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Reflections on the *Teacher Identities in Music Education* [TIME] Project

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Introduction

One of the enduring paradoxes of music education in England in recent years is the difference between the relative ubiquity of music in many people's lives, irrespective of age, and the persistent shortage of people who are willing to become (and remain) specialist teachers of music in schools. The teaching of music—at least in a school setting—appears to be less attractive compared to our personal and social engagement with it. Somehow, the educational 'packaging' of music (whether real or imagined) is not appealing.

For example, there has been much contemporary commentary (e.g. Bull, 2005; Vandewater *et al.*, 2007) on the widespread consumption of music through its availability provided by new electronic media, such as web-based access on computers and mobile phones, YouTube, mp3/mp4 digital audio and video music formats and players, as well as the established Compact Disk (CD) market.¹ The British Music Rights Survey (2008) surveyed the musical experiences and behaviour of 773 young people aged 14–25+ years. They found that music 'is an absolutely integral part of young people's lives', with 14–17 year-olds listening to music over six hours per day, either in the background or as the main focus of their attention. Ninety-two percent of respondents in this age group had their own mp3 player. When asked what three items they would take with them to a desert island, music was selected most often by all age groups. Their personal music collection was 'their most treasured possession' (*op.cit.* p.9). Yet, in England, customarily only 7%–8% of young people (on average) continue to study music formally within the secondary school curriculum beyond the age of 14 years when it becomes optional (Saunders, 2008). Music is an important part of people's lives and identity (MacDonald *et al.*, 2002). But, even though many professional musicians take opportunities to interweave instrumental teaching alongside

performance as part of a portfolio career (Welch *et al.*, 2008a), classroom-based music pedagogy is less popular.

In an attempt to attract more people into music teaching in secondary schools (for pupils aged 12 to 18 years), music has consistently been listed as a ‘priority subject’ by the UK Government’s Training and Development Agency for Schools (TDA)—a Non-Departmental Public Body with responsibility for the quality of teacher supply to schools and workforce development in England. Music continues to be a secondary school recruitment priority, alongside mathematics, science, design and technology, information and communications technology, engineering, manufacturing, modern languages and religious education (TDA, 2009a). These subjects attract additional financial incentives for graduates wishing to teach. Eligible applicants in music currently receive a student bursary of £9000 (TDA, 2009a – approximately US\$13,600) and an additional ‘golden hello’ payment of £2500 (TDA, 2009b).

As well as official concern about the persistent shortage of music teachers is an accompanying anxiety about variations in the quality of music teaching in schools. It is not clear if (and how) these two concerns are related, but they co-exist and have done so for at least the past decade (Welch *et al.*, in press[a]). For example, in relation to the quality of learning in music in schools, recent school inspection evidence suggests that there are still official concerns about some schools in England (Ofsted, 2009). Although provision for music was reported to be ‘good’ or ‘outstanding’ in around half the schools visited, “the quality and range of provision were inconsistent and too much of the provision was inadequate, particularly in the secondary schools” (Ofsted, 2009, p.5). Relatively few pupils continued to study music as an optional subject from the age of 14 years and standards in 1:4 secondary aged lessons were described as ‘substantially below average’ (*op.cit.*, p.22). In particular:

Even though all the lessons seen in the secondary schools visited were taught by specialist music teachers, the students in these lessons made less progress overall in Key Stage 3 [ages 11–14] than in any of the other Key Stages. Progress was good or outstanding in only just over four in 10 sessions seen. The work tended to focus on developing the students’ technical competence without enough consideration of the quality of their musical response and the depth of musical understanding. For example, students rarely developed or demonstrated their understanding of different musical processes or influences on music. (Ofsted, *op.cit.* p.23).

These comments are somewhat surprising given the high level of interest that young people as the ‘clients’ of school music education demonstrate towards music in their everyday lives, whether as consumers, producers, or both (e.g. Laughey, 2006). In theory, pupils’ underlying interest in music might suggest that they would be highly motivated to engage with music in the classroom and be receptive to music education that draws on and extends their interests. This motivation and awareness of music, in turn, should provide teachers with an ideal basis to focus on deepening the quality of music responses and understanding. If this is not the case, at least for a significant minority, one possible explanation may relate to the nature of the kinds of music customarily available in school curricula compared to the kinds of music that young people engage with outside school. For example, ‘school music’ has been reported to be teacher-directed, for learning and serious, whereas music outside school is perceived as more self-selected, for enjoyment and popular in nature (Hargreaves & Marshall, 2003). Accordingly, one recent large research project investigated how to channel young people’s existing passion for music with a different pedagogical approach that embraced a more student-led, less teacher-directed approach (Green, 2008).²

