

Musical Choice in Year 9 Music
An Instrumental Case Study of Student
Choice and Identity

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Abstract

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The research conducted through a longitudinal instrumental case study assessed how students in Year 9 (13-14 years) on a student-centred music programme shaped and formed their identity through making musical choices. The sample cohort consisted of seventy-eight students, split into four music classes. Using a multiple methods approach, data was collected using pen portraits, presentations, questionnaires, interviews and statistical data such as attitude learning profiles and levels of attainment. Key themes emerged from the thematic analysis. These included Year 9 students becoming more aware of their musical culture through listening choices, performance and musical experiences. Gender seemed to impact on these and they related to future musical and educational pathways.

In conclusion, my research suggests that Year 9 students make constructive, informed musical choices by understanding their musical identity. By creating a musical community of practice, teachers can empower students in their choice selection through the concept of the democratic music classroom and encouraging the development of a lifelong musical journey

Key words: Agency Skills Identity Choice Autonomy Voice

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Glossary of terms and acronyms

Terms

Musical Identity - How musical experiences shape student interests in music. A musical journey of self-discovery in music making which is shaped by musical experiences and interests both in and out of school.

Musical Choice - The way in which students, through a personalised approach to music, identify and select opportunities from a menu of options within the context of classroom music. Being able to select the approach how students learn and the listening choices students make regarding musical pieces and styles of music.

Formal - Experiencing music by reading music within a structured learning programme with influences from classical music. This approach uses teacher-led instructions.

Non-Formal – Teacher-led activity, usually undertaken outside school or as an after-school club. Curriculum not taught to an exam syllabus, but with learning outcomes negotiated with students.

Informal - Experiencing music by playing music by ear through practical experimentation with influences from popular music. This approach is mainly student-led.

Experience - Learning music by doing.

Curriculum - The building blocks of music such as listening, composing, performing, musical styles, history of music and the musical elements (pitch, rhythm, timbre, texture, tempo, dynamics, harmony and structure).

Acronyms

ABRSM - Associated Board of the Royal Schools of Music.

AS - Advanced subsidiary level. First year of an advanced level qualification.

AQA - Assessment and Qualifications Alliance. Examination board offering qualifications in music at GCSE and A Level Music.

A2 - Advanced level. Second year of qualification.

ASCL - Association of School and College Leaders.

ATL - Association of Teachers and Lecturers.

BERA - British Educational Research Association.

BGU - Bishop Grosseteste University.

BTEC - Business and Technology Education Council.

DCMS - Department for Culture Media and Sports.

DfE - Department for Education.

DFES - Department for Education and Skills.

EBACC - English Baccalaureate.

EdD - Doctorate in Education.

Edexcel - Examination board offering qualifications in music at GCSE, BTEC and A Level Music.

Eduqas - Examination board offering qualifications in music at GCSE and A Level Music.

EPI – Education Policy Institute.

GCSE - General Certificate of Secondary Education.

IFPI - International Federation of the Phonographic Industry.

ISM - Incorporated Society of Musicians.

NAME - National Association of Music Education. Now known as Music Mark.

NAO - National Audit Office.

NSN - New Schools Network.

NUT - National Union of Teachers. In 2017 the union merged with the Association of Teachers and Lecturers. Now known as the National Education Union.

OCR - Oxford, Cambridge and RSA exams. Examination board offering qualifications in music at GCSE and A Level Music.

Ofsted - Office for Standards in Education, Children's Services and Skills.

TDA - Training and Development Agency for Schools.

UK - United Kingdom.

UK Music - United Kingdom Music industry body representing the interests of recorded, live and published British music.

Preface

Musician, Teacher, Community Musician and Practitioner researcher

Having worked in music education at all levels, from early years to further and higher education for over 30 years, I have seen a rapid transformation in the way music education has adapted to a changing world through formal education and community music. As a teaching professional my roles have involved classroom teaching, youth work, workshops, mentoring, tutorials, one to one instrumental music tuition, curriculum and course management, teaching observations, learning networks, academic research, curriculum design, enterprise and performance. My broad portfolio of work has enabled me to understand in theory and practice vocational, academic and student-centred education across a range of sectors including music education research. Currently, my professional practice involves working with students at secondary level. Through a previous role as a Subject Leader for Music, I quickly noticed that students responded to a broad curriculum which involved a student-centred active engagement model of learning. In my school the concept of student voice changed the educational landscape across the whole school.

The research informed my understanding of student choice and identity through engaging with key literature on learner orientation, identity and student-centred methodology in secondary music education (Cain and Cursley, 2017; Dale, 2017; Finney, 2011a; Green, 2008; Mills and Paynter, 2008; Saunders, 2010; Wright 2010a, Wright and Finney 2010b).

I have always had a keen interest in research and journalism. My decision to undertake doctoral studies in 2011 came from designing an after-school music project. In 2010 I designed and implemented an after-school project involving community musicians with funding from the local Youth Music action zone. The after - school project involved 'Students Taking the Lead' in activities including pop music, world music and digital technology through participation in musical ensembles. From a research perspective the project provided the inspiration of my thesis.

My interest in music education research came from my passion to increase participation and engagement in secondary music through exploring a student-centred approach to learning. Dale (2017); Finney (2003, 2011a, 2011); Green (2002a, 2005, 2008a, 2008b), Mills and Paynter (2008), Paynter (1982) and Wright (2008) have provided themes from which my interest in student voice and learner orientation originates. The work of Fielding (2004, 2006, 2007a, 2007b), Ruddock (2000, 2006, 2007), Flutter (2010) and Czerniawski and Kidd (2011) have provided the theoretical underpinning on which *I have* further developed my epistemological perspective in this area of research.

The study originally started as an action research project focussing on the delivery and curriculum content of a Year 9 music leadership programme. However, it quickly became apparent from my teaching observations, literature review and pilot study that the issues which I wanted to explore were musical identity and choice. Therefore, the research design of the study changed to a case study focussing on the views of students through a narrative approach.

From this premise I began to explore student voice and the connection between music choices, identity, autonomy and leadership in the development of musical skills. The aim of the research is to understand how Year 9 students make musical choices and the factors affecting their music identities in the music classroom.

Chapter 1 – Introduction

1.1 Introduction

Cain and Cursley (2017, p.196) describe 'music education in schools' as being under threat and not available to all, with the focus on students who are able to afford to pay for instrumental lessons. Rather than students at the preliminary stages being introduced to the broad music curriculum (composing, listening and performing) as set out in the English National Curriculum. Cain and Cursley (2017) argue that the transformation of music in English schools is narrowing the music and creative curriculum for students. Cain and Cursley (2017, p.192) state music education is being pushed out of schools and into private practice which will reverse inclusivity of music in schools.

These tensions within music education are making music only accessible to students who are able to pay for musical activities such as instrumental music lessons (Cain and Cursley, 2017). The National Music Plan (DfE, 2011, p.7) states that musical opportunities should be accessible to all students up to the age of 19 and furthermore:

Children from all backgrounds and every part of England should have the opportunity to learn a musical instrument; to make music with others; to learn to sing; and to have the opportunity to progress to the next level of excellence if they wish to.

However due to economic, social and cultural barriers within music education students are being given limited choices regarding their music opportunities at secondary school (see sections 1.4, 1.5 and 1.6). Students from disadvantaged backgrounds may only have access to musical opportunities through the school curriculum and enrichment activities. However, with reductions in music curriculum time and school funding students may find difficulties in accessing instrumental lessons and after school clubs in developing their musical identity. Students from different cultural backgrounds may encounter issues regarding the western music curriculum. The listening preferences and musical interests of students may differ from the music they experience in the classroom (Dale, 2017)

Music plays a significant part in the daily lives of adolescents (11 - 18 years), but not all teenagers are interested in music making. This is due in part to adolescents being more attracted to other activities such as listening to music rather than actual music

making (Kellett, 2016; McFerran, 2016). As an experienced music teacher and musician, I am interested in how students form their musical identities and make musical choices in the music classroom.

1.2 Student choice in secondary music

Paynter (1982, p.103) argues that music is a subject which is adaptable and can reflect the range of cultures within a music classroom. Paynter believes that music provides teachers and students with opportunities to choose how they wish to create and explore music through considering the principles of music making (musical knowledge, creativity and musicianship) and the creation of new pieces of music. Music is a subject which provides students with opportunities to creatively explore and share new knowledge through teacher instruction and opportunities to share their knowledge and skills within a classroom. Cultural diversity in the classroom provides teachers and students with opportunities to explore music from other cultures and countries (Fitzpatrick-Harnish, 2015). Music lessons which show an understanding of cultural diversity build on the musical experiences of the class and enable students to appreciate music from other cultures. Students make choices regarding their music education based on exploring their musical identity, skills, ability, creativity and talent. Choices may be instinctive (not planned) in response to, for example, the creative elements of a performance (improvisation) or predetermined (planned) where students have time to reflect on the choices they make such as in a composition (D' Amore and Smith 2017, p.66).

Students in a secondary school music department (11-18 years old) will make musical choices on how to access the musical provision/opportunities available to them based on their musical experiences and interests (musical identity). A typical secondary school music department will consist of at least one curriculum music teacher and a team of peripatetic instrumental music tutors (Widdison et al., 2017). Activities which support musical learning are based on two categories, academic and lifelong learning. Music theory, Key Stage 3, GCSE and A Level Music are referred to as an academic education. Extra-curricular music constitutes activities which develop student engagement and empowerment in music making such as instrumental music lessons, school band or orchestra, music clubs and activities offered by music education hubs (discussed later in chapter). Students taking GCSE Music and A Level Music may also attend a range of extra-curricular provision in

order to develop their musicianship (creative music making) and music literacy or music theory.

In supporting the teacher with classroom music lessons and extra-curricular provisions students may take on music leadership responsibilities. Finney and Tymockzo (2003) argue that there are five themes associated with leadership which include:

- Leading by example (role model)
- Supporting teachers in the planning process of teaching and learning
- Older students take on the role of teacher apprentice to support learning tasks
- Role of researcher in teaching and learning
- Curriculum leadership supporting learning of peers

Music leadership enables students to plan and deliver music lessons to a class or group of students in order to broaden and develop musical skills (Finney 2010). Within the planning and delivery process leadership develops demonstration/ presentation skills and encourages students to make more choices regarding the context of music lessons (Finney, 2010). By sharing skills students are broadening the knowledge and confidence of students within their school music department.

1.3 Student choice and education

The nature of choice in education has been developed in a range of areas such as parental choice, competition for school places, option choices, college and university places and personalised learning.

In considering curriculum opportunities, students are able to make limited curriculum choices at the end of Key Stage 3 in terms of the GCSE/BTEC subjects that they study. At the end of secondary school (Key stage 4) students also make choices regarding sixth form college courses or apprenticeships in relation to possible future career paths. At age 18 or 19 students are able to consider higher education opportunities at university or a higher-level apprenticeship.

Since the introduction of the Education Reform Act in 1988 parents have been able to select the secondary school that their children attend as long as they meet the admission criteria (Burgess, McConnell, Propper and Wilson 2004; Greaves, Burgess and Vignoles 2017). Through league tables and Ofsted inspection results parents are able to choose schools for their children based on school performance

(Burgess, Propper and Wilson 2005). Students are tested by teachers for ability in subjects such as mathematics, English and science in order to determine a more personalised approach to learning (Van der Vleutin, Jaspers, Maas, van der Lippe 2016). This is reflected in my research within the educational pathways the students chose.

Option choices by students are reflected in their ability within chosen subjects (Van der Vleutin et al., 2016). The choice of subjects available for students at the end of Key Stage 3 varies from school to school. The examination specification and the assessment of the subject at GCSE are important elements for students in their subject choice (Barrance and Ellwood, 2017).

The social environment for students reflecting their cultural values and beliefs in terms of appropriate societal behaviour affects the educational choices students make (Van der Vleutin et al., 2016). However, it is widely agreed (Philpott, 2009; Rodgers and Gunter, 2012; Rodgers, 2013) that personalised and collaborative learning enables students to make choices both individually or in a group regarding how to tackle an assignment or task.

In addition, since 2010, there has been an increase in competition by universities for student places, which has led to a greater choice of courses for students (Universities, 2018).

The points listed above regarding the educational choices that students have available to them highlight the progression opportunities available as they move through the educational system from 11-18 years old. Choice is reflected in the way in which students respond to the curriculum which *is* accessible to them. It is also reflected in the factors which influence different social environments in helping to nurture their talents, aspirations, creativity and skills.

1.4 Barriers to music education

Questions have arisen about the justification, philosophy, value, purpose, position and relevance of the music curriculum in secondary education (Bate, 2018; Cain and Cursley, 2017; Cox, 2011; Finney, 2016; ISM, 2018; Philpott, 2012; Philpott and Kubilius, 2015; McPhail, Thorpe and Wise 2018a; Powel, Smith and D' Amore 2017; Wheway, 2016). The debate on a national level reflects how music education is changing in secondary schools in England (ISM, 2018).

Research by Daubney and Mackrill (2016, 2018) has also shown that there has been a reduction in the number of music teachers in secondary schools and a move towards single teacher music departments. A briefing by the Cultural Alliance (2017a, 2017b) highlighted that published figures by the Department of Education show that from 2010-2016 there had been:

- An 11% decrease in the number of secondary music teachers employed in schools
- A 10% reduction in teaching time for Music

In moving towards an academic curriculum (Ebacc), teacher recruitment has seen increases in teachers of History (11%) and Geography (23%) (Cultural Alliance, 2017). In the academic year 2018 to 2019 only 72% of music teacher training places were filled (DFE, 2018). Since, 2014 there has been a 25.6% decrease in students taking Arts GCSE subjects (Hill, 2018). According to Johnes (2017) there are pressures on the arts in schools through the school budget and educational policy such as the English Baccalaureate (discussed later in this chapter). Hallam and Creech, 2010, p.228), summarising the work of Harland et al., (2000) note that there is a declining interest in relation to music in secondary schools:

At the beginning of the twenty-first century there was a considerable concern about the place of music in the secondary school curriculum. Students showed declining interest in music as they progressed through secondary school and there were problems with the number of students taking GCSE Music.

Music teachers in secondary schools are facing challenging times and difficulties in making music relevant and engaging for the students they teach (Lowe and Coy, 2016; Sutherland, 2015). Part of the decline in music as an examination subject can be attributed to the pressure on schools to train students in literacy and numeracy (Pitts, 2000). Music, as a curriculum subject since the introduction of the National Curriculum in 1992, has been considered by many as being based on talent and having musical skills in order to engage with the school syllabus (Lamont and Maton, 2010; McPhail et al., 2018b). The nature of what constitutes musical knowledge has been debated since the turn of the century in terms of success and failure of the music curriculum in secondary schools (Philpott, 2010). McPhail et al. (2018a, p.3) point out some of the challenges for teachers are the pace of change in music as a school subject through the growth and importance of popular music in young

people's lives. Additionally, demands for inclusive education through advances in technology and multicultural music which also promise to invigorate teaching and learning. McPhail (2018a, p.3) goes on to state:

Within music education, these key issues reflect wider socio-political changes related to the need for education generally to be relevant, inclusive, experience-based, student-centred, culturally responsive, and technologically enhanced. Internationally, music education is continually called to account for lack of relevance and effectiveness.

As McPhail et al. (2018a, p.3) point out, the relevance and effectiveness of music education in secondary schools is a problem to be solved by teachers, students, exam boards and senior management within schools. Teachers must consider presenting the curriculum to students in a way which addresses academic knowledge, participation and engagement with music in the classroom.

1.5 The decline of music as an academic subject in schools

There is no doubt that music as a subject is going through difficult times and it is struggling to find a place and value in the secondary school curriculum (Collins and Cowgill, 2016, Fautley & Murphy, 2016b, Marsh, 2016; Philpott & Kubilius, 2015).

The reasons for this may be attributed to the aesthetic nature of music as a subject, educational reforms and how music as a subject is perceived by students.

At the beginning of the 21st century, after major research and government intervention, there still remained low take up rates for GCSE Music (Hargreaves, 2003; Wright, 2008; Little, 2009; Hallam, 2011). Currently, students, through their school option choices, are given limited opportunities to choose the subjects which reflect their creative ability, skills and experiences (Cain and Cursley, 2017; ISM, 2018). Moving from Key Stage 3 to 4, participation and engagement in GCSE music still remains a problem due to the performing and composing skills required at Key Stage 4 (Lamont and Katon, 2010; Hallam et al., 2018).

In fact, the Cultural Alliance (2018) report using Joint Council for Qualification figures notes a 23% decline in the number of students taking GCSE Music in England from 2010 to 2018. During the 2017-18 academic year there was a further reduction of 7% in GCSE Music entries. Table 1 below shows that since 2015 there has been a steady decline in GCSE Music entries.

Table 1 GCSE Music Entries in England

	2010	2011	2012	2013	2014	2015	2016	2017	2018
Music	46045	43127	41511	41580	42668	43667	41865	38376	35531

Source – Cultural Alliance (2018, p1)

In order for students to continue on to further study in music, it is interesting to note that, in relation to A level Music entries there has been a decline of 38% from 2010 - 2018 and from 2017-2018 a further 3% reduction. Table 2 shows a continued reduction from 2010 in A level music for students aged 16-18 in sixth form colleges.

Table 2 A Level Music Entries in England

	2010	2013	2014	2015	2016	2017	2018
Music	8790	7793	7353	6820	6194	5610	5440

Source – Cultural Alliance (2018, p2)

According to Carroll and Gill (2017) of Cambridge Assessment, in 2016 7.3 % of students studied GCSE Music. This translates to 6.6% boys and 8.1% girls taking the qualification. A real point of interest is that when GCSE Music enrolments are broken down into categories of schools there is disparity between the school types. Table 3 shows the percentages of students studying GCSE Music by school type. The percentages in table 3 are shown from the highest to the lowest.

Table 3 GCSE Music enrolments in 2016

School Type	Percentage of students studying GCSE Music
Grammar	12.6%
Academy (selective)	11.2%
Independent	10.4%
Comprehensive	7%
Academy (comprehensive)	6.9%
Academy (modern)	5.5%
Secondary modern	4.6%

In statistical reports by Cambridge Assessment (Carroll and Gill, 2017; Gill, 2017a, 2017b) school classification analysis is based on data from the National Pupil Database and Edubase (the Department of Education registry of Educational establishments in England and Wales). Within the Cambridge Assessment data, the categories of comprehensive, modern and selective are the types of academies available to students in their locality. Comprehensive represents the mainstream secondary school, modern (reflects converted secondary modern schools and grammar (selective) is an academy with a selective school admissions policy (Gill, 2017a, 2017b).

In terms of school type offering GCSE Music, Gill (2017b) found that GCSE Music was most popular with all grammar schools within the report. Table 4 shows the percentage of schools in each school type offering GCSE Music to students. The percentages in table 4 are shown from the highest to the lowest.

Table 4 Schools types offering GCSE Music in 2016

School Type	Percentage of schools offering GCSE Music
Grammar	100%
Academy (selective)	97.9%
Comprehensive	82.3%
Academy (comprehensive)	78.5%
Academy (modern)	75%
Independent	71.8%
Secondary modern	56.1%

In relation to attainment by students taking GCSE Music in schools in 2016, the Carroll and Gill (2017) report states the following;

Low attainment 4.4% Medium 6.7% High attainment 10.8%.

Classified by family income, students taking GCSE Music in low, medium or high deprivation areas, Carroll and Gill (2017) go on to state;

Low deprivation 8.6% Medium deprivation 7% High deprivation 5.7%.

From a gender perspective the Carroll and Gill (2017) report goes on to state the uptake for students taking GCSE Music in schools in 2016 is:

Boys' schools 8.8% Girls' schools 9.7% Mixed schools 7%.

A report by Johnes on behalf of the Education Policy Institute (2017) highlights that there is a gender gap between students taking at least one arts qualification (GCSE or equivalent) at Key Stage 4. The report goes on to point out that in 2016 64.7% of girls took an Arts qualification and 42.5% of boys, a difference of 22.2% percentage points (Johnes, 2017, p.11). In addition, the report EPI highlights that in 2016, 48.8% of students who speak English as an additional language (EAL) had taken at least one Arts qualification compared to 54.3% of non EAL students (Johnes, 2017). In terms of students with special education needs, the EPI report highlights that in 2016 53.9% took at least one Arts GCSE which is in comparison to 53.4% of their peers

(Johnes, 2017). The subjects of music, dance, performing arts, art and design, media, drama and theatre, film and TV studies are defined as Arts qualifications (EPI, 2017).

Music at BTEC Level 2 has also seen a fall in numbers according to research by Daubney and Mackrill (2016, 2018). From a sample of 705 schools, in 2012-13 there were 166 schools taking BTEC Music which reduced to 50 schools in 2016/17 (Daubney and Mackrill, 2016, 2018). The decline in the number of students taking BTEC can be attributed firstly to Progress 8 and the classification of subjects on the approved DfE vocational qualification list (Gill, 2017c). Secondly, with GCSE reforms announced in the white paper (DfE, 2012, 2014d) qualifications have become more academic in order to meet the requirements of the English Baccalaureate. Thirdly, vocational qualification weightings were revised; BTEC Music moved from being a double award (two GCSEs) assessed entirely on course work to a single award (one GCSE) with coursework and an exam (DfE, 2014a). The Coalition government's (DfE 2014d) revision of vocational qualifications provided secondary schools with the opportunity to consider the range of creative arts provision for both curriculum and qualifications at Key Stage 4.

The statistics (Gill 2017b) show that GCSE Music is more popular in three types of schools, a) grammar schools, with high attainment of students, b) schools with students from low deprivation and with c) girl schools. These statistics create a profile of the type of student likely to undertake GCSE Music (Carroll and Gill, 2017; Gill 2017b).

1.6 Social class and cultural diversity

Social class and school environment contribute to how students relate to music with the support students receive from their parents (Soderman et al., 2015a). For example, students from more affluent backgrounds are more likely to attend instrumental music lessons and classical music concerts (McPhail, 2012). Students' motivation is driven by social and cultural factors such as the social backgrounds of students and the music they listen to (Kokotsaki, 2015). In conducting empirical research into the perceptions of music at Key Stage 3, Button (2006) found that gender roles and socio-economic groups are a factor in how students relate to music at secondary school. Bray (2009, p.46) acknowledges that music, through

understanding cultural identity, media, individuality and a sense of self, supports the adolescent's development of identity. Students in their formative teenage years, according to Bray (2009), are starting to build independence through their listening habits and cultural values, such as fashion and media.

Teachers need to explore pedagogy which embraces the cultural diversity of the class being taught. The focus of music lessons, as Elliott and Silverman (2015) propose, is based around the development of musical knowledge and musical concepts. These aims can be achieved by a personalised approach to learning through acknowledging the musical experiences and abilities of the students within the class.

According to Elliot and Silverman (2015, p.111), factors affecting the way teachers promote learning in the music classroom include:

- The abilities and practical experience of the students
- The class being taught
- The speed in which students pick up musical concepts
- The musical understanding and knowledge of students
- Cognitive affective intuitions (musical knowledge and experiences)
- Being adaptable to the way students learn
- Interpersonal sensitivities.

In terms of the research, school students attended an academy with different levels of social deprivation. This presents teachers with opportunities and difficulties in delivering a music curriculum which reflects the musical interests and experiences of the majority of learners in the class (Zeserson et al., 2014).

1.7 Historical Context of Music Education

From a historical perspective, since the 1920's secondary school music education has been based around the classical music, theoretically based teaching tradition (Cox, 2011; Pitts, 2000). At the turn of the century (millennium) the focus turned to world music and a cultural approach to the delivery of the curriculum (Barratt, 2010; Cox, 2011; McPhail et al., 2018). A cultural approach involves understanding the diverse range of backgrounds in which students connect with music. Factors such as race, ethnicity, gender, socio-economic status and culture provide the key elements

in which to understand human diversity in the classroom (Fitzpatrick-Harnish, 2015; Lind and McCoy, 2016).

Bell (2018, p.203) reflects on the way in which culture, environmental factors and school location can generate new forms of music making by stating:

The musical culture of a school ought to mirror the culture in which it is situated, and incubate an environment where the future is fashioned, and new genres are generated.

Research by Green (2002) led to the development of Musical Futures in 2003, a popular music pedagogy using student-centred learning, which she called informal learning. Green's rock band model of learning was hailed as the future of music education in the 2000's within formal school settings (Bell, 2018). Over the last forty years jazz and popular music has been the discourse within music education (Bell, 2018). The next stage of music teaching pedagogies since Musical Futures acknowledges the recent trends in hip hop and urban music (Bell, 2018; Dale, 2017). More recently McPhail et al. (2018a) propose a move away from facts and an understanding of key classical pieces to a curriculum which reflects student interests. In particular, there should be a shift in focus from classical music driven content to the development of conceptual and sociological knowledge in which the elements of music are explored across a range of musical genres (McPhail et al., 2018b). Part of this process, as defined by the National Curriculum (DfE 2013), is taking into account musical cultures and traditions in genres such as classical, pop, jazz and world music. Understanding methods of transmission and communication in performance and composition such as music notation and playing by ear are a key area of skill development. These devices are believed to equip students with a 'tool kit' of skills to explore and express music both traditionally and globally. Looking to the future, McPhail et al. (2018a) advocates a move towards a personalised approach using a co-constructed curriculum with students. Key to this is developing student knowledge and building intellectual rigour in the delivery of the curriculum through musical concepts such as the musical elements, for example, rhythm, pitch and texture. McPhail et al. (2018b) refer to the understanding of musical concepts as conceptual knowledge in which students create new knowledge through using existing knowledge to make sense of the world around them. In terms of intellectual rigour, McPhail et al. (2018a) contest that popular music through

student-centred learning practices, such as Musical Futures, has created tensions within the music curriculum. Musical Futures according to McPhail et al. (2018a) focusses on increasing participation and motivation in music making, rather than the building of contextual theoretical knowledge. Green (2008, p.117) advocates that the purpose of the Musical Futures programme is to complement the existing music curriculum found in schools:

Through adopting and adapting such learning practices in the classroom, not as a substitute, but to complement to more formal teaching methods, we are making the autonomy of the learner into a means to becoming educated, not necessarily the end of education.

Musical Futures was designed to motivate students at Key Stage 3 by providing a stimulating curriculum and enhancing practical music making skills through creating musical arrangements of popular songs (Hallam et al., 2018). Evaluations of the Musical Futures according to Hallam et al. (2018) suggest that using the approach at Key Stage 3 increases the number of students progressing to GCSE Music. It was also concluded by Hallam et al. (2018) that Musical Futures adds value to students' learning through practical music making and working in groups by providing choice and autonomy in the activities undertaken. However, McPhail (2018c, p.34) goes on to point out that teachers face a dilemma between student choice in curriculum content and developing knowledge through musical concepts such as harmony and the knowledge of chords (group of notes played together) found in a piece of music. This presents tension in the classroom for teachers in relation to participation and engagement with music for students and also the theoretical knowledge required to access the higher levels of the curriculum at GCSE and A level.

For some teachers their introduction to music is through the classical music model of learning music through a written down medium of the musical staff. In contrast, teachers from a popular music background may learn by ear and use a tablature system of introducing pitch and rhythm through referring to the fretboards found on electric guitars and bass. Keyboard players may use a busker sheet of a melody line and chords or a lyric sheet of words and chord symbols.

At Key Stage 3 (music curriculum for 11-14 years old), students are required by schools delivering the National Curriculum to build knowledge and skills in

performing, composing and listening. The National Curriculum (DfE, 2013, p.2) states that from a theoretical perspective, students need to;

perform, listen to, review and evaluate music across a range of historical periods, genres, styles and traditions, including the works of the great composers and musicians.

listen with increasing discrimination to a wide range of music from great composers and musicians.

develop a deepening understanding of the music that they perform and to which they listen, and its history.

Students within schools which teach the Music National Curriculum are required to understand classical, pop, jazz and world music from a historical perspective, identifying the key elements of the musical styles (DfE, 2013).

In theorising how musical knowledge is constructed in the classroom context, McPhail (2017, p.529) identifies three elements - experiential, aesthetic and epistemic. Experiential, according to McPhail (2017), refers to how music grabs your attention. Aesthetic embodies the way in which the intrinsic nature of music through components and effects are reflected by engagement with music, for example, a rhythm or the tone colour of a particular instrument. Epistemic acknowledges the concepts and conventions in which music operates on a theoretical level which is developed over time through different communities of knowledge. As McPhail (2017, p.529) goes on to point out, music is about how students deal with sounds from various contexts and use them in different ways in composition and performance.

According to McPhail (2017, p.529):

All of these dimensions are available to us as either listeners or players/singers. Music education needs to take account of this variety and the potential of both the sonic affective experience and the need to explain and understand that experience – the aesthetic and epistemic dimensions.

McPhail (2014, p.322) argues that the teaching pedagogies must be adapted to the way in which the subject of music is changing in terms of the curriculum and also the music students listen to.

