had worked with previously, to work with the staff. He successfully worked with the whole school on a large-scale cross curricular composing and performing project.

The teachers in Courtney's school were also able to completely participate in the project by negotiating the level of support that they needed from the composer for their professional development and personal music education journey. Courtney explained that "at the end of the day and break times the class teachers would come to me and him with what they'd found and he'd kind of give it the "oh yes, well maybe they could do that with it [...] so if the teachers said anything that wasn't going well, then he went back into that class".

In this example, the school's teachers became "agentic participants in discourses and discourse communities" as they took an "active part in their construction and meaning" (Spruce et al., 2021 p). For this school, working with a composer was a strategy that began a continuing journey of professional development for the whole school staff in teaching and learning music. The strength of success felt by the participant teacher and school staff was explained by Courtney as "teachers loved it!". The project also seemed to release a motivational energy for teaching music, one teacher later commented to Courtney, "oh I feel so much more that I can put my own stamp on it, it's not just that we're being told what to do, I realise that I am quite musical".

Creating a shared space in which to construct discourses (Soja, 1999), was a feature of signature pedagogy (Thomson et al., 2012) that was applied to the notion of a shared space for teachers and their pupils. Such a space became one in which teachers negotiated their learning with their pupils. In Courtney's example project, teachers used a space with their pupils to work out a creative process in music. In their initial efforts, some of the teachers: "were quite pedantic and it was like we need to do this and this and this and this. Other teachers were more "oh yes, what do you think?" and others were like scared rabbits going "ahhhhh!! You're good at music you think of something [...]". The creative process was established through dialogue with the visiting composer.

Riley was a strong advocate for music. The model of her school's music curriculum was designed with a local MEH and unusually included WCET and a music curriculum. It was a whole school model of collaboration that worked successfully for her school and MEH. When the children were aged seven, the music curriculum

was structured as whole class ensemble teaching (WCET). At the end of a fixed period of learning to play a brass instrument through ensemble activity, the school engaged in an annual cross-curriculum project, which was seen as the culmination of the WCET opportunity and as part of a series of projects undertaken with a range of musicians. Their annual project was especially welcomed by the class teacher, Riley. She didn't teach music, but she was able to contribute to a cross curricular annual project explaining: "so I feel more like I can do more to contribute, it's not all just music".

The combination of opportunities for WCET, the option to continue learning to play an instrument the following year and the range of projects, established an instrumental pathway for the pupils in school and elevated the status of music in school beyond anything the teachers felt able to teach, "it's so nice having a professional teaching the children about music because I think music is a really important subject" (Riley).

7.3.1.3 Re-engaging feelings

Other teachers advocated projects in school because they fundamentally believed it was a way to challenge the demand for measurable and assessable outcomes. Standards of attainment were identified nationally within core subject activity in school and were frequently expected to be created by teachers for foundation subjects including music. These teachers returned to re-rehearsing the kind of debates that had been exemplified by writers such as Reid (1986) whose thinking was critical to a philosophy of music education as aesthetic education. These teachers wanted their pupils to listen to and hear a piece of music as a cognitive experience; we come to "know" music by repeated listening, through which we "know it "feelingly" and feel it "knowingly" (p28). Reid's (1986) discussions of "types of knowing" and "factors of feeling" were considered by some, to be intrinsic to knowledge and understanding of the arts" (Reid, 1986, p22). His understanding of musical knowledge became the basis of music education as aesthetic education, influential in England through the life work of Swanwick (1979, 1988, 1994).

Such projects seemed to be ones that were, in some respects, reaching back to a bygone age. They resonated with a defiance of a twenty-first century primary school system and served as a reminder of the work of Best (1992) that not everything that children learn is measurable or needs to be measured. Spencer was one such teacher who explained that the musicians “bring an emotional content to school which I think is really important”. Kit and Spencer both valued and were inspired by a Western art music repertoire but welcomed any experience of high-quality live music. As Kit explained: “playing a modern piece of music but orchestrally [...] that was really *really* outstanding. [...] I think when children experience music live, it touches them and moves them. I want them to feel that emotion of feeling music played at such a high quality.” Spencer believed that children had become “so stuck in their classrooms doing their maths and their English” and the chance to engage with music through listening and responding meant that the children “suddenly they get [...] the children are physically moved and verbalize what they are feeling. That’s a fantastic thing to have in a school environment especially at the moment. They have that sort of emotional experience and that’s what music brings [...] something that was so important to me”.

Ellis also continued a collaboration to repeat a project for a different group of children, based on a commitment to the emotional rewards they believed it would bring, “we’re just doing it because the children really loved it” and because of belief in the value of singing: “And also, just singing’s enjoyable for them [...] it makes them happy, it makes you feel an emotion and a lot of my class will definitely say it makes them happy when they sing, and they want to dance as well, so it all comes together for them”.

7.3.2 Theme 2: Positive feelings

Teacher’s feelings were aroused by events within their project and by their observations of children within that project. The positive feelings from a musician–teacher project could also be recalled one year after the project was complete, “Because the kids loved it, they still talk about it... so, we did that music and arts week ... it was May time, and they were still talking about it the following year” (Courtney). This theme was in common within Study 1, but I was able to probe

further into the evidence base that these teachers drew from to make their judgements. Throughout the research I found that teachers enthusiastically responded to the children's positive responses, but I was able to gain a richer understanding of such responses through a wider literature base of research. Teachers also noted children's responses to a performer's instrumental technique.

In the sub theme within the second theme I gathered positive emotional feelings felt by teachers. The positive feelings were based on professional success broadly inspired around professional development. The sub-theme also includes the place of specific professional relationships participants formed with musicians and the impact relationships had upon their feelings of professionalism and development as professionals.

These strong feelings contrasted with those of teachers who, for example, identified with an indifference and professional objectivity, observing the musician who operated alone but making no further comment or sharing no further opinions.

7.3.2.1 Engaging and empathising with pupils' engagement

The most prolific feelings were of satisfaction that arose in teachers when they observed how much the children enjoyed listening to and/or participating in the music. Teachers identified their feelings through their interpretation of what they perceived their pupils were feeling. This was an empirical judgement teachers made on the strength of their professional experience and knowledge of their pupils. The teachers saw that children most often expressed their feelings through making an immediate reaction, a reaction that several summarised as a "wow" factor, first described by Spencer: "They know that someone is a working musician, they come into school, [...] Seeing people playing, making sound, [...] they're kind of – wow!". Spencer went on to describe how he saw the children were "sucked into" the sound of the live music they were listening to and experiencing.

Teachers frequently participated in the final performances and were able to share the feeling of success and enjoyment of participating in the success alongside the

children. They expressed their own enjoyment in different ways. Riley was struck by the feelings of togetherness created by the occasion: "Me and the TA [...] on the stage singing doing the bits we can, playing the drums as well. It's just very enjoyable." Other teachers expressed themselves with a memorable passion, for Courtney the wow factor was recognised through the feelings of anticipation expressed as "buzzing". Courtney shared the intensity of feelings that she perceived in all the participants, they explained that just before the parade, "everything was really buzzing with music at that point which was great". In her response she continued, "the parade itself was ..." before pausing, inhaling deeply to find the right words and continuing in a very loud voice... "SO EXCITING!! ... they were all like lined up underneath their stuff ready to go, we had the sound system blaring of all of their music they'd created, it was great!"

7.3.2.2 Emotions and responses

The strength of feeling around the "wow" factor reflected the work of Frijda, (1988) who defined emotional arousal as "responses to events that are important to the individual" (1988, p351) an indicator of which she identified as the tendency to move or focus intently. Frequently teachers saw their pupils enjoying the music, they observed their pupil's responses, witnessing what Frijda (1988) described as "awareness of state of action readiness" (1988, p351). Frijda explains such a state of readiness can be recognised in overt behaviour including shouting, singing or moving; changes in actions included facial expression, sheer excitement and being ready for action but not knowing what action and being stopped in one's tracks. Spencer described this as he observed it in a class of children, "you can hear you know, a double bass plays and the children are **physically moved** and **verbalise** what they are feeling, that's a fantastic thing to have in a school environment especially at the moment".

Within music education, Elliott & Silverman (2012) referred specifically to eleven processes that help explain affective musical experiences, processes that inevitably interact and influence each other. Of these processes, brain stem reflexes are the most immediate, described as an "innate and automatic process that arouses an emotion" (Elliott & Silverman, 2012). Such immediacy of emotional response was

recalled by teachers who didn't expect their pupils to respond so quickly and in the way they did. The clarity and immediacy of the response they observed in their pupils was frequently reflected in the tone and speed of the teacher's words. Ellis exclaimed:

"It was like 'oh my goodness' ... how loud it is and they [*the musicians*] haven't got a microphone, they haven't got anything like they see on television and stuff, it's just them, stand-alone [...] they [*the pupils*] were absolutely amazed by it. The children just love it, you see their eyes light up and shocked faces which is really nice to sometimes see from them".

Typically, a teacher's responses expressed feelings, but the teacher was unable to identify the feelings with an accurate label, "it was amazing... Wonderful. Something that was so important to me to see children being able to react to it on that level ... I was just, I thought it was amazing". When pressed to explain further what the teacher felt when observing the children, and when sharing the same musical experience, it was hard for them to find the right words to describe how they felt although they could describe what they had seen and what they did. This resonated with Langer (1953) who framed the subjective aspect of feelings, that is, what it is like to experience through direct feelings that have no name. Such feelings, she asserted, were usually named through the outward condition that normally accompany their occurrence e.g., feeling sociable or feeling drowsy. Langer (1953) refers to the multiple feelings experienced in response to art as "the inseparable elements of subjective reality" that "compose what we call the 'inward life' of human beings" (Langer, 1953, p22). This was partially captured by Jess who described the multiplicity of feelings observed in pupils as Jess watched them respond to walking into the performance space and listening to musicians performing: "[the children] almost come in, kind of like awe-struck, wow look at these. And because they come in and their instruments are out and then they play and they listen that kind of builds that kind of like **wow**, these people are amazing they really know what they're doing".

7.3.2.3 Instrumental technique

The perceived strength of the children's feelings as interpreted and enjoyed by teachers, also applied to the overall reactions of children when they focussed on highly skilled professional instrumentalists within the projects. Kristian described a musician playing their violin to the children "it was just **so** cool for them, and they **loved** it". In addition to the expressive qualities of the sound, a musician's instrumental technique regularly contributed to the emotional impact of the children, Kristian continued, "I think if they played Mary had a Little Lamb, it would have been exciting, but they were playing really virtuosic things right there in front of us, it was like "how do your fingers do that?". The strength of the positive feelings the participants observed in the children, seemed to be matched by an equal strength of emotion that was felt within the teacher. Dale described the experience she observed in the children as "awe and wonder" the children demonstrated at the passion and pride in an opera singer, "Well! there was obviously the awe and wonder you could see that immediately, [...] this passionate person who takes pride in what they're doing".

Aubrey explained that a musician: "brought that **wow** factor of 'this is what can be achieved on a musical instrument'", by which she meant: "If you watch the children [...] I just love that magical moment when their jaws just literally drop and they're looking at their friends and they are moving their fingers, practising like this, their body can't stop moving." She went on to remember, "there's this one boy [...] I will never forget him watching, he was transfixed! and his little fingers were jumping around as if he were having a go at playing it. And that's what professional musicians bring to the children, that spark of wow! we do classroom music but actually it's all part of a journey if you want it to be. It can be this long journey that takes you to that top level".

7.3.3 Theme 2 Sub-theme: Unexpected feelings of success

This subsidiary theme is included as part of a teacher's positive feelings because it relates their feelings of success to how a teacher developed professionally from working with other professionals. These were most frequently, but not exclusively, connected to professional development projects and expressed when teachers felt

they had successfully learnt something. Ellis, who had been transformed through her partnership project, gave a very strong example of personal and professional development. Ellis's singing project filled her with confidence to sing and teach songs to her class. She explained that:

“Singing was something I kind of just turned my back on because I just thought I can't do it because of my voice and my voice levels. It's just something I would never have thought of in the sense of me standing out in the front of a class singing to a class and then them like copying me and doing that sort of stuff”.

She attributed her feelings of confidence to the level of trust that had grown between her and the musicians over the course of two projects. Their attitudes, language and actions had all contributed to her success.

“They were very positive and very friendly and very kind and **that**; was obviously for me was the bit - as a person I'm that kind of - I like positive reinforcement and things like that, particularly for myself and it was very positive and they were very kind and very patient which was really nice as well”, “Kind in everything, in their tone and in their words and also through support”.