This change in pedagogy drew its inspiration from an investigation into how popular musicians learned and developed their musical knowledge in relatively informal and personal ways, often as part of a collective (Green, 2001). Yet anecdotal evidence suggests that many of the music teachers in schools are likely to have a more Western classical and conservatoire-type background, perhaps with few opportunities to become expert and knowledgeable about the kinds of popular musics favoured by their pupils. Indeed, a recent study of professional musicians found distinctive differences in their biographies related to musical genre (Creech *et al.*, 2008) and that these impacted on their views about music. For example, whilst classical musicians ranked the ability to improvise as the least important musical skill, but valued notation-based musical skills, the other-than-classical musicians (jazz, rock, Scottish traditional) assigned the least importance to the ability to sight-read, but rated improvisation and memorisation highly. Biographical information revealed that Western classical musicians began formal learning on their first instrument at an earlier age (classical: \bar{x} = 8.8 years; other-than-classical: \bar{x} = 12 years) and were influenced musically by parents, instrumental or vocal teachers and formal groups. Conversely, other-than-classical musicians tended to be slightly older in their formative musical encounters and

reported that, typically, they were most influenced by well-known performers and membership of informal groups (Creech *et al.*, *op.cit.*). Although all musicians, irrespective of genre and gender, had a very strong musical identity, with their *musician self* forming a core component of their overall sense of identity (Welch *et al.*, 2008b), there were significant differences in their biographies which could have an impact on how they might approach the challenges of teaching.

The three facets of school music teaching rehearsed above—recruitment shortages in secondary schools, the perceived differences between ‘school music’ compared to music outside school, and how these might relate to the genre-biased biographies of professional musicians—have been evidenced at least since the 1990s and formed the backdrop to the *Teacher Identities in Music Education (TIME)* research project led by David Hargreaves and Graham Welch, supported by Ross Purves and Nigel Marshall, in the early part of the current decade.

The Teacher Identities in Music Education (TIME) project³

At the turn of the century, there was a widespread perception on the part of pupils, teachers, and policy makers that a ‘problem with school music’ existed, particularly at the secondary level. Some evidence for this came from examination statistics and school inspection evidence, as well as from academic research, although there were some early signs of change. At the time, the Government were also seeking to generate more ‘flexibility’ in the curriculum to free up time for ‘core’ subjects in English schools (English, mathematics and science). This led ‘The Campaign for Music in the Curriculum’ to call for a minimum of one hour’s music teaching each week (Spencer, 1998). In response, ministers and senior civil servants in the Education Ministry were quick to make public statements about how much they valued music in schools. Nevertheless, two months later, a Times Educational Supplement (TES) survey of 692 primary schools reported that one in five was ‘cutting down on music teaching as a direct result of Government policy’ (Lepkowska, 1998).

The research team hypothesized that one contributory factor was the perceived authenticity of ‘school music’ in relation to ‘music outside school’, not least because the latter was reported to be a core attribute of adolescent musical identity (e.g. Zillmann and Gann, 1997; Carpentier *et al.*, 2003; see also the articles by Saunders and Stunell in this ACT volume). The TIME project approached these issues from the point of view of the ‘musical

Welch, G. et al. (2010). Reflections on the ‘Teacher identities in music education’ [TIME] project. *Action, Criticism, and Theory for Music Education* 9/2: 11–32. http://act.maydaygroup.org/articles/Welch9_2.pdf

identities' of two groups of professional standard musicians: (i) those who had chosen to become teachers who constituted the main focus, compared to (ii) those who had decided against such a career option.

Methodology

PARTICIPANTS

With initial teacher education as its prime focus, the beginning teacher project participants were 74 students on one-year, full-time Postgraduate Certificate in Education (PGCE) secondary music courses at four universities. This group represented 17.5% (nearly one in five) of the total population of those graduating with a PGCE in secondary music teaching in June 2002. Recognised as high-quality providers of initial teacher education in music (with the majority of the features of their initial teacher education provision rated by OfSTED in the 'very good' category), the participant universities (n=4) were chosen on the basis of pre-established links with members of the research team, relative cohort size and geographic spread.

A comparison group of final-year undergraduate music students (n=66) was drawn from four specialist music colleges and two university music departments. These participants, who represented 1.28% of the total number of graduates (5,155) from music-related courses in 2003 (HESA, 2005), provided a contrasting perspective to the (n=74) graduate musicians who had already opted to undergo initial teacher education. The comparison group was nearing the end of their undergraduate degrees and a career in secondary music was still one of many career options.