Attainment and assessment of student progress is driven by the most suitable approach to participation, engagement, retention and relationship between student interests and teacher expectations (Coffield and Williamson, 2011; Fautley, 2010,

2015, 2017; Fautley and Colwell, 2012). Learners are now catered for in terms of the most personalised approach in how best to consume and use knowledge (Hargreaves, 2006; Leadbeater, 2005; Rodgers, 2013; Rodgers and Gunter, 2012; Sebba et al., 2007). This change in culture and ethos of education has brought about by a fast-paced consumer led style of learning and teaching (Adonis, 2012; Mortimore, 2014; Pring, 2013). Schools relate the curriculum to career pathways and distinguish between academic or vocational learning styles (Baker, 2013).

Traditionally, academic learners go on to university, while vocational learners will go on to learn a trade at college. Through the use of data a best fit learning model can be explored for individual learners by addressing social, environmental, cultural and social barriers (Fautley, 2017). However, Fautley (2017) suggests that music teachers did not enter the profession to produce a set of statistics, which detract from actual music making. Burnard (2014, p.11) advocates a move from performativity for teachers to an innovative creative approach to teaching music in the classroom, stating that music requires a range of teaching approaches in order to deliver the curriculum.

1.8 The context for change in secondary music

Daubney (2017, p.2) makes the point that the educational landscape is constantly changing to a more academic culture of learning:

We are in a world where educational powerhouses appear to encourage society to value academic prowess over all else, a world where children are frequently tested against a set of standardised, age-related norms in a very narrow set of 'high stakes' subjects.

Education in secondary schools has changed considerably since the Conservative governments of Thatcher (1979-1990) and Major (1990-1997), as well as since the Labour government (1997-2010). The Thatcher government delivered the National Curriculum in 1988 which provided schools with a national framework for learning. GCSE Music, introduced in the mid 1980's, provided at Key Stage 4 a qualification covering composing, performing and listening (Pitts, 2000). Under the Major government there was a decline in investment in education and a push towards selection under grant-maintained schools (parental choice over schools). The Major government also reviewed the National Curriculum and a reduced role for local authorities in educational matters. In 1994 the Dearing Review suggested a

reduction of content within the National Curriculum, vocational qualifications at Key Stage 4 and an improvement in testing arrangements (Gillard, 2018). Reforms by Labour, the Coalition (Conservative and Liberal Democrat 2010 – 2015) and Conservative (2015) governments have been implemented with the stated goal of increasing attainment levels at GCSE.

The change of culture has taken place in the form of neo-liberalism, a global phenomenon in which education has moved towards accountability and testing (McPhail et al., 2018a; Thwaites, 2018). Neo-liberalism is based around the idea of the market economy and how it affects people's daily lives both culturally and economically through values, relationships, entrepreneurship and educational policy (Ball, 2012). In educational terms, to improve standards, neo-liberalism is a move away from local authority supported schools to a more capitalist, economics driven market forces approach to the delivery of education. For example, academies, private schooling and parental choice (selecting schools for their children) and the rise of home schooling. Ball (2012, p.15) sets the parameters of neo-liberalism by stating:

Neo Liberalism is not simply, as some writers portray it, a process of privatisation, individualisation and state attrition, although those are important components. Neo-liberalism also works on and in the public sector institutions, and on and in the state – indeed the state is important to neo-liberalism as regulator and market-maker.

Academies introduced by the Labour government in 2002, although state funded, were given autonomy over their budget, staffing, curriculum and ethos (NSN, 2015). Initially, schools converting to academies were poor performing schools from deprived areas, but since 2010 these have been expanded to include grammar schools and high performing comprehensives (Gill, 2017). In 2010, the UK government introduced a performance measure for secondary schools called The English Baccalaureate. The Baccalaureate measures performance in English and English Literature, Mathematics, Science, Geography or History and a Modern Foreign Language such as French, Spanish or German. It is a mechanism for measuring the performance of students who gain a Grade C or better in Ebacc subjects at GCSE in their school (Gov UK, 2017). The subjects in the Baccalaureate are ones asked for by colleges and universities (Gardner, 2018). Since the

introduction of the Ebacc there has been an improved performance by students in English and Mathematics (Sutton Trust, 2016). The intention of the Ebacc is to make students more competitive in the workplace through driving up educational standards and equipping students to progress to further study (Cookson, 2012; DfE 2010; Long et al., 2017).

Progress 8 was also introduced in 2016 as a performance accountability measure for secondary schools focussing on the attainment of Year 11 students in eight qualifications. Student performance in Progress 8 is measured on their achievements in English and mathematics, which are each double weighted, one subject from science, languages, computer science, history or geography, and three subjects of the students' choosing offered by their school (DfE, 2018). Music in theory could be one of the subjects chosen by students as part of Progress 8.

However, with the introduction of the English Baccalaureate came uncertainty about the relevance of music as a subject on the school timetable (Daubney and Mackrill, 2016; ISM, 2018; Wheway, 2016). The English Baccalaureate focussed on a narrowing of the secondary curriculum which has influenced and affected the choices students make regarding their musical development and journey (Burns, 2017a; Collins et al., 2016; Marsh, 2016; Neumann et al., 2016; Stephens, 2013a).

Due to recent educational reform there has been a shift and perception of music as a non-academic subject (Cain and Cursley, 2017; DfE 2015). The subject of Music is placed in a hierarchy of subjects which is represented by schools in different ways (Daubney and Mackrill, 2016). In theory, a school may allocate one hour a week of curriculum time or no provision at all for music at Key Stage 3 (Year 7, 8 and 9). In contrast, a school may place music on a carousel system with other subjects (Art, Drama and Design and Technology), which reduces the music curriculum time. Due to curriculum and financial constraints a school may view Music as an extra-curricular option offering only instrumental tuition and after school music clubs for students. GCSE Music may also be offered as an after-school choice in a growing number of schools. Technical support (music technology) may also be reduced in some schools (Daubney and Mackrill, 2016).

1.9 Music as a school subject

The ISM report (2018, p.3) highlights the importance of music teaching in schools as a catalyst for the development of future musicians and economic prosperity. The

report also notes that music is a major contributor to the British economy and supports the mental wellbeing of young people through taking part in musical activities such as learning to play an instrument.

Music in schools has developed from understanding the value of music as a school subject to the exploration of different genres of music, skill acquisition and approaches to learning (McPhail, 2014). Students are starting to consider music as a subject which brings together their holistic view of the world through developing interests and knowledge in other subjects. For McFerran (2016, p.394), music opens up creative possibilities for young people:

By understanding the relationship between music and young people as an encounter where music affords particular possibilities for action that are appropriated more or less consciously, we become alert to the benefits and problems.

Music is a minority subject in secondary schools but remains popular outside school in pupils' local communities (Cox, 2002; McQueen and Hallam, 2010). Due to the complex nature of music, it is felt by some music education researchers that music as a subject is best served outside the school gates and not taught as a curriculum subject (Ogunrinade et al., 2012; Philpott and Kubilius, 2015; Swanwick, 2016). Tensions appear for students in terms of the content of the school music curriculum and the music students experience outside school. From a teaching perspective, McPhail (2014, p.314) suggests that teachers need to consider the interplay between music in the classroom and music making outside school in order to provide musical pathways and progression opportunities which connect with the school music curriculum. According to McPhail (2014, p.314):

In music departments participation takes place both in and out of the classroom. In fact, often, for those students heavily involved in music, the interplay between the classroom and the co-curricular experiences are significant. The relationship between students and teachers are often formed as much in these contexts as well as the classroom.

Music is a subject which requires the development of specialist skills and experiences over time in order to access the performance and composing sections of the curriculum at both Key Stage 3 and GCSE level (Evans, 2012; Dale, 2017; Daubney, 2017). Students can access support in the development of musical knowledge and skills from a range of sources such as school extra-curricular provision, community music projects, private tuition and music technology resources

(Pitts, 2011, 2012, 2016a, 2016b). As discussed earlier in the chapter, there are inequalities within secondary music education due to educational policy which is driving out music in the school curriculum (Cain and Cursley, 2017). This means that students from disadvantaged backgrounds are not able to access the music curriculum outside school in order to creatively explore music through, for example, composition and performance in groups. Student motivation is driven by social and cultural factors such as the social backgrounds of students and the music they listen to (Kokotsaki, 2015). However, students' listening experiences are not always aligned to the music students are able to access in the music classroom (Cremades, 2010). In looking at the musical tastes of a Spanish secondary school, Cremades et al. (2010) found that popular music (Pop, Reggaeton, Hip Hop and Rap) were the preferred musical styles listened to by students, despite classical music traditionally being the focussed programme of study in secondary schools in Spain. Educational reform in Spain through the Organic Act in 2006 has shifted to a school curriculum which reflects the music students listen to in their daily environment (Cremades et al., 2010).

Student listening experiences are influenced by mass media such as radio, television and the internet (Cremades et al., 2010). The musical styles students listen to outside school in their daily lives in informal education such as peer groups, television, radio and internet are different to the music students will listen to in the formal school curriculum (Cremades et al., 2010). Cremades et al. (2010) proposes that by integrating informal and formal education, in relation to student listening preferences, teachers can understand the music that will motivate students in the music classroom.

Students at secondary school can approach music from a variety of sources in order to build their musical identities such local music education hubs, private music lessons and digital technology. Part of the problem in delivering the music curriculum is the training of music teachers (Pitts, 2000; Welch et al., 2011). Teachers' identities play a major part in the curriculum students are able to access at school (Dalladay, 2014, 2017; McHale, 2013). Teachers in secondary education are generally trained in the classical music tradition and are briefly introduced to popular music culture within their initial teacher training programmes (Philpott, 2010). Within the classroom

context popular music is the preferred genre in which to engage students in music making. According to Dalladay (2014):

many secondary school music teachers have developed their own musicianship within Western Classical music genres whilst many young people would tend to be more interested in contemporary popular genres.

For students from disadvantaged backgrounds classical music is considered an elitist genre of music and does not reflect the music they listen to (Turner, 2014). However, as highlighted by Curran (2015, p.16) classical music is the dominant teaching model adopted by teachers:

Western classical music models still hold primacy in secondary music education, yet are of limited use to the majority of children after they leave school. This is despite the wide accessibility of music and the presence of some musicality in everyone.

Classical music concepts can be creatively taught by teachers through topics such as film music and popular music. In particular, students can be introduced to club dance music and urban music by using classical examples as stimuli on which to build their own compositions. Classical music can be difficult for students to understand due to the lack of immediacy and the extended thematic language (melodies and rhythms) found in pieces of music (McPhail, 2017). Popular music is more accessible for students too in terms of understanding the structure and format of the music (McPhail, 2017). Challenges faced by students in understanding classical music are based around firstly, listening culture and habits in terms of being exposed to the range of musical genres found in the classical model. Secondly, understanding elements of music theory and the language found within classical music. Thirdly is the level of musical technique and musicianship required to access some of the classical music repertoire. Learning to play an instrument is a good way of being introduced to the classical curriculum, although this can present problems and tensions due to the inequalities of paying for instrumental music lessons. At GCSE level it may be difficult for students who cannot afford instrumental tuition to understand music theory through the performance and composition elements of the syllabus.

Research by Lamont, Hargreaves, Marshall and Tarrant (2003) suggests that in order to make music a more popular option choice schools should create a vibrant

musical community through a diverse range of musical activities, in particular during the statutory period at Key Stage 3. Traditionally, music thrives in secondary schools mainly outside of curriculum lessons. Students in school can embrace the opportunities of band, choir, orchestra and other ensembles such as pop bands. However, these extra-curricular opportunities only reach a limited number of students (Clarke et al., 2010; Clements, 2010; Ofsted, 2013).

1.10 Music Education Hubs

With the introduction of Music Education Hubs in England in September 2012 students had access to a wide range of progression routes in which to nurture their talents and interests in music. From a musical engagement perspective, Music Hubs provide young musicians with a process of finding musical opportunities in their local area, these are child centred and focus on excellence in provision. For example, through local music centre's students can take part in activities such as instrumental music lessons, symphony orchestras, big band, youth choir, pop band projects, percussion groups and concert bands. Student peer learning and authentic musical experiences are central features of the work of Music Hubs. Music Hubs are a key resource for school and college music departments (Arts Council, 2014a).

1.11 Learning to play an instrument

In terms of instrumental music teaching in schools, only around 8% of students take up the opportunity to learn a musical instrument (Hawes, 2005). From a sample of 1726 children interviewed, the Associated Board of the Royal Schools of Music (2014) discovered that 69% of students (5 to 17 years) stated that they were currently learning to play an instrument at school or privately, with nearly 35% taking instrumental lessons. Of particular interest in the Associated Board of the Royal Schools of Music report (2014) is that 21% of children highlight the fact that they are learning to play an instrument informally through digital tools, peer to peer networks or are self-taught.

Looking at whole class instrumental teaching within *Music Education Hubs* in the UK for *the* academic year 2015-16, Fautley and Whittaker (2017) found that nationally, 12% of students in Year 1 to 9 received whole class instrumental teaching (651,603 out of 5,411,589). Whole class teaching enables students to access instrumental teaching through a group approach to learning. The teacher leads and teaches the

group or class through a range of musical activities using instruments such as violin, trumpet, percussion and recorder. This approach is generally used in primary schools and is known as the wider opportunities programme designed to increase participation in students learning to play a musical instrument. However, statistics show that only a small proportion of students in primary schools are learning to play an instrument in a group environment (Fautley, 2017).

The learning environment and ethos of the school music department are factors which influence the way in which students progress with their musical aspirations. From the research looking at musical participation in six secondary schools, Underhill (2015) learnt that schools with the largest take up for GCSE Music had a large team of peripatetic staff, students attending instrument lessons and also students spending a lot of time participating in extra-curricular activities.

Pitts (2014, p.130) asserts that the music in the classroom is different to the music students experience outside school stating that adults play an important role in helping young people realise their potential through helping shape their emerging musical identities and presenting clear routes of musical engagement to enable them to flourish.

Stalhammar (2006, p.228) argues that there has been a change of focus from 'school music' to 'music in school'. School music is the traditional approach to teaching to the school framework and music in school is the way in which consideration is given to music found in society, community and young people's listening and performing experiences. Stalhammar (2006, p.231) goes on to point out that students' musical experiences are in conflict with a knowledge-based approach of school and that emerging values and attitudes regarding music are established outside school.

1.12 Music and the curriculum

The purpose of the music curriculum is not to train students to become musicians, but rather to provide authentic music cultures through learning activities which reflect the creative and artistic process and learning environment in which musicians develop their skills (Elliot and Silverman, 2015). An example of this musical practice is the Musical Futures programme where students understand how pop musicians

learn (Green, 2008) or experience cultural music projects such as World Music, African Drumming or Samba. As Elliot and Silverman (2015, p.424) describe:

Music students enter into a mentor-apprentice relationship with musically proficient teachers who shape actions and interactions of the music practicum in relation to the knowings, values, standards, and traditions of carefully chosen music cultures.

For Wagoner (2015), understanding how students build their musical experiences is a key element in supporting music teachers in planning their music lessons. In order for students to compete in a rapidly changing world, music, like all subjects in the secondary school, has gone through various forms of government reforms and curriculum changes in recent times (DfE, 2013, 2015; Zeserson, 2014). Hubmayer (2013, p.30) argues that the current justification for music in the secondary curriculum is based on how knowledge is constructed through a range of musical experiences. In fact, Mok (2017, p.169) highlights the issue that school music does not represent the musical interests of students in the more formal school environment, they suggest;

The contradiction that many young people love music yet 'school music' has not seemed to be either successful or welcoming has attracted the attention of music educators for the last decade

Students are being given limited opportunities to learn about music at a higher level through the perception from some schools that music is not a viable career option or that the curriculum fails to reflect their future learning needs and interests (Bray, 2009). In some school's music teachers are only teaching Key Stage 3 music and extra-curricular provision including instrumental tuition and after-school clubs (Daubney and Mackrill, 2016). The reduction in music provision is devaluing the presence of music in the lives of young people and in particular students from disadvantaged backgrounds (Cain and Cursley, 2017). Due to the reductions in taught curriculum time, it has been made more difficult since the introduction of the Ebacc for students to progress on to higher level music programmes such as GCSE and A Level Music.

With economic uncertainty and the changing global markets music can be seen by students and parents as an extra-curricular option. There are mixed views by parents as to the placement of music within the Key Stage 4 curriculum (Hallam, 2011b). The

discussion surrounding music in secondary schools is the purpose and focus of the music curriculum and musical identity of teachers (Clarke et al., 2010; Cox, 1999; Green, 2002, 2008; McQueen and Hallam, 2010). After the Channel 4 Don't Stop the Music campaign in 2014 regarding music in primary schools, Ofsted (2015) stated that music makes an important contribution to a balanced curriculum. Under the Ofsted inspection guidelines from September 2015, the effectiveness of the music curriculum will be reviewed under the leadership and management criteria. Students can however access support in the development of musical knowledge and skills from a range of sources such as school extra-curricular provision. The range of extra-curricular opportunities for students include after-school projects and instrumental tuition, community music projects (music hubs), private tuition (home and studio) and music technology resources such as applications on the Apple iPad (Pitts, 2011, 2012, 2016a, 2016b).

Moving into an age of digital technology, teachers are searching for answers to connect classroom music, the music industry (vocational learning), lifelong learning (musical identity) and the training of musicians in order to make the subject of music relevant to students at secondary school (Rambarran, 2017; Bell, 2018). There is now a change in culture to a model which considers holistic human development and self-actualisation in music through the concept of lifelong learning (Flynn and Johnson, 2016; Pitts, 2012, 2015, 2016). In order for schools to become more student-centred they must reflect the music making of the outside world (Kallio, 2015; Wright, 2010a; Wright et al., 2010b, 2010c). Popular music and student-centred learning are considered by researchers to be a way forward in bridging the gap between music in and out of school (Hallam et al., 2016; Kallis, 2015).

For some academics, music education is about the building of new knowledge, creating a tool kit of skills and self-enquiry through understanding music identity (Hallam et al., 2017a). Klimai (2010) notes that in order for music education to keep pace with a changing world, teaching methods and instruction need to focus on the personal qualities of students and also the skills of the teacher. Looking at the future of music education, Elliott and Silverman (2015, p.461) propose a philosophical perspective through partnership and collaboration in making music relevant to students, they stress:

The future depends on making music education more musical, socially relevant, inclusive, welcoming, caring, ethical, creative, and “respecting and valuing multiple styles of learning and multiple ways of knowing”. In terms of what our profession can do for itself, securing the place of music education depends on preparing ourselves to explain and demonstrate to others that musicing and listening are achievable, accessible, and applicable to all students. And the achievement of these values will be demonstrated most effectively to parents, teachers, administrators

1.13 Musician, Teacher and Practitioner researcher

Practitioner research makes an important contribution to finding out how students and teachers see the world around them (Campbell et al., 2004). The notion of teacher as a ‘critical educator’ empowers teachers to look at exploring their professional practice through research (Ables, 2010; Finney, 2013).

There has been a growing body of research focusing on musical behaviour in music performance and listening preferences during adolescence and in the construction of musical identity (Hargreaves et al., 2016). In looking at contemporary music teaching issues from a sociological perspective of the influential philosopher Bourdieu, researchers such as Wright (2006, 2008, 2010) looked at informal learning and democracy, Stahl and Dale (2013, 2015) and Dale (2017) focussed on child centred learning and urban music. My research brings together elements and the approaches of a range of educational theorists and philosophers (see Chapter 2).

1.14 The Pilot Study

In order to set the parameters, scope and remit of the thesis research, a pilot study was set up in 2013 to initially explore musical identity and popular music in the secondary school curriculum. The focus of the pilot study was developed from observations on a Student Take the Lead project (2010) and findings from three music staff interviews on student music leadership (2012).

The aims of the pilot study were to explore the premise that identities are developed and shaped within a cohesive group context (Wenger, 1998). Working in a small group, students had the opportunity to work as a musical ensemble to develop performance, arranging and creative media skills through rehearsing popular music in a band. Through exploring and developing the characteristics of musical identity the study was delivered over two workshops. The findings of the pilot study led to questions about the wider contexts in which students developed their musical identity

and the role that musical choices played in this. Questions for the research were formulated from an extensive literature review and pilot study which explored the influences of 'musical identity' and how students make 'musical choices' within a Year 9 Music programme.

1.15 The Research Questions

The research questions were:

- 1) How do students make musical choices in Year 9?
- 2) What influences musical identity in Year 9?

Within the course of a Year 9 music programme the research analysed the educational, environmental and sociological factors which influence musical choices. The research explored the way in which Year 9 students consider musical choices by understanding how their musical identity is formed. Through their everyday experiences with music, both inside and outside of school, students reflected on the influences affecting their musical identity and how they made choices within the music classroom.

Year 9 was chosen as a research sample (n=78) in order to determine the choices students made *when* moving on to the next stage of their learning. The research took place in a secondary academy in a socially and economically deprived area within the North of England and looked at how student choice was developed within a music classroom through understanding musical identity. The school music department provided students with a range of student choice initiatives and extra-curricular opportunities. Staff contributed to the teaching of the programme and extra-curricular activities by supporting students in a range of opportunities including ensembles and performances.

At the end of Year 8 students decided whether music was a subject that they would like to study further into Year 9. They selected four creative subjects from a total of six on offer within the Creative Cluster including Art and Design, Technology (Resistant Materials, Graphics, Textiles, Food Technology) and Music. Within the four music classes 50 students chose a performance pathway and 28 a music production pathway. Students received hour lessons per week in each of their four chosen creative subjects. Option choices at the research school were then made towards the end of Year 9. This approach allowed students to have more time

developing skills in the creative subjects they like. BTEC Music is offered as an option choice to students at Key Stage 4 (15-16 years).

Student choice provided the expressive platform through which students could make decisions regarding a music pathway (performance or producer), resources and the music chosen. The research project was based on a collaborative approach to learning (community of practice), empowering students to make musical choices regarding their musical development of skills. Musical choices were made by students to explore their musical interests and develop their learning experiences in the classroom. Key to this research is understanding who students are musically and the relationship between their music developed through listening and experience and the music explored within the school curriculum.

Through a student-centred model involving a personalised workshop style approach, skills were developed by research, skill audit, class presentations, showcases and a portfolio of work. Students were encouraged to make musical choices regarding musical pathway (music performance or music technology), instrument, musical group, topics of interest, content of assignments, approach to learning, skills and future progression in music based on prior musical experiences and listening preferences. In particular students' perceptions of music both in and out of school were explored by assignment tasks which enabled students to make musical choices about their learning. Within lessons students also had the opportunity to 'share their skills' through practical classroom workshops using a mentoring style approach to learning. Looking at music from the perspective of a musician/composer/producer provided students with a range of creative skills in working to a project brief.

Chapter 2 – Review of Literature

2.1.1 Introduction

The chapter is structured into two sections (guided by the research questions shown earlier in chapter 1); part 1 concerns musical choice and part 2 musical identity. Each section will define and contextualise the research questions followed by a conceptual framework exploring the literature surrounding the themes of musical choice and identity.

The literature review challenges the assumption that education policy in England since 2004 provides students with a music education that reflects their musical identity through their musical experiences, interests and aspirations. The literature suggests that students in secondary schools are being given limited choices regarding the music provision in their school (Daubney et al., 2018).

2.1.2 Factors that influence music choices for Year 9 students

There is limited literature surrounding how students make musical choices in Year 9 music. This gap and where my research is positioned, relates to how students make choices in the music classroom.

The question of musical choice within the literature review is discussed in relation to the way in which students create and construct their choices through the decision-making process within the classroom.

Key themes surrounding musical choice identified from my extensive review of the literature include: democracy and social justice in music education, student voice *and* educational policy and curriculum through student-centred learning such as the Musical Futures programme.

Within the research literature musical choices are explored and discussed through topics such as students' perspectives on music knowledge in the secondary curriculum (McPhail, 2014). In relation to musical choice the literature explores student and parent perceptions of secondary school music in Australia (McEwan, 2013). From a musical identity perspective investigating identity and musician formation (McPherson et al., 2012) and music identity through digital and virtual media (Partti, 2012). A report for the Hamlyn Foundation (Hallam et al., 2011) evaluated the Musical Futures programme through a three-year longitudinal case

study conducted in seven Champion Schools which *collected* data from focus groups, observations, individual interviews and questionnaires. Senior management, music staff and students participated in the research project which offered a range of views and perspectives on the Musical Futures programme. In contrast, McEwan (2013), through an interpretative case study in Australia, examined student and parent perceptions of school music in Year 9. McEwan (2013) used a student survey with open-ended questions issued to 92 Year 8 students, 15 semi-structured individual student interviews and semi-structured paired interviews with the parents of the 15 students. Following the student-led and musical identity theme, Wright (2008) looked at the musical worlds of students in Wales using an ethnographic case study. Research tools employed were questionnaires, observations and interviews with a class of Year 9 students and with the Head of the Music department. Saunder's (2010) research looked at how students described themselves as musicians using student voice, with an interpretative case study in three different English secondary schools. Findings were based on discussions with 147 students in one rural secondary school.

Students make choices regarding the selection of their secondary school, personalised learning and choices of subject at Key Stage 4. Students, before leaving Year 11, also make choices regarding college courses/apprenticeships in relation to future career aspirations.

Choice is determined on a curricular basis largely by government and school policy which influences subject choice for students aged 14-16 years through curriculum, qualifications and school performance (Johnson, 2016).

Headteachers interpret and enact the curriculum and government policy according to influences from school context, parent expectations and the socio-cultural context of the school (Johnson, 2016, p.4). Music teachers' perceptions of the value of music and their musical knowledge influence the choices that they make in the music classroom (Georgii-Hemming, 2014, p.209).

Choice is also determined by factors chosen by others such as the social, economic and cultural environment in which students operate (Johnson, 2016, p.46). The individual is a product of the choices that they make, influenced by the external environment which shapes the environment in which they live (Johnson, 2016, p.46).

However, students have limited choices in relation to the subjects that they are able to study at Key Stage 3 and 4 (ISM, 2018).

Onwubiko (2016, p.2) makes the point that choice is about a decision-making process in finding a way forward to solve a problem. Choice can present itself with multiple options *with* which to judge the merits of each option (Onwubiko, 2016, p.2). The nature of choice is determined by considering and exploring a range of options and choosing the one which best fits the problem which needs to be solved.

Choice provides students with opportunities to reflect and consider their musical interests, creative and music skills (composing, performing and listening) and future aspirations. White (2001, p.1) suggests that musical choices are finding a place in society influenced by factors such as society, culture and musical styles. Technology has enabled people, through choice and accessibility, to discover and teach themselves how to play and compose music. Focussing on the producer pathway, Rambarran (2017, p.597) argues that technology, through the use of a laptop, provides students with a range of choices in relation to developing performance and composing skills. Laptops can turn into digital audio workstations and allow students to produce and compose in a range of musical genres. In terms of using a laptop as an instrument, students can explore how to create drum and keyboard parts in live performance (Rambarran, 2017). In terms of the performance pathway, choices in music performance according to Rink et al. (2018) *are* developed through the notion of investigating the process of how musicians develop their musicianship in relation to:

1. The creative process such as risk taking and being in the comfort zone.
2. Individual music pathways musicians take in order to learn their trade.
3. Locality of the performance.
4. Convergence of the creative partners in performance such as students, teachers, audiences and performers.

According to De Senna (2014) the nature of choice encourages student engagement, responsibility, confidence building, interests, autonomy, cultural diversity and a sense of destination in the future. Choices have to carefully reflect the course curriculum and learning needs of students (De Senna, 2014).

Musical choice, like musical identity, is developed from multiple perspectives in which students connect with music by determining their goals and aspirations. In building a community of musical practice by developing student autonomy (see 2.6, Musical Futures), students can build musical skills by using a student-centred learning approach to learning. By making choices students develop their musical identity by sharing skills within the learning process. Choice in collaboration with teachers and peers provides students with opportunities to shape the curriculum delivery, lesson content, attainment and the ownership of learning through a curriculum model such as Musical Futures. Jorgensen (2008b, p.59) advocates that *the* beliefs and values of teachers and students are important contributing elements in the nature of choice in music instruction.

Wright (2001, 2006) highlights the point that choice and autonomy are contributing factors in making music lessons enjoyable for boys. In relation to decision making at Key Stage 4, Wright (2006, p.300) points out that students are more likely to choose subjects which they are comfortable with and also potentially successful in.

Within the classroom context, D' Amore and Smith (2017) argue that by teachers using a student-centred curriculum mode to explore popular music, students are able to make conscious and unconscious choices regarding the elements of their learning. D' Amore and Smith (2017) identify five areas of student decision making (choices) within the student self-directed teaching model Musical Futures. In Area 1 and 2 students are able to select the music that they will learn and who they *will* learn *it* with. For Area 3, consideration is given to the instruments/voice and technology (electronic instruments, live sound and computer software) required in producing the musical performance of the chosen piece of music. With areas 4 and 5 students choose how to access musical resources (notation, YouTube, lyrics) using teacher expertise and/or other students who act as mentors sharing their musical knowledge and experiences.

Student-centred learning provided students with the opportunity for teamwork and collaborative learning. Communities of musical practice enable students to work collaboratively and share skills to make music making a positive and creative experience by creating an environment where creativity can flourish and develop.

The final stage focusses on lifelong learning in which students consider music as a musical journey in which the secondary school is only part of their journey.

2.1.3 National Plan for Music Education

The National Plan for music was introduced by the Coalition government in 2011 to provide a structure for the development of music education in England for children aged 5 to 19 years old (DfE 2011; Henley 2011).