As a result Ellis was confident to learn more about how to teach and experiment. Ellis gave a rich description that explained the stages of development towards learning to teach musically. Regular observations of musicians meant led towards teaching described as “*teaching it more how you would normally teach it*”. This progressed to being able to lead part of a session with musicians observing and their exchange of teacher knowledge: “So it's basically more onus on us – **our turn** ... so in the sense of no one teaches everything the same”.

“So even tho' ...cos we had quite a lot of discussion even with the singers who found it quite hard sometimes when they come into schools, they find it daunting because they don't have behaviour management styles and they're not sure how to interact with the children because they're not around them all

the time... So it's kind of both of us on both sides, like I had not much music level knowledge, but I had a lot of teaching knowledge while they had all the music knowledge, and they didn't have much of the teaching knowledge."

By taking it in turns to lead the class, the teacher and musician modelled a tacit knowledge of professional habits (Creech et al, 2022) that is, how they think, act and talk like a teacher.

This partnership of learning progressed as Ellis explained "So towards the end of last year it became a bit more of a team-teaching type thing so that we were obviously joining in". Later in the year she and her partner teacher were invited to take the children to the ensembles headquarters and perform a song for them, that they would lead. She explained, "So the singers stood back, and it was me and [*named colleague*] leading the songs. So, it's almost in the sense of... as if it was a partnership towards the end of it." The partnership continued in a relationship in which Ellis felt an increased musical confidence and teaching confidence that supported entering into a professional discourse: "And now this year although the singers are still coming in it's ... more of a partnership in the form of in a partnership world the onus is on **us** which is nice. And I'm helping support my other class teacher as well. So the form of just **how** you would engage with the children."

Thompson et. al., (2012) believed that in the context of working with an artist or creative partner the word confidence was used to describe much more than the word suggests. Although referring to children, the belief held true for teachers, who were: "Provided with particular and specific contexts and activities that meant they chose to act in ways which allowed them to gain an embodied understanding of "who they were, what they could do now and what they might do in the future. The concept of 'becoming somebody' was possible in the "temporary and fragile space/time of a project within school where it is possible to be/do/know/live differently" (Thompson et. al., 2012, p12). This was expressed by Ellis who was noticeably inspired by the musicians she worked with. Her increased confidence was expressed in the response "for myself there's a lot more space for me to go, who knows what could be happening in the future? maybe as music lead".

Teachers were captivated by how much the projects supported social or emotional growth in their pupils, which they judged against the changes they saw in the children beyond direct musical achievements. Riley saw her class develop in a WCET project, exclaiming “they will have done wind band for a whole year, just seeing their confidence grow really”. She also cited the way her pupils had engaged with the musicians:

“By the end of the project you can see they’re confident, they talk, they make eye contact, they’re quite happy to kind of criticise and add – and I love the fact that the students feel like they’re empowered enough to be able to do that by building that relationship with the musicians”.

Summarised as “when you put all of those together at the end there’s always a lot more of the personal, social and emotional ones that come out, that you would never have anticipated”.

Teachers felt profoundly moved when children exceeded their expectations in the musical achievements of their pupils. Jess talked about raising the bar which she referred to “in terms of expectations of what young people can do”, “seeing what students can achieve, they exceeded all expectationsnobody in the school would ever have thought that those young people were capable of that”. Gerry articulated a version of inclusion through actively seeking out and supporting her pupils to perform with a classical symphony orchestra. The pupils all had special educational needs and disabilities (SEND). She wanted to give their pupils the opportunity to show how they “can actually do something in the same way that a lot of young people that don’t have special needs can do as well, it’s quite exceptional.” (Gerry). It started probably initially as “let’s make this incredible, inclusive, integrated very professional opportunity for these young people that have special needs”, but actually that project was hugely beneficial to everybody that was involved. So in terms of looking at the kind of personal and professional development of everybody that was involved in that piece, it was vast: myself, the musicians, the young people with special needs, the young people that came from a local grammar school, to then work in a different way ... so yes [...]. It was eye opening and satisfying for everybody, a really great opportunity” (Gerry).

Feelings of gratitude were expressed by one teacher because she appreciated the relief from the isolation felt by some teachers, “I love teaching, being with them. [the musicians] It’s the highlight of my term when they come in. I had forgotten how much I enjoyed being in a musical community” (Jess). This perspective aligned with Spruce et al (2021) in which they developed a strong argument against the professional isolation of music teachers, when they lacked opportunities for rich and complex professional discourse, a notion referred to by Biesta (2018).

7.3.4 Theme 3: Assumed goodness

Teachers valued many things about the projects they were involved in. They shared their experiences and the aspects of projects they valued with energy and enthusiasm. Teachers placed the highest value on their musicians because they assumed / believed from experience, personal knowledge, or their professional job title that musicians brought musical skills and knowledge. They also expected musicians to effectively lead and share activities with the children and therefore offer teachers and children experiences beyond school. The strength of assumption that a project would be a ‘good thing’ was seen in the personal investment teacher’s made into bringing a project into school and the accepted lack of shared planning time or evaluation time, along with their belief in it being a ‘special’ opportunity for a range of reasons, that required a necessary level of an appropriate type of investment. These are all discussed within this theme which concludes by considering the level of challenge teachers offered musicians.

7.3.4.1 Realising a partnership project.

Plans, activities and outcomes of the projects were not formally documented as a matter of routine practice and there was frequently no time allocated for purposeful or in-depth planning or evaluation. In projects that had become established as annual events the teacher and musician had frequently established a way of working that they believed negated the necessity to plan and evaluate together. In other projects the lack of time was a barrier to planning. Time with a musician was often hard fought for and taken from the teacher’s curriculum time. Aubrey, for example, summarised the frustration of lack of time. She was very clear about the need to plan

and understood the necessity of the process but explained: “In practice no teacher has got time to spend an inordinate amount of time, sharing e mails. We just want to go, “well, what are we doing? Right, that’s good let’s go!”

Planning was most frequently a phone call with the musician to collect information before the first visit. Gerry’s description was much more typical. She phoned the musicians to talk about “how sessions are going to run and expectations from our side and their side as well. And [...] a lot of logistical practical things like “what instruments do you have access to in a school?” and ‘what spaces are going to be appropriate?’ and “what do you need, what do they need?”

It was also noticeable how critical reflection had been replaced by documented outcomes. A musician–teacher project was most likely to be recorded simply as records of achievement through videos, concert programs, workbooks of photographs and thank you letters.

7.3.4.2 Special opportunities

When teachers prepared the children to meet the musician, they frequently used emotive language. “I always try and build it up as much as possible” (Spencer), and “we’d kind of built it up, an amazing person coming” (Kristian). It was important to the teachers that they marked the musician out in some way, to indicate their feelings to the children. I interpreted the reasons for introducing the musician with such rhetoric as partially to prepare children for a visitor, towards whom children needed to show respect. Teachers needed to be prepared for unpredictable behaviour explaining, “every time an outsider comes into school, they are more excited and maybe respond in a different way –” (Spencer). Their rhetoric was also partially because teachers wanted to share their own enthusiasms towards the musician with their pupils. However the choice of language also pre-judged the experience and gave children limited permission to come to their own conclusions. Jess, for example, had already judged the work of the musicians coming in when she said to her pupils, to “these people coming in they’re brilliant”.

Teachers used the word “special” to describe a range of opinions and responses events within the project and to the outcomes of the project. “Special” was seen as a skill or quality that the teacher believed the musician had. It could be a musician’s high level of instrumental technique, “They are really good at their instrument... and kind of wow the children.” (Spencer), or a level of “musicality” that a teacher admired. Kristian described it as, “making it [the children’s music] sound good, bringing it to life.” It was also something that was implied with a level of reflection and some nostalgia. Spencer wanted to maintain an element of aesthetic music education and was pleased that “we still have the wonder about that”; an observation he made about his pupils’ responses when they saw live orchestral musicians opening their instrument cases and preparing to perform. The skills of the musician meant the project provided teachers and their pupils with an equally “special” and unique opportunity, “It’s still an experience that they’re not going to get anywhere else.” Jess also explained how she tried to make her pupils feel closer to the musicians by explaining that because the musicians were special, and because she had chosen that particular group of children to participate in the project, “therefore they too were special”.

Teachers valued the project because of the unique qualities and opportunities they provided through the musician. A project could be an opportunity for the children to “learn a new skill from people who they would have never crossed paths with ... they would never have. ...I don’t think they would ever have crossed paths with many professional singers during their time. (Ellis). For Casey the opportunity to see instruments was valued: “it was not something the children in this area see every day that kind of instrument. They may see a guitar or piano or something like that but to have a trumpet a clarinet or a flute they are unusual instruments for them to see and that was very useful”.

Some teachers saw it as a cultural investment explaining, “it’s quite nice they get the experience when they’re quite young and I feel when they go to secondary school, they’ve got the confidence” (Riley). It was an opportunity for the teacher to perform with others in a prestigious venue, and an opportunity to be part of something greater than the sum of the parts: “They did lots of other songs obviously with secondary school choirs as well joining in, primary choirs joining in ... And then they

had orchestras and bands doing one or two pieces each and a singer so that's kind'a how that worked. [...] it was amazing" (Imani).

7.3.4.3 Investing in the project

Within this theme I interpreted a cluster of responses that indicated how teachers were caught in a cycle of assuming projects were good because they had a range of invested interests for wanting the project to succeed. The source of goodness was focussed on the work of the musician, consequently, they invested a great deal of themselves in supporting the musician to be successful, which was evident in the high levels of commitment throughout the preparation and the process. All the teachers, for example, ensured the necessary environment, resources and scheduling were each as the musicians requested.

The contact session for a musician could be in premium curriculum time, whilst the rehearsals, undertaken by the teachers between visits, could be part of an after-school ensemble: "It's a club after school. The piece we did [...] I worked on that separately with my band / orchestra that I had after school, so again it was a club after school. There would be times in school time when we would meet up with [...] and some of the musicians and go through the pieces and do it that way:"

Negotiating time and space was typically expressed as "our timetable is full and quite jammed, trying to figure out days when we can fit it in is quite ... sometimes a bit problematic" (Ellis).

Projects could be surrounded by a sense of subversion or by contrast have a very high profile and in high volume. Kit, for example, established a network of contacts through which he accessed musicians who came in his lesson time to avoid any disruption to the school day. Aubrey felt obliged to confine project activity to the music lesson, explaining the consequence that the children "might have this incredible experience with any musician that is like golden and magical" and then when she returned the children to class, "the teacher's like 'get your maths book out and that's like ... so sad! [...] because you've got all this excitement and then it's just back to school life – it's just gone". Ellis commented on a response from one of her colleagues who attended a performance of a project, having been unaware of the

project happening in school: “for the teachers that came too, it was like “oooo, we weren’t expecting this kind of arena and things like that.”

One comment summarised the isolated responsibility of a music teacher preparing for a session. The evening before the musicians were due to visit, she thought about

“things that could go wrong in terms of like ‘has somebody double booked this space and I’m going to turn up tomorrow and there’s going to be a nightmare like there’s a class already in there. Or like will all of the instruments have been moved and I’m going to be running around, trying to find them” (Gerry)

Subversive approaches contrasted with projects that scheduled activity for blocks of time or on a regular basis and brought a different energy to music in school. These projects directly involved large numbers of staff and were profiled as exciting and ambitious, generating high volumes of sound and school-wide disruption to a daily routine.

Professional development projects that supported teachers to address mixed levels of pedagogical skills in music teaching and to re-introduce music as a creative subject were typical of this level of volume. For Courtney, Kristian and Dale the whole school staff was involved, and the noticeable positive vibrancy helped both events acquire a legendary status within the school and a strong legacy. “It was a massive lesson, the whole afternoon. The routine was changed, they came in and did like a double lesson extended so we could work on the piece” (Kristian)

7.3.4.4 Teachers who challenged

Musicians provided teachers and pupils access to unique opportunities, particularly accessing prestigious concert venues, connecting with other children and performing with professional musicians.

By avoiding any challenges and reservations about the way a project was set up and enduring the expectations musician held about the organisational workload, teachers demonstrated a level of altruism that included an increased level of tolerance of any

unusual pedagogic approaches. Struck by the detail of the reality of one musician's developed way of leading activities Drew explained that she assumed that his specialism directed the way he had to work with her pupils in order to reach the standard of performance at their annual concert: "I guess I just feel he's the expert at this, and that if I say something it might not be correct".

Kit did not assume projects to be good things. He carefully considered all the musicians he had worked with and judged them pedagogically. Musicians who did not manage pupil behaviour, whose speed of delivery was unsatisfactory and who didn't work "in a very managed manner as well ... when they're in school" were not invited back.