Each of the beginning teacher participants completed the first of two questionnaires whilst in their final weeks of initial teacher education (PGCE). This explored their musical and educational backgrounds, opinions and perceptions concerning their chosen profession. A second questionnaire was completed nine months later into their subsequent career path. The latter focused on their experiences either as Newly Qualified Teachers (NQTs) in an educational setting or in their alternative choice of employment. Of the original (n=74) sample, 29 took this opportunity to provide more detailed information of their day-to-day experiences of their new role. Within this sub-group, 25 of the 29 were involved directly in

some form of classroom-based music teaching, either in full-time (n=17) or part-time secondary, special, or independent school contexts, or working in further education.

Case studies provided a third strand of data collection. Six of the participants who had completed the initial questionnaire agreed to be observed subsequently in school during their second term of full-time teaching. The three males and three females represented a variety of musical and educational backgrounds and were from schools with a diversity of intakes, locations and catchment areas.

RESEARCH INSTRUMENTS

The Longitudinal Questionnaire Study

The initial questionnaire gathered information in four main areas: (i) demographic data that embraced participants' musical and educational backgrounds and influential experiences; (ii) measures of self-efficacy in music and teaching; (iii) measures of their identification with professional groups in these two vocational domains and their wider social implications (e.g. union membership, institutional affiliations and peer attitudes); and (iv) an exploration of participants' attitudes towards selected aims of music education and their perception of important skills for musicians and teachers.

With regard to (ii), the assessment of self-efficacy, a detailed reading of the research literature (e.g. Bandura, 1997) led to an adaptation of an existing, widely-used generic instrument for the assessment of vocational and academic self-efficacy (Sherer and Maddux *et al.*, 1982). Two distinct but comparable self-efficacy scales were constructed from the same, original version. These gauged participants' perceived efficacy in the face of a variety of characteristic challenges related to their musical and teaching activities. Participants rated their agreement with each of a series of statements using a seven-point Likert scale.

For (iii), an assessment was made of participants' relative orientation towards teaching and/or musical performance (drawing on Kadushin, 1969; Roberts, 1991). In all of these, participants' responses to a series of statements were recorded also on a seven-point Likert Scale.

In order to assess attitudes towards possible purposes of music education (iv), participants rated eleven statements of the aims of music teaching that had been cited frequently in the literature (for instance, see Austin and Reinhardt, 1999) and which reflected musical, personal and social perspectives. Participants chose what they considered to be the

five most important skills that they felt musicians, teachers and music teachers should possess from a list of alternative statements. They also selected musical skills that they felt peers would expect them to exhibit as students of music or music teaching. These sets of skills were informed by similar lists found in related studies, including Froehlich and L'Roy (1985), Kostka (1997), and Teachout (1997).

The questions relating to each of these four areas were sectionalised and presented out of sequence in order to reduce the likelihood of ordering effects in participants' answers and to increase internal consistency. For the second questionnaire, participants were asked to update demographic data where necessary. In addition, questions relating to participants' current employment were included. All other sections of the questionnaire remained constant across the two iterations, enabling longitudinal comparison. Questionnaire data were essentially quantitative and were entered into SPSS (version 10) for analysis. The relatively few questions that resulted in short, text-based qualitative data were also included in the SPSS file, but were subjected to further processing using Microsoft Excel. The qualitative data generated in response to the open-ended, additional questions distributed alongside the second questionnaire were processed using QSR N6 software (also known as 'Nudist'; QSR International, 2000).

Case studies

A second major strand of data collection was a series of participant case studies. Whilst providing an in-depth and significant source of contextual data in their own right, the case studies also served to inform the design of the second questionnaire in the longitudinal component. The case study element was designed to explore issues raised in participants' responses to the initial questionnaire in greater depth and to investigate the demands placed upon them as Newly Qualified Teachers of music. Also of interest was the extent to which the participants' own music education and postgraduate teacher education were perceived to have prepared them for their Newly Qualified Teacher (NQT) role. Each teacher was 'shadowed' for a school day and a detailed record kept of all their teaching, administrative and extra-curricular activities. The shadowing was followed by ninety-minute semi-structured interviews in which participants discussed the perceived impact of their musical and educational backgrounds on their new careers. The interviews also covered their initial experiences of the job, possible plans for career development and detailed views on the purpose, status and philosophy of secondary school music education. Each case study

generated field notes and audio recordings of the semi-structured interviews, which were also subsequently transcribed for qualitative analysis.