One of the aims of the plan was to improve how music education is delivered in England (Henley, 2011, p.7). The provision of music education is patchy across the country and change is needed to ensure all students receive a high-quality music education (Henley 2011, p.7). Key aspects of the plan are firstly, to help expand the role of music services and provide consistency of music education across England both in and out of school through the introduction of local music hubs. Music services are responsible for implementing the plan in their local geographic area. Secondly, children should have the opportunity to play a musical instrument through, for example, whole class ensemble teaching programmes. Thirdly, teachers should have wide freedom to teach music in schools providing the delivery is of high quality. Fourthly, the development of teacher training through a new music educators' qualification and a music teaching module for primary teachers. Fifthly, local music hubs are a resource and support for the delivery of music teaching in schools to provide progression opportunities for students from wider opportunities. These include instrumental programmes to music and dance schemes and national youth orchestras for gifted and talented students.

Finally, students will be supported in the purchase of a musical instrument through the Arts Council Take It Away scheme with the provision of interest free loans.

The philosophy of local music hubs is to develop an infrastructure through creating partnerships with their local music community, including private music teachers, with the purpose of providing progression opportunities for children in their music making. Music hubs were set up by the Education Minister Nick Gibb to provide music opportunities for students from disadvantaged backgrounds (Hill, 2017). In 2017, 700,000 students had opportunity to learn to play a musical instrument in a class (gov.uk 2018). The Arts Council and Office for Standards in Education were charged with providing robust frameworks for assessing the performance of the National

Music Plan (Henley, 2011). One hundred and twenty-three music hubs were set up in September 2012 to implement the National Plan for Music. Campbell-Barr (2012, p.33) acknowledged that the plan would be delivered at the expense of funding cuts to music services, teacher training and instruments. Campbell-Barr (2012, p.33) goes on to point out that the £10m instrument fund had been axed and funding would be reduced from £77m in 2012 to £58 in 2014/15 in order to resource the music plan. Funding allocated from 2015/16 will be increased to £75m which will remain until 2020 (Hill, 2017).

In reviewing the implementation and development of the National Plan for Music, an Ofsted (2013) survey made recommendations in which the plan could be developed across the music education hubs in England. From a sample of 31 schools, and associated hubs visited by Ofsted, the survey highlights that music education is underdeveloped as a curriculum subject in schools. Following on from previous Ofsted reports, the quality of music education tuition varies from school to school (Ofsted, 2013).

There are, however, contradictions regarding government policy in relation to music education. The National Plan for Music education, although well-intentioned by the government, is an initiative that will require time to grow and develop provision for young people. As mentioned earlier in chapter 1, the Ebacc is having an adverse effect on the delivery of music in secondary schools. Widdison et al. (2017, p.4) makes the point that music in schools has become a minority subject.

The provision on offer by music hubs such as instrumental tuition, ensembles, orchestras, choir and holiday courses only reach a minority of students (Ofsted, 2013). Looking at the National Music Plan from the perspective of the music industry, the Musicians Union report (2017) A review of the current provision of music education in England highlighted four issues with the state of music education in England.

Issue 1 - Clear plan and vision for music education in England (funding)

Issue 2 - Employment and training of peripatetic teachers (contracts, pay and training of teachers)

Issue 3 - Whole class instrumental teaching – delivery and continuity of programme (progression for students when they complete the wider opportunities programme)

Issue 4 - Leadership and governance of music hubs (quality of the management and communication between hubs)

2.1.4 The National Curriculum

For many years the music curriculum has been based around the classical western cultural theoretical model with emphasis on music notation and history with key composers and concepts (Bray, 2000; Cain and Cursley, 2017; McPhail, 2018, Terry, 1995). The seminal texts of *Sound and Silence* by Paynter and Ashton (1970) and *A Basis for Music Education* by Swanwick (1979) significantly changed music education discourse. Swanwick (1979) suggested a new teaching model in moving towards an integrated music curriculum with an emphasis on composition and creativity through systematic projects and opportunities for students to experiment with musical ideas developed in the classroom.

Swanwick (1979, 1984, 1997, 1999, 2016) and Finney (2003, 2011a, 2011b) advocated the perspective that an aesthetic music education creates opportunities for music researchers to explore themes relating to musical experiences and in particular feelings and emotions relating to music. According to Swanwick (1979), music is an aesthetic experience in which he defines the experience of music as composition, literature studies, skill acquisition and performance (CLASP). The key features of Swanwick's teaching model are listening, composing and performance with the perception and understanding of musical concepts. Composing, listening and performing are the statutory aims and objectives of the National Curriculum for young people in schools in England. Through a child centred approach Paynter (1989, 1992, 1997, 2002, 2008) provided a blueprint for composition to be a key element in the introduction of the National Curriculum in 1988.

The secondary music curriculum has faced challenges in providing students with authentic musical experiences which reflects the way in which musicians rehearse, perform and compose music. Choice enables students to become curriculum makers in relation to topics chosen, music performed or composed, resources, instruments and the way in which they are learnt in relation to a teacher directed approach or student-led learning

The National Curriculum aims and objectives can create tensions for teachers as it is well documented in literature that popular music is the preferred music style for students to learn (Cremades et al., 2010; Hallam, 2017). However, the objectives described in the National Curriculum highlight the knowledge elements of music which are referred to by McPhail (2018). Classical music provides students with the theoretical elements of the language of music as acknowledged in the 1992 version of the National Curriculum.

Research by Davis (2000) suggests that the National Curriculum has an adverse effect on creativity in education. It has created challenges for teachers moving away from the child centred approaches of the seventies and eighties (Finney, 2007, 2010, 2011a, 2011b). Before the National Curriculum teachers had the autonomy to teach their own personalised curriculum in response to the needs and aspirations of the learners (Finney, 2011; Pitts, 2000). However, since 2013 (DfE 2013) the secondary music curriculum has embraced a more holistic approach to music with world music, pop music and music technology adding an extra dimension to the learning which takes in the classroom.

The National Curriculum empowered teachers to have a more holistic practical approach to teaching secondary music. Teachers were provided with a creative framework of concepts in which to build a curriculum personalised to their own school (Cooke, 2012; Hallam and Creech, 2010; Hargreaves, 2006; Philpott, 2009) Learners are able build on musical concepts through listening with purpose, composing and performing music with relevance to a theme such as African Drumming or Film Music (Savage, 2012).

In 2013 the United Kingdom Coalition Government announced the third edition of the National Curriculum for England. The second edition was implemented in 2008 under the Labour government. First written in 1988, the National Curriculum is a conceptual framework of ideas and skills, which are taught by teachers in a sequence of topical units and then assessed using formative and summative techniques at the end of each unit. Music was introduced to the National Curriculum in 1992. The original version of the music curriculum (DES, 1992) provided a more detail framework of concepts in which teachers could plan their schemes of work. In the Listening and Appraising music section, emphasis was placed on knowledge of

classical music and the development of a musical vocabulary (DES, 1992). In 2008 the second revision of the National Curriculum had a distinctive feature in proposing the development of extra-curricular music activities within the secondary music curriculum (Cox, 2011; QCA, 2008).

The National Curriculum (DfE, 2014b, p.101) states that the focus of the music curriculum is to produce:

A high-quality education should engage and inspire pupils to develop a love of music and their talent as musicians, and so increase their self-confidence, creativity and sense of achievement.

In relation to curriculum content reference is made within the aims of the National Curriculum for students to be aware of the history and traditions of music and that they should be able to:

Perform, listen to, review and evaluate music across a range of historical periods, genres, styles and traditions, including the works of the great composers and musicians (DfE, 2014b, p.101).

The third version of the National Curriculum provides teachers with opportunities to consider and to create musical projects which cater for the musical aspirations of students. Within its broad aims, students within topics can express their musicality using music which reflects their interests. Emphasis is placed on students to consider music from the perspective of a musician. However, with 72% of secondary schools (including free schools) becoming academies in 2018 (NAO, 2018), the delivery of the music National Curriculum in secondary schools has become inconsistent (Widdison et al., 2017). Academies are not required to follow the National Curriculum for music and may follow a curriculum specific to their school requirements (Widdison et al., 2017).

In delivering the next stage of the reforms to the English education system, in 2014 the United Kingdom government announced reforms to GCSE Music which included a move towards a more academic approach to learning (DfE, 2014b). At GCSE students studying Music will be expected to be able to read staff notation and apply knowledge and make critical judgements about music through listening, composing and performing (DfE, 2014b). The revised GCSE in Music was introduced in 2016 and is offered by four exam bodies (AQA, Edexcel, OCR and Eduqas). The GCSE Music syllabus builds on the concepts of listening, performing and composing though

a more analytical approach to music making. Syllabuses for GCSE Music provide a platform for the academic demands of A Level Music such as music analysis through studying set works from four areas of study (Daubney, 2016).

With each revision of the National Curriculum (1992, 2008 and 2013) choice is reflected in allowing teachers autonomy to deliver a programme of study which reflects their school community.

Musical identity is explored through the National Curriculum in the way in which teachers interpret the curriculum within their own musical identity. Teachers are able to produce schemes of work which encapsulate the ethos of the school and which may also encourage students to reflect on their own musical experiences.

2.1.5 Student-led learning - Musical Futures

Musical Futures is a student-led approach which enables students to choose the parameters of their learning through musical performance (Georgi–Hemming and Westvall, 2012). Developed by Green (2002, 2008), Musical Futures enables students to develop creative thinking and leadership skills through learning popular music (Fautley, 2012). By copying music from a CD to recreate a musical arrangement of a pop song in a band format, students demonstrate musicianship and group cohesion. Student-centred learning allows students to build confidence through their musical experiences (Folkestad, 2006; Wright, 2008).

Through the introduction of Musical Futures came some solutions to the debate around how popular musicians learn music and how to redefine the curriculum to creatively engage students in the learning process (Green, 2008; Hallam et al., 2011; Hallam et al., 2017a; Hallam et al., 2017b). This has been a major development in music education as the concept of student-centred approaches to learning in music has moved into a range of areas including primary schools and instrumental music. The Musical Futures initiative has become a global curriculum model with countries like Australia and Canada using the teaching and learning strategies in schools (Musical Futures, 2017). Both Canada and Australia do not have a National Curriculum for music and instead have a devolved education system at state level.

However, this has not been a complete solution to the issues faced by secondary music teachers on a daily basis (Hallam et al., 2016; McPhail, 2018a, 2018b).

Musical Futures offers teachers a method of teaching which encourages greater

participation and engagement in popular music making. It is seen by teachers as an introduction to playing in a musical ensemble and the development of team work. Students using the Musical Futures methods learn key skills such as reading music notation, playing chords, understanding rhythm and the musical elements. There are however logistical teaching difficulties with using Musical Futures such as teaching space, cost of resources, set up time, adopting a carousel system of learning an instrument (moving between instruments), keeping instruments such as guitars tuned and also managing sound levels (Hallam, 2017).

Furthermore, there is no agreement that the Musical Futures approach is the best model for secondary school music. McPhail (2018) believes that there has been too much emphasis on popular music and that musical knowledge and understanding musical concepts should form the basis of the secondary music syllabus. Music theory and knowledge are key elements for students wanting to move on to graded instrumental exams and GCSE and A Level music. Cain and Cursley (2017) point out that there is a 'disciplinary versus therapeutic' debate regarding music in schools within the public voice and the pedagogies of individual music teachers. From a disciplinary perspective music is regarded as a curriculum subject, in contrast, students may engage with music on a therapeutic level in terms of a child centred approach to learning as discussed by Finney (2011) and Mõistlik (2012).

Students are becoming more agentive and lead the lessons in partnership with teachers, acting as facilitators of learning (Fautley, 2012; Folkstad, 2006). Music teachers are adopting an advocacy approach in embracing consultation between teacher and students (Ruddock and McIntyre, 2007). This shift in curriculum focus has enabled schools to consider further how students experience music learning. Green (2002, 2008), Hallam, Creech, McQueen (2011) and McQueen and Hallam (2010) outline the case that student-centred learning through the practice of popular music increases participation and progression in secondary music. Green's (2008) Musical Futures pedagogical approach has supported secondary music teachers in their quest to find an alternative personalised methodology in the classroom through student decision making and mutual respect (Folkestad, 2006; Karlsen et al., 2012). The focus of Musical Futures is to replicate the way in which musicians learn and rehearse a pop song. Students are provided with resources in the form of a lead

sheet (lyrics and chords), information about how to play a part on an instrument (drums, bass, guitar and keyboard) and CD (to hear the original music) in order to produce a musical performance of a song.

In exploring the questions of musical choice and identity the focus has been to look at the democratic process of decision making within the classroom. D' Amore and Smith (2017, p.66) suggest that democracy and choice are key elements of the Musical Futures model and the way in which students determine their choices through past experiences and make a connection with the music being learnt. D' Amore and Smith state:

An implicit aspect of the informal learning model is that student voice and choice are intrinsic. Students are autonomous, self-directed, and make regular conscious and unconscious choices regarding elements, including what music they learn, who they learn with, which combination of voices and/or technologies they use, how and when they use expert support, and how and when they access resources (e.g. notation, guitar tab, lyrics, tutorial videos from YouTube).

Musical Futures is a radical departure from the traditional approach of teacher as educator and student as the learner. The shift in the power divide has meant that teachers take on the role of facilitators and students become mentors to support other students in class. Students have freedom to develop musical skills through performing popular music. Student-centred learning has a range of limitations, but with careful implementation can provide a curriculum which acknowledges the musical interests of students (Wright, 2016). One of the main challenges and dilemmas of student-centred learning is the demands it places on teachers in terms of preparation, classroom control and passing the responsibility of learning to students (Wright, 2016). Another limitation of student-centred learning, according to Wright (2016, p.234), is how music is presented to young people from the perspective of the theoretical, historical and social contexts of music. For teachers it is about making sure that students have an understanding of the structural, technical elements of music in order to have a rounded music education experience.

A similar concern has been expressed about informal learning in divorcing popular music from critique of its social, cultural, and historical contexts, thus fostering uncritical consumption of mass media by young people

Choice enables students to contextualise the music they learn by allowing the freedom to determine the parameters of their learning. As discussed earlier in the chapter choice is determined by students understanding their musical identity. Student-centred learning provides students with opportunities to choose through their listening preferences based on prior learning and musical experiences. However, as Wright (2016) suggests, in order to learn popular music student's need to be able to understand the context of their learning by determining the way in which music is produced, based on the framework in which the composer had written the music.

Student-centred practice allows students to explore music with a 'go with the flow' approach *by* allowing the experiences of the music making process to build the confidence of students (Folkestad, 2006; Wright, 2008, Wright et al., 2010c). Musical Futures (Green, 2008) operates on four levels:

1. *Student-centred Music Learning at Key Stage 3*: student-centred techniques using popular music.
2. *The Whole Curriculum Approach*: aimed at creating musical pathways for Year 8 *students* through a scheme of work using student-centred learning processes.
3. *Personalising Extra-Curricular Music*: creating extra-curricular projects such as the School of Rock using student-centred learning techniques.
4. *NUMU*: interactive website to showcase, market and promote new music.

Green (2002, 2008), *Hallam et al. (2011)* and McQueen and Hallam (2010) outline the case that student-centred learning through the practice of popular music increases participation, personalised learning and progression in secondary music through embracing student decision making and mutual respect.

However, *The Hamlyn report* (Hallam et al., 2011) and McQueen and Hallam (2010) continue to point out that, due to the complex technical aspects of secondary music, schools need to look carefully at the logistical and curriculum considerations before implementing the *Musical Futures* programme in full. Some of the main issues for schools to consider are resources, health and safety, musical skills, time management, progression and group cohesion.

Within a classroom environment, authentic musical experiences are cultivated through a student-centred learning approach which attempts to replicate the rehearsal process in which pop musicians work (Folkestad, 2006; Green, 2005; Wright, 2008; Wright et al., 2010c). A student-centred learning approach allows students to think creatively and explore how music identity formation is developed by enabling students to make connections between music, environment, skills and musical experiences (Green, 2008; Wright, 2016).

2.1.6 Student voice and democratic approaches to learning

In establishing a context, framework and sociological perspective to understanding musical choices and identity in Year 9, it is important to note the change of democratic culture and development of partnerships within recent music education policy (DfE, 2011, 2013, 2014; DFES, 2006, Henley, 2011; Ofsted 2012a, 2012b, 2013). From academies, curriculum reforms, assessment without levels to free schools, successive governments have provided schools and local communities with more decision-making powers over educational issues (DfE, 2010, 2015, 2016; DFES, 2006).

Education is becoming more democratic with teachers in some cases becoming the facilitators and students the ambassadors of learning (British Council, 2017). Students, through voice, are taking ownership of their own educational journey (British Council, 2017). Through empowering students to become part of the learning process teachers can include student views in designing teaching and learning (British Council, 2017). This change in learning culture has emerged in part through a drive to raise attainment and improve standards in schools. Academic attainment has become the key method in measuring success by students in schools through league tables and parental power (Ball, 2008). Teachers are being required to teach to the test rather than developing the skills of the whole child (Hutchings and Kazmi, 2015; Robinson et al., 2015). Coffield and Williamson (2011) propose that by creating 'communities of discovery' instead of exam factories schools can become hubs of creativity by improving the democratic process. The central focus of 'communities of discovery' advocated by Coffield and Williamson is that the 'voice' of students and teachers are heard in the consultative learning process. Through creating an expansive learning environment, power through hearing 'voice' of all of the partners can be shared in order

to make the process of learning the central feature. In moving towards a system of educational principles rather than managerial bureaucracy, the democratic rights of students can be encouraged through consultation and a drive for active citizens in the classroom. The views of students and teachers are essential if 'communities of discovery' are to be achieved in future. Flutter (2010) suggests therefore that 'voices' must be heard based on a balanced perspective of all the stakeholders in the learning process. This may in turn produce purposeful democratic schooling based on consensus through all points of view being heard.

Democracy in schools can be achieved by student projects and student councils which encourage greater teacher-student dialogue, bringing greater transmission of knowledge (co-constructing learning) (Whitty and Wisby, 2007a, 2007b). Democracy provides students with opportunities to become responsible citizens (identity) and consumers of their own learning (making choices) (Whitty and Wisby, 2007a, 2007b). Moving from having a say in school matters (advocacy), to finding a voice through personal identity (agency) is the process which is delivered through greater student empowerment. Students are able to express their personal choices in 1) how they approach the curriculum tasks set by the teacher 2) mentoring and supporting other students in their music making and 3) how to access the musical opportunities available to them *from* the school musical department.

Fielding (2007a, 2007b), discussing the work of student voice pioneer Jean Ruddock, makes the point that 'voice' is a complex area of educational discovery. There are potential conflicts in educational policy with some academics viewing student voice as a short-term strategy to raising standards in schools (Ruddock and Fielding, 2006). Teachers may feel that their authority is being undermined in the classroom due to the perceived shift in power to the student (Ruddock and McIntyre, 2007). Music is a collaborative process in which there is scope and potential for the development of student voice within the classroom. Musical Futures is an example where teachers are becoming co-musicians in the learning process. Music Leaders or Music Captains provide teachers with the opportunity to share the learning process with other students through mentoring and supporting music projects. Students make choices with the guidance of teachers regarding how to create innovative music opportunities for the school community.

Listening to the views of students is central to developing the skills and abilities of young people in music. The range of literature suggests that 'voice' has great potential in raising standards in secondary schools (D' Amore and Smith, 2017; El-Sherif, 2014; Kokotsaki, 2017). In particular, there is evidence to suggest that students can benefit greatly from the conceptual framework of 'voice'. Student voice in the research school created greater consultation for students and teachers. Students have taken on roles such as subject leaders, peer mentors, prefects, school council representatives, researchers and head boy and girl. 'Students' are selected to become music leaders by demonstrating and modelling appropriate musical behaviours by leading others by example. They become music leaders when they are invited to make positive contributions to planning and practice offering their insights and analysis of teaching and learning to individual teachers in the process of learning (Finney and Tymoczko, 2003). Identity is developed by students using their skills, knowledge and experiences to mentor other students in building, knowledge, confidence and skills in music making.

However, there is still some ambiguity as to the relevance, position and implementation of student voice in relation to secondary music education. Research into creating a new curriculum model for music has produced interesting results, mainly through the application of student-centred learning and popular music through student consultation (Green, 2008). Music leadership projects have empowered students to become the facilitators of music learning (Finney, 2003, 2009). Mentorship projects have enabled school music departments to broaden the music curriculum to a wider audience (Anderson, 2010). Students are encouraged to take part in workshop style projects and support live music performances to develop skill acquisition. Student researchers have provided valuable insights into skill acquisition and *into* the range of topics within the music curriculum (Finney and Harrison 2010). The concept of developing their own democratic voice in understanding themselves as a creative musician is important (Pitts, 2016a, 2016b). Through making informed choices regarding their music education, students make connections with the music industry and develop real world experiences in preparing themselves for the world of work or further academic study.

2.1.7 Democratic Classroom

In looking at the historical perspective of school reform in the United States since 2001, Wagoner (2015) explores the notion of social justice and student ownership of learning in the classroom through the concept of the democratic classroom.

Wagoner (2015, p.9) proposes that in order to provide students with a system which reflects and integrates their views in the decision-making processes within the classroom, there must be a change of culture in relation to structures which provide students with further autonomy and also an understanding of their musical identities.

Wagoner (2015, p.9) states;

It would seem that a democratic music classroom might begin by breaking down old power structures that separate the vibrant ways students engage with music in their personal lives with school music classes. Allowing students to express their musical voices in school, not just outside of school, should also apply to higher education and the teaching of music teachers.

Wagoner (2015) offers three themes in order to develop the model of the democratic classroom:

- 1) Preparing democratic spaces. Music education research to inform professional practice and pedagogy.
- 2) Teacher education and social justice goals.
- 3) Hearing the musical voices of students in primary and secondary schools.

Through student choice these voices can be heard in providing students with opportunities to express their opinions. Students can, through a student-centred approach, explore how to construct their own arrangements of popular songs or urban dance compositions.

Woodford (2005, preface) suggests that if democracy is to take place in the music curriculum, that teachers and students must agree the values and outcomes of the learning taking place in the classroom. Woodford (2005) argues;

Music educators, though, can hardly be expected to pursue democratic ends or values unless they have some sense of what democracy might mean for them, for their pupils, and for society as a whole.

Wright (2010, p.18), in exploring the sociology of music education asserts that the

music curriculum in England and Wales is undemocratic due to only 8% of students taking music when it becomes an option choice at GCSE. Developing musical choice in the classroom by providing students with a framework in which they can explore musical identity is an important element in making music relevant to them. Teachers have a major part to play in creating projects and programmes of learning which provide students with opportunities to express their opinions and also to cater for student experiences and interests. As discussed earlier in this thesis, creating a learning environment which reflects how musicians learn enables students to experience and understand the process of music making from the perspective of the musician. Through a community of practice students and teachers can co-construct learning which is engaging, inspiring and reflects the music that they listen to (Daubney, 2017; McPhail et al., 2018a). Through the concepts of personalised learning, autonomy and student voice students are empowered to focus on their musical interests and experiences in order to create a musical environment which reflects their skill set and future aspirations. In curriculum terms, leadership projects have developed student subject knowledge through skill acquisition in real life practical contexts (Finney, 2003, 2009).

The philosophy of voice is one of inclusion and creating opportunities for young people. Due to the current educational landscape there is a tendency by some teachers and schools to create initiatives which may be perceived as tokenistic in nature (Cook-Sather, 2006; Fielding, 2004; Thomson, 2011). An example of this would be to set up a student pop band and only perform songs which the teacher would like to hear. It is important that the students can choose the songs they would like to perform therefore developing their own musical identities. Students need to become involved in the decision-making process (Green, 2002, 2008). Teachers act as a resource (musical knowledge and expertise) through being a facilitator of learning in guiding and supporting students in completing the song they are rehearsing.

Within the thesis I refer to student voice as a collective decision-making process for a group of students. Musical choice are individual choices in which a student makes decisions regarding their own music making.

In order for voice to function at its best teachers need to see students differently in meeting their educational, societal and democratic needs (Fielding, 2011). At first it is difficult to set the boundaries of consultation in implementing new projects and discussing issues at student council. However, once the boundaries have been agreed an authentic experience or real-life simulation of the learning environment for students can be achieved (Ruddock and Fielding, 2006). An example of this would be rehearsing a pop song using the same rehearsal techniques as the ones used by popular musicians. With reduced curriculum time, teachers feel under pressure to increase the attainment of students which inhibits them from implementing student voice in their schools. Teachers simply have not the time to develop Student Voice initiatives within their schools (Ruddock and McIntyre, 2007, p.9). For some teachers there are benefits to voice in that students make an active contribution to the leadership of a subject within a school (Finney, 2003, 2009). Student voice empowers students to support the school music department by making suggestions and choices. An example, regarding how to deliver music topics, would be the music chosen for the scheme of work and also *the* approaches chosen to learning the music. It enables students to lead the learning process by making choices in relation to the topics of interest for schemes of work and also personalising how to use the skill set and knowledge of the students within a music class.

In exploring the themes surrounding choice and music identity, democracy through student voice are contributing factors in which students are able to consider ways in which school music can reflect their musical interests, experiences, skills and progression opportunities both in and out of the classroom. Choice empowers students to understand how their musical identity can influence the music curriculum and classroom learning environments. For Underhill (2015, p.317) students need to be able to express their points of view in the learning process. Underhill (2015) argues;

Children's views are important in shaping the way schools move forward. Education should not be something that is 'done' to children and their views and opinions reveal great insight into the world around them, the type of education they feel they should be receiving, as well as their hopes and aspirations for the future.

With curriculum reforms from the Labour (DfES, 2001), Coalition (DfE, 2011) and Conservative (DfE, 2016) governments there is growing momentum to define student voice in terms of music education and the future aspirations of students in this field (Henley, 2011). Flutter (2010, p.21) states the case that there is a need to embrace the potential of 'Voice' in music education. Flutter (2010) points out;

It has been observed that music education is an aspect of learning where students' voices movement should have particular resonance and yet this potential is yet to be fully recognized. In music education-as in all other areas of the curriculum-students' voices can empower teachers and students alike enabling them to work together to create 'dynamic schooling'

The National Association of Music Educators (NAME) publication *Whose Music Education is it? The Role of Student Voice* (Finney and Harrison 2010) outlines some of the key contributing factors in how 'voice' can be embraced by music teachers in the classroom. Exploring mentoring, researching, curriculum and leadership, the text examines the important contribution voice makes to the musical lives of young people. However, there is still much to be done in reshaping the music curriculum and developing the skill acquisition of students for future generations. Schools are only part of the solution in bringing about a cultural revolution in music education (DfE, 2011; Ofsted, 2012).

Of particular interest to music teachers is the concept of leadership and mentoring (Anderson, 2010; Finney, 2003, 2009). Wright (2008, p.400) suggests that student voice provides a platform *on* which students can develop their musical identity by having more autonomy in the decision-making process regarding teaching and learning within the classroom. Wright (2008) states;

To allow for the multiplicity of musical identities inhabited by our pupils to flourish and to lead them to discovery of new musical worlds at times when they are ready to engage positively with them, we need to empower our pupils and afford them increased autonomy over curriculum and pedagogy

Choice provides students with greater autonomy within the learning process by understanding how students build their musical identity within a range of learning environments. Students interact and engage with learning in different environments according to the parameters of the music project or topic of learning. By understanding identity formation teachers can enable students to embrace learning through

curriculum choices and by providing authentic musical experiences using real world scenarios.

Teachers create a democratic culture which reflects the learning needs of the students in the music classroom (Kallio, 2015). Finding ways in which teachers can bring about change in teaching and learning approaches is brought about by the way in which students take ownership and responsibility for their own learning needs (De Senna, 2014). It is about bringing the worlds of formal and informal practices together through the concept of student voice based around effective leadership and mentoring practices applied by students. Choice, developed through a learning partnership between teacher and students, is a key feature of bringing about a democratic culture in the classroom which reflects students' social and musical interests (Elliot, 2016).

In order to keep pace with technological advances and student listening preferences the secondary music curriculum is moving towards a more active engagement student-led experience (Finney, 2003, 2010, 2011). Technology is becoming a progressive in the way in which students experience music through keeping update to date with current musical trends. From Apple iPads, tablets, laptops and games consoles, students have access to knowledge, practical skills and information at a faster pace than previous generations (Bauer, 2014; Finney and Burnard, 2009; Rambarran, 2017).

Musical performance is regarded by students as a very popular element of the music curriculum (Hallam, 2017). In particular, popular music performance has provided a platform for greater engagement at Key Stage 3 and uptake at Key Stage 4 for schools using the Musical Futures model of learning (Green, 2008; Hallam et al., 2011; Wright, 2008). Music performance is shaped by a strong sense of identity (Rink et al., 2018, preface). Students create performances through the support of a community of practice involving both formal and informal (student-centred) approaches to learning (Rink et al., 2018).

The work of Lucy Green provided a template in which to explore performance through popular music in understanding the musical elements and contributing factors in how musicians learn music. Performance through creative teaching can provide the basis of understanding a range of musical cultures from an analytical

perspective (Green, 2008). A student-led creative approach enables students to explore music from a cultural viewpoint through the way in which music is rehearsed, performed and constructed. In building skills for possible employment in the music industry, students require real world scenarios in which to understand the requirements of being a professional performing musician or music producer.