7.3.5 Theme 4: Pedagogic lens

Teachers observed a musician's way of working with children through their personal pedagogic lens that they used to identify and describe their musician's pedagogic approaches. In the process teachers observed musicians demonstrating a recognisable orthodox pedagogy. They also observed characteristics that were recognisable as being different from their own pedagogic approach that aligned with signature pedagogy. Within this theme I have included the ways in which teachers challenged the characteristics of a pedagogy that did not align with their own expectations. Also within this theme, I have a sub-theme which captured how strength of the success of the way a musician worked influenced the strength of the relationship between the musician and the teacher.

7.3.5.1 Orthodox pedagogy

Spencer, for example, explained how he welcomed musicians who led teaching and learning with the class because "they are [...] massively experienced in teaching and working with children." Even in projects that would lead to listening to the musicians in a concert, the pre-concert workshops were comfortably filled with recognizable teaching activities that engaged the children and that Spencer recognized as good teaching: "These are the sorts of things I would do in class anyway [...] Yes, it's very similar in lots of ways".

Sequenced activities were seen as good practice because they supported musical learning: “You could see the teaching practice, you can see that “I do”, they did first of all, “we do”, and then the “you do” (Dale). Dale also identified a further common feature of conventional pedagogy, that of a linear musical progression. At a micro level of teaching she identified a range of conventional teaching and learning activities that included recognised teaching and learning behaviours:

“One was a warmup song where you could see he was looking at different pitch and different rhythms within the song. He then taught another song that built upon that rhythm and pitch, and you could see that he was putting actions to it so that you could memorise the words, you could also see, well I could see as well, when they were clapping the rhythm, they were also linking into the syllables of the words. You could see that that was coming through with the children, and then they were putting the whole thing together” (Dale).

Other teachers recognised how children had made musical progress over a term by “just watching the children” surprised at “just how much they improve and enjoy it - that’s great” (Jess). Another explained, “basically what they’re doing is they’re applying those skills, so I’m looking to see how much she engages the children but also to see how much further she can push them with their playing.... She definitely does, it works really well”. (Riley).

Teachers frequently expressed a major anxiety about the possibility of poor pupil behaviour if the musician could not inspire them and engage with them. Musical knowledge alone was not enough as Courtney explained, “it’s not trusting what they know, it’s how they can deliver it for the children”. When she recognised the children were successfully engaging in the activities because of the musician’s teaching strategies, she explained how her colleagues felt confident in the musician: “He knew how to speak to them because we find, ... sometimes if you get musicians in, they’re musicians which is great, but they’re not so good talking to the children ...”.

It was not unusual for a teacher to want to collaborate with a musician but who also wanted the musician to maintain a conventional pedagogic approach. Kit, for

example, insisted upon the work being completed in a fixed amount of time, an instruction that resonated with their required standards of practice:

“I want them [*the musician*] to be able to contain it so it’s actually manageable in the short amount of time they’ve actually got. And to do that they’ve got to have had some experience they’ve got to have been doing it quite a long time. And maybe that background in education as well, have some understanding of primary education and how they can work in schools. I think that’s important”.

The teacher-like behaviours of the musicians were sometimes more important than exploring what a musician could share musically: “Don’t get me wrong I want the children to enjoy the musical experience it’s not completely strict but there’s no messing about like we’re there to learn and to work”. Kit did not feel he could suspend his pedagogic attitude and explore other pedagogic perspectives.

7.3.5.2 Signature pedagogies

When teachers interpreted the ways in which their musician worked, they were also observing how a musician was an outsider and had contextualised their professional knowledge into a distinct frame of reference. It looked the same as teaching and learning but through a lens of signature pedagogies (SP) (Thomson, Hall et al., 2015), it was the practice of creative artists sharing the same pedagogic platform but adapting their musical knowledge to make it more pedagogical. Although a teacher’s foremost judgement of the strength of musicians was by their teaching skills, Thomson et al. (2012) found that creative artists “had thought about and developed, through experience and in dialogues with teachers, ways to make important aspects of their creative practice pedagogical” (Thomson et al., 2012, p13).

When managing inclusion, creative practitioners “tended to rely on students’ commitment to the collective endeavour, the professional or disciplinary norms, the virtuosity of the artist’s display of expertise” (Thomson et al., 2012, p43). Gerry, for example, noted how the conductor of the orchestra made no adaptations for the children with SEND, demanding the same specific standard of performance from

everyone but this somehow added to the strength of pride and success Gerry felt when the children successfully completed their performance. This approach also extended to behaviour. Drew's comment about behaviour, for example, contrasted with Kit's (6.4.5.1) because they identified something slightly different. Drew felt that the musician had his own management of behaviour which she expressed as sense of her intuition rather than the musician's virtuosity: "It's about the type of person he is. He does seem different to any of the other teachers we have in school. He's a man which is a bonus we don't get many of those in school. He's quite different in the way that he talks to the children, less teacher like but still strict, sets the boundaries".

Within signature pedagogies Thomson et al. (2012) located practices that were specific to creative artists. Imani and Courtney both referred to their amazement at the ambitious "scope and size" (ibid Thomson et al. (2012)) of the partnership project. One broke all the regular school routines involving the whole school, another performed in a venue with a 5,000-audience capacity. Dale loved how the musicians embraced the "absurd and carnivalesque" (ibid) when they performed in the school playground on the equipment as children arrived at school.

The strongest characteristic that teachers referred to was musicians and children staying fixed within the moment. "The here-and-now" was about enjoying the present without concern of the future of the past: "we can find no better term to describe the combination of affect and cognitive attention, the sheer exhilaration, delight and joy that students often displayed during their encounters with creative pedagogies" (Thomson et al., 2012, p13).

Dale presented an engaging example of the here-and-now in an activity for four-year old children. She described her observations of her class responding to a dance task that the musician had presented. She described a safe environmental space that all children could occupy on equal terms. She identified and appreciated how all the children could participate joyously, be creative and engage in the best way they could, which was especially important for young children who couldn't follow the directed activity of the musician but could feel the beat and the spirit of the music.

“There were children who were not the most coordinated but who were moving freely within the dance trying to follow the steps. You know what? If they couldn’t follow the step, they did their own thing. It was the music that spoke to them. It was more relevant and more prevalent in my littlies because it’s always been, ‘well we’ll try following this but y’know? If you want to have a bit of a free go, go for it’. And it’s that openness and joy I think through that music. Because you know, things do follow a pattern and sometimes we have to follow a pattern [...] but it’s still as important to be creative, think critically and do your own thing, and then maybe analyse it later.”

In Dale’s observations of the children responding to the task of the musician she described how the children were living in the present “where ideas are being formed not finished, events are experienced not remembered” (Thomson et al., 2012, p13). Her description aligned with “the structure of feeling” (Thomson et al., 2012, p13) and was a perspective that contrasted sharply with a conventional pedagogic approach.

Sometimes the here-and-now took teachers by surprise. When recalling an approach that deviated from a teacher’s conventional pedagogy Kit explained his joyous surprise, “within twenty minutes he had the whole class playing like five different instruments [...] all playing the rhythms. And he didn’t tell us anything about anything. [...] Brilliant! Absolutely brilliant.” The musician had begun the session as a musician, he played, and the class joined in, which was an approach that was not part of Kit’s pedagogical practice.

In other projects, teachers noticed the strength of engagement to be found in working in the present. Riley explained how the musician supported one child’s creativity by becoming a resource for the child to realise their musical ideas. A child could be very particular about their idea and work carefully with a musician to refine it.

“She [*the musician*] would give examples of how she might sing that, and the children decided if they liked what she was doing or not, should it be higher? Should it be lower? Should it be quicker? Should it be faster? And the words and things [...]. They sing the melody back to the child so they [*the musician*

and the child] are understanding completely and sometimes that goes back and forth a few times because the child doesn't think that they've [*the musician*] repeated it in the same way and so they will try again and sometimes it takes quite a long time, but they try and confirm that melody".

Jess later summarised a balance within a project between the demands of regular teaching and the freedom for musicians to develop their own pedagogy.

"I sometimes feel like my music sessions aren't quite as 'pezazzy' if you like although that's not really a word, as like the workshops are. But then I think about actually ... I've got lots of other things to plan and sometimes a half hour session you can't always do lots of pezazzy things".

She acknowledged the enjoyment she had observed in the musicians, possibly with an element of envy, but grounded her thinking when she recognised it wasn't possible to place their pedagogy within the restrictions of her school teaching.

7.3.5.3 Challenging pedagogic signatures

Other teachers recognised a different pedagogic approach in signature pedagogies that conflicted with their expectations of teaching and learning. They felt the need to compensate in order to try and make up for lost learning without bruising the musician's practice.

Drew observed that activities led by musicians involved the whole class but were not differentiated. Drew recognised the lack of differentiation but found a positive perspective and accepted: "we're all working on the same thing at the same time [...] while as in other areas of the curriculum we're working at our own pace ... so it's a real collective, a whole ... we can achieve it". The sense of a collective whole, extended to the cultural context of her class:

"I guess we are more together as a class. We're standing in a certain way, we're all quite close to each other, we've got our sections, and everybody works as really good team and we're standing for a start which is different to a

lot of the rest of our time where we're sat at separate little tables, so we feel different in that way".

She viewed the collaboration as a separate space in the week where she and her pupils connected with the music of this musician in the way he wanted, because she felt that by not working in the way the musician wanted, even when it restricted musical learning, "we wouldn't probably be able to perform the way we perform at the end". Sometimes a musician mis-understood children's ability to access the activity. Here, lack of inclusion was described through conventional pedagogic practice: "it is all like at one pace there's nothing to help the ones that can't really do it or nothing to extend the ones that can." (Casey).

Riley expressed a similar perspective around pre-concert activities: "They enjoy it – well most of them do. Some of the children do find it quite hard. Some of the children maybe who don't want or aren't able to follow rhythms so easily they find it a bit frustrating ... and a few children don't like the loud sounds. But most really enjoy it" (Riley).

Gerry noted that in the final rehearsal with professional musicians, the conductor had a sense of pre-performance nerves and "he was getting quite of pushy with kind of getting it right and just kind of going over things and losing sight of the fact that they were young people and that they also had kind of additional needs". She interrupted on behalf of the children to remind the conductor "'they need to take a break' or 'I think we need to stop rehearsing this piece now and move on to another one'". She believed it to be "quite a bit of an issue on the actual performance day and when we were doing the cluster rehearsals". There was also a level of inconsistency around the needs of the children due to "long periods of time when kids were just kind of hanging around".

Gerry was emphatic that the bad experience was relatively insignificant when compared with their unquestionable benefits of the project and described the achievement within the challenges of a project for young people with special needs as "quite exceptional".

By contrast, when Casey identified what she believed to be a pedagogic weakness, she intervened and offered teaching strategies from her pedagogic practice:

“I was able to say, that won’t work. What you’re trying to do won’t work with this class at the moment and he took on board what I said, and he adapted things, and I gave him some things he could add that really helped. And his second year he really took these things on board, and he was so much better the second year because he kind of had a feel for what worked and what didn’t. He had to tweak it because the class was very different, but he tried those different things he wasn’t just stuck on that’s what we’re doing and that’s it”

This was an intuitive criticism but significant for two reasons. Firstly, she was the only participant who overtly connected signature pedagogy with her understanding of PCK (Schulman, 1987) as specific to orthodox pedagogy. Casey intuitively realised that the musician didn’t understand why the children could not engage in the task because of the way it had been approached and presented to them. Secondly, hers was one of two pedagogic dialogues. Although other teachers had opinions about their musician’s pedagogy, in the ordinary course of a project, there was no shared pedagogic dialogue.

One teacher who observed a musician’s pedagogic approach hadn’t reached their teaching expectations found strategies to intervene when the musician had left. Ellis, for example, explained:

“Obviously, when the singers are coming in, they are just teaching it how they would teach it and how they would do it, but sometimes some children as you know, behavioural could be a bit ... go a bit skewwhiff so in the sense of that ... I now know ... ok my class can do this”.

Similarly, other teachers supplemented their musician’s activity with additional sessions in music immediately before the musician arrived. Drew explained: “all of that vocabulary is never in the session. So ...I like normally before we go to [...] like

5 mins before [...] I try and do the vocabulary part before we go in, knowing that [the musician] is probably not going to cover it”.

7.3.6 Sub-theme: Relationships

Relationships has been placed as a subsidiary theme. It is clustered around relationships between musicians and teachers that featured throughout all of the projects because they informed the way the artists worked and were important to its success. Imani noted how the musicians in his project had “an incredible knack of getting on with the children”. Jess concluded “by the end of the project you can see they’re [the pupils] confident, they talk, they make eye contact, they’re quite happy to kind of criticise and add – and I love the fact that the students feel like they’re empowered enough to be able to do that by building that relationship with the musicians”.