The preliminary analysis of the data from the first questionnaire informed the foci for the case studies and was presented to a small Advisory Group, created to act as a ‘soundboard’ and to provide a commentary on the emergent findings during and at the end of the project. This group included the PGCE course leaders from five of the collaborating higher education institutions, along with two external ‘project consultants’ who represented research perspectives from a specialist music college and a university education department. The Advisory Group also received and commented on the outcomes of the second questionnaire.

Key Findings⁴

The final year undergraduate students in the survey demonstrated a relative homogeneity as well as particular biases in their overall musical profiles. With regards to musical backgrounds, over 80% of participants had followed a traditional English system academic route. This embraced an Associated Boards of the Royal Schools of Music grade VIII qualification on their first study instrument or voice, as well as secondary school examination passes in music – General Certificate of Secondary Education (GCSE) and Advanced Level qualifications, taken at ages 16 and 18, respectively—before embarking on an undergraduate degree in music. Just fewer than 20% also possessed an additional instrumental qualification, such as a licentiateship or associateship awarded by a British college of music. None of the participants had studied for any of the newer vocational music-related courses (such as National Diplomas or General National Vocational Qualifications) now on offer to 16- to 19-year-olds in England.

Almost all participants played more than one instrument, with just under 80% either first studying piano or possessing relatively expert keyboard skills. The vast majority had learnt their first study instruments with privately engaged studio teachers. A significant minority had also been taught by peripatetic teachers at school. Over half the participants had experience performing in orchestras, while 29% had experience of playing in classical chamber ensembles such as string quartets. In contrast, only 11% had experience of performing in jazz ensembles or big bands and only 6% had been members of pop, rock or soul groups. Two percent had worked in theatre pit orchestras and none of the sample had

been active in performing non-Western music.

Participants felt that their individual instrumental teachers (both before and during their undergraduate studies) had had the most influence on their musical careers overall. Other significant career influences were their parents, listening to well-known performers, attending musical events and educational ensembles (such as county youth orchestras).⁵ Perhaps surprisingly, their own secondary school music teachers were reported as having made relatively little impact on their musical career aspirations, with a mean ranking below these other influences. Participants reported that they were even less likely to have been shaped through playing in informal ensembles with their friends (e.g., garage bands) or by their primary school class music lessons.

Participants were asked the open-ended question, “In an ideal world, what would be your career in five years’ time?” Forty-seven percent saw themselves as becoming solely professional musicians of some description, with another 18% planning to split their time between professional performance and instrumental teaching. Nine-percent saw themselves as becoming involved in nonperforming musical work (including music therapy and arts administration), while 10% believed that they would leave the musical world completely. Only 2 of 66 participants forecast a future for themselves in secondary school music teaching, with one aiming to become a department head within five years. Two other participants expressed a desire to work in primary schools, one as a generalist teacher and the other as a music coordinator. When asked whether they were *considering* a career as a secondary school music teacher, 85% of the sample reported that they were not and 12% reported that they were.

Although the majority of these participants were positive about being involved in music education in some form—such as part of a portfolio career alongside performance that echoed the profile of their own instrumental teachers—they were much less positive about a career in the school classroom. Of the 85% who said they were not considering this career path, one third reported that this decision was due largely to their desire to focus on performance and, in fewer cases, composition. Some qualified this by noting that combining these professions with instrumental teaching was much preferable to class teaching. One in five (19%) explained their decision not to teach in secondary schools in terms of a perceived lack of discipline and disinterest exhibited by pupils. Some participants believed that they lacked the authority necessary to control classes so as to ensure standards of behavior were

maintained, while at the same time, facilitating musical learning. Thirteen percent of participants cited perceptions about school working conditions as a reason not to teach. These included salaries, class sizes, long hours, too much paperwork and bureaucracy, interference from the Government in the form of the National Curriculum and other educational initiatives, and a lack of support (financial and otherwise) from school senior management. Another 13% said they simply had no desire to teach, or in some cases, hated the very thought of such a career option.

In contrast, a different picture emerged from the main focus group that, at the time of the initial questionnaire, was completing their one-year, full-time PGCE course towards a formal teaching qualification in music. Analysis of the demographic data revealed that, whilst the majority of these PGCE students were recent graduates (between the ages of 21–25), some had made the move into teaching in their thirties, forties and even fifties. As part of the first questionnaire, participants were given space to offer some reasons for their decision to embark on a career in secondary music teaching. When this qualitative data were analysed and ranked according to age, four distinct categories of responses emerged.