BTEC Music is a vocational approach which has provided a creative platform for mainly pop musicians, with the GCSE curriculum exploring a higher degree of core musical skills for classical, pop and jazz musicians (Evans, 2012). BTEC Music is designed with a focus on providing a curriculum which develops skills for the music industry. GCSE Music however has an emphasis on academic knowledge and analysis of music which can lead to A Level Music and a university programme of study which requires technical and theoretical understanding of musical structures and music theory. There are benefits to both qualifications, as they provide points of entry for further study and can reflect student music identity and interests. Becoming a professional musician takes many years of study and dedication to develop the level of musicianship required to enter the profession. A difficulty for the teacher is that musicians need a range of musical skills in all genres, but students tend to focus on one genre rather than looking at music at a holistic level (Evans, 2012). Students receiving formal instrumental lessons tend to be the classical oriented musicians. Popular music learners tend to be self-taught and play by ear or some form of music tablature to learn informally, generally outside the school environment or at after school clubs (Green, 2008).

2.2.1 Constructing a Musical Identity - Listening Preferences

Listening is an important element in how teenage students develop their musical identities. Miranda (2013, p.10) points out that teenagers are active listeners of music during adolescence and states;

Music is their soundtrack during this intense developmental period. On average, adolescents listen to music for up to three hours daily and accumulate more than 10,000 hours of active music listening throughout adolescence

From a psychological perspective, listening to music plays an important role in allowing adolescents to make sense of the world around them and according to Miranda (2013) serves as 'a genuine developmental resource' (p.5). Musical choices

are developed by students through the formation of musical identity. Students listen to a variety of music in order to build their musical identity. In establishing their musical identity students connect with a range of music through popular culture and media (Miranda, 2013). Music listening contributes to students' choice selection through the way in which students consider their sense of self by determining which music they like and can relate to. This musical connection is important in building interests and skills in their music learning. Creating a catalogue of music tracks, repertoire and sound worlds of musical ideas they like is important to students in building a musical personality and also a perspective of the modern world (Miranda, 2013). Miranda (2013) uses the term musical personality when exploring how students develop their musical identity, behaviours and interests in music.

Musical ideas inform how students build musical arrangements of popular songs, urban dance compositions and performances of the music that they like from different musical genres such as classical or popular music.

In developing a musical vocabulary of musical ideas, students establish a musical profile through building a musical identity. Students navigate their identity within creative processes of musicianship and choices through performance or composition pathways. Musical pathways provide students with a purpose and focus to their music making. A pathway approach enables teachers to create musical profiles of students in order *to* provide a curriculum which caters for their musical experiences and interests.

Contributing factors are based around skill acquisition, musical identity and group dynamics (Evans, 2012; Green, 2008; MacDonald, Hargreaves and Niel, 2002; Wenger, 1998,1999). Musical identity supports the development of skill acquisition through students understanding their listening preferences. Additionally, building confidence in performance or composition by accumulating musical knowledge overtime across a range of musical tasks and projects. Group dynamics are an important factor in how students make connections with music by developing musicianship and creativity in building team work, communication with other students and musical skills.

2.2.2 Identity within Year 9 Music

What influences musical identity in Year 9?

Musical identity is influenced by people such as parents, peers, friends and teachers who support students in shaping their musical interests and experiences. Musical identity is manifested in the way music is presented to students on a daily basis, through mass media, learning environments, family and in future career aspirations. Teacher identity and school learning environment play a major part in defining musical identity in enabling students to understand the creative and technical aspects of music making. However, the pace of change within new genres of music is rapid and teachers are not always able to keep pace with the listening demands of students in creating up to date, relevant and engaging schemes of work in school programmes of learning (Burnard, 2014; Dalladay, 2011, 2014; Georgi-Hemming, 2014).

Hallam and Burns (2017, p.11) suggests in order for students to develop an identity, they must consider how music interacts with their daily lives and routines. In addition, Hallam and Burns (2017, p.11) state:

The goals that individuals set for themselves are also related to their identity. Developing an identity as a musician not only includes actively making music, but music becoming part of an individual's social life, having friends who share a love of music, listening to music and going to concerts.

Students respond to music in different ways in relation to their social background, musical experiences, interests and future aspirations. For some adolescent's music is a fun pastime in which they can creatively express themselves, while for others it is a subject which may lead to possible employment opportunities after they leave secondary school. Music can be a musical record of student life experiences through listening to music - relevant to social and environmental settings such as school, home, rehearsal or a historical moment in their lives (Panayides, 2013). Cooke (2016, p.99) suggests that choice is a key part of how students understand who they are musically and states:

....it is well established that musical engagement and choice is a core part of some students' developing personality. This may come from a particular social group (including peer group) or community, or may be more individualistic.

Music enables students to make sense of the world through signposting key elements (musical soundtracks), which affect their lives. A musical soundtrack is the variety of music students listen to during their formative years throughout primary and secondary schooling. According to Pozzoboni (2011), identity is an individual process in which beliefs are determined by choices made regarding a person's future. For Wenger (2016) music is intensely individual, social and brings people together in terms of developing a person's identity. Students develop multiple identities as identified by Sutherland (2015, p.163):

Adolescents form an identity of themselves as an individual that can be different to their identity formed as part of a collective through social interactions. The importance of social interactions are not limited to students with their peers. Supportive teachers have a role in providing encouragement that can shape identity.

In reviewing the literature across a range of related disciplines, I have identified three emerging concepts and five themes in which educators can begin to consider musical identity formation within secondary music. There is also, however, a growing body of literature in the field of the social psychology of music which has provided researchers with an ontological lens through which educators can explore the themes and factors which influence musical identity in secondary schools. Each theme reflects the nature of how musical identity is developed in adolescence through exploring three concepts;

Sociological factors of musical identity formation. How students shape their identity through awareness of society, culture, musical behaviours and trends. Theme; Sociology and social psychology of music education.

The purpose and philosophy of music education. Explores how students learn and connect with music and the curriculum through active and creative music making. Themes; Community Music, Cultural psychology of music education and the purpose and philosophy of music education.

How music reflects society and technology. Understanding the development of societal issues and how technology encourages greater consumption of music listening and possibilities for greater access to innovative music making. Theme; Digital technology.

2.2.3 Sociological factors of musical identity formation

The sociological factors which determine students' musical identities are shaped by family, environment, school, government policy and the music industry. Students' musical identities are developed over time and are influenced by cultural, societal, creative and musical factors. Music plays a fundamental part in the formation of identity in young people (MacDonald, 2009). Music provides students with social and emotional implications in enabling them to connect to the world around them (Evans, 2016). Campbell (2007, p.233) suggests that music is a 'social glue' in which young people can integrate into society. Campbell (2007) argues;

Music is a prominent force in the lives of adolescents, and they value its potency in directing the course of their daily activity as well as their long-range hopes and dreams... They consider music's function as a social "glue" for bringing them together with friends and peers, and as a bridge for building acceptance and tolerance for people of different ages, ethnicities, and other cultural circumstances.

2.2.4 Sociology and social psychology of music education

Sociology and social psychology of music education looks at the stakeholders which influence identity formation in young people and the way in which society plays a part in shaping the musical experiences of young people.

Sociology is an approach and method through which to study music from the perspective of society and cultural influences (Wright et al., 2010b,2012). Green (2010, p.29) presents the argument that students develop their own music delineations or identity based on class and gender.

The sociological aspects of music education have created a range of research which integrates practical measures to the empowerment of student autonomy in the classroom and beyond (MacDonald and Hargreaves, 2017; Soderman et al., 2015a; Wright, 2010a, Wright et al., 2010b, 2010c).

Bourdieu explored the notion of inequality in education through identifying field (area of enquiry such as individuals, institutions and environment), cultural capital (social class and adding value to society) and habitus (identity in relation to teacher and student) as key factors in determining the progress for students (Dwyer, 2016, James, 2011; Soderman et al., 2015a, 2015b, Stahl and Dale, 2015). As articulated in the discussion in Chapter 1, there are a range of barriers, challenges and

inequalities affecting students and teachers in the delivery of music education in secondary schools. These inequalities affect the way in which students make the choices which shape their music identity (habitus). Bourdieu provides teachers with a framework in understanding how to connect with music on a societal level (Dwyer 2016). The themes of field, cultural capital and habitus enable teachers, music hubs and students to identify the factors which need consideration when creating innovative schemes of work and programmes of learning in music. An example of this would be devising musical projects embracing the cultural diversity of the music class through topics such as African drumming. The nature of choice can be explored with reference to cultural capital and the way in which choices are made in connection with adding value or making a contribution to the learning process both as an individual and mentor (music leader).

For Bourdieu, music was a sociological phenomenon in terms of music's social and cultural features. Through our social status our musical likes can be explored and underpinned by the notion of musical habitus or practice. In developing cultural capital Bourdieu outlines the case that classical music could be described as high culture (for example, opera) and popular music as low culture. This relates back to inequality and social status in terms of where people are in societal terms and also in the exposure to different musical genres. Bourdieu's theory provides social context by understanding socialisation in relation to the growing inequalities and, in some cases, failure of the school system to educate all. From the perspective of the music classroom it enables teachers to start understanding to distinguish each student from a musical point of view by providing them with sociological tools (Soderman et al., 2015a, 2015b; Stahl and Dale, 2015). Soderman et al., (2015, p.5) points out that teachers, in order to understand students' musical identities, need to be aware of the diversity and musical tastes within the classroom. Soderman et al., (2015) state;

Through taste distinctions we distinguish ourselves. Music teachers in classrooms also represent their own musical (and taste) values, which are reflected in their personal pedagogies. For young people, particularly teenagers, music becomes an important part of their identity formation. Music teachers are confronted on a daily basis with musical standpoints, which harmonise or disharmonise their values.

Knowledge constructed from musical tastes and distastes provide music teachers with a template for understanding the function of music in the social world

(Soderman et al., 2015a). Music habitus provides students opportunities, experiences and choice in music making (Soderman et al., 2015b). In addressing some of the inequalities highlighted in chapter 1, music class teachers in delivering the music curriculum need to be aware of the factors (field) which contribute music identity formation (habitus) and how students from different musical backgrounds (cultural capital) can make a successful contribution to the learning of their peers. With a diverse range of abilities in a class (cultural capital) students support their learning by reflecting on how their identity can influence the choices they make within the music classroom (field). Choice is manifested in the learning process through engaging with the three elements of field, cultural capital and habitus as proposed by Bourdieu. Teachers and students can through a democratic approach to learning (co – constructing learning) create learning environments (field) in which students can make choices about how they explore the topic of learning (cultural capital). By understanding their emerging musical identity (habitus) students can make more informed choices (personalise learning) about how to develop their musical knowledge and skills. In planning schemes of work teachers are influenced by their own musical identity. In co – constructing learning students can use the teacher as resource in order to devise creative topics of learning which reflects the cultural capital of the class.

2.2.5 The purpose and philosophy of music education

The notion of the music teacher as critical educator has evolved into the role of musician, facilitator, workshop leader and researcher. Music education in England is moving towards an extra-curricular model of partnerships between schools, music hubs and students. Curran (2015, p.20) argues that there are conflicting views regarding the purpose and relevance of music education for teenagers. The views relate to debate around how school music does not reflect the music young people experience outside school.

For Bell (2018, p.203), exploring the application of digital audio workstations (computer music) in music education proposes that the musical culture of a school should reflect the culture where the school is situated in order to create an environment where future new genres are produced. In researching early childhood music, Huhtinen-Hilden and Pitt (2018, p.6) propose a student-centred approach to

music pedagogy in which teachers focus on the development of the whole child which will engage students in the learning process. In relation to secondary music, students are more creative and progress in a more structured way when learning is more personalised through student-centred learning (Green, 2008). Green presents the argument that music learning needs to reflect authentic musical experiences by exploring the way in which musicians learn, rehearse and perform music. This perspective is supported by Dale (2017) who explored children as artists through DJing in developing autonomy and creativity in the classroom. He found that music technology should be used as a tool for students to feel confident about participating in music making activities (Dale, 2017, p.142). Technology, according to Dale, should be used to complement the traditional music education in schools (Dale, 2017, p.144). The use of DJ decks can be used as a method of engaging students at KS3 and 4 using practical activities which students find interesting through developing musical knowledge in urban dance music styles (Dale, 2017).

For Dearn (2013), the notion of identity can be expressed through developing personal understanding in relation to gender, individual tastes, beliefs and societal and cultural perspectives. Musical identity in the secondary school is shaped by student motivation, school resources, musical tastes, social networks, teachers, environment, peers, curriculum, learning styles, extra-curricular clubs, projects, performances and instrumental music tuition (Bibby, 2013; Davidson and Burland, 2006; Hargreaves et al., 2012b; Johansen 2010; Pitts 2012). Students' musical identities are also shaped by role models and the environment in which they work. Hallam, Creech, Varvarigou (2017b, p.38) point out that music is an important part of the lives of teenagers:

Two of the functions for adolescents are identity formation and communications of those identities.

The support and encouragement of family and friends can help organise students' musical experiences as an emerging musician (Davidson and Burland, 2006; Pitts, 2012). These factors also influence how students progress and perceive music within the secondary music context (Jackson, 2006; Lindgren and Ericsson, 2010). Musical identity influences the development of musical skills and gives the social environment a sense of musicality (Hargreaves et al., 2012b). Within school music,

students develop their musical identity through the application of learning using formal (teacher led) and informal (student-centred learning) practices (Johansen, 2010). However, there is limited research surrounding the concept of how musical identity is formed and developed within the secondary school. The research can be broken down into three areas. Area 1 focuses on the theme of identity (Davies, 2011; Gracyk, 2004), ethnicity/nationality (Stokes, 1994) and musical meaning/experience and musician identity formation (Davidson and Burland, 2006; McPherson et al., 2012). Area 2 looks at classroom pedagogy through teacher education/identity (Bennett, 2009; Campbell, 2008; Dawe, 2007; Froelich, 2007), locality (Finnegan, 2007) classroom music (Johansen, 2010; Lamont, 2002b, 2002c; Saunder, 2010). Area 3 explores music performance (Cheetham, 2013; Rink et al., 2018; Strand and Sumner, 2010) and popular music (Connell and Gibson, 2003). Teachers play an important part in shaping students' musical identities through creating musical worlds which reflect student interests and experiences (Stakelum, 2008). For Cooke (2016), an important starting point for music teachers is their personal philosophy of teaching. Building on musical experiences and personal biography are key elements which influence the way in which teachers think about music and develop their approach to teaching (Cooke, 2016). Through providing a school environment which caters for the experiences of students, teachers can provide learning opportunities which actively engage classroom music making (McHale, 2013). Bray (2009, p.65), citing Jackson (1968), refers to the hidden curriculum in which school is more than just what is learnt in the school syllabus. Bray points out that from a musical perspective the attitudes of music teachers and the senior management team influence the way music is perceived by students. Teachers' musical interests shape the music curriculum which may not cater for the majority of students in school (Bray, 2009). Moreover, the musical identity of teachers can present problems in delivering a curriculum which reflects the cultural diversity of the classes that they teach (Burnard, 2014; Dalladay, 2011, 2014; Georgi-Hemming, 2014). Through gaining knowledge from musical identity, teachers can understand the range of factors which influence student decision making in music (Froehlich, 2007; Johansen, 2010; MacDonald et al., 2002). Teachers can apply their understanding of musical identity by creating class profiles and schemes of work which cater for more personalised choices for students. Rohan (2018, p.50)

explains that music classrooms (learning environments) need to reflect the range of cultures and multiple identities students exhibit in their music making. Rohan (2018) asserts;

Classrooms need to be places where children and young people can express and construct their multiple identities rather than being shaped, constrained, or misinformed by limited views of what it means to be musical, what it means to be a musician, and what constitutes the musical world. In this way music classrooms will reflect the reality of the culturally diverse communities in which schools are located, celebrating the multiple identities that young people bring to the classroom and the sound worlds that they inhabit outside of the classroom while allowing room for new identities to grow. (p50)

When designing a music curriculum at Key Stage 3, understanding student identity formation is an essential transitional element because it enables teachers to create a learning environment which reflects student interests.

2.2.6 Community Music

Community music is a process driven workshop style approach to learning music delivered by a workshop leader. This is in contrast to a classroom-based outcome or assessed method of music making taught by a teacher. Workshops are personalised to the requirements of the project brief or the aims of the project are negotiated with the learners at the start of project.

There are differences of opinion as to the definition of music leadership. In England, music leadership refers to the development of skills and curriculum development (Fautley, 2012; Finney and Tymockzo, 2003). Within the United States of America where there is a curriculum focus towards playing in musical ensembles, the purpose of leadership is one of music advocacy (safeguarding of music education) and leading sections in band, choirs or orchestras (Benham, 2011; Lautzenheiser, 2005). Students are making choices regarding their music making and considering who they are musically. Teachers are empowering students to support the learning process in the delivery of musical topics through mentoring and showcasing their musical skills in lessons (Fautley, 2012). Finney and Tymockzo (2003) argue that there are five themes associated with leadership, which are:

- Leading by example (role model)
- Supporting teachers in the planning process of teaching and learning

- Older students take on the role of teacher apprentice to support learning tasks
- Role of researcher in teaching and learning
- Curriculum leadership supporting learning of peers

Music leadership is an alternative curriculum model which supports music educators by enabling students to assist in the management of musical opportunities within the secondary school (Finney and Tymockzo, 2003). Fautley (2012, p.98) defines student music leadership as:

... musical leadership allows students to become increasingly autonomous in their own music making, becoming more able to make informed decisions about the sorts of music in which they wish to be involved, and helping them develop their own autonomous music-making and creating skills.

Music leadership is development of community music in which students and teachers co-construct music learning by exploring a workshop style approach in which students are encouraged to share musical skills and experiences. Students make choices regarding their music making and consider who they are musically. Choices are made in the classroom by students in relation to the instruments used, the music performed, collaborative learning through the formation of musical groups and choosing composing briefs. Saunders and Welch (2012) are of the opinion that music projects are most successful when students are effectively involved in choice. Students need to be at the centre of music education policy making (Barrett, 2017).

The student music leader develops a conceptual understanding of music through the acquisition of skills both musical and mentoring which can be applied in and out of the music classroom. In a sense they are young musicians and mentors with musicianship, creativity and personal qualities which encapsulates the informal and formal traditions of music education. Music leaders build on the concept of the community music facilitator role as described earlier in the thesis. Acquiring skills through student-centred and formal methods creates a more holistic approach to the application of leadership duties in the classroom. Musical skills acquired by students are influenced by cultural experiences of the environment in which they learn music (Hallam, 2011). McQueen and Hallam (2010) advocate that skills are further developed by the musical experiences of the teachers who teach them. Deane (2011, p.60) advocates three key qualities that are needed to deliver music

workshops a) a good ear b) excellent communication and listening skills and c) the ability to reflect and *use* effective planning skills.

Abrahams and Abrahams (2016, p.532) argue that students work more productively when they become musical apprentices. Within the classroom context musical apprentices work collaboratively with the teacher in the learning process by mentoring other students in developing musicianship. Abrahams and Abrahams (2016) state;

... with a sociotransformative apprenticeship model children can move from feeling powerless to one of empowerment as they journey with their mentor to master musical skills and become musicians and lifelong musical people.

In adopting a social constructivist model to teaching, Wiggins (2015, 2016a, 2016b), explores the notion that learning in the music classroom can be constructed through a collaborative process of music making. Wiggins (2015) suggest that the learning process can become more autonomous through creating original music, learning through experience, teacher and peer scaffolding of knowledge, real world experiences, problem solving, understanding musical concepts, learner agency and the music learning context. Wiggins and Espeland (2012, p.343) point out that the learning environment is a key element in the development of creativity in the classroom;

Part of creating a healthy, productive music-learning environment is framing musical experience in ways that make musical ideas most accessible to learners - that is, most authentically connected to the ways they experience and understand music.

Music is a multi-dimensional subject in which students' perspectives of the world change through music experiences and brings sociological discourse to engage participation at all levels (Plummeridge and Swanwick, 2004).

Music, according to Wiggins and Espeland (2012), should be taught from a multidimensional viewpoint rather than an individual perspective. The social context of music making enables students to develop musical skills through a shared understanding of music through group work (Wiggins, 2016a). The notion of a supportive learning community which develops students' musical understanding are

central features of the social constructivist philosophy of music learning (Wiggins, 2016a).

In providing opportunities for students in schools to experience the cultural and creative curriculum, community music facilitators can provide music educators with a range of teaching practices and specialist skills which will support the music programme in schools (Higgins and Bartfleet, 2012). The concept of artist in residence or community music facilitators/workshop leaders have provided schools with the opportunity to bring professional musicians into the classroom to share skills and musical experiences which will engage young people into the creative learning process (Higgins and Bartfleet, 2012). The role of community music facilitator provides a gateway between the music industry and the classroom and brings specialist skills and musicianship which will enhance the creative, social and cultural experiences of the musical fabric of the school (Howell et al., 2017). The community music facilitator bridges the gap between the real world and the music classroom. Higgins and Bartfleet (2012, p.507) make the point that an artist/facilitator framework can provide a link between the arts, cultural education and community music in enabling students to contribute to workshops which are based on 'real life' music practice experiences delivered by professional practicing musicians. Higgins and Bartfleet (2012, p.507) state;

...one might suggest that being a good school and having a good music program will never be enough. Imagining and constructing appropriate partnerships between community music facilitators and school music may create a stronger and authentic pathway into the world of lifelong learning with music.

2.2.7 How music reflects society and technology

We live in an era where music has become accessible for students in relation to listening to music (portable audio such as the Apple iPOD). Technology has enabled students to learn to play an instrument through a range of media such as online resources and games consoles. Music can be shared via online platforms like SoundCloud. Young people can produce and compose music using digital audio workstations using laptops (Bell, 2018; Wright, 2017). In particular, music technology has enabled students from underprivileged backgrounds the opportunity to learn to play an instrument through engaging with websites such as YouTube (Wright, 2017). Games such as Guitar Hero and Rock Band enable students to engage with music

at a level which builds confidence and motivates learning through embracing participation in music making (Mantie et al., 2017). However, Wright (2017, p.346), in acknowledging the benefits of technology, argues that recorded music has also had a negative impact on the arts scene in the form of declining orchestra and opera performances. On a positive note, Wright (2017, p.346) points out that recorded music and cinema screenings have provided opportunities to hear classical music for those who could not afford to attend concerts and performances.

Lee (2017, p.32) highlights that music on a global scale unifies human spirit and is quickly accessible through popular music and media communication. This view is supported by Curran (2015, p.8) who acknowledges that television, radio, portable technology like iPods and musical comedies have broadened the popularity of music to a wider audience. Technology enables young people to access music instantly on a range of portable devices such as iPods, iPads, iPhones and tablets.

Music technology in English secondary schools has evolved rapidly in the last fifty years. From the record player, compact disk, portable audio devices such as Sony Walkman and iPod, electric guitars, electronic keyboards, synthesizer, internet, digital audio workstations (computer music) to iPad (Gall, 2017). The development of online platforms for the distribution of music such as NuMu (a platform in which students can upload their compositions and performances) have provided young people with opportunities to showcase their musical ideas (Gall, 2017). Lines (2005, p.1) points out that teachers need to be aware of the pace of technology in planning the music curriculum in their schools. With the advances of music technology, teachers are having to reflect on how to integrate the use of electronic instruments, computers *and* iPads into schemes of work which engage learning and equip students for the world of work.

From an identity and choice perspective, Kenny (2017, p.229) advocates that music technology can provide opportunities for the development of musical pathways, communities of practice through increasing participation in music. Kenny (2017, p. 229) states:

Technology within music education represents an ever-expanding form of teaching and learning. New cultures and pathways to engage with music have been opened up in a way that has potential to have a significant impact

both locally and globally. The real business of music education will be to continue looking at ways to harness these technologies to provide meaningful routes into musical participation and learning experiences. What is most interesting about the continuing technological developments in this field is that the quality of musical experiences remains heavily dependent on a strong connection between community and context.

The nature of identity using technology is explored in this research project (see Chapter 3), in which students develop their musical identity by making choices on a musical pathway which reflects their musical experiences, skills, knowledge and interests. Technology is explored within the project through a music producer pathway which provides opportunities for students to compose music using Apple GarageBand music software. Community of music practice is encouraged in the way in which students build their knowledge and skills by engaging in collaborative learning. From a composer's perspective, technology has provided opportunities to create new musical genres through the development of digital applications such as music software, scoring music, sampling (recording sounds), multitrack recording, looping (pre-recorded sounds) and sequencing (composing music through the use of a keyboard) (Kardos, 2017). In relation to gender, Armstrong (2011, p.136) asserts that there is an assumption within music education that boys are technological experts and have a more positive experience with music technology than girls. Armstrong (2011, p136) goes on to point out that part of the problem is the way in which music technology is perceived by girls in terms of gender equity in the music classroom. For girls the issue surrounds their relationship with technology in developing a musical identity (gendered meanings) through musical values, music software, behaviour, language and musical knowledge.

It is interesting to note that music technology in English secondary schools has received mixed responses since the revision of the National Curriculum in 2013 (Savage, 2017). Savage (2017, p.556) points out that at Key Stage 3 (students aged 11 -14), music technology is only briefly mentioned in the National Curriculum. It states: 'students should use technologies appropriately and appreciate and understand a wide range of musical contexts and styles' (DFE 2013, p1).

Up to the age of 14 (End of Key Stage 3) music technology is taught as part of a broader curriculum within the secondary school (Savage, 2017). At Key Stage 4 (students aged 14 -16) there are music technology elements through performance

including DJing and composition with the GCSE and BTEC curriculum. At post 16 level/Key stage 5 (students aged 16 -18) the curriculum offered at A level and BTEC *focuses* on developing skills through sequencing (arranging), composition and recording.

In relation to the take up of students interested in music technology at Key stage 4 and 5. There has been a shift of focus from an academic perspective of the curriculum (GCSE and A Level) to schools and colleges moving to a vocational approach to learning such as BTEC (Savage, 2017). Wright (2017, p.346), in referring to the work of Lucy Green's Musical Futures, asserts that technology, through the use of smartphones, provides opportunities for students to analyse and compare music performances. Students through technology have the ability to access audio/ video recordings and the internet as new 'pedagogic authorities' in building music skills.

In contrast, Pignato (2017, p.213) argues that students have little control over their school musical experiences in relation to curriculum, resources and the music software used by the teacher. Pignato (2017) proposes that the teaching of music technology should reflect real world authentic musical experiences and that learning is based on a community practice with teachers becoming the facilitators of learning. Technology, although making music engaging and accessible, can present problems for teachers in the form of building musical knowledge in order to access the theoretical elements of the GCSE and A level music curriculum. In relation to playing a musical instrument, it can present issues in learning the technical aspects of understanding the correct approaches to building technique and understanding of the instrument.

Chapter 3 Research design and project

3.1 Introduction

In order to understand the contributing factors students in Year 9 consider when shaping their musical identity and the influences upon choice, this chapter considers the appropriate and suitable methods required to answer the research questions.

Before embarking upon this research project, a pilot study was undertaken to determine the scope of the themes and research within the thesis (this formed part of the taught phase of the EdD).

The approach undertaken in the research was to explore, from a sociological and narrative perspective, the decision-making processes students consider in making musical choices in the classroom.

In addressing the research parameters discussed later in this chapter, data was analysed from four - year 9 music classes.

The elements of inclusivity, student-centred and experienced-based learning, as identified by McPhail et al., (2018, p.3), are the stimuli and concepts with which I addressed the research questions

3.2 Overview of the chapter

The chapter is organised into seven sections relating to how the research was undertaken.

Stage 1 Theoretical position and frameworks (3.3, 3.4)

Stage 2 Research process and project (3.5,3.6)

Stage 3 Methodology and research design (3.7, 3.8)

Stage 4 Application and implication of methods (3.9, 3.10, 3.11)

Stage 5 Ethics (3.12,3.13, 3.14,3.15)

Stage 6 Methods (3.16, 3.17, 3.18)

Stage 7 Analysis and coding of data (3.19, 3.20,3.21)

In constructing my position (reflexivity) within the research process the sections on theoretical position and research process discussed my approach to designing the

research project. Methodology is explored through the research design, project, ethics and the multiple methods used in collecting the research data. Stage 7 examined the approaches used in analysing the data from a theoretical (literature/practitioner view) and participant perspective (student view).

3.3 Theoretical position and frameworks

My broad portfolio of work in music education has enabled me to explore music from the perspective of a student, musician, teacher and researcher (see preface). These experiences have provided me with a context in which to look at music education through the perspective of a range of stakeholders within the educational process, such as people, environment and policy (see 2.3). The research comprises of a case study involving Year 9 students in a secondary school and explores how by understanding their musical identity, students make musical choices in a classroom environment. Data was collected using an eclectic range of approaches (narrative, verbal and statistical) in order to answer the research questions. Statistical data is used through surveys (questionnaires, research presentations and class profiles) to provide context and perspective to the sample used for data collection.

Narrative and verbal data in the form of pen portraits and interviews provided students with the opportunity to express their views in relation to musical identity and how they make musical choices.