Teachers noted how musicians cared about children with additional learning needs and wanted them to feel comfortable, by asking about communication: “They make the effort to build those relationships as well as ask me, “so what do you know about this person, how’s the best way to communicate with them or interact with them?”” (Jess). One particular group of musicians, when touring, remained in communication with the class through e-mail, creatively using a photograph of a pet cat that belonged to one of the musicians. The musician used it to send messages reminding the children to continue working in their absence, “it was just really nice actually, it was just to say hello. The kids really loved it and they’re always asking about those little things” (Ellis). Teachers had been struck by moments of individual support the musicians gave to their pupils.

The importance of the strength of a relationship was illustrated whenever the behaviour of the musician was felt by the teacher to have a detrimental effect on the children, or the children were asked by the musicians to do something they couldn’t do. Successfully intervening and maintaining a working relationship whilst also supporting the children was part of the teacher’s engagement within the project. For example, “I would be saying, ‘I think they need to take a break’ [...] you’re there to remind them that there’s only so much they can handle” (Gerry) and “there was this

part [...] and she wanted to take that out and I said 'No!' We can't 'cos it's a really important point to the message of the song – and that was fine" (Riley).

Strong congenial relationships with the musicians were also very important to teachers. Teachers all appreciated working with musicians, particularly those with responsibility for teaching music throughout the whole school because seldom had the opportunity for professional dialogue. Jess expressed her relief from the feelings of isolation she experienced as the only music teacher, "I love teaching, being with them [the musicians]. It's the highlight of my term when they come in. I had forgotten how much I enjoyed being in a musical community" [...] I just feel like they come, and it's like the gang's back together. They're almost part of the school family now". Spruce et.al (2021) developed a strong argument against the professional isolation of music teachers who have lacked the opportunity for rich and complex professional discourse. Its relevance to this research was immediate when they summarized, that "a lack of awareness of, or limited opportunities to engage in, robust discourses locks music teachers in the practical-evaluative dimension: into a perpetual present" (Spruce et al, 2021 p71). Jess was able to respond and share musical ideas with musicians that were not understood by other teachers.

Over the duration of return visits from the same ensemble, teachers had established strong and valued relationships with their musicians. Jess explained, "they keep coming back; it's lovely! [...] I know them personally quite well now because they come in and we talk, and we chat and what have you". The personal connection was also important when supporting teachers engaged in professional development, "they were very positive and very friendly and very kind and that, obviously for me, was the bit" (Ellis) and when supporting a project between visits "they could e-mail to say the children struggled with this as well as we did, can you help? [...] Having that relationship was really helpful." Teachers of foundation subjects relied upon local networks for professional discussion and dialogues, which had been disrupted by the Covid pandemic. As Courtney, the music lead, reflected "Before Covid we were all split up into our different subject leads and were going to do meetings together, we had one where we were bouncing ideas off each other" [...] hopefully next year". Despite the interruption to connecting with other teachers, networking was still regarded as a valuable resource to share project outcomes and seek musicians.

7.3.7 Theme 5: A musical space

This theme focussed on the inclusivity of improvisation and composing. Teachers described how musicians created a musical space within which everyone's musical ideas were explored and respected. The activity was either improvising or composing. Codes within this theme strongly reflected musicians habits of thinking musically, making music and acting like a musician. They had no fixed repertoire and tended to be aligned with a midwife and fellow traveller (Jones, 2005).

Kai worked with his partner musician Madhu to create a shared space in which they and the children learnt music through improvising. Within a school Kai sought a pedagogic approach through which he could consider the musical needs of all children in the group. By working with Madhu they musically transformed their way of working to enable pupils to think "out of the box", which they achieved by introducing pupils to musical learning through musical improvisation. Improvisation was considered a musical skill that included everyone in a creative space whatever their musical, cognitive or physical challenges.

Madhu and Kai when working with the children adopted professional habits as expressed in informal learning (Green, 2008) and signature pedagogies (Thomson et al., 2012). Habits were forms of tacit knowledge most frequently conveyed through how musicians orientated themselves to questions and tasks. They thought like musicians, made music and acted like musicians in order that the children could as well.

Kai recalled how Madhu described the difference between the two pedagogic approaches.

"you start with something and then you play with it and you use the elements from it, and you take it and you use it in your own way [...] instead of having something where, that's the something [Madhu points] and you can either do it or you can't do it and then it's in a box or on its own".

Its purpose was to encourage all children to develop as individual, musically creative decision-makers. Kai also encouraged children to participate in musical discourses because it required the children to musically adapt to each other.

Courtney described how in her partnership project, the composer used a through-composed unifying musical motif to support teachers and their pupils to compose. The children worked in groups, each composed a section of the final composition, which was performed as a continuous sequence of musical episodes. Within each episode the children were able to engage in musical decisions.

She described how the musician introduced the activity by sharing his 'habits' as a musician and composer: "And he stood in front of them in the hall, explained what we were going to be doing, [...]. He played saxophone so he'd brought a couple of his instruments in and the piano". The musician then visited each class and talked to the children and their teachers about composing through their compositions. She articulated a cyclic approach to composing over one and a half days, based on this composer's approach to creating music. His introduction was followed by children working in smaller groups and discussing their musical idea, for example, "I think it should do this" and "I think it should do this", then "they split into little groups within the groups, to have a discussion, maybe do a spider diagram about what ideas they had" and most importantly, "that discussion about taking into account everyone's ideas I remember it was different in every class, how he approached it".

In composing projects, teachers recognised dialogue that supported an inclusive approach to working together. For example, "everybody's contribution is valued and when children answer their questions they always – even if they have to re-phrase it, they do it in a way that that person feels valued." (Riley). When children were part of the composing process, they were 'respected' by the musicians, who treated them 'equally' to other musicians in the room and respected student autonomy, for example "they would say to the group 'what do you think?" (Gerry). Similarly, "Should we have this at the beginning? Or should we have this at the end?" (Courtney) and "everybody's invited to feed back into that as well so ... we're all kind of sharing ideas" (Jess).

Courtney identified how the collective values of pupil autonomy from the composing project had impacted upon the school. The composing partnership project became an annual school event. The responsibility for its content was made by the children in school, “it’s come out of the children, meetings like school council, “what sort of things would you like to do? What sort of things would you like to learn about?” (Courtney).

7.4 Critical reflection of the results

7.4.1 Strength of teacher agency

Musician–teacher partnership projects became the means by which teachers could both counter some of the restrictions they felt a performativity agenda had imposed upon them as music teachers and support the development of teacher’s music knowledge and pedagogical knowledge (6.4.1.2).

Teachers understood and accepted a collective responsibility for the overall marketing of school through its standards in core subjects and wanted to support their colleagues and their school (Ball 2012), but they also felt very strongly about finding time for music in school. Where music was limited or lacking in schools, teachers were determined to keep a focus for music in school. Music projects inspired a determined energy in teachers that reflected their belief in music education and empowered teachers to address their inherited challenges of teaching and learning music in school. Projects enabled teachers to temporarily counter their “compliant professionalism” (Wang et al., 2014, p429) and successfully re-energise curriculum time for music (6.4.1.1) and its attendant reduced engagement with live music (6.4.1.4).

Teachers used their musical agency to engage musician–teacher projects through which they became liberated and empowered because they were able to challenge the context in which they found themselves. They demonstrated levels of individual power within a controlled autonomy (Lawson 2024). An analogy of fighting was introduced by Ellis who described her position as ‘lucky’ because she had a senior leader in school who personally valued music and therefore who could support her by making a case for music. She recognized that ideally this should not be

necessary and that under Ofsted's (2019) revised framework schools were expected to include music as part of a broad and balanced curriculum. She was sceptical of the practicality and therefore the reality of such a statement and she still believed it necessary to "fight for music" (Ellis). The overall impact upon teachers was to feel empowered and uplifted by permitting themselves the opportunity to take back some element of control.

Teachers were pleased to accept that participation in a project was an opportunity to demonstrate their strategic and lateral thinking concerning a curriculum challenge, to raise the profile of music in school and to raise their professional standing in school. Study 2 had three clear such examples of successful projects which supported professional development, raised the profile music in a school's curriculum and became successful catalysts for permanent change. They were noticeably powerful by their legacy, that is their established place in the history of the life of the school. Kai and Madhu's project transformed a music curriculum (5.5.1.1)³⁰, Courtney established an annual arts week in school (6.4.7)³¹ which the school council took ownership of and responsibility for and Dale's project secured the appointment of a musician in residence to support music in school and provide regular professional development for all staff over the following academic year (6.4.1.2)³².

Curriculum change could also make an impact upon teachers through embedding a partnership project within the overall curriculum experience that they offered their pupils and planning the school curriculum activity accordingly. Jess, Spencer, and Riley, for example, organised their school year to include a project with the same musicians. These annual projects were eagerly anticipated by teachers. The project remained in the here-and-now and the accountability remained within the project, which had no defined learning outcomes beyond the experience which teachers highly valued. Over time and repetition, however, projects moved from fringe activity within the curriculum and became established as part of the mainstream music curriculum. The project involved different repertoire and a possible change of

³⁰ Kai and Madhu became employed by the MEH to repeat their model in other schools

³¹ The arts week continued

³² Dale left teaching, but the school has retained its musician in residence.

performing venue but its size, structure, the musicians, and the ensemble were the same. Only the children who were selected to be involved in the project changed.

Within the resulting status quo a teacher felt they had addressed the challenges of music teaching in school and were satisfied with such a structure. A level of anxiety had been removed from the teacher, for whom their annual project was a welcome musical enrichment to their working year.

The success of musician–teacher projects to make a lasting impression on music in school, however, was largely dependent upon the energy of the teacher who took on the challenges. Teachers were motivated and energised by the benefits of projects and they wanted projects to succeed. Despite the personal physical and professional investment in a project (6.4.4.3), all the participants were happy to engage with musicians on a regular basis and repeatedly honour the same support processes because the pressure of these responsibilities never outweighed the impact of the emotional outcomes. There was also a sense of urgency and commitment towards a project because success in one project had generated a desire for further projects which reinforced a possibility of continuing to successfully address the challenges of music in their school. Riley, for example, had worked with an annual project for over ten years.

There was a strength of teacher agency to successfully create projects, despite knowing that any impact of a project may be temporary and music may never be afforded an equal status to other subjects in the school curriculum.

7.4.2 Impact of success

The strongest and most frequent expressions of the impact of musician–teacher partnership projects made on teachers were significant feelings of enjoyment at its success (6.6.2). Criteria for success always included how the project had made a strong positive impact upon them both musically and socially, either as an individual or through observing the impact of the project on their pupils. The positive feelings in this study connected with and extended the range of feelings of emotional empowerment (5.5.3). Teachers confirmed how children were drawn to the quality of

a musician's instrumental expertise and additionally they also appreciated the relationships they had built with musicians (6.4.6).

In Study 2 there was a noticeable stronger emotional engagement between some teachers and musicians, illustrated by examples of a sense of companionship and personal transformation that teachers had experienced from engaging in a musician–teacher partnership. The strongest expression of the emotional impact a project made on a teacher was most movingly expressed by Ellis who found it hard to express in words, but carefully explained how working with singers transformed her life (6.6.6). She believed that she would never be able to sing with her pupils and as a result of working with musicians in different ways for three years, she was able to lead singing with her class and had the confidence to consider a career route as music lead in school. Kristian was also noticeably moved because it was only through participating in a music project involving Western art music that he finally understood something about its repertoire because he never really “got” classical music.

The impact of the level of teachers' enjoyment of successful musician–teacher projects became an ever-present punch of energy throughout my research which felt like a ‘footprint of success’. The footprint of success represented to me the recurring personal and emotional feelings of satisfaction and pleasure described by teachers. Such a footprint, however, also masked a complex silence which included a lack of commentary about the way musicians worked with their pupils.

7.4.3 A non-dialogic culture

The working relationship between musicians and teachers within projects had mainly developed without expectation of discourse and were non-dialogic. Teachers enjoyed and welcomed a musician's pedagogic approach, but they found no reason to engage in pedagogical discourse. It was almost ironical that such was the strength of their professional voices to be heard within a school, teachers sacrificed their own voice within partnership project. When a teacher failed to engage in pedagogical dialogue with a musician, they denied the project direct access to their teacher knowledge and pedagogic expertise. In so doing, they not only avoiding an epistemic

duty (Benedict, 2018), but they also risked sending a message that their teacher-based pedagogic knowledge had no place in their project.