- ‘Recent graduates’, defined as those participants aged between 21 and 25 years, represented 56.8% of the sample. They reported that they were embarking on their first career soon after completing undergraduate study or, in a minority of cases, postgraduate qualifications. Many said that secondary school teaching was their first choice of career.
- In contrast, the ‘transitional group’ were aged 25 to 35 and represented 17.6% of sample. Their choice of a teaching career had been made subsequent to a range of other (sometimes musical) activities. One third of these had a postgraduate qualification. Unlike the ‘recent graduates’, the members of this group were more likely to express some form of ambivalence about their career path. Having a teaching qualification was seen as providing them with a wider range of options in employment, as part of a more ‘portfolio’ approach. Their long-term commitment to teaching appeared more equivocal than their younger colleagues.
- The third group were termed ‘fresh starters’ and were aged 36 years and above. They represented 12.2% of sample and 44% had a postgraduate qualification. This group of the oldest students expressed a clear commitment to teaching as a definite career change, having had significant prior employment in the music field, often as a successful performing musician. Their stated reasons for choosing teaching included family commitments, the need for a more predictable income, as well as a sense of wanting to pass on their love of music to a new generation.
- Finally, a small percentage (4.1%) of participants were perceived as being ‘qualification earners’. They were drawn from across the age range and saw the PGCE (Qualified Teacher Status) qualification as necessary to provide them with music career options, such as the ability to be paid at a higher rate for peripatetic music teaching within the school system. They were not primarily seeking employment as secondary school music teachers, although they were not discounting

having teaching as part of their 'portfolio' of activities.

Overall, and in line with the responses from the undergraduates reported above, the majority of these PGCE students had followed a similar traditional academic route of school-based music GCSE/ 'O' Level and GCE 'A' Level qualifications before embarking on an undergraduate music degree. In addition, the older students often had performance or instrumental teaching diplomas and, sometimes, higher degrees. As with the undergraduates, very few students had vocational qualifications, such as a BTEC Ordinary or Higher National Diploma, or GNVQ.

Almost all of those questioned said that they possessed experience of teaching or other educational work before commencing the PGCE. Over 70% had taught as an instrumental teacher, whilst 15% had delivered practical workshops or been involved in outreach activities. However, few had directed choirs or instrumental groups in an educational context. The majority played between two and four instruments each and almost 90% either were first study pianists or reported that they possessed relatively expert keyboard skills. Most had been taught by private or school-based peripatetic instrumental teachers, but some had gained their instrumental skills through either community ensembles (e.g. brass bands), lessons from parents, or informal activities with friends. Many had experience of playing in orchestras at county, university or professional level. Fewer, however, had been active in jazz, popular or non-Western music—the kinds of musical genres that might typify the musical experiences and preferences of the adolescent age group who would be their prime teaching career focus.

Apart from keyboard skills (which were highly rated), they regarded many of the practical musical skills gained during their own formal music education (such as instrumental technique, sight-reading and a knowledge of classical composers) as less critical to their intended role as teachers. Being able to conduct and improvise were seen as more important. Significantly, however, many said that they still felt pressure from their fellow PGCE students to maintain a high standard of instrumental technique. When asked about their views of the aims of music education, and in contrast to the responses from the undergraduate musicians, most of the participants felt that social benefits and opportunities to develop transferable skills in pupils were more important than the cultivation of future professional musicians. Also in contrast, the majority reported that their own secondary school music

teachers were amongst the three most formative influences on their musical careers, along with private or school-based instrumental teachers and their parents.

Subsequently, 29 former PGCE students responded to the second questionnaire in May 2003, approximately nine months after the original. Of these, just over half (n=17, 59%) were by then employed as full-time secondary teachers in the maintained sector. A minority had opted to take up part-time posts (n=3, 10%) and were spending between two and four days per week in school. The remainder had taken up alternative forms of educational employment, embracing the special school sector (n=2, 7%), the independent sector (n=2, 7%) and further education (n=1, 4%). Three others (10%) were working as instrumental teachers, whilst one other had returned to full-time postgraduate study.