The central feature of my pedagogical approach has been to devise a musical identity in which students can relate to me as a practitioner (Pitts, 2011). In empowering 'student voice' my students are provided with a 'badge of identity' in order to explore pedagogical orientation (Hargreaves, 2003). According to Lamont (cited in Macdonald, Hargreaves and Miell, 2002), students with a positive identity engage more with musical activities. Rooted in the Community Music tradition, my teaching style embraces the concepts of student-centred learning and student voice through learning by doing and student consultation in the learning process (see preface).

The philosophy behind my professional practice has been to provide a framework of learning. As a teaching professional I have created curriculum models which empowers students to develop their musical interests, experiences, aspirations, body of knowledge and maximise performance in order to provide opportunities for lifelong

learning in music. Through my roles in teaching, community music, music performance and instrumental pedagogy I became interested in the sociology of education as advocated by Wright (2010) and Green (2010).

My research project brings together elements and the approaches of a range of educational theorists and philosophers (see chapter 1). In constructing a focus for the research, elements of an interpretivist paradigm through a qualitative approach are adopted in order to understand how students form a musical identity and make musical choices within the music classroom. Interpreting the views of students is a key component in understanding the data in order to answer the research questions.

The epistemological perspective of the research is based around the prior knowledge of the respondents and how their real-life experiences can contribute to the research process (Swanborn, 2010; Thomas, 2011). The case study explored the views of students through pen portraits, interviews and questionnaires rather than adopting a practitioner action research focus by analysing teaching practice and the curriculum. A central feature of the research surrounds how students make connections with music rather than how I teach the subject in the classroom.

Brundrett and Rhodes (2014a) suggests that an interpretivist paradigm is a people centred approach which enables researchers to capture the meanings of events. It provides an opportunity to conduct research through a democratic process involving the researcher and participants using democratic principles which provide equal status of individuals within the research process. The interpretivist paradigm provides credible research through the triangulation of data (Brundrett and Rhodes, 2014a). Chen et al. (cited in O'Reilly and Kiyimba, 2015b, p11) point out that 'interpretivism' provides an opportunity to understand how individuals form their perceptions of the social world. Thomas (2016, p.148) highlights the notion that an interpretative approach complements case study design due to the fact it provides an in-depth inquiry of a research topic. He states:

Interpretative inquiry is a form of inquiry that employs a particular approach to answering questions – an approach that assumes an in- depth understanding and deep immersion in the environment or subject

Cain and Burnard (2012, p.225) suggest that research data can be gathered using an interpretive approach in which participants' views are explored through lived

experiences. By using an interpretative paradigm, according to Cain and Burnard, researchers can understand the real world through the use of interviews and observations rather than questionnaires (a statistical approach).

In looking at lived experiences in the research project, musical identity is explored in order to understand how students make musical choices. The research explores the way in which from their early childhood experiences, students embrace opportunities to understand their social world through music and how their musical journey may develop in the future. Data gathered from interviews was analysed in order to understand the musical typographies of students in relation to their pathway choices and the way in which they explored their assignment choices. The interpretive qualitative approach to data collection (pen portraits and interviews) enabled the researcher to acknowledge students' musical identity and choice from different points of view and musical backgrounds (culturally and exposure to music).

3.4 Practitioner researcher

The fact that I conducted the research project as an insider researcher provided valuable insight into the musical experiences and skill set of the four Year 9 classes. According to Thomson and Hall (2017), insider research is described as 'those who research in their own workplace'. The teacher as insider researcher enables practitioners to draw on their own musical experiences, teaching practice reflections and knowledge in order to use research as a vehicle for greater awareness of classroom practice (Finney, 2013; Pitts, 2000). In looking at work-based research, Costley et al. (2010, p.3) argue that conducting research as an 'insider' provides researchers with a unique position to study a particular issue in depth by using their specialist knowledge around the subject being researched. Costley et al. (2010, p.3) go on to point out that 'insider' researchers are able to understand the 'specific and general' by comprehending and unravelling the ambiguity, intricacies and complications of the work setting. Atkins and Wallace (2012, p.48) advocate that insider research can be administered with 'ease of access and the opportunity to make change in one's setting'. In particular, as an 'insider' the researcher has the scope to use their results to inform practice within their organisation and at considerable economic benefit in terms of time and potential financial costs (Atkins and Wallace, 2012, p.49).

Researchers can face a range of challenges in which they are both the researcher and member of staff delivering the research in the school environment (Thomson and Hall, 2017, p.61). Tensions, hostility and distress may appear within the school community in gaining acceptance and understanding for the research (Thomson and Hall, 2017, p.61). Staff, students and parents may see the research from a different perspective than the researcher (Thomson and Hall, 2017, p.61). Insider research has been subject to criticism, such as that it lacks rigour, credibility and reliability, which can arise from the differences and debate around the research paradigm (interpretivist or positivist) being used (Atkins and Wallace 2012, p.51). Rigour can also be attributed to the development of a suitable theoretical or conceptual framework for the research study undertaken (Atkins and Wallace, 2012, p.51). In terms of data collection, it may not be possible for insider researchers to administer complete participant data collection due to ethical considerations, professional responsibilities and the role and identity of the researcher within the school, college and university (Atkins and Wallace, 2012, p.52). An important element in conducting insider research is maintaining impartiality and objectivity in the research process. Atkins and Wallace (2012, p.53 and 54) highlight the nature of impartiality in recognising that as a researcher it is never possible to be truly objective due to the subjective nature of working with people. They state:

Positivists would argue that a degree of objectivity is critical to the reliability and validity of a research project. The requirement *to* achieve objectivity arises from the history of educational research, which originally drew from the natural sciences.

However, stepping back from the research enables the researcher to look at the situation differently (Atkins and Wallace, 2012, p. 54)

Laurence (2013) argues that music education research is 'potentially transformative' and brings about new understandings of practice. Research, according to Laurence, can provide new perspectives of practice and suggests that 'good research' provides opportunities and frameworks for the re-evaluation and revisiting of concepts and ideas. Abeles (2010) explores the notion that teachers' perceptions of the world affect's the way in which research projects make a contribution to new knowledge through their design. Teachers become more effective practitioners through developing a professional identity. By becoming more aware of musical traditions,

cultures and musical experiences, teachers become more aware of how pedagogical patterns of decision making inform their professional knowledge and teaching practice (Abeles, 2010). My teaching practice has been informed by a range of musical experiences which have shaped my professional knowledge and research (see preface). In conducting this research my knowledge and professional identity as a teacher and musician have been applied to understanding the range of traditions and cultures within the research sample (n =78). Using a student-centred pedagogical approach when creating and delivering the curriculum enabled students to engage and focus on exploring and developing musical identity through providing opportunities to make musical choices. My professional identity informed student decision making regarding which instrument to play, the choice of music to perform, how to approach creating a dance composition and constructing musical ensembles.

Hennessey (2001) regards research as being dependent on contributing to a better understanding of real-life teaching situations through being responsive, culturally inclusive for learners and having a positive cohesive impact on the influence and practice of education. The cross-disciplinary nature of music and education and societal agency has enabled researchers to explore the diverse nature of the sociological and socio-cultural models of music education research. Societal diversity such as politics, religion, family and commerce create implications for theory and practice (Jorgensen, 2008). Swanwick (1984) and Lamont (2002a) believe that the purpose of research is to have clearly defined goals and targets with a suitable conceptual framework and methodology. However, Lamont (2002a, p.229) suggests that researchers often perceive research using a scientific quantitative approach as having too rigid a framework in delivering objective facts from an ontological perspective.

The main difficulty faced within the research surrounded the issue of understanding how students could respond to specific musical stimuli and the possible outcomes of musical participation. From a practitioner perspective, a potential difficulty was not letting the concept of bias influence aspects of the research outcomes. In terms of student responses through pen portraits, interviews and the progress students made on the music programme, I became aware of my dual role of practitioner researcher in collecting data which reflected the views of the students. In addition, my past

teaching experiences and review of the literature suggested possible outcomes for the research which could influence my interpretation of the data sets in terms my work as a practitioner (etic approach). Letting the data speak through careful analysis of the narrative accounts and surveys provided new insights into how students perceive Year 9 music (emic approach).

As a teacher within the research process, my focus had been to create a learning environment which enabled students to develop their musical identity in order to shape their musical choices.

3.5 Organisation of the research process and project

In determining the framework and methodology for the research project, decisions were made in the early stages of the research process regarding the sociological, theoretical, conceptual, philosophical and practical factors affecting data collection (see chapter 2).

Research questions were formulated from an extensive literature review and pilot study which explored the influences of 'musical identity' and how students make 'musical choices' within a Year 9 Music programme.

At the beginning of the pilot stage of the research process a range of research methods were considered in order to understand identity formation within the secondary school. However, exploring the story of individual young musicians became the dominant discourse of the pilot study through pen portraits and interviews.

The pilot study highlighted a number of interesting issues *on* which the thesis is based. The pilot study revealed that essentially, students build connections and relationships with music through becoming more aware of the societal, leadership and cultural functions of a range of emerging genres of music (Folkstad, 2006; Green, 2002, 2008; Karlsen and Vakeva, 2012). The findings of the pilot study supported Frith's (1996) view that students can identify time, place, mood and relevance of music within pop songs. Throughout the pilot study skill development and autonomy to learn became more apparent within a student-centred learning framework.

Outcomes of the pilot study provided the basis of the thesis research questions and methods of data collection. Interviews and pen portraits offered research methods in which students expressed, through written and verbal narratives, their connections with music and the way in which they like to explore creative ideas.

In order to effectively answer the research questions, there were factors which influenced the research design. These included the location of the school, year group, the musical culture of the school, the number of participants, duration of project, methodology and methods, data collection and analysis of the data. Within the planning of the project consideration was given to music pedagogy, demographics of music classes and learning environment by creating opportunities for students to contribute to lessons/workshops through mentoring and collaborative learning.

3.6 Context of the research

As a practitioner researcher, lessons were planned to provide students with assignment tasks to create music learning which reflected the musical interests, experiences and skills of the students within the music classes.

Musical choices were identified through a series of practical assignments. The tasks provided opportunities for students to decide how they wanted to approach the creative learning process. In particular, the focus of the research has been to understand the essence of musical identity in the music classroom. In particular, exploring musical identity through the relationship between students' musical identity and how they find the appropriate action and selection of choices to facilitate their learning.

In the research project school students take on roles such as subject leaders, peer mentors, prefects, school council representatives, researchers and head boy and girl. A digital learning platform in the form of an interactive educational website allowed students to celebrate their achievements through creating news stories written by school reporters. This pedagogic approach empowered student learning through providing resources for teachers, students and also for showcasing achievements.

In looking at music through a democracy perspective, the views of students are reflected through a collaborative learning environment which personalises the curriculum for students. In exploring the democratic classroom model the research project provided students with a choice of pathway, assignment options and a series of tasks in order to build confidence and skills in order to encourage greater engagement with music. The philosophy of the democratic process is to provide students with the opportunity to explore personalised learning through building relationships with the learning process. The essence of the multi-layered approach is the concept of a lifelong musical journey and the choices students make in achieving their goals and aspirations. By building a community of musical practice within the music programme students build musical skills by using a student-centred approach through working with friends and peers to understand musical concepts. By making choices students develop their musical identity by sharing skills within the learning process. Through discussions with peers and the teacher, students made choices which reflect their interests and aspirations. Within the democratic process, musical cultures, listening preferences and skills are reflected in how students develop their musical knowledge within their chosen musical pathway. Assignments provide students with the opportunity and choice to personalise units of learning by reflecting on their musical identity.

The framework of the music programme was built on the democratic process of six stages. Stage 1 centres on student voice and provides students with a curriculum and environment which reflects their views and opinions. Stage 2 encompasses a social constructivist approach to learning and encourages students to adopt a self-discovery approach to their learning. Stage 3 involves leadership and provides a platform *upon* which students can apply skills. Stage 4 provides students with the opportunity for teamwork and collaborative learning. Stage 5 encourages communities of musical practice and enables students to work collaboratively and share skills to make music making a positive and creative experience. Consequently, an environment where creativity can flourish and develop is created. The final stage, Stage 6, focusses on lifelong learning in which students consider music as a musical journey in which the secondary school is only part of the journey.

Students made their musical choices through a journey of creative tasks. The Year 9 journey starts with a sequence of twelve steps. Once music is selected students then decide on which pathway (performance or music technology) caters for their interests and skills (Stage 1 and 2). Within Stages 3, 4 and 5 students explore musical influences, listening preferences and make choices regarding the menu of options for each assignment. Stage 6 requires students to make a choice regarding whether classical or pop music is their preferred music style. According to the literature, classical music uses a formal approach and pop music explores an informal pedagogy (Cain and Cursley, 2017). Stage 7 looks at whether instrumental lessons or after-school clubs would support the skill development required for classroom assignments. In relation to Stage 8, the chosen tools are explored from the perspective of performer or composer. As a performer, students in the sample looked at an instrument that they would like to play in terms of the resources of the school and outside influences. From the perspective of a composer, producer students found a body of work by their favourite artists which influence their creative musical thinking. These musical influences stimulated musical compositions and acted as models for future work. The focus of Stage 9, 10 and 11 is around selecting team members and sharing skills to complete assignment tasks. In terms of musical performances/composition, choices are made in the selection of music. Decisions were also made on how to showcase work from a presentation and musical perspective. The final stage through pen portraits and class surveys enabled students to reflect on their learning experiences through thinking about how they will use the skills developed. This stage is also a time to consider future aspirations and curriculum intentions.

Through a classroom environment a student-centred learning approach replicated the rehearsal process in which musicians work (Wright and Kanellopoulos, 2010; Green, 2005; Folkestad, 2006). This student-centred opportunity enabled students to think creatively and explore how understanding music identity formation could provide an alternative approach to the way in which students make choices about the music curriculum.

3.7 A case study framework

My longitudinal study involves a case study of 78 Year 9 secondary students (n = 78). A case study uses a flexible methodology that with a rigorous application enables the researcher to look at a phenomenon from a logical perspective using a theoretical critique (Moore, 2014). My theoretical position of the case study is based around the work of Robert Stake (1995). A case study, according to Stake, can be classified in three forms 1) intrinsic, 2) instrumental and 3) collective (Stake 1995). An intrinsic case study is guided by the researcher and is exploratory in nature (Grandy, 2010, p.474). Building on existing theory and methods, the instrumental case study involves knowing in advance the focus of the research (people, group, organisation, department or organisation) (Grandy, 2010, p.474). Finally, the collective case study is exploratory and involves multiple cases (Grandy, 2010, p.474).

The research project undertaken is an instrumental case study conducted over one academic year focussing on the issues of choice and identity. I worked in the school where the research was administered and delivered the curriculum as a class teacher. These factors provided a framework on which to understand as a practitioner researcher the environment, people, organisation, music classes and music department in conducting the research process.

Demetriou (2013, p.268) suggests that case studies offer researchers opportunities to evaluate their professional practice, environment and the opportunity to develop new knowledge and skills. A case study enables researchers to look critically at their practice in order evaluate educational thinking (Demetriou, 2013, p.268)

A case study is used to study human activity as an individual or group context. The methodology is used to answer specific research questions (Atkins and Wallace, 2012; Gillham, 2000). In adopting a qualitative methodology, researchers can look at the primary evidence in human behaviour through what people tell you. A naturalistic approach can provide researchers with a format for presenting findings in a report style in a chronological, logical method with the aims of the research questions being theorised to find meanings and connections (Dawson 2009; Denicolo and Becker 2012; Denscombe, 2012; Gillham, 2000; Punch, 2006). According to Hamilton (2011), case studies are used by researchers in order to build a picture of lived

experiences by participants from a range of different perspectives and data collection methods:

....a case study approach is often used to build up a rich picture of an entity, using different kinds of data collection and gathering the views, perceptions, experiences and/or ideas of diverse individuals relating to the case. This approach provides what is termed 'rich data', as it can give the researcher in-depth insights into participants' lived experiences within this particular context (p.1).

Case studies can be qualitative, quantitative or mixed methods in approach, although it is recommended that studies use multiple methods in order to achieve effective triangulation (Barrett, 2014; Demetriou, 2013; Thomson and Hall, 2017). Multiple methods are used in case study design to provide an in-depth study of a case and to confirm emerging themes, trends and provide rich data to analyse (Ashley, 2012; Hamilton, 2011). Ashley goes on to describe the benefits of case study research as:

its ability to enable the researcher to intensively investigate the case in-depth, to probe, drill down and get at its complexity, often through long term immersion in, or repeated visits to/encounters with the case (2012, p.102).

Case study provides researchers with a platform in which to study complex issues and become familiar with the aspects of enquiry in a case. Familiarity and flexibility within the field of enquiry are the unique features of this popular research design (Demetriou, 2013; Thomson and Hall, 2017). Punch (2009) points out that the four characteristics of case study are; Characteristic 1 boundaries set by the researcher. Characteristic 2 that the case is clearly set out. Characteristic 3 the focus is defined by the research questions. Characteristic 4 multiple sources of data collection can be used such as narrative reports and observations. Bassey (2012, p.162) sets out the framework for a case study as:

- Stage 1: Identifying the research purpose
- Stage 2: Asking the research questions
- Stage 3: Drawing up the ethical guidelines
- Stage 4: Collecting and storing data
- Stage 5: Generating and testing analytical statements
- Stage 6: Interpreting or explaining analytical statements

Stage 7: Deciding on the outcome and writing the case report (publishing)

The framework for my case study research project is a music programme in which students, through a range of practical tasks, understand how musical choices contribute to their musical identity. Students' points of view were reflected using multiple methods using mainly narrative accounts. The boundaries of the case study were clearly defined in relation to the school, sample group and the duration of the research undertaken.

Generally, within a qualitative paradigm, a case study looks at small groupings or individuals with the intention of exploring issues such as processes and practices (Hamilton et al., 2013). For Thomson and Hall (2017, p.10) a case study can provide a platform *on* which to look at the school environment from the perspective of a 'larger world' by exploring patterns, connections and differences between teachers, students and the way in which schools operate.

According to Opie (2004) the six factors which affect and determine the focus of a case study are location, real situation, real people, environment, activity/social behaviour and human relationships. It is a methodology which allows researchers to capture a snapshot of time in detail (Demetriou, 2013). The Year 9 research project is located in a secondary school environment in which music learning is based around a collaborative approach in small groups. Students, by their pathway choice of learning, developed musical skills through activities chosen, from assignment topics on a concept of learning such as ensemble performance, researching a music artist or a club dance composition. Within the case study, music making determined social behaviour and how students responded to the musical activities selected.

Johansen (2003) argues that a case study should be:

- a complex functioning unit
- investigated in its natural context with a multitude of methods
- contemporary

The notion of what a case study should be is a matter of debate and conjecture (Johansen, 2003). For Stake (1995) the case study is a qualitative study that catches the complexities of a single case, through an instrumental approach. Stake (1995)

points out that a range of factors contributing to the case can be explored. Yin (2009) however advocates a scientific approach using analytical techniques exploring different types of data. A case study according to Cresswell (2013) and Swanborn (2010), is a methodology which looks at real life situations or phenomenon using multiple sources of information. Simons (2009), in contrast, makes the point that case study offers researchers:

- An ability to explore process and change
- Flexibility
- The ability to engage participants in the research process

The Year 9 music case study is based on a multiple methods approach of a single case in which a range of factors affecting choice and identity are explored in understanding a real-life situation of student music making.

Case studies are rooted in the traditions of psychology, anthropology and sociology which have over time influenced education. Music education research has been informed by the social sciences (Barrett, 2014). Case studies allow opportunities for, as Barrett states, 'multiple scholarly' orientations like ethnography and phenomenology. Barrett (2014) asserts that the accessibility and flexibility of case studies are 'well-suited to examine central questions of music teaching and learning' (p.130).

Within the music education community, the use of case studies has enabled researchers to explore aspects of music teaching and provision from a range of research interests (See chapter 2). Case studies offer researchers the opportunity to explore the humanistic aspects of music education through an interpretative paradigm (Wright, 2008). The interpretative position enables the researcher to gain an ontological perspective of the research from multiple viewpoints. Research questions can be explored from different perspectives and research methods in order to formulate findings which develop new insight (Atkins et al., 2012; Barrett, 2014; Demetriou, 2013).

Triangulation, using for example a range of narrative research tools such as pen portraits and group interviews, provides more consistency and validity in the data collected (Johansen, 2003). As case studies are commonly criticised for limitations

in their validity and generalisability (Thomas and Myers, 2015; Yin, 2018) the research aimed to address this through triangulating data.

Silverman defines triangulation as:

Triangulation usually refers to combining multiple theories, methods, observers and empirical materials to produce a more accurate, comprehensive and objective representation of the object or study. The most common application of triangulation in qualitative research is the use of multiple methods (2014, p.91).

Observations, interviews, and surveys are methods which through triangulation provide a rich source of data (Silverman, 2014). Triangulation enables a range of methods to complement one another in terms of how the features of each method address the research questions (Biesta, 2012). An example of this would be 'corroborating interview evidence with documentary evidence' (Newby, 2010, p.122).

The research project used methodological triangulation in order to correlate data provided from multiple methods (Bush, 2012). Within this form of triangulation, data is explored from different points of view in order ensure the consistency, validity and credibility of the research (Brundrett and Rhodes, 2014). As Brundrett and Rhodes suggest, triangulation encourages corroboration and scrutiny of research findings:

'Triangulation fosters corroboration and elaboration and hence makes a positive contribution to the likely validity of findings' (2014, p.30).

Bush (2012, p.86) makes the point that triangulation *is* in essence ~~is~~ a device which provides researchers with a way of improving the validity of data within a multiple methods approach involving a range of participants. For Cohen et al. (2011), triangulation approaches to data collection enable researchers to look at data from a holistic point of view and are also useful techniques when looking at case studies exploring complex phenomenon. The multiple methods approach enabled data to be collected from a range of sources and the provided the opportunity to compare data sets. In correlating data through narrative accounts, verbal responses, surveys, class work and statistical data, triangulation was achieved within the research process by making connections within the data sets through thematic analysis. Capturing the voice of the students through pen portraits (n=78), interviews (n=5) and questionnaires (n=5) enabled data to be informed from different perspectives in

terms of sample sizes and the detailed accounts of five students who have a keen interest in music.

Thomas (2011) points out that for a case study to work, it must have an analytical framework which has a clear purpose based around, for example, a subject, person or place. Case studies look at research from different perspectives which the researcher has to make sense of. Thomas goes on to state that:

Case studies are analyses of persons, events, decisions, periods, projects, policies, Institutions or other systems which are studied holistically by one or more methods. The case that is the subject of the inquiry will be an instance of class of phenomena that provides an analytical frame – an object – within which the study is conducted and which the case illuminates and explicates. (2011, p.23)

Laurence (2013) is of the opinion that case studies provide music education researchers with a flexible real-world structure and a method in which research can be conducted logically. The case study presents researchers with an in-depth enquiry of the phenomenon acknowledging an interpretative, rather predictive approach. In relation to the research study, the case study provided a flexible framework in which data was collected. The case study acknowledged the views of the students in the research sample through exploring identity formation and student decision making. The case study enabled data to be captured by addressing the research questions from the perspective of real-life musical experiences and how students relate to and connect with music in a classroom environment.

3.8 Research Design

The case study, using a multiple methods approach, provided an ontological and epistemological focus in which students, mainly through narrative accounts, provided data surrounding the research questions. Using pen portraits at the beginning and end of the Year 9 music course enabled data to emerge in relation to a musical journey undertaken by students. The research questions shaped the data categories and format of the pen portraits and interviews. Surveys through questionnaires, research presentations and class profiles provided context to the narrative data provided by the Year 9 students. Data is collected from a range of sources (narrative, verbal and statistical) in order to provide students with the opportunity to

develop their musical identity which informs their decision making in enabling them to make musical choices.

In this study the central focus of the case study evaluated how student musical identity is formed within the secondary school (Bibby, 2013). The research study analysed the basis *on* which students make musical choices from previous musical experiences, by developing and applying musical skills in the classroom. Through thinking and working like 'musicians' Year 9 students generated research data which examined their own musical typologies by building a picture of musical interests and experiences.

Student autonomy within primarily the context of the popular music curriculum enabled them to develop and explore their understanding of music through learning and applying new skills in the classroom. Student led learning enabled students to look at learning from the 'real world' perspective of the music industry. Identity looked at how students developed their personal interests and experiences in music. Choices provided the basis upon which a more personalised approach catered for students' skills and connections with music.

In order to explore themes and contributing factors which affect musical choices and identity, emerging themes were categorised using an emic approach and linked to conceptual and theoretical frameworks.

Analysing the research tools within the fields of musical choices and identity, it became apparent that data needed to be collected using triangulation involving four approaches: student pen portraits, surveys, class course work and a semi structured group interview with a small sample (Finney and Philpott, 2010; Folkestad, 2006; Green, 2008; Wright, 2008). Five students were interviewed as part of the research process through two small group interviews. Triangulation was developed through specific research questions focusing on data collection using qualitative and quantitative data sets. As discussed earlier, triangulation strengthened data collection through narrative accounts (verbal and written) and also numerical data in order to gain a picture of student preferences which informed musical choices. Pen portraits were completed as classwork looking at student musical influences and achievements. Surveys were conducted through class discussions and student

academic profiles which explored choices and progression in music. Questionnaires focussed on how students made musical choices and how these choices shape their musical interests. Semi-structured group interviews explored the way in which students developed their identity and musical choices in the secondary school environment. The focus of the interviews was to understand how students engage with a range of musical activities of their choice.

In tracking factors influencing musical identity and choice, findings are presented in two stages. Pen portraits administered at the beginning and end of the research project provided a narrative framework in order to establish a musical profile or composite of students' musical identities. Stage 1, the skill audit, provided data surrounding the students' connections with music both inside and outside secondary school. Students identified who they are from a musical perspective by exploring their musical experiences, influences, aspirations, interests and skills/progression. The literature and teaching observations provided five areas in relation to how students create musical identities (Saunders, 2009). Themes were then explored in relation to the headings of listening preferences, musical experiences and understanding, curriculum and environment, progression and learning opportunities and finally role models. Points of interest were also determined in relation to the two research questions.

End of Course reviews (Stage 2 - workshop techniques) looked at the musical journey of students assessing factors such as musical pathways, skill set, informal learning, teamwork, problems/setbacks, music leadership and communication skills.

Using an etic approach by using predetermined questions and themes through interviews and pen portraits provided students with opportunities to further expand on ideas identified in the literature review. Interview transcripts and narrative accounts from pen portraits enabled students to express their points of view in relation to the research questions. This technique further developed areas of discussion and in particular the way in which students related to music through listening and curriculum preferences.

3.9 Multiple Methods

In exploring how students made musical choices and developed their musical identity on a Year 9 music programme, the multiple method approach collected data

in the form of four research stages. Data was collected through student written accounts, statistical data and verbal responses relating to a series of questions addressing the research questions. Stage 1, through written accounts in the form of pen portraits, explored musical identity (skill audit and end of course reviews). Stage 2 surveys looked at the choices students made through the research process in relation to developing their musical identity. Stage 3 classwork provided data regarding how students, through understanding musical identity, made curriculum choices. Stage 4 through verbal accounts in the form of semi structured interviews (musical identity and choice).

Table 5 illustrates the stages of the data collected through course work, surveys and exploring the musical interests of Year 9 students.

Table 5 - Research Stages

Stage 1 Qualitative	Stage 2 Quantitative	Stage 3 Qualitative	Stage 4 Qualitative
Pen Portraits (written accounts)	Surveys	Class course work	Semi structured group interviews (Verbal accounts)
Narrative musical life histories – students’ musical experiences, interests and future pathways in music.	Background data of the Year 9 classes. Questionnaire - specific questions exploring musical identity and choice	Development of musical identity and selection of choices regarding assignment- based work. Data collected through: Presentations Student discussions Teacher observations Pen portraits - end of course reviews	Part 1 - Interview with three students Part 2 - Interview with two students
Research focus Musical Identity	Research focus Musical Choice	Research Focus Musical Identity and Choice	Research Focus Musical Identity and Choice

3.10 Selection of Sample

In deciding the sample in order to answer the research questions regarding how students form their musical identity and make musical choices within a classroom environment, consideration for data collection was given to the most appropriate year group at Key Stage 3. Year 9 was chosen as a research sample (n=78) in order to determine the choices students made in moving on to the next stage of their learning. Within the Year 9 cohort, 78 out of a possible 127 students opted to study

music. The course was delivered in four mixed ability classes (see Chapter 4). Pen portraits were administered in two stages; at the beginning and end of the research project. At stage one, 62 students completed the pen portrait. The sample consisted of four classes 9A (n= 21), 9B (n = 16), 9C (n = 15) and 9D (n = 10). Stage two involved end of course reviews with a sample of 44 students. Consisting of four classes, the sample is broken down into 9A (n=9), 9B (n= 13), 9C (n=11) and 9D (n= 11). Not all of the reviews were completed by each class member and this is reflected in the change in sample size from the pen portraits. Surveys were conducted from questionnaires (n = 5), student class polls (n= 78), grades for attitude to learning (assigned by the teacher) (n = 77) and research presentations (n = 52). Semi-structured group interviews (n = 5) provided an opportunity for students to express their opinions on musical choice and identity.