Thomson, Hall et al. (2017) referred to artists and teachers creating an inclusive space that can be shared, in order to establish “what might be considered ‘third spaces’ (Soja 1999) where hybrid pedagogies were developed”. (Thomson, Hall et al. 2017 p13). When teachers and musicians did not engage in dialogue, the immediate detrimental impact of this on teachers was negligible. A teacher did not lose their teaching responsibilities outside the project or bruise their relationship with their pupils by their silence, as Ellis explained, “you’re still their teacher even if someone else is teaching”. As identified by Kushner (1991), however, for musicians and teachers, a lack of dialogue meant that neither of them found out what they meant to each other.

A non-dialogic culture served to maintain the position of a teacher’s professional knowledge within a project, sometimes maintaining unknown levels of a teacher’s musical knowledge (6.4.1.2). Teachers were interested in the way a musician worked and as they followed a musician’s leadership in a project, they enjoyed participating in and observing many of the successful techniques but were not inspired to engage in dialogue. Although some teachers talked about their intention to work as the musician had done, there were no examples that they actually did.

Study 2 showed that a lack of a pedagogic discourse allowed musicians’ pedagogic activity to appear unquestionable and contrasted with the importance of shared critical reflection raised by Kai and Madhu (5.5.1.1) and Kushing (1992) who asked, “How do professional musicians judge the quality of their education work?” (Kushing, 1991, p14) without pedagogic dialogue. The acknowledged tacitness between musicians and teachers to some extent maintained and established a stable pedagogy but also effected a blindness to pedagogical qualities a musician brought to a project and created. The danger in this for some teachers was they did not critically reflect on, directly discuss or challenge the way musicians worked with their children.

The possibilities for a deeper engagement and shared professional enrichment that a dialogic relationship offered were evident in the very limited examples of pedagogical discussion and shared dialogue. Jess and Ellis were good examples the powerful effects of dialogue between musicians and teachers.

Jess taught children with special educational needs and disabilities (SEND) and initially described the discourse that had been essential for musicians to be able to work successfully with her pupils: “they wanted to learn from me I wanted to learn from them [...] they could kind of talk freely about what was happening and what was going on and they knew that I would understand”. This level of dialogue was unusual and something she partially developed through the informal evaluation meetings. Jess arranged a short evaluation meeting with the musicians after each session when they discussed “what worked, what could we have done, do you think we should include this? Or shall we scrap that bit out and do a bit more of this part?”

Dialogue was more evident when there was a good relationship between the musician and the teacher that included trust, shared value systems and respect for each other’s pedagogical and musical decisions. Madhu and Kai regularly shared a pedagogic dialogue of reflection (5.4.2.5) or evidenced its impact upon their work because had become a professional norm within their relationship.

Ellis established a similar discourse based on trust and mutual respect (6.4.3). Ellis and a musician connected through their separate frameworks, both learning from each other through sending and receiving knowledge (Figure 13).

Partnerships that included dialogues and discussion offered insights into the possibilities of blending pedagogic approaches (Figure 13) if it involved sharing professional knowledge, that is teacher knowledge and musician knowledge.

Thinking like a musician and thinking like a teacher

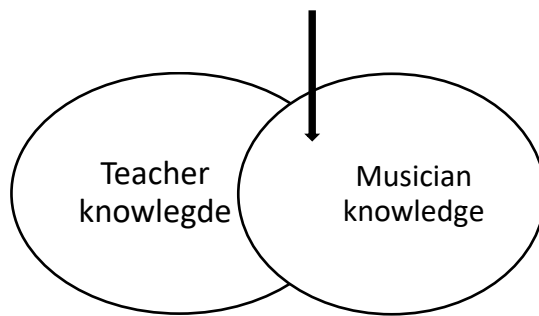


Figure 8: Early pedagogical framework for exchanging pedagogies within a musician–teacher partnership.

In Figure 8, the intersection of professional knowledge holds the development of musicians and teachers learning to think and act like a musician and a teacher. Ellis and her musician continue to correspond outside their partnership and from other settings.

7.4.4 Undiscussed impact of signature pedagogy

Features of signature pedagogy included the most apparent pedagogic feature of a musician, which was working in the here-and-now, a “lived experience of the present” (Thomson, Hall et al., 2012, p15). The musician’s work with the children was always in the moment. Each musician carried no responsibility for taking account of previous leaning or the possibilities they might open for future learning. This was made possible because musicians were unfettered from the demands of the music NC (2013). They were free to respond to the ebb and flow of the energy levels of the group of children they are working with, in a level of engagement with the children in the moment of it happening.

Narratives around the here and now were not frequent. Dale’s observation of musicians working with her reception pupils was one such example (6.4.5.2). The freedom of being able to focus only on the moment appealed to Dale who became absorbed by living the experience in the present. Signature pedagogies were also, therefore, predicated on the unknown. Unlike school lessons they were not driven by objectives, but instead were driven by thinking, exploring, working and being in the moment (Thomson and Hall, 2018). Thomson and Hall (2018) were clear that the two pedagogies were not interchangeable.

There may be three reasons why teachers were not drawn to discuss characteristics of signature pedagogies despite enjoying the characteristics they observed. Firstly if the project had been established to counter an imposed performative agenda, the opportunity to consider pedagogic approaches or the opportunity for professional development were not in the forefront of the teacher's thinking. Kit, for example, when observing a musician working with a signature pedagogy (6.7.5.2) admired it, and its impact upon engaging his pupils, but did not consider it as an opportunity for him to discuss or learning opportunity.

Secondly, given the strength of the personal investment and commitment to the success of the project made by teachers, they suspended any critical reflection or engagement in collaborative discussion because they wanted the musician to feel comfortable and to succeed

Thirdly, it could be possible that signature pedagogy subversively fed a perpetual knot in English music education. Instrumental teaching was always a parallel and traditionally didactic teaching experience to a school-based classroom curriculum (Garnett, 2013) and the connection between the two unclear. For most teachers the level of their instrumental skills equated with their ability to teach music in school. For example, teachers frequently articulated their musical skills by referring to skills they didn't have, and which they measured by reference to national public instrumental examinations. Their successes were expressed in terms of "only" reaching a particular music grade or equivalent recognised qualification (6.3.1). The need to have instrumental expertise and read staff notation in order to be a competent music teacher was held as an underlying assumption by teachers because instrumental expertise was regarded as a key source of musical knowledge. For some teachers however, who had instrumental skills, such as Imani and Drew they could not easily transfer their acquired musical knowledge into planning and assessing a conceptual based constructivist music curriculum (Garnett, 2013). For others the need to read music and play a musical instrument was so established that as they lacked it, considering the pedagogy of a high performing instrumentalist lacked purpose.

7.4.5 Learning in a teacher–musician partnership

A lack of discussion between teachers and musicians within projects did not prevent opportunities for learning. Teachers' voices opened doors to ways in which projects with musicians supported purposeful and meaningful experiential learning, social learning, and limited constructivist learning, and for some teachers were a source of learning opportunities for themselves and their pupils.

Illeris (2018) captured the complexity of learning within his broad definition of learning as “any process that in living organisms leads to permanent capacity change and which is not solely due to biological maturation or ageing” (Illeris, 2018, p1). A key feature of learning within musician–teacher projects aligned with Illeris's (2018) dimension of interaction between the learner their social, cultural or material environment, and “an internal psychological process of elaboration and acquisition” (ibid p2). The interaction dimension of learning within musician–teacher partnerships, therefore, held strong resonances with social learning theories of Vygotsky as described by John-Steiner (2000) believing that Vygotsky's work realised that “an individual learns, creates, and achieves mastery in and through his or her relationships with other individuals” (John-Steiner, 2000, p5).

Such an interaction between a musician and children was recognised by teachers through the experiences projects provided for social learning. Key examples of experiential learning in their pupils were described through teachers' perceptions of increased children's social confidence and their confidence to engage creatively in music (6.6.6). The interaction and learning between musicians and teachers could best be recognised as behavioural learning and transmission. The strength of the impact of such learning was unexpected and profound as described by teachers being able to feel and behave like a musician (6.7.4) and being able to extend their working knowledge of a musical genre (6.7.2).

In Study 2 there were no examples of planned cognitive learning, which was a lost opportunity from teachers' descriptions of how musicians such as Kit (6.6.5.2) worked and how their pupils co constructed with musicians such as Riley (6.6.5.2).

These descriptions illuminated strong opportunities to plan for learning music skills and knowledge as agreed by Kai and Madhu (6.7.5).

7.4.6 Sequenced activities

Behaving like a teacher was a direct and key concern for teachers who all hoped to locate a musician who was able to talk to children in an age-appropriate way that engaged them and didn't lead to boredom and consequential misbehaviour (6.4.5.1). Teachers welcomed a musician who could manage behaviour which, for many creative practitioners had become part of a repertoire of behaviour management strategies for when they were working in school settings (3.2.5). Such behaviour strategies were not necessarily tied to a formal school behaviour policy, they were gained from a musician's experience of working in school settings.

A sequence of activities, for example, was interpreted as good teaching, or very similar to the activities the participant teacher would undertake (6.4.5.1). Such activity, however, was only like a teacher, it was not teaching as a trained teacher. Teachers identified examples of a musician's activity with learning activities because they were looking through the lens of their 'default' orthodox pedagogy. Some teachers were clear that through such activity their pupils were engaged with musical learning (Dale, 6.4.5.1) and had made musical progress (Jess, 6.4.5.1). They believed that the musician, therefore, was engaging in good teaching activity, but the musicians may not have intentionally considering how the teaching activity could have led to learning and progression as identified within the NC Music (2013). From Study 1, I found that musicians had been working with primary school teachers for some years and as they increased their experience of working with children, they became adept at working out what worked. They had learnt on the job (Flynn, 5.4.3.1) and worked out how to create an inclusive safe and brave space (Ali, 5.4.3.1) For musicians, their work was not about being a teacher or wanting to be a teacher it was about finding musical ways to work with children.

7.4.6 Contextualising composing

In composing projects musicians found ways to support the composing process. Jess outlined how a musician composer had adapted a model of composing for

those with special educational needs (SEND). A pupil's musical idea was selected from the group and adapted for inclusion within a composition.

“We needed just like a little sort of melody, and [...] just sort of played a few notes and they kind of went, “that’s really good can you play that again?” so he [the pupil] played it again and they were like “Yes!” and so they put that in, and we put some words to it. So not only did he create like a melody that he then played, that then went into the orchestral part as well, but it then was created into a song that we then put the words to as well”.

The musicians used their experience to make the music they had created with musical ideas from the children more accessible to the group: “He was able to tweak a few bits that he thought, that would work really well, [...]to compose specifically for like the strengths of some of the students” (Jess). Jess and the pupils felt an ownership of the final composition. The pupils were excited and proud when they recognised their melodic idea in the concert. By controlling the process the musician had found a way to identify, embrace, and work with pupils on their musical ideas and additionally featuring it within a performing experience on a scale beyond that which any of the pupils had previously experienced. The musician also made the pupils feel very proud and happy.

This was similar to Imani’s project in which children worked in groups and the musician/composer circulated or led a discussion, to support the children’s musical experimentation and to collect their musical ideas:

“Then he’d record bits on his phone, he’d probably have six, seven, eight different bits, take them away and then also take them away with all the other bits he’d done with the other schools. And from there he’d get a piece together and come back and work on it” (Imani)

When the composer returned with the developed piece, the musical ideas of the children were very recognisable. “He’ll come back in and go through all the different bits and the kids will recognise the bits that they made up when he was in before”. By recognising their ideas within the composition, the children retained a level of

ownership and inclusion in the final piece. The level of inclusion was negotiated as a group. Individual children's ideas were sacrificed for a perceived greater good of being involved in a large performance.

In both examples, the creative contributions of the children were initiated by the musicians who worked with the children. Pedagogically, the musicians' activities with the children began with a shared creative space (Lines, 2018) and they initiated a sense of creative play and exploration.

“He's (the musician/composer) at A and he's going to B, and he takes everyone with him. He comes in he's got this kind of idea in his head to start with and then he knows [...] he wants something finished at the end and he wants to take everyone on board from A to B and use their ideas and just kind of mould them into something. It's not like he kind of says “no that's no good I'm not doing that”, it's kind of well that might be OK let's keep it on the back burner. Let's take a bit of that and a bit of that, and that sounds good! and we'll put it all together. “What do you think it sounds like and then you ask the children what they think and then generally they tend to like what's going on because it's their ideas and he kind of moves it forwards”. (Imani)

However, they also held pre-conceived structures within which they chose and placed outcomes from the space. As described by Imani and Jess, the musicians denied all the protagonists a full creative relationship, therefore running counter to the spirit of inclusion as described by Thomson, Hall et al. (2012) who perceived inclusion as an open invitation for all children to engage in ways they felt were comfortable (3.4.1).