With a significant proportion of former PGCE participants electing not to take up full-time employment as music teachers in maintained secondary schools, the research team was keen to explore potential factors that might have affected individuals' decisions to look elsewhere for employment. Part of the longitudinal questionnaire study was designed to investigate participants' self-perceptions of their abilities as both a musician and a teacher, and to profile levels of perceived self-efficacy in these vocational domains.⁶ Based on our undergraduate musician responses (Purves *et al.*, 2004), it was hypothesised that individuals' decisions to go into full-time maintained secondary teaching might be related to their self-perceptions as efficacious musicians and teachers. During both phases of the longitudinal questionnaire study, participants were asked to rate the extent that they agreed or disagreed with statements developed from Sherer and Maddux *et al.*'s (1982) generic instrument for the assessment of vocational and academic self-efficacy. Examples of these items include: 'If I can't perform a piece of music at first, I keep trying until I can', 'If something unexpected happens during a performance, I do not handle it well' and 'I am a self-reliant musician'. Responses were made using a 7-point Likert scale. Higher values corresponded with increasing agreement with the statements. A parallel set of statements relating to challenges faced in general teaching was also included (for instance, in the case of the first item above: 'If something unexpected happens during a *lesson*, I do not handle it well'). In all, seventeen distinct statements were presented for each scale, with the mean values of participants' responses calculated to provide overall indications of musical and general teaching self-efficacy. Cronbach's Alpha values were calculated to ensure that both the music and teaching versions remained as internally consistent as the original Sherer and Maddux instrument.⁷

In order to assess whether these measures of (a) general teaching and (b) musical self-efficacy were related to career destination, the 29 participants who completed the second questionnaire were divided into two subgroups: those who had become full-time music teachers in maintained secondary schools (n=17, 59%) and those who had not (n=12, 41%). A comparison of the self-efficacy scores for these subgroups of participants obtained from both questionnaires was then conducted using two-way analyses of variance (ANOVA) tests.⁸

There were no significant main effects or interactions for differences between mean levels of general teaching self-efficacy for either of these subgroups of participants on either questionnaire. This suggests that neither subgroup had a significantly higher or lower level of general teaching self-efficacy than the other at the times of the two questionnaires. Perhaps more interestingly, however, is the corollary that those participants choosing a full time career in the maintained secondary school music classroom had not experienced a significant increase in their level of general teaching self-efficacy two terms into their first post. In fact, the mean level *decreased*, albeit it non-significantly, during this period: 5.86 on the first questionnaire, 5.58 on the second.

Two potential explanations for this lack of change in general teaching self-efficacy might be offered. Firstly, it might be that future secondary school music specialists had experienced the most profound changes in their general teaching self-efficacy towards the beginning of their initial teacher education course, possibly as they undergo their first classroom placement. By the time of the first questionnaire (the last two months of their PGCE courses), levels of general teaching self-efficacy may have risen to reflect their accrual of practical classroom experience during the intervening months. Thus, the timing of the first questionnaire might have been too late to show any appreciable difference with levels reported subsequently two terms into their professional careers. An alternative explanation might be that professional life in the maintained secondary school music classroom may have presented challenges not foreseen or prepared for during the PGCE – a situation sometimes referred to as ‘praxisschock’ (e.g. by Mark, 1998). Consequently, the full time teachers may have responded to the statements posed on the general teaching self-efficacy section of the second questionnaire with these emergent professional realities prominent in their minds, the net result being that their general teaching self-efficacy scores effectively ‘stood still’, not least because of the widespread demands on their time in school.

With regards to musical self-efficacy scores, there were no significant main effects for the mean levels of musical self-efficacy obtained during the first questionnaire. However, there was a significant interaction in the scores between questionnaires over time for the two subgroups ($F = 7.48, p = 0.01$). Specifically, the second questionnaire scores for those *not* teaching music full time in maintained secondary schools increased markedly from the equivalent scores from the first questionnaire. Non-full-time teachers had a higher mean score (from 5.78 to 6.05), whereas the mean score of the full time teachers in maintained secondary schools *decreased* from 5.50 to 5.24. The difference between these two subgroup scores was itself statistically significant ($t = 2.404, df = 27, p > 0.05$) on the second questionnaire.

One possible explanation for the above significant interaction is that those participants who rated themselves more highly in terms of their musical competencies were less likely to pursue full-time employment in maintained secondary schools. From their responses, it would seem that individuals who more strongly identified with musical performance – and who sought opportunities to build this into a working week as part of a portfolio career – sought employment that enabled them to engage in more one-to-one, small group or specialist teaching. Perhaps the demands of a performance-oriented portfolio career would seem to dictate higher levels of musical self-efficacy in order to navigate the diverse range of professional contexts required beyond life in the mainstream secondary classroom.