3.11 Student narrative accounts

At the beginning of the research process, narrative analysis emerged as a research method in which the data can be analysed in the field of musical identity (Barrett and Staufer, 2009, 2012; Gouzouasis et al., 2008). Narrative analysis involves collecting data from a range of sources in order to tell the stories of the research participants. Musical identity is explored through narrative accounts in order to understand how students build a relationship with music in adolescence. The research only focussed on two methods of narrative analysis (pen portraits and interviews). Data from these methods were collected in the form of written and verbal accounts from students.

Narrative perspectives offered a method of looking at events and phenomena in which links and connections can be drawn (Aldridge, 2005; Bazeley, 2013; Thomas, 2011). Thematic analysis provides a platform in which information can be coded for overarching themes of data (Braun and Clarke, 2006, 2013; King and Horrocks, 2010; Mason, 2002). Supported by content analysis, the textual content of interview data and pen portraits can be analysed from the themes generated from the data collected (Bazeley, 2013). Codes can be formulated from key words or phrases from which themes and texts can be explored (Saldana, 2013). The literature review and conceptual, theoretical frameworks provide methods of making sense of the data sets collected (Thomson and Hall, 2017). In analysing research data, two approaches etc (literature and theory based predetermined coding typologies) and

emic (participants' views and perspectives) are used by researchers in order to code the data originating from research (O'Reilly and Kiyimba, 2015a).

Based on the work of John Dewey in relation to experience and education, Clandinin and Connelly (2000) provided the basis on which social research can be undertaken using the narrative form from field texts. Through being part of the research process, the experiences of the researcher also contribute to the landscape of the phenomena being investigated in helping shape the narrative (Clandinin, 2010).

A narrative perspective can deliver meaning, understanding and perspective to data collection by analysing episodes. According to Aldridge (2005), episodes are narrative from an event or incident and experience; relevance and interpretation of the phenomenon are key attributes in the analysis process. In the context of the research project an episode may include:

- 1) Pen portrait exploring musical experiences at the beginning or end of the programme.
- 2) Musical presentations exploring the musical contribution of a famous artist, band or producer. Key elements of this task are the analysis aspects in musical, societal and cultural terms of the chosen piece of music.
- 3) Showcase or informal presentation of work. This may take the form of a narrative review of a music performance or composition through discussion or written appraisal.

From a music education viewpoint, a narrative perspective has been used to look at the musical experiences of elementary students in America (Griffin, 2011), music teacher identity (Baker, 2006; Dalladay, 2011; Roberts, 2012) and the experiences of teen garage bands performing rock music (Baker, 2012). Looking at the research from a narrative perspective has provided the capacity to look at teaching and learning in a range of subject areas from the perspective of human experience (Webster and Mertova, 2007). A narrative approach provides researchers with a range of data collection tools. Bold (2012) outlines autobiographical self-reflection and biographical data as methods in understanding the narrative of a research question. In creating biographical data of research participants, pen portraits enabled students to write about how they became interested in music, their musical experiences and interests. Interviews provided students with the opportunity to

verbally discuss their musical experiences, futures aspirations and how they make musical choices in the music classroom environment.

3.12 Ethics and Consent

The aims of the project were shared with the principal at the school in order to gain permission for the research project. Parents and students were consulted through project literature and a letter with a reply slip requiring a signature from parents to indicate informed consent (see appendix 1).

Students made a choice to participate in the music programme as part of selecting creative subjects which they wanted to study further in Year 9 or may be considering as a Key Stage 4 option choice. Permission was given by the principal to use course work and class data as part of the data collection process. Recordings were used for educational purposes and academic presentations of research data.

3.13 Storage and security

Research data was placed in a secure staff room with electronic swipe card door operation and staff lockers only accessible to staff. Data on computers was password protected and encrypted in accordance with Bishop Grosseteste University (2008) policies.

3.14 Confidentiality and anonymity

Firstly, my role is of a teacher in order to establish a safe research environment for students and staff to work. In particular, safeguarding procedures involving Every Child Matters and school policies took priority when conducting the research.

Through my work as subject leader for music, I have Disclosure Barring Service clearance and attended a range of training courses on safeguarding procedures.

Secondly, research data was collected in accordance with the British Education Research Association (2011) and Bishop Grosseteste University guidelines (2008) in administering the research process. In particular, reference will be made to paragraph 29 of the BERA guidelines (Disclosure) in relation to the safeguarding procedures of all research participants.

The beliefs and opinions of students were treated with care and sensitivity and in accordance with school policies. Names of students and location are anonymous with pseudonyms used to disguise participants' identity and the research environment.

3.15 Minimising Risks

The learning environment consisted of a music classroom, two practice rooms and main hall. Students had access to a range of musical instruments including a drum kit, keyboards, bass guitar, acoustic and electric guitars. Instruments were regularly maintained by the school and music service staff. Classroom floor plans and health and safety guidance were discussed with students throughout the project.

Students had the opportunity to work with school staff in understanding how to use the musical instruments, live sound equipment and Apple GarageBand software through prior Key Stage 3 work and informal workshops during the project. Guidance was given throughout the project in safely using the music environment in order to minimise potential risks and hazards.

3.16 Pen portraits

According to the Association of Qualitative Research, a pen portrait could be described as:

An informal description of a person or group of people - this may cover age and other 'hard' variables, but will focus on softer dimensions such as attitudes, appearance and lifestyle (Association of Qualitative Research, 2015)

Used in the social sciences, pen portraits facilitate opportunities for researchers to make real connections with the outside world. Aspects looked at by pen portraits are, for example, health, education, business marketing and criminology (Golsteijn et al., 2013; Harward, 2017; Sheard et al., 2017). They are particularly useful in capturing people's life history or events which may need further investigation or analysis.

Sheard et al. (2017) point out that there is a lack of literature regarding the methodological construction of pen portraits. The construction of a pen portrait according to Sheard et al. (2017) is left to the discretion of the researcher.

In exploring how visual historical sources are experienced by students and teachers in the secondary school classroom, Harward (2017) used pen portraits as a method to explain the coding of research data and the contextual background of six teachers within the research study.

Campbell et al. (2004) advocates that pen portraits are an analytical tool for data management and biographical accounts of research participants. Pen portraits are particularly useful in building up a profile or typology of students by providing

students opportunity to provide a biographical account of who they are through a narrative approach. Golsteijn et al. (2013) proposes that in order to enhance research design, pen portraits can be used to provide written narrative accounts about interview participants.

In relation to the research project, pen portraits (see appendix 4 and 5) have been used as a method in providing the basis of:

- 1) A skill audit which is a starting point regarding student experiences and interests (Appendix 4).
- 2) Student progress review of the Year 9 Music programme (Appendix 5).

Students completed pen portraits through compiling written responses to questions around choice and musical identity. The teacher's verbal instructions enabled students to understand the purpose of the pen portraits and how to appropriately structure the content of answers. The format and structure of the pen portraits were derived from the research literature on musical choice and identity.

Data collected from the pen portraits contributed to addressing the research questions by exploring student views on how they became interested in music, their interests, experiences and future music making aspirations.

3.17 Questionnaires

In exploring the methodology behind the research questions, consideration was given to the most appropriate method in order to gain a range of opinions from Year 9 students. At first a quantitative method in the form of questionnaires seemed a suitable approach as it provide a very structured method which could be effectively time managed and implemented. Questions could address all of the key points and themes with a range of open and closed questions. Questionnaires, although efficient, could not provide the level of detail required from a small sample. Students needed to have the opportunity to articulate their points of view and expand on answers where appropriate. Questions are open to misunderstanding and respondents cannot correct answers. The quality of data collected may not be suitable in answering the research question. This is a difficult dilemma in checking the reliability and validity of answers when taking into account the honesty of the

responses given. Questionnaires do however provide a standardised set of questions (Gillham, 2007).

Letters were sent out to the parents of all students (n=78), requesting permission for students to complete a questionnaire (Appendix 2). The aim of the questionnaire was to explore themes and patterns which affect the way in which students consider their musical identity and how they make musical choices in a classroom environment.

Construction of the twenty questions was informed by the literature review (see chapter 2), focussing on music lessons, listening, musical experiences and ideas, parental support, musical inspiration, music as a curriculum subject and learning to play an instrument.

In response to the request for consent, permission was received from five parents, enabling their child the opportunity to undertake answering the questionnaire.

However, the low response rate and sample size affected the data collection originally planned in addressing the research questions of choice and identity. Group interviews were used to obtain a greater depth of response as I was unable to gain the anticipated number of responses from the questionnaire sample.

3.18 Interviews

In reviewing the literature surrounding informal music, Green (2002) used interviews as a method of data collection through exploring the views of 14 participants which looked at the way in which pop musicians learn music. This approach produced interesting results which formulated the successful Musical Futures project (Green 2008). In light of this innovative research, consideration was given to interviews as a valid approach to gathering research data for the project. Interviews are a very common qualitative method of data collection used in small scale educational research (Drever, 2003; Mason, 2002). The face to face conversation builds rapport and trust whereby more detailed data can be obtained from the interviewees due to the opportunity to explore themes which emerge as part of the interview process (Basit, 2010; Mason, 2002). An interpretivist position enables the researcher to develop an ontological perspective of the research from multiple viewpoints.

The aim of the interview process with the students was to create a balanced account of the material discussed through painting a picture of the research questions

(Gillham, 2005). Using semi structured interviews with open questions provided a framework with which the students could express their opinions in a way which reflects the subject matter of music choice and identity (Roulston, 2010). In devising a format for the interviews, a range of concepts were taken into consideration in understanding how musical identity can develop musical choice.

The interview design started with breaking down the research question in to themes which could be explored within a series of open questions (see appendix 3). Themes explored emerged from the literature investigated in chapter 2. Two sub-headings provided the framework on which the questions were devised: 1) Musical Choice, 2) Musical Identity. Two semi-structured interviews were scheduled after the project had been completed. Each interview lasted around twenty minutes.

Prompts and probes were used in order to summarise points made and to clarify the meaning of the questions (Gillham, 2005; Roulston, 2010). At the start of each interview ethical considerations and terminology were discussed. In order to answer the research questions the prior knowledge of students was taken into account in conducting the interviews (Mason, 2002; Basit, 2010).

The interview process was exploratory in nature with interesting narrative and balanced open accounts from the students (Gillham, 2005). Keeping the range of questions structured and relevant gave the process of data collection a clarity and purpose (Roulston, 2010). There were some interview questions which required further clarification and prompting. The questions related to musical identity, personalised learning, musical skills and informal learning. Analysis of the data had a clear focus due to the level of organisation semi-structured interviews provided within the research process. Time management was a key consideration in exploring the range of issues due to the time required in question development, conducting interviews and analysis (Gillham, 2005). Formulating the talk clarified the epistemological considerations of the discussions which took place within the interview (Roulston, 2010). Partial transcriptions provided a platform on which to look at relevant and pertinent data (Drever, 2003). Interview data (n=5) has been represented through direct quotations from the interviews and discussed in Chapter 4 (Drever, 2003).

Interviews were recorded with a digital audio recorder and then transcribed and data interpreted. The content of the interview transcriptions was summarised and checked for accuracy and clarity by the researcher (Roulston, 2010). Looking through the interview data emerging themes became apparent, which were cross referenced against key words, phrases and categories Braun and Clarke, 2013; Gillham, 2005).

Parental permission was only granted for five female students to participate in the interviews. The sample was chosen in order to build on the data collected from the pen portraits by providing depth of discussion from a female perspective on the factors affecting musical identity and the influences determining musical choices.

Conducted in two group interviews, questions focused specifically on how musical identity and choices are developed and influenced within the course of the Year 9 music programme. Interviews were conducted in the music room in which the programme was delivered. It is interesting to note that both interviews took place in Year 11 in order to provide students with reflection time to fully understand the implications of the research project. Conducting the interviews in Year 11 rather than Year 9 provided valuable insight into how students see music as the fabric in which they construct meaning and purpose within their everyday lives and education. Gender is a key element in gathering data regarding factors determining choice and identity. According to the literature, females make different choices to males in aspects such as listening and the music curriculum (Cremades et al., 2010). The sample of the female interviews (n=5) were not representative of the whole group of students because they reflected views from students who have a keen interest in music.

In Year 9 the profile of the students interviewed were four performers and one producer. The sample consisted of two music leaders, one student taking singing lessons, one student taking part in musical activities outside of school with the final student having a keen interest in music in an informal way. One student also played the clarinet and took part in a training band. It is interesting to note that three students enjoyed taking part in musical performances including the local music festival. This reflects the view that outside musical influences contribute to the creative musical processes in the music classroom. The music festival provided an environment in which students could deliver music performances which reflected

high standards of musicianship. Students' performances were assessed in relation to performance criteria set by the music festival.

Over two academic years the profile of the students moved to three students taking singing lessons, one learning singing and keyboard. One student continued to learn clarinet and be a music leader, member of the training band, music service orchestra, school performances and a local music festival.

From an analysis standpoint, key themes from each interview were identified in the context of areas determined by student choices. Student narratives provided biographical accounts of the factors which contributed to students defining who they are from a musical perspective (typologies or profile of student's musical preferences, see chapter 4).

3.19 Thematic Analysis

In making connections with the data sets, thematic analysis emerged as a method in which to code the data collected from pen portraits and interviews. Themes developed from cross-referencing the literature review with the views of the research participants. The themes generated from the narrative data produced typologies of the pathway choices (producer or music performer) that the students made.

Braun and Clarke (2006) suggest that thematic analysis provides researchers with a framework in order to analyse data according to themes. Braun and Clarke (2006, p.6) go on to point out that thematic analysis is a method identifying and analysing themes within the data. It is a flexible method of data collection which has no specific approach on how to use it. Thematic analysis can be used to analyse a qualitative data set. Thematic analysis is essentially coding themes according to a range of categories determined by the research brief and literature review (Braun and Clarke, 2006, 2013).

In terms of coding using thematic analysis, Braun and Clarke (2013, pp. 202 - 203) describe the stages of the data analysis process as:

1. Transcription of data
2. Reading and looking for data of interest
3. Coding across the research data set
4. Looking for themes

5. Producing a thematic map and looking for sub themes and relationships between themes
6. Naming, describing and defining themes
7. Final analysis of data and write up

Analysing data is down to the researcher's subjectivity and looking at patterns and groupings in searching for connections within the data (Thomson and Hall, 2017).

Conceptual frameworks, theories and literature reviews provide essential themes in which data can be organised according to category and relevance to the research questions (Saldana, 2013, Thomson and Hall, 2017). Problems may emerge when analysis becomes descriptive from data which is limited (Bazeley, 2013).

Codes from the research data provide starting points, conceptual theoretical frameworks and arguments for conclusion. Themes are constructed from patterns, thematic connections, data assertions, quotes from participants, vignettes, summaries about data and themes which intersect to create networks of understanding e.g. spider diagrams illustrating connections in research (Bazeley, 2013). Desantas and Vgarrila (2000) (as cited in Saldana, 2013, p175) state that a theme defines the basis of an experience in organising data. Within the pen portraits and interviews the literature review (etic approach) provided theoretical themes in which patterns were developed in the written text. The perspectives of the students were reflected in an emic approach whereby students were able to further develop the themes identified in the literature review. By capturing their own views surrounding their musical identity the themes identified informed the decision-making process regarding musical choice.

In order for thematic analysis to produce interesting and relevant findings, the research must have clear ontological and epistemological assumptions about how this method of analysis can produce credible findings (O'Reilly and Kyimba, 2015a, 2015b). As discussed in 3.3 and in the preface, this research has been informed by my professional practice as a teacher and musician. The research explored my interest in the sociology of music education and how students form their musical identities. In contributing to new knowledge, the research builds on a body of

literature focussing on musical identity, but with an emphasis on the secondary school environment and how students make decisions in the classroom.

Thematic analysis can be viewed as lacking substance in relation to the interpretative analysis of other data analysis approaches such as grounded theory and interpretative phenomenological analysis (Braun and Clarke, 2013). As a method it has limited interpretative power if not used with an existing theoretical framework (Braun and Clarke, 2013).

In relation to the research project thematic analysis provided a structure in which the views of the students could be explored. The theoretical framework was developed from an extensive literature (see chapter 2). Data was collected using a range of narrative and statistical methods in order to produce data which created a range of themes in order to answer the research questions.

3.20 Coding of data sets

Thematic analysis using emic and etic techniques provided a framework in which data could be analysed reflecting the views of the students on the Year 9 music programme (Braun and Clarke, 2006, 2013). Basit (2010) points out the differences between emic and etic approaches by stating:

....emic approaches, as in the term 'phonemic', where the concern is to catch the subjective meanings placed on situations by participants; and etic approaches as in the term 'phonetic', where the intention is to identify and understand the objective or researcher's meaning and constructions of a situation (p.22).

The literature review provided a theoretical framework of key themes in which data could be analysed using an etic approach informed by my professional practice as a music teacher. Within the emic approach, the perspectives of the students within the research process were reflected in pen portraits, interviews and questionnaires.

In order to create typologies to explore and understand the type of student who would choose the performance or producer pathways, the themes of the research were analysed in the form of composites of music performers and producers (see Chapter 4).

3.21 Representation of data

Data collection is broken down into three research phases using quantitative and qualitative methods. Phase 1 used surveys to determine trends and issues affecting Musical Choices. Phase 1 provided an overview of the whole research sample and analysis of each class, exploring trends and themes.

Phase 2, through a narrative approach using pen portraits, research presentations and interviews, looked at how identity is formed from student perspectives. Student views will be expressed by analysing textual accounts, looking for key themes.

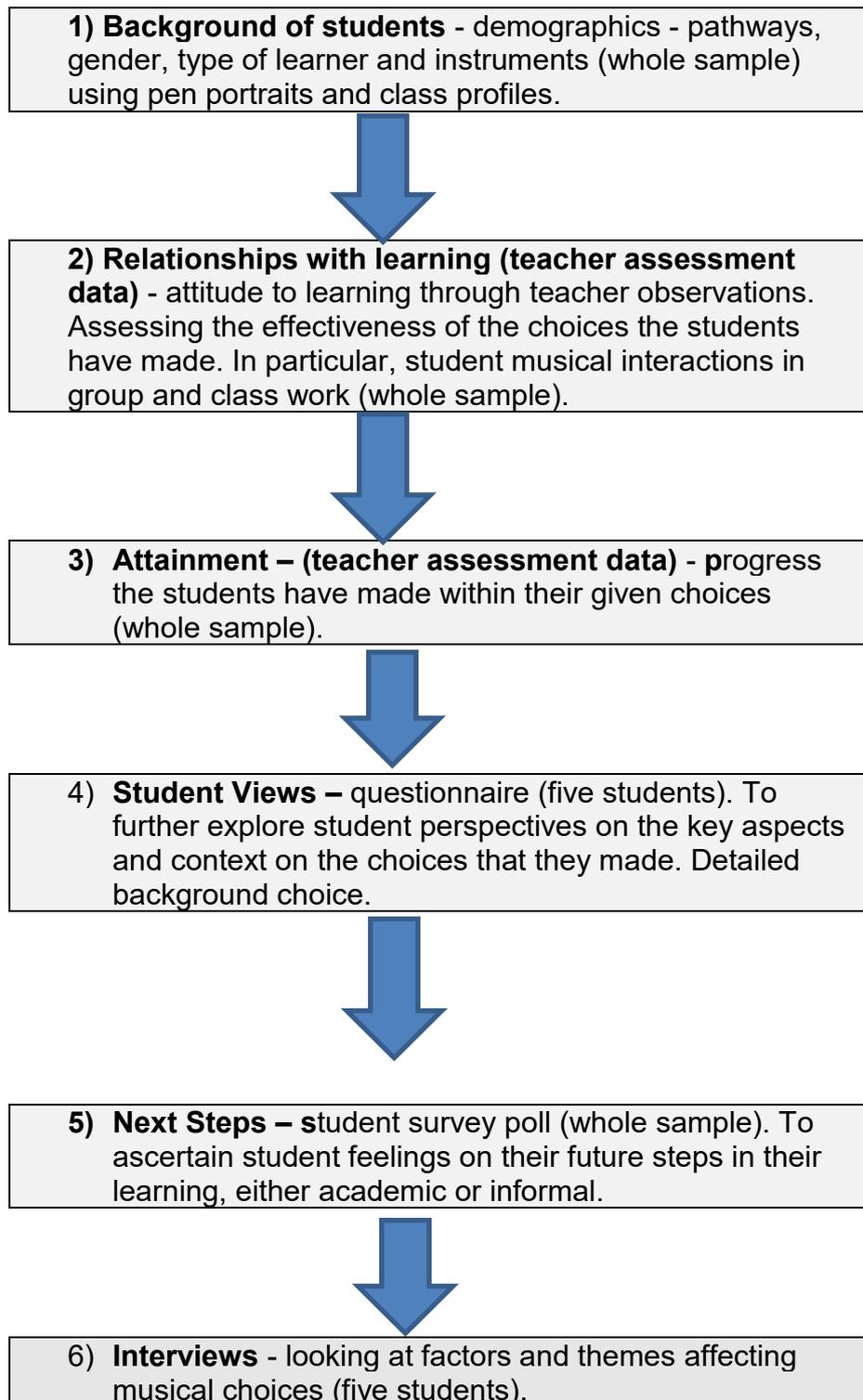
Phase 3 crossed referenced numerical data with student narrative accounts to explore the influences affecting musical choices.

Thematic analysis is then used at the end of each phase to explore connections and provide data in order to answer the research questions.

Each phase starts with the design of the data collection method.

Surveys through using class profiles and questionnaires provided data surrounding musical choices such as learning pathways, gender, types of learners in relation to accessing the programme of study, musical instruments selected by students, progression and academic attainment. The process of data collection in five stages is illustrated in Figure 1.

Figure 1 – Research Data Cycle



Chapter 4 Presentation and Analysis of Data

4.1 The presentation of data

The focus, context and analysis of the research data is discussed within the course of the chapter. Chapter 3 set out the multiple methods, case study and thematic analysis approach used to explore the research questions. Findings are represented through statistical tables and narrative accounts from the interviews, pen portraits and questionnaires.

Five female students who enjoyed the subject of music completed the questionnaire and interviews (see appendix 2). Focussing on eight areas of inquiry as defined by the literature review, the results of the questionnaire provide insight into musical preferences, choice and the students' perception of music as a subject (Appendix 2, 3, 4 and 5). The interview questions explored themes such as issues around musical identity, choice, aspirations and approaches to learning embedded within the research questions.

An etic approach was used to analyse the data. As a result, the key considerations include the relationships between pathways, gender and next steps in determining factors, attributes and motivation which students make regarding their musical choices.

Themes surrounding choice and identity are connected through listening preferences and musical experiences. Within the course of the chapter each aspect will be discussed with reference to the research data.

4.2 The Year 9 Music classes

In each Year 9 class (9A, 9B, 9C, 9D) there were a range of backgrounds, musical skills and experiences developed from students undertaking activities both in and out of school. Class demographics, musical activities and cultures broadened students' contextual and creative understanding of music. Through evaluating class profiles, comparisons were made from the results of the four classes in relation to student categories, demographics and emerging themes. Connections were then explored between each aspect of the class profiles in relation to musical pathways (table 6), student categories (tables 7a, 7b), progression (tables 8a and 8b), gender (tables

9a,9b, 10 and 11), learning preferences (table 12), and listening to music (tables 13,14, 15, 16, 17a, 17b).

Students expressed their views regarding musical choice and identity formation through narrative accounts using pen portraits and interviews (n = 5). A sample of pen portrait student accounts n = 28 (9A = 4, 9B = 9, 9C = 9, 9D = 6) were used in the chapter to represent the findings of the research in looking at musical experiences, musical influences/aspirations, musical interests and musical skills/ progression (see Appendix 3, 4, 5). In particular from a gender perspective the sample chosen reflects views from twelve males and sixteen females. The pen portrait accounts were chosen from a sample which represents a broad range of views including two female music leaders, one female student labelled 'gifted and talented' and one male student with special educational needs. Central to the selection of pen portraits and interviews was how the narrative addressed the research questions. Key to choosing the pen portraits sample was finding data which can be cross-referenced according to the literature themes. The pen portrait data provided new insights from students and further areas of enquiry.

In looking at the musical journey of the Year 9 cohort students, during the end of course pen portraits, they were asked to consider how they had developed and applied the skills that they had learnt within the music programme.

In relation to pathways of music performer or producer, the narrative sample was is evenly distributed between fourteen producers and fourteen performers. When determining how students chose their pathways, five profile views were expressed in the chapter. Three performers and two producers were chosen from the pathways. Three females and two males from classes 9A (n= 3, two females, one male), 9B (n=1, one male) and 9C (n = 1, female) were selected from the data in order to understand the elements students consider in making their pathway choice. The profiles were chosen in order to identify issues which students consider when selecting their chosen pathways. A range of views were expressed within the accounts, addressing the factors such as musical influences, skills, family, musical interests, creativity, listening preferences and future aspirations.

Emerging themes were identified by analysing pen portraits and interviews using thematic analysis. Cross-referencing key aspects of student views with literature and

recurring concepts provided four themes for each research question. Themes regarding musical choice were Choice 1 - Pathway, Learning Style and Career progression, Choice 2 - Gender in music, Choice 3 - Music performing and Choice 4 - musical experiences and listening to music. In terms of musical identity, *the* identified themes *were*; Identity 1 - listening preferences and role models, Identity 2 - musical dichotomies, Identity 3 – informal learning, skill set and group work and finally Identity 4 - musical communities of practice.

4.3 Context, nature and factors of musical choices

The data highlights a range of areas where choice addresses the way in which students develop musical cultures both in and out of school. Areas of focus identified within the scope of the research are influences and barriers affecting music making, team work and developing musical skills through understanding the creative capability of music.

1) How do students make musical choices in Year 9?

Eight themes were identified from the research data of interviews, questionnaires, pen portraits in which students expressed their views regarding musical choices. Themes related to pathway, learning style, gender, performance, musical experiences, listening to music and musical progression and skills. In looking at commonality of ideas, thematic elements and musical concepts, the themes were reduced to four categories in order to provide structure and coherence to the student narrative. The four themes provided a conceptual framework in which the data surrounding musical choices were unpacked in order to address the research question. Choice 1 focussed on the area of musical progression and how students learn music. Choice 2 looked at issues and factors relating to gender. Choice 3 explored the way in which students make connections with learning to play a musical instrument. Choice 4 investigated student perceptions of their relationship with music, listening preferences and the development of musical skills.

Learning styles in the context of the research refers to formal and informal approaches to learning. Formal is teacher led and with informal the student takes the lead with the teacher acting as a facilitator of knowledge in the learning process. In exploring choices Student 5 in an interview makes the point that having the

opportunity to make choices in the music classroom is important in building relevant musical connections.

Student 5 in an interview (9A Performer, Clarinet, Female, Music Leader)

I think that musical choices are important in Year 9 lessons, because it's kind of, *they* are more interested to learn about music and get involved in some sort of thing doing the same kind of musical things. So, they get to explore a wide range of what they want to do in terms of music. Some it would be like doing someone wanting to do classical music or if someone wants to do rock music. They get to experience what they can do. It makes it more relevant to the student. So, it can go into their interests and help them decide what they want to do in terms of hobbies.

For student 5, the opportunity to learn about the music that interests her and develop skills around musical experiences is a key ingredient in making music a subject of interest for Year 9 students. Musical choices from pen portraits, questionnaires and interviews are defined by the way in which students determine the relationship a between a range of curriculum areas. In particular students expressed views on musical experiences, listening preferences, modes of learning, pathway, learning environments, curriculum and the next step in their approaches to learning and musical journey.

When considering musical choices and identity, some students start with the view that musical experiences are developed from how they perceive and relate to music in their everyday lives (DeNora, 2003) through exploring the nature of choices students make in defining musical identity. Student 1, in an interview, made the point that musical identity is the connection between outside influences, identity, choice and the way in which the sense of self determines future interests in music.

Student 1 in an interview (9A Performer, Singer, Female, Music Leader)

Yes, because if I wasn't dancing, I wouldn't know where I'd be. If there was no music then I wouldn't be dancing. So, I think because of who I am now, if music wasn't there and if I wasn't able to do anything then I wouldn't be who I am now.

According to student 1 finding a connection with music is through understanding how music makes you feel and provides enjoyment and purpose to their learning. Student A from class 9D in a pen portrait comments on the fact that music is a form of self-expression and understanding the meaning of the music is important in realising the creative potential of music.

9D (Student A) Music Performer, Female (Pen portrait) - Connection with music

I must say that my entire opinion of music has changed; I used to think it was fun. However, now I realise it is more than that, I think music comes from within! When you have a love for music, you start to realise that each piece has an emotion and story deep within it. To play music properly and passionately you have to believe that I'm feeling these emotions. When I play a piano piece, I have to search for these emotions inside me and bring them to the surface so I play the piece passionately and get the enjoyment I desired from the music.

In terms of the factors influencing musical choices, two points of interest emerged from the interview discussions. The sense of finding music which is interesting to play is apparent from the comments from student 4.

Student 4 in an interview (9A Performer, Singer, Female)

I would like to listen to the music and feel which one it is that's best for me. Some other people have different varieties of music they want to do. So, if they like a piece of classical they would obviously do that piece.