7.4.7 A place for pedagogic content knowledge

From working in teacher like ways as described by teachers, musicians had adopted a range of teacher-like roles. They were not directly intending their activity to meet the learning needs of the music NC (2013), but it seemed their professional skills, as described by teachers were growing to include a type of pedagogic content knowledge, in working with children on an activity to meet the needs of the children

(6.8.3.2). As every teacher follows their professional journey, they too develop their own pedagogies and PCK. It was likely, therefore, that just as teachers came to hold different PCK constructs (Filgona, 2020, p20) that were all were equally valid, musicians too could develop a range of PCK constructs within their signature that were equally valid within the school context despite doing so may have jarred with signature pedagogy as defined by Thomson, Hall et al. (2012).

By contrast some musician activity, as described by, for example, Drew and Casey (6.7.5.3) evidenced that they could not recognise and assess progression and cognitive development noted how musicians lack of differentiation (6.7.5.3). These musicians, when focussed on the present, did not match specific musical tasks to meet the musical needs of individual pupils in order for them to make musical progress.

As I interpreted the professional skills of a musician growing to include pedagogic characteristics such as PCK, I recognised their work in the overlapping domains of professional knowledge as represented by Kinsella et al. (2018).

Kinsella et al., (2018) in discussing a composing project, described domains of professional knowledge of musicians and teachers which they labelled “Composerly Thinking Knowledge” and “Pedagogical Content Knowledge”. The two domains were represented graphically as two domains that intersected to create an area of labelled “Subject Domain Knowledge” (Kinsella et al., 2018, p189).

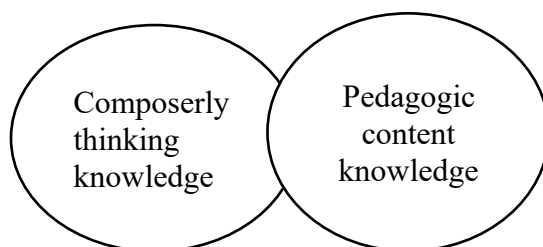


Figure 9: Overlapping domains of professional knowledge (original source: Kinsella et al., 2018, p189).

The model described two different areas of professional knowledge that related to the two professions of a composer and a teacher. It captured my thinking because

the intersection of the domains was describing a place for PCK within projects in Study 2. More specifically PCK was conventionally part of teaching knowledge but musicians, as they moved into a pedagogic space, were embracing aspects of PCK.

I adapted one half of the model, the “composely knowledge” side as described in the diagram of Kinsella et al. (2018, p189). I wanted to show how in this research PCK, as described by teachers, was increasingly used within a musician’s professional knowledge to support musical activities with children (Figure 9a), and how eventually this could lead to musicians developing their own complete processes of PCK (Figure 9b).

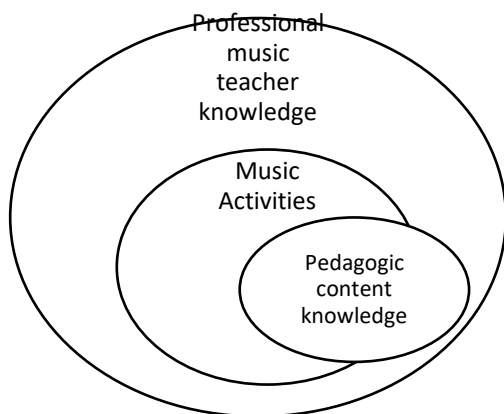


Figure 9a: Increasing use of PCK processes in musicians’ professional knowledge. Adaptation to the diagram of Kinsella et al., (2018, p189).

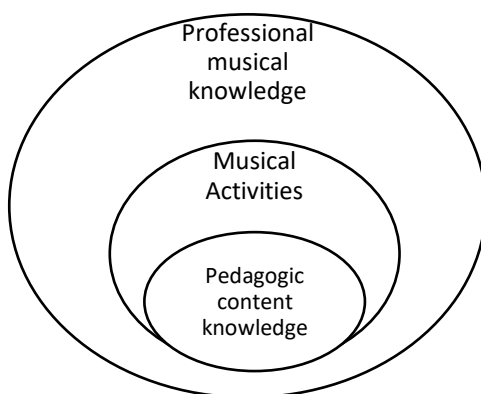


Figure 9b: Possible place of PCK in musicians’ professional knowledge. Adaptation to the diagram of Kinsella et al., (2018, p189).

Relating the models in Figures 9a and 9b to signature pedagogy, Thomson and Hall (2016) when writing about what teachers may learn from artists found that “all the artists ‘taught’- that is they had thought about and developed, through experience and in dialogue with teachers, ways to make important aspects of their creative practice pedagogical. These practices were not the same as those that occurred routinely in classrooms” (Thomson and Hall, 2016, p110).

The repertoire of signature pedagogy practice included a commitment to the professional norms of the artist and the valorisation of the collective over the needs of the individual. Meeting the needs of an individual was an important feature of the process of PCK within orthodox pedagogy and within the components of signature pedagogy identified by teachers (6.6.5.2), I was able to identify if and how a musician had adapted a professional signature pedagogy focussing on the collective, to one meeting the needs of the individual. The range of and extent to which a musician made such adaptations aligned with the possibility that they were building stronger characteristics of PCK as defined by Alexander (2008) as described by the process (figures 9a and 9b).

7.4.9 Feeling like a musician

A powerful impact of signature pedagogy on one teacher included the acknowledgement of feeling like a musician. Study 2 found that teachers could be musically transformed by working with musicians. They watched and copied the musician’s tacit knowledge that was manifested through musical gesture and musical attitude (6.4.3). Ellis presented a strong example of her professional and musical transformation within such a process. By closely relating to a musician in school and through communications between musician visits, there was a level in which she was able to feel like a musician because she had observed them teach and shared professional discourse around behaviour and musicianship. She and the musician had developed a trust of each other which gave teachers confidence to try things out and she was able to access detailed attention to musical skills and knowledge beyond when the musician simply ‘taught’. She was able to recognize tacit habits of the hand, habits of the heart and habits of the mind (Creech et al., 2022) within her

musician visually, for example, standing to lead a choir and starting a song. She copied them and used them in her musical way.

With the exception of Ellis and Madhu the impact of a musician's pedagogy did not inspire a detailed level of critical reflection or curiosity within teachers, or musicians and teachers to work together and effectively harness their professional strengths. Musicians and teachers both absolved themselves from the responsibility of stimulating the curiosity of each other's pedagogy. They recognised differences but did not see them as options to develop pedagogic practice.

7.4.10 Blending pedagogies

The contrasting features between the default pedagogic frameworks of signature pedagogies and orthodox pedagogies were well documented in the work around signature pedagogy (Thomson, Hall et al., 2012; Hall and Thomson 2017; Thomson and Hall, 2018). The differences between two pedagogies, as identified within their research (Thomas, Hall et al., 2012, Thomas and Hall, 2018) also correlated with those involved in a study of a long-term group of music education partnerships by Kinsella et. al. (2022). Through their distinct pedagogical frameworks, the musicians and teachers involved were "reproducing unconsciously and perpetuating the problematic binaries of formal and informal music education". (Kinsella et.al., 2022).

Owens (2008) had earlier countered such polarity. His research into Creative Partnership practice in early years settings referred to a zone of infectivity as a concept used to describe "how efficacious an outsider is in affecting the values, techniques, ideas and knowledge of the insider [...] brought about by the outsider's capability to rupture cultural membranes thus leading to the flow across the membrane in both directions of knowledge, information, culture and skills" (p267). This equated to phases of curiosity and interest the outsider was able to inspire in the children by their pedagogies, but the 'flow of knowledge, information, culture and skills' went in both directions. His work resonated with Hallam (2011) who had conjectured in an earlier paper that the strengths of different partners when harnessed effectively could enable meaningful and worthwhile music education programmes. The point connected loosely with Thomson and Hall (2018) who also

exemplified how artists and teachers created a mixture of pedagogic approaches, direct teaching of concepts and self-enquiry.

Madhu and Kai were a strong example of an insider – outsider resolution as they presented a teacher and musician working in a pedagogic partnership. Their success was recognised throughout study 1 and study 2 in discussions of their professional knowledge, pedagogy, inclusivity and improvisation which I have summarised as follows.

- **Relationship:** They worked closely together, shared the same vision for change in Kai's school, communicated bi-weekly about their respective sessions, inspired each other and respected the music of their pupils (5.5.1.1).
- **Musical knowledge:** They understood their own musicianship and each other's. Madhu was an eclectic world musician with no formal music training (5.4.3.1) Kai had a relatively formal music training. Both believed the combination of teacher and musician was important.
- **Pedagogy:** They shared a pedagogical framework (5.5.1.1) within which thinking 'out of the box' (5.4.2.5) and creativity was fundamental to both of them. They created a philosophy "the world was a changing landscape, that is, improvisation" (5.4.2.5). Children were taught and shown how to think and act like musicians.
- **Out-of-the-box:** Children were taught to critically reflect, it was a vital part of the learning process (5.4.2.5)

Madhu and Kai's partnership was unique within this research and had much to contribute to resolving the pedagogical formal and informal divide as identified by Kinsella et al. (2022) and Owens (2008), and the accountability and creativity agenda tension described by Burnard (2011).

7.4.11 Sharing inclusive practice

Composing and improvising projects featured musicians establishing safe, brave spaces within which they could explore, create and make music. The activity

demonstrated low frames of pedagogy and weak classification of knowledge and was the most related activity to orthodox pedagogy. Improvising within a shared space supported its own pedagogy (Lines, 2018), it was a time/space within which children could ‘think out loud’ in music because “language³³ manifests thinking and structures it” (Bernstein, 1975, p92).

In my lived experience with a jazz musician (2.4.1.1) the sessions were “staged” (Sawyer, 2011) to enable children to think musically, act musically and be musicians. The musician wanted to maintain the flow and when it was disrupted, it was analysed at speed by the musician and teacher and a solution called out and modelled in the musician’s accompaniment. An interruption became a leaning point for everyone. The musician used their tacit knowledge which the music teacher had to ask him to explain in ways that everyone in the room understood and could apply. “It is not enough to claim simply that with regard to primary music pedagogy we ‘know more than we can tell’ (Polanyi 1966, p4) or that our pedagogic knowledge is ‘knowing-in-practice’ (Schön 1983, p49). As teacher-educators we need to make this tacit knowledge explicit, for our students’ sakes” (Atkinson, 2018)

In this research some teachers found working with a musician enabled them a greater sense of feeling like a musician through a greater understanding leaning to think and act like musicians. Ellis (6.3.4) was a strong example, along with Kai and Madhu.

Kai in citing his work with Madhu referred to how Madhu had framed the difference between two pedagogic approaches of learning music in school and learning like a musician. Madhu had expressed the pedagogical difference: “there’s the something and you can either do it or you can’t do it, or you use the elements from it, and you take it, and you use it in your own way”. This summarised what was happening but not how. I returned to my transcripts and Study 1 in which Kai understood what Madhu meant by feeling like musician. I have repeated a small section to illustrate this point:

³³ ‘Language’ is used in the sense that music is the focus of the communicating mode between group.

“For Madhu, the reward moment came ...when he witnessed a child instinctively enjoying transferring their skills. The child was “able to kind of go, ‘I’ve got this’ and then they, all of a sudden, are leading - they’re finding the room, directing the way” Kai agreed, “Exactly, they are finding the way, and they can suggest things, such as hearing that young trombone chap coming out with blues scales, you know, okay he’s year four and he’s already talking about that, and that wasn’t happening a couple of years ago and that’s what I find really exciting ...doing what they want to do, which is more than you can teach” (5.4.2.4)

Madhu reflected the same values of pupil’s choice and agency as creative artists (Thomson, Hall et al., 2012) and was successfully working with Kai but through the process the children were learning because musicians responded to children as musicians and vocalised the learning.

7.5 Summary

The results of Study 2 identified that there was no one single impact made upon a teacher from working with a musician. Working with a musicians impacted upon teachers in a range of different ways.

The study confirmed the level of enjoyment with which musician–teacher partnership projects impacted upon primary school teachers. The contrasting pedagogical frameworks identified within discourses illustrated a collective perspective of the role of musician–teacher partnerships in challenging the implemented Government policy. Within individual narratives it was possible to evidence the continuing depth of division (Savage 2012) within teaching and learning, particularly in narratives that presented specific examples of inherent combined unresolved pedagogical challenges created by the requirements of the music NC (1992, 1995, 1999, 2013), the NPME and an additional pedagogical uncertainty of a whole class instrumental pedagogy for WCET. These discourses described how the power of teacher agency identified through successful projects had effected temporary or permanent change within music in school, therefore adding to the impact of enjoyment.