A comparative analysis of musical self-efficacy scores from the 66 final-year undergraduate participants (Purves *et al.*, 2004) suggests a similar difference. Of these, 56 (85%) indicated that, at this time, they were not considering a career in secondary school music education. The mean musical self-efficacy score for the 56 was 5.51. This was in contrast to a mean of 4.89 for the 8 remaining participants who were actively considering a secondary teaching career. Whilst the group sizes were very uneven and this difference was statistically non-significant ($t = 1.910, df = 62, p = .061$), the similarities with the PGCE musical self-efficacy findings above are intriguing.

When taken together, data from both undergraduate and postgraduate participants (Questionnaire 2) (total $n=95$) are supportive of the original TIME project hypothesis that the identities of performer and teacher are not always seen as mutually supportive because of the particular demands of each. Our data suggest that undergraduates expressing a willingness to teach and postgraduates who not only completed a PGCE but who went on to find full time

employment teaching in maintained secondary schools demonstrate a long term commitment in terms of their orientation towards teaching rather than performance (see Hargreaves *et al.*, 2007 for more detail on the project's Musician-Teacher Orientation Index). However, our PGCE qualified subgroup who were not full time teachers in maintained secondary schools were developing a career pathway which drew on both their performer and teacher identities.

Conclusions

Overall, the main findings of the TIME project concerning these two groups of participants were that the vast majority of undergraduate musicians and intending music teachers had similar qualifications and backgrounds in the Western classical performance tradition, very few had non-standard qualifications and few had performance experience of other-than-classical musical genres. The respective views of the beginning teachers of their own general effectiveness, whether as teachers or as musicians, changed very little over the period. However, their perceptions of the required skills for successful music teaching did change, increasingly emphasizing communication and interpersonal rather than musical performance skills. It would appear also that many music undergraduates were put off teaching careers because of fear of pupil behaviour and disinterest, and concerns that a lack of piano skills may make them unprepared for the role. In spite of the wide-ranging demands of contemporary music teaching, we concluded that the profession was still largely judged in terms of musical performance skills, and that this public perception needed to be broadened if the music teacher recruitment shortage was to be alleviated. Furthermore, the TIME data indicate that new recruits to music teaching in schools in England are likely to have a strong Western classical music background and little formal knowledge and understanding of other musical genres. This may leave them relatively underprepared musically in terms of their ability to understand and extend the musical interests and identities of their adolescent pupils. Comments from two case studies illustrate the potential benefits of having a broad experience of musical genres on which to draw in the classroom.

RP: ...is there a sense that you can just talk about music with kids?

M: It's difficult. Because I'm still establishing myself in the school, so I still try and maintain this guard as [sic] a teacher/pupil relationship. I don't offer myself into much open discussion with Years, 7, 8 and 9 [ages 11+ to 13+]...And, if you're gullible enough to fall for it, that's it, you're gone...I had a kid sing [name of group] and I just made a small acknowledgment to him, and the kid went, 'Ooh, ooh, bing'.

RP: He was surprised that you knew?

M: Yeah. 'Sir knew something about what I listen to', you know! Especially the kids with the [indistinct] and things like that. They don't actually think that I might actually be able to do some of those things. Especially when the kids [are on] the guitar to tune up. The other day someone brought in a guitar and he was learning – he surprised me – he was learning 'Stairway to Heaven'.

RP: Oh really!

M: And, it was like a massive flashback. I was like, huh, you're 13 and you're learning this, you know. Jimmy Page is nearly in the grave, what are you doing? No offence to Jimmy, but...you know. But, this is the scourge of all music shops and this kid's here playing it and I'm thinking, well you know, I'll just have a quick go to see if I can remember it. And, he was—jaw dropped. Because, the kids love that. The kids like to know you can do something they can't, and the kids like to see that. And, there's not a problem with showing your skills. Obviously, if I can play some [indistinct] chords and learn a bass line on the piano, they think that's fabulous, you know. I know myself it's not and obviously; somebody else who has got more experience would think, well you know, well he knows what he's doing. But, it's enough to keep the kids entertained and there is that pressure on that sort of thing, expectation for you to entertain, as well as teach and make it fun.

A second interview participant, D, had a very different musical background to M, but nonetheless relied heavily on his own significant exposure to popular styles in order to seek out 'common ground' with pupils. D began as an orchestral violinist and church chorister and worked hard to develop strong sight-reading skills from an early age. However, parallel studies of the guitar led to an interest in performing jazz and rock: 'I realized that I could do lots of different types of music...that was important to me', he commented during interview. Undergraduate operatic performance studies at a London conservatoire were interrupted in favour of a musically broader, more academic course at a well-known London university. D's interest in musical research culminated in the award of a PhD in musical history. Thus, before entering the classroom, D had already amassed significant academic, compositional and performing experience of both Western classical and popular genres (even if, as the following extract suggests, the two had not always been easy bedfellows). Such breadth of practical experience was clearly an important strand in D's self-identity as a music teacher:

D: I played in a Barn Dance Band and still now.