Student 5 highlights the notion of research in discovering different styles of music to play on the clarinet. The music chosen is determined by how they connect with the piece of music and also how to creatively explore aspects of the music through experimentation and factors of interpretation. Making choices regarding performance parameters is based around previous music experiences and also the sense of how skills can be developed through the self-discovery of musical skills.

Student 5 in an interview (9A Performer, Clarinet, Music Leader, Female, Music Leader)

I'd like to do some research to discover different kinds of musical styles. So, I can play classical music and I can experiment with popular music. Also, I think it depends on how it forms maybe. How I feel about it. How I want to play it.

Choices reflect a range of issues for students including their skill set and musical creativity. The essence of how students make choices regarding school music is based around building confidence, skills and friendship groups. In developing an understanding of music, students made choices around the music they listened to, role models, musical influences and overcoming barriers they encountered through problem solving. In changing attitudes towards music students made choices around working in groups, team work and having the freedom to express ideas. Influences

and factors to contemplate when making a musical choice were considered in the interviews. Student 1 explained that choice is defined by self, outside influences and team work. If you are working on an independent learning project such as a solo performance there is more scope to work on what interests you. When working on a collaborative assignment there is a need to take into account the skills and interests of the other team members. This, in a sense, provides opportunities to explore new choices and interest to broaden musical experiences.

Student 1 in an interview (9A Performer, Singer, Female, Music Leader)

It depends who you are. If you start by yourself then you obviously do what you like more. If you are listening to pop at home you would bring it into your lessons and want to bring your subject to pop. If you are with another person then you have to take into consideration what they like and then try and put it together.

It is clear from the interviews that understanding self and being creative are key ingredients in making choices. It is notable that student 2 highlights the importance of setting boundaries and working to time in exploring creative ideas.

Student 2 in an interview (9A Performer, Singer, Female)

Just depends on the type of person that you are. I base it on how much time I have. Say that I have a lot of time I might think of something more creative, but then if I don't have much time, I just set a bit more boundaries into what I was doing and how I do it.

Choice is determined in part by being really interested in what you do with music. For student 4 the opportunity to make choices regarding their learning is a key component in exploring musical experiences and interests. The connection, realisation and power of music are in part key elements in enabling students to explore their musical interests. Student 4 in the interviews expressed how important choices are in making Year 9 music lessons engaging and interesting.

Student 4 in an interview (9A Performer, Singer, Female)

I think it is good because it is giving Year 9s something passionate to do. Some Year 9s have passion in singing, drumming or guitar. Music is good for you and can help further their passion in their musical interests.

Students make choices around a range of issues affecting where music fits in to their lives. Student 5 remarked on the fact that it is important to set clear goals, expectations and structures to achieve success on their chosen pathway.

Student 5 in an interview (9A Performer, Clarinet, Female, Music Leader)

I'd love to have a career in music and love to carry on going through the grades that I go through in terms of playing my instruments. So I can get better and have this kind of like a hobby that I can take a career in. It would help me with not just a music career, but would help me with other careers that I might want to do.

The questionnaire data highlights a range of interesting issues in relation to the democratic classroom. Namely the opportunity by students to personalise learning by choosing a music pathway, topics of interest, mode of learning (formal or informal) and the chance to make decisions regarding activities and expression of musical ideas. These were shown in the questionnaires completed by students A, B, C, D and E. Parents also contributed to the democratic learning process by supporting their children in music performance (Student C and D), mentoring *by* providing inspiration to learn music and support in homework and independent learning (Student B and E).

In observing perspectives from a small data set of students who have a keen interest in music, responses highlighted themes which support the notion of student voice and musical choices. All five respondents (Students A, B, C, D and E) liked the idea of being able to make decisions regarding the topics they are able to study. Students cited freedom to develop skills which need practising, the option to focus on topics which they are good at and being comfortable with what they are doing in order to make the learning experience more effective for group work. The opportunity to learn new skills are key ingredients in making learning experiences relevant and interesting for students, with listening, performance, recording songs/ideas and working in a group being important aspects of music lessons. Activities of interest to students in music lessons are group work, playing instruments and the opportunity to contribute to a musical showcase. The data from the questionnaires (Students A, B, C, D, and E) suggests that providing musical opportunities for students which reflect their skills, interests, collaborative learning, real world scenarios and performance can make music lessons more productive and relevant for classroom music making.

4.4 Choice 1 – Pathway, learning style and musical/career progression

It's a mistake to think that we have to 'teach' young people everything they need to know about music. We also need to be careful that we don't abuse our power by denying them opportunities and access to knowledge, falling into the trap of thinking that only certain 'types' of music, experiences and skills are suitable for certain children. Instead, we should consider the opportunities for 'co-constructing' rather than 'delivering' musical learning (Daubney, 2017, p.5)

A central feature in the students' decision-making process centred on issues based around the curriculum, converging musical learning approaches and knowledge exchange. Pathway choices reflected the preferred mode of learning by students in relation to how they wish to express their creative ideas. Some students chose the performance route in order to play instruments while for others the music technology route provided an opportunity to explore composing skills. This musical choice affected the range of options students could make regarding exploring a curriculum pathway which reflected their prior musical experiences and future aspirations. The literature suggests that the music curriculum administered in secondary schools in England does not acknowledge the musical interests of students in the classroom (Curran, 2015; Spruce, 2015; Swanwick, 2016). Providing students with a democratic route to bridge the gap between music in and out of school enables education to take place which embraces how musicians learn in real world scenarios (Green, 2008).

The Year 9 cohort consisted of 127 students of which 78 opted to study music. This equates to 61% of the whole year group. From the 78 students who chose to study music, 49 students (63%) elected to choose the performance pathway and 29 (37%) the music producer pathway. In relation to the whole Year 9 cohort, 49/127 (38.6%) chose music performance, 29/127 (22.8%) music production and 49/127 (38.6%) chose not to study music. The proportion of students who chose to take music in Year 9 is supported by findings from a report by Daubney et al. (2016) for ISM. The report highlights from a sample of 681 schools a decline in students studying music in Year 9 from 80% in the academic year 2012/13 to 60% in 2016/17. Within the year of my research (2013/14), 75% of the sample studied music in Year 9.

Table 6 below is the breakdown in relation to the classes.

Table 6 Pathway Choice

CLASS	PERFORMERS	PRODUCERS
9A	17/22 (77%)	5/22 (23%)
9B	12/18 (67%)	6/18(33%)
9C	10/21 (48%)	11/21 (52%)
9D	10/17 (59%)	7/17 (41%)

It is interesting that with the exception of 9C, performance is the dominant pathway. The data suggests that students responded more to a performance pathway rather than a music production approach to learning.

The Year 9 research sample (n = 78) was split into the following six categories under the headings of music leaders, gifted and talented, English as an additional language (EAL), special educational needs, student premium students and not part of other special categories. Some students may fall into more than one category of learner due to their learning needs and talent. An example would be music leaders who are also talented students in music, may in addition be on the gifted and talented register.

Due to economic, social, demographic and cultural factors surrounding the school where the research sample was conducted, Table 7a highlights some statistics surrounding the number of students from other cultures and also from economically disadvantaged backgrounds. A quarter of the sample were students with special education needs and another 23% were pupil premium students. This accounts for nearly half of the sample. The percentage breakdown per class (Table 7b) for EAL is 19-33% and pupil premium 10-41%. These statistics could suggest potential barriers to learning in relation to communication skills, musical culture at home, prior musical experiences, possible access to music technology and opportunities in learning to play a musical instrument (Hallam, 2017; McPherson, 2006, 2016; Pitts, 2014, 2016; Spruce, 2015). Class 9C had the lowest proportion of students who are either in the category of EAL or pupil premium. Just short of 18% of students did not require additional support or funding to enhance their studies. 9A had the largest proportion of students in the categories of gifted and talented and EAL. In terms of musical choices, tables 7A and 7B outline the range of differentiation found in the Year 9

music classes. The demographics of the classes provided students with opportunities for creative collaboration through team work, mentoring and the way in which students use their skill sets and experience to create new opportunities for learning music. This is reflected in the need to bridge the gap between the music curriculum and the musical cultures found in a music class. Students in part make choices around their musical experiences and background through the formation of a musical identity.

Table 7A Student Categories (Whole Research Sample)

Music Leaders	G & T (Gifted and Talented)	EAL (English as an additional language)	SEN (Special Educational Needs)	PPS (Pupil Premium Students)	Not part of other special categories
5/78 6%	11/78 14%	20/78 26%	10/78 13%	18/78 23%	14/78 18%

Table 7B Student categories by class

Class	Music Leaders	G & T	EAL	SEN	PPS	Not part of other special categories
9A	2/22 9%	6/22 27%	6/22 27%	3/22 14%	4/22 18%	1/22 5%
9B	2/18 11%	2/18 11%	6/18 33%	4/18 22%	5/18 28%	0/18 0%
9C	0/21 0%	1/21 5%	4/21 19%	1/21 5%	2/21 10%	13/21 62%
9D	1/17 6%	2/17 12%	4 /17 24%	2/17 12%	7/17 41%	2/17 12%

Looking at the criteria, students contemplated in selecting the producer pathway, students in Class 9A and 9B described that there are three areas of focus in which to

in acquire new music skills. Students stated that feeling comfortable with music making, information technology and basic composition skills are key elements in providing a platform for the development of their musical skills.

9A (Student B) Male, Producer (Profile)

Based on my current skills set I would prefer to be a producer because I do not know how to play many instruments. Also, I am good on a computer and would find it easier to work with a computer program than an instrument. At the moment I do not have many musical interests although I used to play a bit of guitar. Now if I were to pick a musical career, I would do remixes of songs as they are easy to do and make a song sound better.

Performance was chosen by a student in 9A due to feeling comfortable with that option and being able to socialise and work in a group with friends.

9A (Student C), Female, Performer (Profile)

I chose to be a performer because I am better at that side of the two choices as I sing and I am not too good at bossing people around. Therefore, I decided to do the performing side with my two friends – who also performed – in that lesson.

In relation to music production the ability to work independently and use a computer to create music are key attributes in choosing the producer pathway.

9B (Student I) Male, Producer (Profile)

My musical interests are to be a producer because you get to create a piece of music by yourself. I know how to create a piece of music using a computer therefore I would be a good producer. I can blend sounds to make pieces of music which is different.

The ability to choose their learning pathway was a very popular option for students. Reasons for this were freedom to improve musical skills, enjoyment in making music, sharing and taking the lead in music lessons and understanding the mechanics of music. The option of choice provided students with the opportunity to look at skills and interests which make their learning experience purposeful and enjoyable. As Student D commented in a questionnaire, “I can focus on the topics that I’m good at and the ones I enjoy”. Targeting key areas were also identified, as commented on in another statement from Student C in a questionnaire, “To have more freedom to pitch what skills I want to practice”. Group dynamics were mentioned in terms of choice being a component of improving group performance. The sense of being

confident and comfortable with your musical self is a contributing factor in how students made choice regarding aspects of their music learning.

As Miranda (2013) points out, music has a range of qualities which students can use to connect with school music. Establishing a way forward in music is important in terms of building musical confidence through developing a skill set in order to connect with musical activities. This is achieved in part by students building on their pathway choice by creating a portfolio of skills which will allow them to progress in their musical journey. Music is one of our biggest markets and exports by value to the British economy (UK Music, 2015; IFPI, 2016). When looking at successful British acts like Adele, Ed Sheeran and Sam Smith, music connects with students in their teenage years (UK Music, 2015; IFPI, 2016). However, music is ever changing in terms of how it is consumed and accessed by listeners through mobile accessibility, media and digital downloads (McFerran, 2016). Even though the literature clearly points to the benefits of participating in music activities in supporting the development of the whole child, music can be difficult to access in relation to skill development, creativity and the resources required to participate in music activities (McPherson, 2006, 2016). Although extra-curricular music does bridge the gap with, for example, instrumental tuition, after-school clubs and music productions, in some cases, there can be a low take up in terms of participation by students (Pitts, 2014, 2016).

With this context in mind, Student 1 commented on the fact that music is a competitive market and requires a high skill set in order to compete in the modern world. The notion of real-world scenario highlights the change in focus from a subject driven curriculum to the development of employability skills.

Student 1 in an interview (9A Performer, Singer, Female, Music Leader)

I think music is a difficult career to get into, because in the West End you have to have different types of bands. So, it would be harder because there would be a lot of people auditioning *and* to try and get a music career would be hard, but if you put music into something else that would be doing then it would be a lot easier.

The 'Attitude to Learning' class profiles (n=77) provided data assessed and observed by the researcher, exploring how students engage with their chosen pathway. In particular, the profiles provided insight into how students responded to the curriculum

choices that they made. Grades were awarded to students through teacher observations and classwork. The focus is on the relationship between student choices, prior musical experiences and informal learning. With the course being set out into three twelve-week terms, grades were awarded after each six-week learning period.

Looking at attainment and attitude to learning, profiles throughout the course provided valuable data in determining the musical choices students make. It is interesting to note that students responded well to tasks involving team work, creative collaboration and practical learning. This is shown in a higher level of attainment and an improved attitude for more practical focussed topics such as solo performance, dance music composition and collaborative projects. Students like the idea of sharing their work with peers, friends and teachers. The data shows continued improvement by students in the development of skills and grades from theoretical assignments such as pen portraits, research presentations, to the showcase at the end of the course. In general, there was a more positive attitude from students in the second half of the course. This is noticeable in the movement in the attitude to learning grades in the autumn to spring terms. This change also reflects the fact that students were able to put their musical choices into action in relation to practical work such as the collaborative project at the end of the spring term. Students continued to improve with the collaborative project and also showcase assignment in the summer term. The group work assignments provided students with opportunities with which they could make choices which reflected their musical interests, knowledge and skills.

In exploring musical progression from the questionnaire (n=5), four students stated that they would like to study music at Key Stage 4. Comments from students focussed on the notion that music is something they enjoy and could do well in. One student responded by stating that music is a hobby and another acknowledged music as a possible career path in the future. When asked specifically about music being a possible career path, three out of the five participants regarded music as a career option, with another stating it is a possibility for the future. All of the five participants (Students A, B, C, D and E) commented positively about being given the opportunity to make decisions regarding the topics being studied. Themes

highlighted by the students were freedom to pick skills being practised, making learning a better experience for group work and choosing topics which they are comfortable with, enjoy and are good at. Student E made an interesting observation about understanding the nature and building blocks of music.

Student E, Performer, Female, Questionnaire

I want to study music because I want to understand what music is really all about.

Student polls (n=78) were conducted for each of the four classes resulting in the data collected in tables 8a and 8b. Table 8a sets out the way in which students would like to take their music forward. According to the poll, 18% of the sample placed music as a future option choice and 15% as a possible choice in further study. However, 31% found that music is something that they would do in their spare time. Extra-curricular music regarding after-school clubs and instrumental lessons appeared to be a low priority.

Table 8a Progression

CLASS	CHOICE	Yes	Maybe	No	Did not answer
		Whole year group (4 groups)	• Move on to KS 4 Music	14 18%	12 15%
78	• Arts Award (After school)	5 6%	5 6%	54 69%	14 18%
	• Instrumental Lessons or After school clubs	8 10%	4 5%	51 65%	15 19%
	• Leisure and Pastime	24 31%	4 5%	28 36%	22 28%

Within Table 8b students were asked to choose a potential curriculum option of either academic or vocationally oriented pathways. When asked about either an academic (GCSE) or vocational pathway (BTEC Level 2), around half of the sample did not prefer either option, which suggests that music is considered as a pastime rather than a subject of interest at GCSE.

Table 8b Key Stage 4 Music

CLASS	CHOICE	Yes	Maybe	No	Did not answer
		Whole year group (4 groups)	Edexcel GCSE Music	4/78 (5%)	18/78 (23%)
	Edexcel BTEC Level 2 Award in Music	7/78 (9%)	11/78 (14%)	39/78 (50%)	21/78 (27%)

Skill sets were quickly identified by students in terms of building confidence and connecting with the curriculum. Student-centred learning was the teaching approach in the research project as it empowered music making through creating a community of musical practice in the classroom (Green, 2008; Kenny, 2016). Having the ability to play instruments provided the focus for students choosing the performance pathway. In profile 9A (no. 3) there is an acknowledgement that playing a musical instrument builds confidence through understanding previous musical experiences, listening preferences and *the* self-exploration of musical styles.

9A (Student C) Female, Music Leader, Performer (Profile)

I had chosen to be a performer as I play a few instruments, like the clarinet and the keyboard. Choosing to be a performer has helped me gain more confidence playing to other people, like playing to an audience. As an instrumentalist, I have a lot of musical interests. Firstly, I really like older music from 50's to the 80's and classical music. It's a lot different to the music in today's charts, but I have *been* influenced by my family to get into this kind of music. I like Indie/Alternative music as it involves lot of instruments and it sounds calming and fun!

Creativity and experimentation through playing different instruments are elements which contributed to selecting the performance pathway for a performer in class 9C. It is interesting to note how some students continue with instruments which are generally taught in the primary school, for example, the recorder.

9C (Student E) Music Performer, Female (Exploring skills) – (Profile)

My musical interests involve performing. This *is* because I like to re-create music and add my own twist. Also my skills include playing the keyboard, the recorder and the African drums.

In order to achieve within the subject of music, students require a broad range of academic, musical and social skills. Student leadership bridges the gap between the

classroom and the outside musical worlds. This is in part achieved through empowering students to use their musical backgrounds to effectively understand the classical, pop, rock and dance music worlds. Students expressed a range of benefits within the music programme. The benefits students highlighted were an enjoyment of working with classmates in a team, cooperating with others, sharing skills, helping others, enabling music to be fun, communication skills and understanding the pathway which would enhance their skills and musical experiences.

In terms of developing the concept of leadership, students made the following observations in relation to the management and development of skills.

- Time management – completing work on time
- Pathway - producer rather than performer due to confidence performing in front of an audience.
- Mentoring – increase confidence by more practice, skill development and also need to feel the benefit of these skills in future career paths.

Interestingly, musical progression, according to the pen portrait data, can be linked to the following areas;

- Performance through, for example, singing in a choir, performing in front of an audience and using technology to present ideas e.g. YouTube.
- Instrumental music through playing an instrument, taking part in singing lessons in school, learning new instruments and developing practical music making skills.
- Developing a lifelong interest in music by being inspired and motivated to learn music. Inspiration may come from role models such as famous music legends.
- Being a Music Leader in order to share skills and support learning by mentoring other students in using technology or music performance techniques.
- Educational attainment by achieving higher grades

These factors contribute to the way in which students make choices regarding music learning and opportunities. Choices are linked to the way students shaped their

identity by defining how music develops character and personality within the scope of students setting out their musical journey. For a student in 9D, the opportunity to demonstrate skills learnt and support other students in the music classroom is a key part in how the concept of choice can bring about a purpose to the learning process. Through a more fluid, informal approach to learning, students can shape their musical interests and skills in order to develop a more personalised approach to learning. For the female student in 9D, learning new skills and being able to use them to support other students demonstrates how making choices regarding musical opportunities can provide a positive, reflective and creative learning environment.

9D (Student D) Female, Music Producer, Applying skills

In music, I have learnt many things, from learning to compose on a keyboard to being able to present my work in different ways to an audience, group or myself. I have demonstrated skills that I have improved on through my work *which* could be used to help other students learn about music by showing them how to compose music on the keyboards. For example, the chords for a part of music could be shown to a student and I could present my skills to them and show them how to do it. This would teach them some things about music. I feel comfortable using my skills to mentor and coach in music production. I have developed skills in time management, communication and teamwork.

4.5 Choice 2 – Gender in music

Research data surrounding gender was collected from pen portraits, interviews and class profiles. The data showed gender influenced the choices students made in relation to musical pathways (see table 9b), listening preferences (see 4.7,4.9, tables 13, 15,16,17), learning to play a musical instrument (see table 10) and extra-curricular music making (see table 11).

Gender can contribute to choices of musical behaviours in adolescence (Dale, 2017; Miranda, 2013; Stahl and Dale, 2013, 2015). In relation to music education, gender relates to understanding your musical self, autonomy and preferences, to establishing musical expression, creativity and confidence (Green 1997, 2014a, 2014c; Harrison 2008).

Miranda (2013) points out that adolescent girls spend a lot of time listening to music which caters for their emotional needs while for boys listening to music is about building a social identity. In the research presentations (table 15), the data shows that girls had the highest proportion of students discussing their listening

preferences. Data from table 17 highlights the preferred listening style for girls is popular music and for boys dance/urban music.

From the selection of a musical pathway, students were able to choose the parameters of their learning by considering their gender identity. Girls relate and connect to school music better than boys in relation to the curriculum and the learning environment of the music classroom (Dale, 2017; Harrison 2008, Stahl and Dale, 2013, 2015).

According to Green (2014a), singing is seen by students as an activity undertaken by girls. Singing was a popular option for girls within the research sample (see table 10). In relation to orchestral instruments, girls are more likely to play flute, violin and keyboard instruments, whereas boys have a preference for drums and electric guitars (Green, 2014b). Orchestral instruments, drums and electric guitars were seen by the research sample as an unpopular option for students (see table 10).

Green (2014c) goes on to point out that school music is seen by boys as an 'unmacho' activity and that girls make connections with music in terms of feelings. Green (1997) has also pointed out that boys have a preference for sport rather than music and that their decisions regarding school music are heavily influenced by peer pressure. Research data from tables 10 and 11 supports Green's argument that boys find music an 'unmacho' activity in terms of learning to play a music instrument and extra-curricular music making. Tables 10 and 11 highlight that only a small number of the boys who form the research sample are learning an instrument and that none of these boys are participating in extra-curricular activities.

In relation to musical genres, boys prefer popular music over girls' preferences for classical music (Green, 2014c). Green (2014c) continues by highlighting that boys are more likely to be associated with technology than girls. Green's view regarding technology supports the data presented in table 9b on pathway choices for girls and boys-

In looking at the gender makeup of the research sample, there were 27 males and 51 females. The split in terms of the choices of pathway was 43 females and seven males elected to study music performance while eight females and 20 males chose

music production. In relation to each teaching class, the table 9a illustrates the gender balance of each class.

Table 9a Gender balance of each class

CLASS	FEMALES	MALES
9A	17/22 (77%)	5/22 (23%)
9B	13/18 (72%)	5/18 (28%)
9C	10/21 (48%)	11/21 (52%)
9D	11/17 (65%)	6/17 (35%)

A trend which emerged from the data collected is regarding gender. Class by class, females were the highest proportion of students choosing the performance pathway with a percentage range of 82% - 100%. The music producer option was chosen mainly by males with a percentage range of 40% - 100%. Class 9C had the largest proportion of male producers (100%).

Table 9b shows the breakdown of each class in relation to the pathway by gender.

Table 9b Gender by pathway

Class	Performers (Females)	Performers (Males)	Music Producers (Females)	Music Producers (Males)
9A	14/17 (82%)	3/17 (18%)	3/5 (60%)	2/5 (40%)
9B	10/12 (83%)	2/12 (17%)	3/6 (50%)	3/6 (50%)
9C	10/10 (100%)	0 (0%)	0 (0%)	11/11 (100%)
9D	8/10 (80%)	2/10 (20%)	3/7(43%)	4/7 (57%)

Performance pathway is a very popular option for girls. This is supported with 9A having a percentage of 28% of the whole performance pathway. Only a small proportion of boys opted to play an instrument. The percentage range for performance by males is 17–20%. In relation to music producers, the range for females is 43- 60%. An interesting picture emerged with a split of performance females (42/49 = 85%) and music producer males (20/29 = 69%). In relation to instrument selection by gender (see table 10), singing and keyboard is popular with

females. Singing was particularly popular with females in class 9A and 9C. Class 9A was also notable in terms of working on singing and keyboard skills.

Table 10 Gender by instrument

Class	Keyboard (F)	Keyboard (M)	Singing (F)	Singing (M)	Acoustic Guitar (F)	Acoustic Guitar (M)	Clarinet (F)	Clarinet (M)
	19/43 44 %	5/7 71%	22/43 51%	2/7 29%	1/43 2%	0	1/43 2%	0
9A	4	3	8	2	1	0	1	0
9B	5	0	5	0	0	0	0	0
9C	3	0	7	0	0	0	0	0
9D	7	2	2	0	0	0	0	0

Key: F = Female M= Male

Table 10 and 11 highlight the fact that eight females on the performance pathway participated in school instrumental lessons in singing (4), guitar (1), keyboard (2), and clarinet (1) which was delivered by the local music service and school music teacher. A small number of students also participated in after school music clubs. None of the boys took part in extra-curricular music but received informal music tuition within class music lessons. A reason for this was the extensive extra-curricular programme of the school where the research took place. Students were able to take part in clubs across a range of subjects such as Sports and Information Computer Technology. From a musical perspective, males preferred a learning approach which reflected how pop musicians learn in terms of sharing ideas through mentoring and group work. Some Music Service lessons took place at the times of academic lessons which had an impact in part on students wanting to attend formal instrumental lessons. Only two female students took part in keyboard lessons, with no take up of students for instrumental lessons in 9D. In terms of extra-curricular provision, no students in 9C or 9D participated in musical theatre group or training band. However, between classes 9A and B there was a small take up of students participating in Musical Theatre Club and training band. Music clubs took place after

school due to changes to lunch times in the research school. Split lunches where year groups have different times contributed to some students not being able to attend music clubs due to a conflict of timings with academic lessons. Most students preferred not to stay after school to participate in extra-curricular music provision due to demands on their time and also due to not being interested enough in music as a subject.

Table 11 Extra – Curricular Music by Gender

Class	Instrumental lessons in school (Females)	Instrumental lessons in school (Males)	Extra – Curricular music in school (Females)	Extra – Curricular Music in school (Males)
9A	6/22 (27%) 2 Singing, 1 Guitar, 1 Clarinet, 2 Keyboard	0/22 (0%)	3/22 (14%) 1 Training band, 2 Musical Theatre Group	0/22 (0%)
9B	2/22 (9%)2 Singing	0/22 (0%)	1/22 (5%) - (1 Musical Theatre Group)	0/22 (0%)

4.6 Choice 3 – Music Performing

Interestingly, within the technological digital age, music performance, as discussed earlier in the thesis, is a very popular option with students. In music performance, students express musical ideas through the medium and platform of playing a musical instrument. In contrast, music technology has made music more accessible for students to creatively connect with music. However, in order to use technology effectively it is helpful that students have prior music performance skills with an instrument. From analysing the pen portraits and reviewing the literature, it is noticeable that part of the decision-making process for students is the acknowledgement of prior skills, experiences, school resources and teacher identity. Additionally, popular culture is also a factor which students consider in adopting a practical music making approach to learning. Keyboard and singing were the most popular instruments chosen by students in the sample. Twenty-four students chose keyboard with another 24 also choosing singing. The minority instruments were acoustic guitar (1/49) and clarinet (1/49). A potential reason for this is that keyboard

and singing are instruments associated with a pop bands. Teacher identity plays a part as the class teacher is a keyboard player which informs, in part, the learning priorities of students and the choices they make.

Learning to play an instrument is defined by two key approaches to learning. A formal approach to learning is generally regarded as being teacher led using a structured learning plan. Informal is where the teacher becomes the facilitator and the student explores learning the instrument from peers, friends and a range of resources. Time is set aside in music lessons by the teacher for the class to work on music chosen by individuals or groups. Depending on the skill set of the group, suggestions regarding suitable music will come from the class teacher. Students using this method of learning are on a constant self-discovery of musical ideas. The teacher carefully monitors progress and supports students in the rehearsal process. This is in contrast to a didactic teacher led approach to rehearsals where the teacher provides more instruction about musical techniques, musicality and creativity. In a sense, the teacher is the conductor or band leader guiding the band through the score and format of the piece of music. Research has suggested that pop music orientated musicians prefer the informal approach to learning a musical instrument (Green 2008, 2010). In terms of formal learning, singing is the most popular instrument and informally, keyboard is the most chosen instrument (Table 12). Singing is however the second preferred choice using informal learning techniques (as discussed in chapter 2). Table 12 highlights that the largest proportion of students preferred the informal approach in relation to learning a musical instrument (86%) with only 14% of students choosing the formal method of learning.

Table 12 Informal

Keyboard	Singing	Guitar	Clarinet
23/50 46%	20/50 40%	0/ 50 0%	0/50 0%

4.7 Choice 4 – Musical experiences and listening to music

Previous learning opportunities and prior experiences are key features in exploring and understanding how students create musical journeys through understanding their selections and choices of musical activities both in and out of school. In the questionnaires (n=5), musical inspiration came from listening to music, using the

internet and the class teacher. This suggests that students use a variety of resources to support and develop their music learning. According to pen portrait data from students in 9A, 9B, 9C and 9D, musical experiences were developed from starting points in early life. It is interesting to note how technology has played a part in making music accessible for students through a variety of media.

9A (Student D), Female, Performer (Pen portrait)

I first started out in music when I was younger and I found various artists on YouTube and people covering songs, I was always interested in singing from a young age.....

Television talent shows have played a part in making music accessible, contributing to students exploring performance opportunities.

9B (Student H), Female, Performer (Pen portrait)

I honestly don't know how I started getting into music, I guess I used listen to it in the car and get music links and watched the X Factor.