A strength of impact of success, however, masked other influences that musician–teacher projects made upon teachers. There was an assumption by some teachers that the success of the project was because of the special opportunities musicians provided and the specialist skills they brought, either through impact upon the teacher themselves and through their observations of the impact upon their pupils. For these, a musician was to be welcomed unquestionably, personally invested in and supported as much as possible without question.

Within the research, the features of signature pedagogy modelled by musicians seemed to hold limited curiosity in the professional knowledge of teachers who wanted a musician to work in a recognisably orthodox pedagogic style that fundamentally met the needs of their pupils.

The pedagogic journey followed within Study 2, identified how musicians adapted their pedagogy when working with different groups of children to make it more teacher-like in considering the needs of individual children whilst retaining key characteristics of their signature pedagogy, such as working in the here and now. As a consequence the study showed how the boundaries of two contrasting pedagogies blurred at the edges.

Such a blurred pedagogic approach held an important attraction for two particular teachers whose partnerships with musicians in my research held the possibility of a valuable contribution to music education.

Chapter 8 General discussion

Introduction and structure

This research began with my diachronic history of the development of musician–teacher partnerships between the first published music NC (1992) and the NPME (2011). Within this period of developments within music education, partnerships became fundamental to the strategy, structure and funding of music hubs in England. Partnerships, however, did not resolve the epistemological and pedagogical challenges surrounding music in primary schools, that is, what to teach in music and how to teach it.

The research comprises Study 1 and Study 2. The aim of Study 1 was to investigate how musicians and teachers interpreted their partnerships with musicians through the question:

What is a musician–teacher partnership? This broad question was supplemented by three specific questions:

- How is the outcome articulated?
- How does professional identity influence the partnership?
- How does professional knowledge (teaching and musical) feature?

The aim of Study 2 was to find out how working with musicians impacted upon teachers through the research question:

How do musician—teacher projects impact upon the teacher? Which was supplemented by two specific questions

- How does the teacher participate in musician–teacher projects?
- How does the teacher experience the participation, through their professional identity?

This chapter begins by presenting an example of model of musician–teacher partnerships by drawing together some key outcomes and results of Study 1 and Study 2 for further discussion. The model is aligned with John-Steiners (2000) characteristics of collaboration and with a framework of creativity within signature

pedagogy to illustrate the ways in which the example model combines two different pedagogic approaches, orthodox pedagogy and signature pedagogy. The chapter then articulates the main contribution of the whole research to music education before articulating its limitations followed by the implication it holds within the field of music education and future areas of work.

8.1 A model of a musician–teacher partnership

In Study 1, I found that musicians had moved into a pedagogic space relinquished by teachers (6.1) and that it was possible for a musician and teacher to share their professional music knowledge and pedagogic knowledge in an equal and collaborative way (6.5.1). In Study 2, from teachers' descriptions of how musicians worked, I continued to discuss the growth and shifting orientation of orthodox pedagogic knowledge within musicians' professional knowledge and the place of PCK (7.5.3.3). This line of thinking across both studies and was illustrated in the partnership of Kai and Madhu. Kai's partnership with Madhu (6.7.2) was an example of an intuitively created combination of a teacher's orthodox pedagogy and a musician's signature pedagogy. I interviewed Kai and Madhu in Study 1 and gained permission to re-read Kai's transcripts and use it in Study 2.

In Figure 10 I present an initial model drawn from my analysis of Kai's and Madhu's individual narratives around their collaboration.

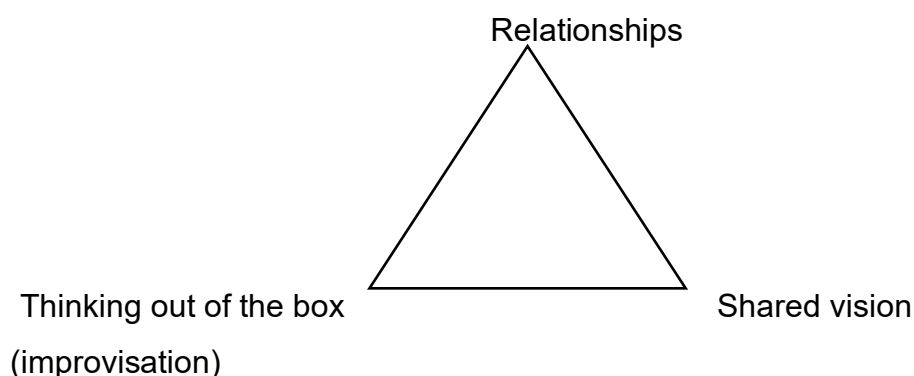


Figure 10: Pedagogical framework for combining pedagogies within a musician–teacher partnership.

The immediate significance of Figure 10 lies in the combined strength of their relationship, their shared vision and their shared values, which supports their pedagogic discussion and pedagogic decisions. For example, as a musician Madhu works through improvisation. Madhu improvises with the children as he would a musician, encouraging learning through musical understanding from musical thinking. Kai shares Madhu's creative musical approach which they both include in their shared understanding of 'thinking out of the box' (6.2.5) and Kai embraces improvisation as a teacher and as a musician.

8.1.1 A model of collaboration

I considered the collaborative or 'shared' aspects of partnership referred to in the model (Figure 10) and how they aligned with patterns of collaboration identified by John-Steiner (2000) (4.3). Each pattern of collaboration was characterised by the strength of the partners shared agreement about the values that informed their work, their roles within the work and their working method. In Figure 11 I have added these onto the model. Patterns of collaboration as described by John-Steiner (2000) were non-hierarchical, with fluid boundaries, and reflected the changing balance of the processes involved in a reality of collaboration as a process. Madhu and Kai, worked within their constructed "thought community" (John Steiner, 2000, p 196). They shared a visionary commitment fuelled by their trust in and shared values of music education (thinking out of the box) and their commitment to their long-term professional relationship. They worked collaboratively within their disciplines, and their work was marked by their use of a mutually agreed appropriation, defined by John Steiner (2000) as "the stretching of human possibilities through the collaborative partners' shared experiences that sustains their endeavours" (John Steiner 2000, p199). Appropriation in this context was seen positively by Kai and Madhu as within their relationship they had created an environment (space/time) to regularly support and challenge each other. The purpose of Figure 11 is to align the pedagogical framework (Figure 10) with the key characteristics of collaboration as described by John Steiner (2000) and not to identify a specific pattern of collaboration.

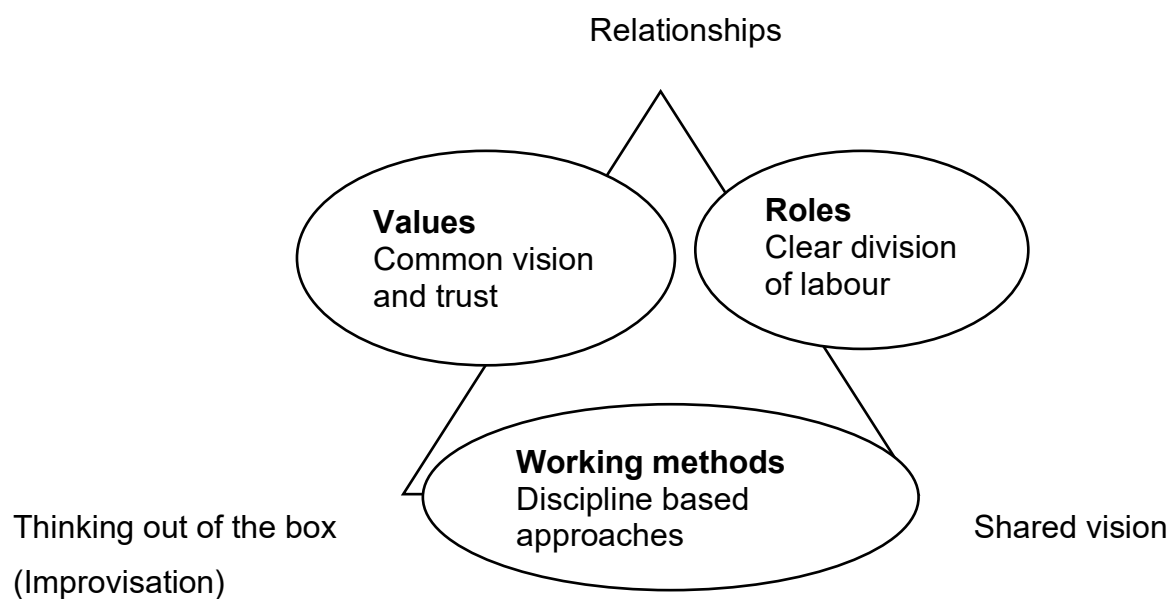


Figure 11: Aligning a pedagogical framework for combining different pedagogical approaches with characteristics of collaboration (John-Steiner, 2000).

The alignment (Figure 11) fits closely with the core characteristics of collaboration as described by John Steiner (2000) making the musician–teacher partnership of Kai and Madhu one of collaboration.

8.1.2 The place of signature pedagogy

The pedagogic decisions of Madhu and Kai there were informed by both orthodox and signature pedagogies. In reviewing literature around signature pedagogy (7.1.2) I referred to Creech et al.'s (2022) framework of signature pedagogies within collaborative creative learning (Figure 7). Their model described habits of practice within collaborative creative learning that marked out signature pedagogy, particularly thinking musically, making music and being a musician.

Madhu identified as both a musician and teacher but called significantly upon a background of music making within the partnership and was an ‘outsider’ to the

school. In Figure 12 I align the model in Figure 10 with Creech et al (2022) signature pedagogies framework within collaborative creative learning (Figure 7).

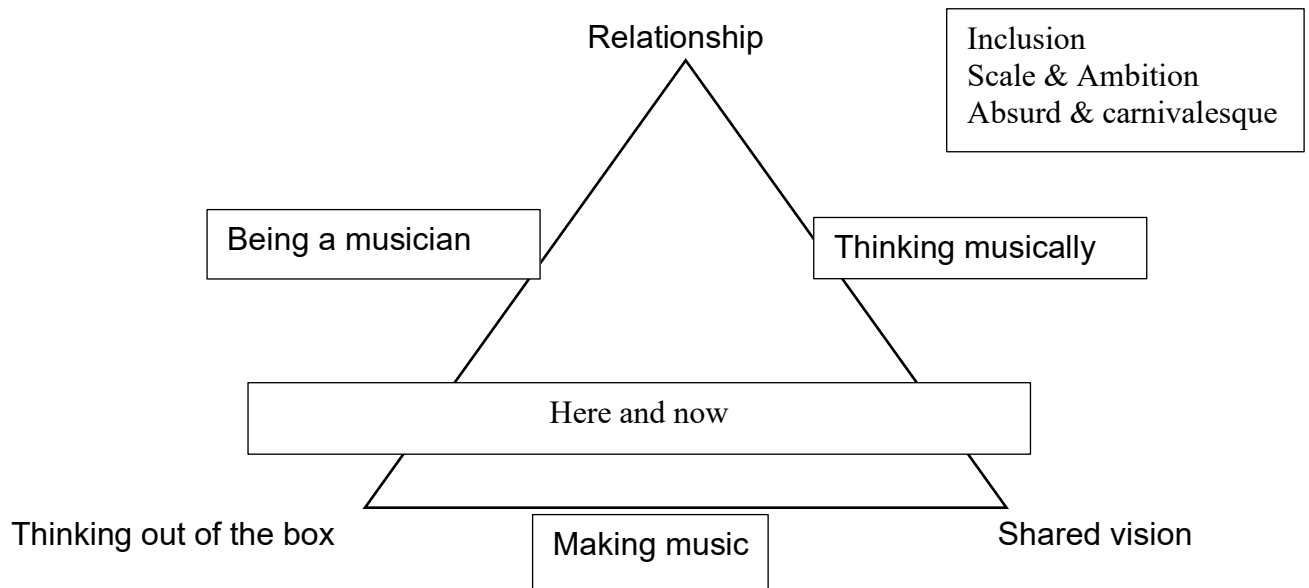


Figure 12: Aligning a pedagogical framework for combining different pedagogical approaches with a “Framework of Signature Pedagogies within Collaborative Creative Learning” (Creech et al., 2022, p3).

In line with signature pedagogy Madhu and Kai both convey the habits of practice closely associated with signature pedagogy, making music, thinking like a musician and being a musician. However, their approach to inclusion, their scale of ambition and the absurd as identified within the research of a hybrid signature pedagogy (Thomson et al., 2012) are outside the model (Figure 10). Although working in the here and now was included in Kai and Madhu’s partnership they also demanded that children be able to engage in planned learning and be enabled to make musical progress based on prior learning.