RP: You do that now, do you?

D: Yeah ...which involves some improvisation. A more relaxed style. And, I've used it in my classes as well.

RP: Have you? ... When you say, improvisation, you also play jazz and rock as well ...?

D: Yeah, improvisation there as well. And, I played in a band as well when I was at [the London Conservatoire]...which interfered with my studies a bit there as well—my classical studies. I developed as a rock musician, which I like to use in school. And, I do a ‘Rock School’ on Tuesdays, so I do a lot of that. And, it’s important—it’s important for the kids. So, and I do—I try and listen to as much music as possible. I got really into African music last year. So, I’m really trying to develop myself as a musician while I’m teaching, in as many different aspects of music. From ‘world’ to ‘early’ music and inevitably, if you’re going into so many different areas you’re going to be jack of all trades, master of none. But, I think that is important really to be like that as a teacher. I think it’s important to have—you know—your niches, or what you’re specializing, but as important to have a basic understanding of all those different styles.

It seems essential that Higher Education music departments should promote a more holistic view of what constitutes a musician in their undergraduate courses and provide many and varied opportunities for cross-genre collaboration, learning, shared performance and rounded performance excellence (see Welch and Papageorgi, 2008). Subsequently, initial teacher education courses should encourage similar holistic perspectives and provide appropriate encounters in schools where successful genre diversity is demonstrated and modeled. Then it may be possible to ensure that the paradox of music education—related to the ubiquity and popularity of music in society compared to the relative unpopularity of secondary school music education as a teaching career and as a majority pupil curriculum experience—is finally resolved.

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Notes

¹ In 2008, for example, digital album downloads numbered 10.3 million in the UK, representing 7% of the total music album sales of 147 million (Office for National Statistics, 2010 [February]). *Lifestyles and social participation*. Retrieved 31st March 2010 from <http://www.statistics.gov.uk/cci/nugget.asp?id=2356>. This represents a reduction, however, from 2002 when album sales were 225 million (ONS, 2002). In contrast, the power of new

media is illustrated by Apple's report that 10 billion songs were downloaded globally from 2003 through to February 2010 (http://news.cnet.com/8301-13579_3-10452216-37.html).

² See <http://www.musicalfutures.org.uk/background> for more information about the 'Musical Futures' project that is now being followed in more than 800 secondary schools in England.

³ The formal title of the research project funded by the Economic and Social Research Council in the UK from 2002–2003 was *Effective teaching in secondary school music: teacher and pupil identities*, but it became more widely known by its shorter title *The Teacher Identities in Music Education* or *TIME* project. The award reference number was R000223751. The details of the project and major findings are a synthesis of key project publications (Purves *et al.*, 2004; Hargreaves *et al.*, 2007; Welch *et al.*, in press[b]) plus some additional unpublished material.

⁴ For more detailed information on the findings from final year undergraduate participants, see Purves *et al.* (2004). For detailed information on the main focus group of intending teachers (who were initially all PGCE students), see Hargreaves *et al.* (2007) and Welch *et al.*, (in press[b]). The last of these contains much detail from the individual case studies, as well as the narrative reports from other participants about their experiences of the first year of teaching.

⁵ These findings were echoed in data from a later ESRC study of professional musicians (n=244) in which Western classical performers demonstrated a very similar musical biography to that reported in the *TIME* research (*cf* Creech *et al.*, 2008; Welch *et al.*, 2008a). In both studies, data indicate that parents and private teachers had a strong influence on Western classical musicians subsequent formal engagement with music.

⁶ Self-efficacy theory is concerned with people's beliefs in their capabilities to deal with situational demands and achieve identified goals (Bandura, 1997).

⁷ The music and teaching versions of the scale both had reliability scores of 0.85. The original Sherer and Maddux (1982) scale had a score of 0.86. More detail on the design and outcomes of the psychological measures used in the present study may be found in Hargreaves *et al.* (2007).

⁸ One-Sample Kolmogorov-Smirnov tests confirmed that that the musical and teaching self-efficacy data resembled normal distributions, thus ensuring that the parametric ANOVA test was appropriate for the analyses.

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