8.2 Contributions to music education

8.2.1 Rethinking hierarchy

In Study 1 I enquire how musicians and teachers interpret their partnerships and adopt a lens that focusses on the personal power of a leader and how it affects a follower (Hersey et al., 1996). This offers a perspective of a symbiotic relationship

between musicians and teachers in which teachers welcome feelings of empowerment generated by the influence of musicians. It is an interpretation that contrasts with existing conceptualisations of hierarchy within partner relationships in music education as presented by Partington (2017) (4.3.1). My interpretation also contributes to current discourses around a “victory narrative” (Kenny and Christophersen, 2018, p3), that is a dominant discourse that ascribes the “success of music-in-education initiatives to musicians’ presence and artistic abilities alone” (Christophersen, 2018, p3) which they find particularly so if the partnership is presented as a “magic bullet” for music education. Within Study 1, one factor that contributes to a musician’s success is a teacher’s response to the benefits gained from successful partnerships. The strength of a musician’s presence is balanced by the feelings of reward and empowerment a teacher gains from the experience. A ‘victory’ narrative in a musician–teacher partnership is not reliant solely upon a musician but on the response of a teacher.

8.2.2 Necessary assumptions

Both studies acknowledge the pleasure teachers gained by participating in projects with musicians and the strength of their positive feelings towards projects. Study 2 contributes to Kenny and Christopherson (2018) discussions around the assumed goodness of projects by offering an additional position to teachers assuming projects to be a good. Teachers were caught in a cycle of needing projects to be good because they have a range of invested interests for wanting the project to succeed. Teachers know that a successful music project is multi-functional, resourcing the strategic profile of the music in school and the public profile of themselves and their work. Throughout the process of a music project, teachers therefore focuss their language and actions to ensuring its success.

8.2.3 Voice of the teacher

Education partnership between teachers and musicians have an already rich field of research (Kinsella et al., 2022, Kenny and Christopherson 2018, Hall, Thomson and Russell, 2007; Thomson, Jones and Hall, 2009; Thomson, Hall et al., 2012; Hall and Thomson 2017; Thomson and Hall, 2018). This research, however, sustains the voice of the teacher throughout, opening a dedicated space within the field for the

voice of teachers which was lacking (7.2) and contributes to music education by telling a story within music education from the perspectives of those teaching music in primary schools. Teachers' voices provide a reality check on the implementation of national policy on partnerships and provide opportunity to "illuminate the disjunction between policy and practice that has decimated music education in many parts of England over recent years" (Savage, 2021, p481).

This research connects with some of the findings of Nenandic's (2023) research into music education partnership projects (MEPPs) in that both pieces of research included pedagogy. For Nenandic (2023) the connections were about children learning, however, she found through observation and interview that within MEPPs "the learning mainly flowed from the professional musicians to the young people and teachers (to varying degrees of success). Therefore, musicians' practices were the key catalysts for the learning that unfolded during the MEPPs" (Nenandic, 2023, p298). Her work also found that "based on the findings in this research, professional musicians and music organisations would benefit from more opportunities to learn from teachers and young people, particularly with regards to their needs and existing musical knowledge, and their perspectives on what counts as an effective MEPP" (Nenandic, 2023, p299). This research filled such a gap in the field of partnerships through creating a space for primary teachers' voices. Whilst Nenandic (2023) found that musicians' practices were the key catalysts for learning, this research enriched such thinking through an analysis of the pedagogic approaches of musicians as seen through their eyes and those of teachers with whom they worked. Further, this research presented a model of a pedagogic framework (Figure 10) that illustrates how musicians and teachers can engage together in pedagogic approaches

8.2.4 Blending immiscible pedagogies

The teachers' discourses within Study 2 illustrated a collective perspective of the unresolved pedagogical challenges established by the music NC (1992, 1995, 1999, 2013) and the NPME (2011), that is, the place of MEAE (1.2), music as a creative art (1.2.3), and WCET (3.6.1). The research also identified examples of the place of musician–teacher partnerships in supporting teachers to face the challenges,

although musicians and teachers presented seemingly immiscible pedagogical practices, orthodox pedagogy and signature pedagogy. This research offers a model of musician–teacher partnership (Figure 10) that illustrates how pedagogical practices can combine.

8.3 The limitations of this research

The research was empirical research and, as explained by Robson (2011) a thematic analysis (TA) carries less kudos as an analytical method because it is a generic approach and not a ‘branded’ form of analysis such for example, as grounded theory or discourse theory. Robson also noted that the flexibility of TA can open the potential set of data to one so large it could become inhibiting to the researcher in interpreting themes. As a research technique an interview cannot show me what people have done and I can’t access the tacit elements of teaching and professional knowledge.

I was aware that researchers often stick to surface data and not attempt to interpret it. To this extent I have included descriptions of some of the process and, as a sole researcher, made efforts to discuss my analysis with supervisors. The analysis, however, is in effect, my interpretation of my participants’ interpretations. On reflection the quality of my work would be strengthened if I had consulted more about how I was using their material and what that might mean for their anonymity. I took some measures to send Study 1 to participants with limited response. Similarly three Study 2 participants replied who were all positive about the work.

I was aware of potential bias from my professional experiences and therefore ensured that all my discussion points stemmed from my data. To this end there are some undiscussed areas of musician–teacher projects due to lack of evidence from within my data.

My research is limited in any terms of generalisability because it is relatively small-scale. When constructing a purposive sample, all teachers were accepted who had experience of a musician–teacher project. Although the overall sample included representation from a spread of English regions, it may have been that teachers

and musicians presented themselves because they had particular achievements to share. Projects could have been narrated within a biased positive perspective and the participant could have been reluctant to speak negatively on any point.

As a result of the work of the MMPAG (2004 -2009) teachers and subsequently MEHs have been encouraged and supported by ACE to access a wider choice of musicians to work with beyond orchestral musicians (4.8, 5.8). Despite the access that teachers have to a range of culturally diverse music and within their MEH community, the projects in this research, as at the end of the twentieth century, are dominated by Western art music and their associated pedagogies. A greater diversity of musical style and genre may have created richer and more diverse findings.

On closer consideration there were two possible explanations. NC (2013) continues to be dominated by the principals and structures of classical music. Its language, for example, referenced the “the inter-related dimensions of music” and calls for pupils to “use and understand staff and other musical notations” (DfE, 2013, p2). Teachers were instinctively and traditionally drawn to music most associated with such language, which is Western art music. Secondly, orchestral musicians are amongst the longest established collaborators in schools, and many have stayed in regular communication with music service staff who became employed by MEHs.

8.4 Implications and future work

Social media regularly records comments such as “My reception classes are really struggling to fit in weekly music”³⁴ Primary school teachers continue to address the unsolved dilemma of what to teach in music and how to teach it (1.5.1). For example, “Does anyone use anything particularly effective for composition that’s progressive across schools?”³⁵

The strength of commitment and positive response made by teachers towards musician–teachers projects in this research indicate an appetite to work with musical

³⁴ Primary Music Subject Group (2023). [WhatsApp] 12 January 2023.

³⁵ Primary Music Subject Group (2023). [WhatsApp] 7 December 2023.

partners in school. This enthusiasm could provide opportunities to not only continue to capture the voice of teachers and musicians, but also to research a realistic way of working together and support them to find their way to adjust some of the pedagogical demands they face (7.2.1) and realise a vision for music education outlined in the NPME (2011).

My research did not reach the tacit elements of professional practice through interview, that is, the things that professionals do but don't really articulate what they know, nor could it address issues around the hegemony of Western art music in depth. Based on the outcomes, there is a gap to consider future research into the types of training and support musicians access to develop their skills when working with children.

My research, however, did open a potential new line of enquiry. Future research could test out the model I created (Figure 10) to consider if it could be used more widely in establishing cohesive pedagogic collaborations.

Finally, the WCET projects within this research confirmed the complexities of combining an instrumental teaching and learning paradigm within a conceptually based music NC (2013), and it confirmed the juxtaposition of engaging in the moment with the need to place the work within a series of lessons that lead to musical progress over time and assessment. There is scope for further research in this area. Finding a pedagogic alignment between musicians and music NC (2013) teachers could contribute towards clarifying the position of learning to play an instrument and teaching; a confusion confirmed in the research of Fautley et al. (2017). The ambiguities around WCET fed the rhetoric of teachers who believed their standards of instrumental playing, when inadequate, affected their ability to teach music. Drew, for example, exclaimed that she was quite musical because as a child she was learning to play the flute and piano, but the instrumental lessons left her ill-equipped her to teach a concept-based music curriculum with confidence: "It's different when you come to teach it to children".

The music NC (2013) continues to be driven by the demands of children's attainment in core subjects which threatened the amount of music teaching in schools. the

NPME (2011) (2.5), continues to assume the partnership concept to be a successful strategy for establishing a framework for high-quality music education for all children. MEHs are still striving to achieve this ambition, and within their framework, musician–teacher partnership projects in my research presented a diverse contribution to such an ambition.

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Appendix 1

Study 1

Questions

Semi-Structured Interview Questions

Prompts for me are for clarification.

1. Please tell me your story of a project you have been involved in.
When did it take place? Who was involved? What was the intended outcome? What happened?
2. How did the partnership get to its end result?

Using the partnership you have just described or drawing from any that you have been involved in, I'd like to talk about the following.

3. How did you work with the other person & children?
What did you do? how did you know what to do? communication with the other person?
4. Can you recall for me what sort of skills and knowledge you used?
behaviour management, individual support for a learner, differentiation, ways of learning, explaining, modelling, questioning, revising & linking to prior learning, [Music dimensions, structure, repertoire, performing, listening & composing
5. If someone asked you, what do you do for a living? What would you answer?
Why? What draws you to this answer
6. Can you summarise what would you like to be remembered for having contributed to the partnership?
7. Is there anything else you would like to say about the partnerships you have been involved in?

Appendix 2

Study 2 Interview Questions

This is a semi-structured individual interview. I will be requesting 90mins with each person to comfortably capture an hour of talking time. The draft interview schedule is included with this application. It will be used flexibly with each person and I do not anticipate needing to ask all the questions with one individual.

OPENING Consent – time and make notes on environment, etc.

How do —projects impact upon the teacher?

Facts/Generative/ slightly bigger picture

1. How does music usually happen in school for these children?
2. What is a typical music lesson for you?
(Where does it take place? How long for? How are the children generally organised? Who plans the music lesson? Who decides the content?)

Generative – around the musician

3. How did you get to be part of this project?
4. What do you know about the musician you are currently working with?

For projects that require repeated musician visits

5. What does a typical session with this musician look like?
(Where does it take place? How often? How are the children organised? How long for?)
6. Can you identify any particular routines (organisation or operational) that have been established by the musician? In what way do you think they are effective?
E.g.

For 'one-off' events

If this is a one-off workshop, what did you notice about the arrangements for the workshop?
(Where does it take place? How long for? How are the children organised?)

Did you identify any particular routines (organisation or operational) that the musician used? In what way do you think it was effective?

How does the teacher participate in a collaboration?

7. How are you expected to be involved in the work? (by school, by the musician, by yourself)
8. How do you know what to do?
9. What strikes you most about the way he/she works with you?
(communication, questions for information, seeking your opinion)
10. What do you notice most about the way s/he works with the children?

11. Would you prefer teaching music or being in this collaboration? Why?
12. Do you look forward to the musician's sessions?
Why? what in particular happens to make you feel that? (best and worst)
[probe/reaffirm]: So (*something*) happened – you thought (*something*) And that made you (*action*)
13. Imagine you could run this collaboration again would you change anything?
Why?

How do teachers understand the pedagogy within the collaboration?

14. Can you talk about the activities the musician asks the children to participate in?
15. How do you think they select their activities? How do they decide which activities?
16. Which are you drawn to most? Why?
17. Are there any activities that you think don't work? Why?
18. How does the musician interact with the children?
 - Are the children referred to by name?
 - How does s/he hold the attention of the group?
 - How much do the children contribute to their learning?
 - How is unexpected behaviour accommodated?
 - How does s/he involve the children?
19. When you listen to what the musician says.....
 - What types of talking do you notice? (questions: open, closed, leading; instructions, individual conversations)
20. Can you observe anything that is different about the way the musician works with the children from the way you normally work with the children?
21. Have you observed any differences between how the children react/participate in your music lesson and with the musician? Why do you think this is?
22. How do you decide if the session is successful or not?

Does the project leave a professional legacy for the teacher beyond the project?

23. I know that for some teachers, having a visiting musician means they can leave them to it? What would your response to this be?
24. What would you like the musician to take away from having worked with you?
25. What do you think you will take away most from working with this musician?

Can the impact of working with a musician be strong enough to affect their practice? in what way and why?

26. What advice would you give a colleague who was thinking about participating in a similar collaboration?
27. What did you think was the most important thing we talked about today? And why?