Family members' listening preferences can influence and contribute to a future interest in music.

9B (Student I), Male, Performer (Pen portrait)

My love of music started when I was 7, I was watching cartoons when all of a sudden my cousin put on a song by Michael Jackson (it was Billy Jean) and that was where it all started.

Being introduced to a musical instrument is a starting point for some students.

9C (Student G) Female, Performer (Pen portrait)

My interest in music started when I was little with a karaoke machine my mum bought me. It was a birthday present when I was six years of age, all I liked to do was sing, I still do.

9D, (Student F) Performer – Female - Starting out in music (Pen portrait)

When I was five my dad got me a mini keyboard to practice my musical skills. I then got inspired and started to play. I learnt a few songs as well.

For some students their musical journey may have developed from a change of focus or circumstance. As student 3 points out, primary school is an important time in developing musical experiences.

Student 3 in an interview (9D Producer, Singer, Female)

I have always wanted to play guitar ever since primary school.

Learning to play a musical instrument at primary school was seen as a negative experience if given the wrong instrument to play, as described by Student 3.

However, in providing the initial connection with music through musical experiences at primary school can enable students to build new musical opportunities in the future.

Student 3 in an interview (9D Producer, Singer, Female)

We got made to play violin in primary school and I started liking my music a lot more since then and I do singing lessons inside school and just do random things in school.

The sense of experimentation and self-discovery is part of the learning process within the Year 9 music programme. The view of a student in 9D makes reference to the point that music is a fluid subject of, in part, finding what you are good at over time.

9D (Student E) Producer – Male - Exploring skills (Pen portrait)

At first, I didn't know what I could do in the field of music, but as I experimented, I finally found what I could do, and what I was good at. The keyboard is probably the only musical instrument I can play and enjoy playing. I can play e.g. chords but I enjoy the lead. I have developed my skills by listening to others and picking up key notes and different styles to play.

For some students in Year 9 their perception of music changed from being 'not interested in music' to understanding that musical experiences play a part in defining who they are. In an ever-changing educational landscape, music must be seen by students as adding value to their academic portfolio. Student 2 in class 9D highlighted the fact that music education is a journey of experiences that are shaped through time by experimentation, collaboration, creative expression and understanding the importance of how songs shape perspectives of the world around you.

9D (Student B) Music Performer, Female (Pen portrait) – Relevance of a music education

Music doesn't hold much value to me, however, it will always be a major part of my life. I haven't had many musical experiences, however in Year 5 I played violin as a whole class. I have played the keyboard since I started secondary school. I have tried playing the drums once or twice. Listening to songs is something that has gotten me into music, without I wouldn't have an interest in it.

Singers and musicians are people I find that are interesting in music. The lyrics they write can have a tough meaning. It can get to my heart and make me wonder about what it means.

Students expressed an interest in a broad range of experiences from taking part in an extra-curricular orchestral project to performing in music festivals. For some students the musical journey started at primary school and further developed at key stage 3. Discussed in the pen portraits, early childhood experiences appear important and for some students have enabled them to get, in a sense, a head start in the music curriculum. These experiences such as playing recorder, violin, keyboard, singing in a choir, taking part in a show/play have built confidence and expertise in order to pursue music at a higher level. Students also talked about having a passive interest in music such as watching a show, listening to music in the car while going shopping with parents and singing to karaoke songs from an early age, all of which enabled them to make the first steps in connecting with music. Some students liked the idea of having a clear structure of goals in order to progress further with their music making. Working on music projects, talking about music grades and playing in a band with friends provided opportunities in which to develop skills. For a small number of students being a school music leader provided a way of building confidence and acknowledging skills through their range of musical experiences. Music leaders play musical instruments and develop musical skills through supporting the music department through contributing to the development of music clubs and school events. In terms of the classroom they are able to support and mentor other students in developing their musical skills. It became apparent from the pen portraits that students see music in two worlds; in terms of music in and out of school (Snead, 2009). One student commented on the fact that 'Music is not a favourite subject in school, but I'm looking for opportunities outside school', while another stated that 'music is a form of relaxation'. The sense that music adds perspective, history, location and a sense of self emerged from a further statement

from a student who recognised that 'listening to music brings back memories'. Students engaged and connected with music through a variety of musical sources such as playing a musical instrument. Some students played more than one instrument such as piano and singing or even three instruments since the age of ten (singing, guitar and keyboard). Some students took part in keyboard clubs set up by their teachers.

Singing in a choir was a popular choice in engaging with music both in and out of school, with some students even performing in school shows at primary school. Looking at music from the perspective of a pop musician was the way in which students identified their musical experiences and listened to a range of musical genres.

The interview data from the sample (n= 5) was positive regarding how students perceived music lessons. One student mentioned that they would like more singing in lessons. In terms of the aspects of a lesson, key elements identified by the participants were working in a group, performance, recording songs/ideas and listening. From a practical perspective, activities preferred by students are playing instruments, opportunities to contribute to a musical showcase (performances and presentations) and group work. On the whole, as identified in the attainment and attitude to learning data, students liked practical lessons with opportunities to work in a collaborative nature through group work and tasks which are based around skill development.

Inspiration came from a range of areas such as listening to music, internet, parents and the class music teacher. Ideas developed from mainly being able to produce cover versions of favourite songs such as James Arthur's Impossible. For some students films provided a source of inspiration with female groups using the song Cups – 'When I'm Gone' from the film 'Pitch Perfect' as a focus to develop their music performance skills. Students writing and performing songs was another method in which creative ideas were explored. This provided an opportunity to make choices regarding instrumentation and how to use technical, musical and creative skills to produce a song arrangement of a popular song.

Parents play an important part in adolescent music making. Support came from parents through homework, taking their children to concerts, performance, mentoring

and providing inspiration to learn music. This became apparent from the student responses (questionnaires).

In general, students found the subject of music easy to learn. This is a positive outcome as some students can find music challenging in terms of confidence and skill development. All of the students found that music helped the learning of other subjects. In relation to how students regarded music as a subject, responses focussed on music being interesting, enjoyable, fun and creative. Students also found that music enabled them to make choices and considered music to be a technical and academic subject (according to the questionnaire responses).

Performance was identified by students as the strongest aspect of their learning. Leadership through sharing skills was another area of interest for one of the students.

From the questionnaires, students liked the freedom to choose key aspects of their learning in a positive, meaningful way. On being able to make decisions regarding topics in music lessons, Student B commented “because we do what makes us comfortable”. Students navigate their way through the music curriculum by exploring the purpose and significance of the role of music in their everyday lives. As a starting point, students do not always know their musical strengths and are not confident singing. However, for some students, playing the guitar was a source of inspiration as lots of artists play the guitar. In looking at the pen portrait data, the Beatles were deemed as being one of the best guitar playing bands. Keyboard *also* provided a source of inspiration because of its versatility. There are also lots of sounds on a keyboard. Computers were used as a method of understanding the language of music by helping the reading of music. In the school environment, the curriculum empowers students to make choices about their musical interests. Research suggests that the learning environment and the relevance of the curriculum are contributing factors in understanding the musical worlds of students.

A music producer student in 9B commented on the fact that their perception of music changes over time through experimentation in terms of developing skills.

9B (Student A) Music Producer, Male, (Pen Portrait), Musical choices

When I first started in the academy, I didn't really like music. I don't know how to play any instruments, also I don't have any role models, neither have I been to see a band.

Having looked at this, I think I can still be a musical person, but I won't play or sing, just organise people. So, I think I am more of a music producer.

I believe I have the skills to be a music producer, because I have good timing skills, organising skills and I think I am a good leader.

Musical experiences are important in helping students make connections with the music curriculum. Students expressed an interest in song writing and musical theatre through developing skills in writing lyrics, reading music, performance techniques, rhythm and chord work.

For a great proportion of students, music is a subject which provides opportunities in which to develop self-confidence, expression, creativity, a life-long hobby and interest. Alternatively, some students find that music enables them to explore a variety of career options due to the subject's academic nature and range of benefits (Table 9a and 9b). The sense of musical journey and choices made by students were acknowledged in comments made in pen portraits. For some students musical progression started at primary school and for others the starting point was in Year 7. This is due to musical experiences and opportunities provided by teachers at key stage 2 and 3. The subject of music is now perceived by students as part of a collection of qualifications which can be linked to jobs in the future. Students in 9C make this point in the comments below;

9C (Student A) Producer, Male (Pen portrait) – Progression and learning opportunities

I started in Year 7 and am still doing it now. I think I could get a qualification in music and use it to get into college/university because every qualification counts for college to get a wider range of choices for jobs.

9C (Student B) Producer, Male (Pen Portrait) – Progression and learning opportunities

I've been doing music for at least three years. I think music can help in my education to get more grades for university, I'm not so keen on music, but every grade counts at the end of the day.

Students are making choices regarding the relevance of music based on, in some cases, its academic place in the school hierarchy of subjects. Music provides students with such a wide range of benefits both educationally, culturally and socially. Student 2 looks at music from the perspective of being a hobby and providing an outlet in which to relax from studies.

Student 2 in an interview (9A Performer, Singer, Female)

I'd say that music is more of like a hobby. I'm not thinking of it as more of a career choice. It's a really good way of getting out of stress or problems or anything even when I'm happy.

The opportunity to share skills, support and mentor other students in building confidence in musical expression provided a way forward for some students in feeling more comfortable with the subject of music. For some students music is a passive interest, while for others music plays an important part in their daily lives. Bridging the gap of differentiation in the music classroom is a challenge for music teachers. However, the student voice approach has provided new opportunities and also ways of looking at music from the perspective of the creative musician in performance or music production. Through creating a democratic classroom in which students make choices regarding group, resources, learning and classroom environment, students were able in part to recreate the learning processes which musicians use in order to produce or perform music.

In team work and applying music skills, a student in 9B identified the importance of supporting other students in the learning process through working collaboratively to solve problems. An example of this would be a group working on a pop song of their choosing and looking at the process of how the song could be creatively and musically performed to an audience. This requires an audit of skills, finding resources and listening materials which will help them understand the elements of the song (music notation or lyric sheet) and through exploring musical and technical aspects of rehearsing through careful time management.

9B (Student G) Music Producer, Female (Applying skills)

My skills have helped others because if you have someone who can sing or do anything musical and all the different things sound good together then it's helping other students get a higher level because you have a more varied and unique performance.

In working in a group, students developed new skills which could be shared with other year groups.

9C (Student G) Music Producer, Female (Applying Skills)

I have learnt to work in a group in lessons, we all supported each other. I can use my skills to help Year 7's who need to learn how to use the Apple Macs. I would feel comfortable to help people perform. Our communication skills were very good and also our time management was ok.

9C (Student H) Music Producer, Female (Applying skills)

In Music I have learnt many new things. From learning to compose on the keyboard to being able to present my work in different ways to an audience, group or by myself. I have demonstrated my skills and performed them from working in a group, partner or just on my own. The skills that I have improved on through my work could be used to help other students learn about music by showing them how to compose music on keyboards.

In analysing tables (13, 14, 15 and 16) and questionnaires (n =5), the data suggests that listening to music contributes to the choices students make regarding forming a musical identity. The artists and bands selected by students provide a cultural and societal perspective on the relationship between identity, choice and the musical journey taken in connecting with music and the school curriculum. According to the literature, pop and rock music are the dominant listening styles for teenage students (Green 2008). These styles of music connect with students and peer interests, reflect culture, fashion, trends and society as perceived by teenagers. This is supported by *the* findings of the questionnaire in which students expressed a view that Pop and Rock music are their preferred styles of music to listen to. However, classical, jazz, dance music and indie were also genres of music listened to by students, but not to the same degree as pop and rock music.

The importance of listening preferences became apparent in relation *to* choices of music. Student 4 commented on finding music which fits in with her musical interests. Student 5, a clarinet player who played in the school band, makes points that musical styles, interests and hobbies build on the concept of 'what you can do'. Interestingly, student 5 in a questionnaire, highlighted that she listened to musical styles such as classical, jazz, pop music and indie. This data suggests that there is a link between orchestral lessons and a range of musical styles listened to by

students. Understanding the meaning, context and varieties of music in terms of making musical connections is part of the process in building confidence and relevance in 'what you can do musically'. In understanding 'what you can do', students, by making sense of their musical identity, can build on prior musical experiences in order to develop their musical journey in making choices which reflect their interests and abilities. For some students being in the comfort zone and feeling confident with tasks was an important part in determining how they made choices in relation to their learning. The nature of the choices undertaken by students were in relation to whether students wanted to problem solve by developing new skills or just consolidate their existing skill set through working on tasks they were familiar with. The 'leap of faith' risk-taking approach is an important element in the informal approach to learning. Self - discovery through working in groups contributed to students becoming more confident with who they were musically by removing the fear of failure attached to the creative music making process.

Student 5 in an interview (9A Performer, Music Leader, Clarinet, Female)

.....So they get to explore a wide range of what they want to do in terms of music. Some it would be like doing classical music or if someone wants to do rock music. They get to experience what they can do. It makes it more relevant to the student. So, it can go into their interests and help them decide what they want to do in terms of hobbies.

4.8 Musical Identity

Vulliamy and Lee (1982, p.3) suggest that music enables students to ~~connect~~ make connections between classroom music and the wider world.

Music cannot be divorced from the wider cultural and social issues, and nowhere is this relationship more obvious than the music of today's young people.

Music can influence adolescent development in a range of areas such as identity, socialisation, motivation and emotion regulation and coping (Miranda 2013).

According to Hallam (2017), musical identity is developed from a range of influences such as family, cultural environment, educational environment, self-belief, friends, love of music, opportunity and musical preferences. Hallam advocates that identities are not static and evolve in response to changing circumstances that are shaped

over a lifetime by environmental factors and created through learning opportunities both informal and formal. Music is an important school subject in influencing identity, which individuals continually assess over the course of their lifetime (Hallam, 2017).

The data suggests that musical identity is a journey undertaken by students in order to understand how we perceive ourselves musically. In essence it is about exploring and encapsulating the sense of self and how we connect musically with the wider world and in particular the school environment. Teachers, through school assessment procedures, create musical identity profiles for students which encompass a range of musical projects and teaching and learning strategies within a given year group.

2) What influences musical identity in Year 9?

In determining the process of musical identity in adolescence, consideration must be given to a range of factors such as family, school and mass media. From an ontological perspective, pen portraits and interviews provided students with the opportunity to express their views regarding their musical identity. Research presentations identified musical influences and listening preferences.

As described earlier, the research data explored musical identity within four themes under the headings of: 1) role models and listening preferences 2) musical dichotomies 3) informal learning, skill set/group work and, finally, 4) musical communities of practice. Each theme reflected the views of students and the supporting literature. In musical dichotomies students connect with the two musical worlds of school and the music industry. In particular, students explore and reflect on how their experiences in school are different from opportunities outside school.

4.9 Identity 1 - Role models and listening preferences

Music, especially as an adolescent, helps to build identity because that's when people start developing a sense of self. You can kind of tell based on what music a person listens to what kind of person they'll be pretty much for the rest of their life

Aloe Blacc (2012)

Inspiring musical figures and learning environments provide a source of leadership and musical frameworks in which students can create meaningful connections with music (Evans 2016).

Students find role models from a variety of sources such as family, musical artists, peers, bands and teachers. From a wider perspective, role models can come from a variety of environments in which there is a musical community of practice and collective source of musical inspiration such as school, church and youth club. In some cases students on their musical journey are inspired by a range of role models in which identity and choices are shaped by different sources of inspiration, skills and experiences like media sites such as You Tube and being a leader in a team in classroom music making. A student in 9A expressed the point that the family values, cultures and musical interests experienced in early life provide a template for which musical identity is shaped and formed in later life.

9A (Student A) Music Performer, Female, Student 2 (Musical Influences)

I don't really have any role models. I liked singing so I just carried through with it. The place I believe to have saw people singing the most at was church. Thinking about it now, that's probably where my inspiration to sing came from. At church, we are always encouraged to sing or have a song that we really treasure so I could say that they have led me on to sing more and with a lot more passion. The first time I sang to an audience, I was in Year 3 and sang a duet with my friend at my primary. This followed with a solo in Year 7 at my old school.

Having early musical experiences at primary school provides students with a greater understanding of how music enhances opportunities at secondary school. Playing an instrument such as a piano, enabled students to identify with a range of artists in order to explore musical identity and sources of inspiration and influence. Role models identified by students have been Michael Jackson, One Direction and Adele.

Music has never been more accessible, through television, radio and the internet. It is all too often enjoyed in solitary, insular ways, evidenced by the ubiquity of people 'wired for sound' in everyday life, separated from the world around them

(Curran, 2015, p.8).

In determining individuality and musical self, listening preferences build on student knowledge and understanding of music from influential artists, bands and DJs. Music listening in relation to preferences, as Curran points out, is an individual pastime in which teenagers can connect with the wider world and discuss music choices with their friends.

From the data collected it became apparent that for some students early access to music listening from a variety of sources provided a stimulus through which they

became interested in further musical activities (see Identity 1). A music producer in 9C makes the connection that music is more than just an activity or pastime, it can be part of who you are.

9C (Student I) Producer, Male, (Pen portrait) – Listening Preferences – Connection with music

I like listening to it. I don't just listen to it. I feel it.

Students connected with music through listening to a diverse range of artists, bands and genres. The music presented in table 16 represents influences from the Sixties to present day rock, pop and dance music. Styles of music identified by students as being of interest to their musical development are Electro, Rock, Punk, Metal, Chart Music, R'n'B, Pop, Rap, Sixties music, Classical and Opera, Heavy metal and Dubstep. Influences also came in the form of family listening collections in order to spark an interest in music listening. This is noticeable in some students being interested in classical music and music from the 1960s. Classical music is regarded as requiring a more formal teacher led approach to learning. Clean Bandit was an interesting band chosen by the students as their music explores a fusion of pop, electronic and classical genres. Music has become a commercial product as with the introduction of MTV in the nineties came a revolution in the way music is consumed by the technology-oriented audience. Image and media are important elements in creating a culture of brands in the global market place. Music is changing with the emergence of television programmes such as X Factor promoting music as a product rather than a form of creative artistry. The teenage market accounts for a large proportion of album sales and digital downloads (UK Music 2015, IFPI, 2016). Rupert Till (2017, p.15) suggests that popular music makes up the majority of activity in music, perhaps accounting for 90% of recorded music and 74% of live music. *However*, with classical music only 3.5% is recorded music and between 1 – 16% of live music, depending on data used. Students are looking at music as a form of making connections with the wider world. Dance and rap music are styles of music associated with a more urban and societal focus in terms of students' daily lives (Dale, 2017). Dance and rap music are also styles with an element of a teenage rebellious nature in not always wanting to conform to societal expectations in relation to school and the home. From a producer perspective, students identified DJs David Guetta and Avicii who have been influential in developing the dance music genre.

Table 13 Summary of music listened to by students

POP	ROCK	DANCE	RAP	ICONS	WORLD MUSIC
17 female artists	Slipknot	David Guetta	Tyga	Michael Jackson	Kamal Uddin
10 male artists	Talon	Drake	Enimem	Manfred Mann	Maher Zain
5 boy bands	Cano	Usher	Wretch 32	Madness	Shania Twain (Country)
Clean Bandit (Fusion of pop and classical music)	Red Hot Chilli Peppers	Chris Brown	Lethal Bizzle	The Eagles	
Glee (Musical Comedy drama)	Five Seconds of Summer	Avicii	Wiley	Oasis	
	Two Door Cinema Club	LMFAO	Lil Wayne	Led Zepplin	
	The Fray	Jason Derulo	Cher Lloyd		
	Evanescence		Nikki Minaj		

Pop music was the dominant listening preference which can be broken down into two specific listening preferences of solo artists and boy bands. Table 14 sets out artists, bands in terms of gender and also which country the artist/band originated from. Successful commercial United Kingdom exports Adele and Ed Sheeran are artists which students discussed in their research presentations (see tables 15 and 16). British artists/bands are then reflected upon by the students selecting six female artists, eight male artists and five male bands in their listening preferences. This acknowledges that country plays a part in how students perceive themselves in terms of national identity, culture, fashion and also in the themes of the songs. However, students chose eleven female artists, one male and one male band which were American. Music has become a global market and students in the sample selected artists from the English speaking nations of Britain, America, Australia and Ireland. Justin Bieber and Shania Twain were the only English-speaking artists from Canada chosen by students in the sample. This is partly to do with cultures, technology, fashion, language and the markets targeted by the record companies. When looking at table 14 we can also see that some of the artists are products of the X Factor culture. Artists and bands whose careers who have been kickstarted by the X Factor phenomenon are Diana Vickers and JLS (X Factor, 2008), Aston Merryfield,

former member of JLS, Olly Murs (X Factor, 2009) and Lucy Spraggan (X Factor, 2012) and Demi Lovato (Judge on American Version of X Factor 2012,13). Another area of focus for artists has been self-promotion through the use of You Tube. This is how Justin Bieber and Alex Day (Vlogger and musician) came to prominence. Some artists like Britney Spears, Miley Cyrus, Selena Gomez, Ariana Grande are multi-talented and have also used television as a way into the music industry through their acting skills.

Technology is influential in the way music is presented and promoted to young people. Through MTV, You Tube, Spotify and digital downloads, students have quick access to the music they like. This means that the choices which students make regarding their listening preferences can in some cases be problematic for music teachers. The speed in which music is consumed is faster than teachers can respond to in terms of good lesson planning in the classroom. However, this does mean that from a creative perspective, students are aware of the sounds, styles, structures and genres of music with which they can build compositions and performances. There are of course limitations with the music students can use in relation to creative projects, for example, Rap and certain styles of dance music from a lyric content perspective.

Table 14 Music artists by gender

Pop Solo Artist (Female) British	Pop Solo Artist (Female) American & Canadian	Pop Solo Artist (Male) British, Australian and Canadian	Pop Solo Artist (Male) American	Boy Bands (British)	Boy Bands (Other countries)
Emeli Sande, Jesse J Adele Diana Vickers, Ellie Goulding Lucy Spraggan	<u>American</u> Britney Spears Miley Cyrus Christina Perri, Katy Perry Demi Lovato Rihanna Selena Gomez Ariana Grande Taylor Swift, Rita Ora Pink <u>Canadian</u> Shania Twain	<u>British</u> Olly Murs John Newman Ed Sheeran Alex Day Aston Merrygold Charlie McDonald Mika <u>Australian</u> Cody Simpson <u>Canadian</u> Justin Bieber	Bruno Mars	JLS Take That Bastille Madness The Vamps	<u>Australian</u> Five Seconds of Summer <u>Irish</u> Two Door Cinema Club <u>American</u> The Fray <u>English/ Irish</u> One Direction

Within the sample no girl bands were chosen by the students. From a gender perspective, male artists and bands were the most popular choices in the listening preferences of the students.

Within the course of Year 9 music, students completed a research presentation. The presentation provided an insight into listening preferences, musical influences and also an understanding of how students relate to the music in terms of a musical vocabulary. A key feature of the task was to explore students' understanding of music and the way in which they identify themes, concepts and key aspects of the music discussed. It is also an interesting method of determining in what ways students are influenced by artists, role models and different styles of music. From a sample of fifty-two presentations, the performance pathway had the biggest

proportion of students producing research on their favourite artists. Boys had the most producers and girls the most performers completing the presentations. Overall, girls had the biggest uptake of students exploring an artist who have influenced their musical thinking (see Table 15).

Table 15 Research presentations by pathway and gender

SAMPLE	FEMALES	MALES
52/79 65%	39/52 - 75%	13/52 25%
PRODUCERS	PRODUCERS (FEMALES)	PRODUCERS (MALES)
16/52 - 31 %	7/16 (44%)	9/16 (56%)
PERFORMERS	PERFORMERS (FEMALES)	PERFORMERS (MALES)
36/52 - 69%	32/36 (89%)	4/36 (11%)

Table 16 sets out the breakdown of the artists selected by the students. The choices made by students reflect some of the most famous artists at the time of data collection. Top three artists selected by the students 1) One Direction (11.5%). 2) Katy Perry (9.6%) and 3) Olly Murs, Adele and Avicii (5.8%). Pop music (57.7%) was the dominant style chosen by the sample (n= 52), however students were influenced by dance music (15%), Rap (11.5%) and Rock Music (9.6%).

Table 16 Summary of artists for research presentation

POP	ROCK	DANCE	RAP	COMEDY DUO	MIXTURE
30 (57.7%)	5 (9.6%)	8 (15%)	6 (11.5%)	1 (1.9%)	2 (3.8%)
Bella Thorne and Zendaya Coleman (2)	Maroon 5 (2)	Avicii (3)	Eminem (1)	Ylvis	Jason Derulo
One Direction (6)	Black Veil Brides (1)	Noise Storm (1)	Tupac (1)		Beyonce Knowles
Bruno Mars (1), Little Mix (1) Ellie Goulding (1)	Thousand Foot Krutch (2)	Skrillex (1)	Bow Wow (2)		
Emeli Sande (1) Vamps (1) Beatles(1) Nicole Scherzinger (1)		Drake (2)	Macklemore (1)		
Ed Sheeran (2) Selena Gomez (2)		Kanye West (1)	Lethal Bizzle (1)		
Adele (3)					
Katy Perry (5)					
Olly Murs (3)					

The following artists/bands were discussed in pen portraits (Table 19) and subsequently chosen by students for their research presentations. They were Emeli Sande, Adele, Ellie Goulding, Katy Perry, Selena Gomez, Olly Murs, Ed Sheeran, Bruno Mars, The Vamps and One Direction.

From a musical genre perspective, it is interesting to note how some students in their research presentations and pen portraits choose artists from popular music. Table 17a and 17b highlight the fact that popular music is the dominant style chosen in relation to female gender and both of the musical pathways. In terms of a second preference, dance music is popular with male students and also the producer pathway. Rap music is selected as a third preference by males and equally as a pathway choice by students.

Table 17a Musical genre by gender

GENDER	POP	ROCK	DANCE	RAP	COMEDY DUO	MIXTURE
FEMALE	29	3	2	2	1	1
MALE	1	2	6	4		1

Table 17b Musical genre by pathway

PATHWAY	POP	ROCK	DANCE	RAP	COMEDY DUO	MIXTURE
PERFORMANCE	23	1	3	3	1	1
PRODUCER	7	4	5	3		1

4.10 Identity 2 - Musical Dichotomies

There has been a debate in the era of the English *Baccalaureate* regarding the relevance of music in secondary schools. Making reference to Spruce and Matthews (2012), Curran (2015, Abstract) makes the point that;

Secondary school music curricula often alienate young people because of the disjuncture between their experiences of music outside and inside school.

As the literature suggests, the music classroom is different from musical experiences in the outside world (Spruce 2015, Swanwick 2016). Choice enables students to make connections between the music industry, classroom, skills, musical experiences and future aspirations. The sense of self-discovery is highlighted by Student A in a questionnaire: “Because I can learn about other skills I never knew about”.

This notion of ‘music worlds’ or ‘musical dichotomies’ is an aspect of the research literature in which there seems to be barriers in the way in which students perceive school music. Students connect more with music making outside school than in the classroom environment. Understood by teachers and researchers, this disconnect is highlighted in how students relate to the opportunities and choices they can make in the classroom (Dale, 2017).

The discussion around identity focussed on musical experiences (in and out of school) and future aspirations and interests. Two areas of focus became apparent within the course of the interviews.

Identity area 1 explored outside school musical influences and how they support and develop students' musical identities. In a sense, external activities such as dance and concert band provide experiences which enrich the work undertaken in the music classroom. For some students these opportunities start to help define the sense of self in relation to the purpose of music for them in their lives moving forward. The notion of life-long learning and non-formal education is part of how students explore the concept of 'self' through understanding that music does not just happen in the music classroom (Higgins, 2016; Pitts, 2016).

Identity area 2 looked at the relationship students have with music in terms of 'self' regarding being confident and concentrating on the musical activities set in the classroom. Some students find that their skill level, in order to access musical activities, is sometimes beyond where they feel they are musically. This can also impact upon concentrating on the task set by the teacher. Performance and the freedom to explore ideas provides students with a sense of purpose and choice in looking at how students make sense of music in their lives.

Student one highlighted the fact that the other arts are also important in developing musical experiences. Music is connected to other subjects through creativity and the skill set required to access the curriculum. In terms of dance, students will listen to a range of music in order to develop a dance routine. The notion that music is not an isolated subject in the school curriculum became apparent within the interviews.

Comments from student 1 and 2 highlight the understanding that outside experiences are important in building a musical identity. In particular the recognition by students that different experiences are used depending on the musical task undertaken. This is commented on by student 2 who has made the connection that 'identity' is multi-layered and ever changing.

Student 1 in an interview (9A Performer, Singer, Female, Music Leader)

I obviously dance, so I have heard a lot of music and I do singing lessons outside and inside of school. So that's sort of my experience.

Student 2 in an interview (9A Performer, Singer, Female)

Your musical experiences do shape your identity because what I do outside school I will bring into school. It's like wherever the experiences I'll be using at different times.

Music is a subject which supports teenage students in understanding the role of education. It provides a multitude of skills and experiences which enable students to connect with the wider world. Confidence is a key focus for teachers in providing opportunities which will enable students to achieve success in their chosen fields of interest. Music provides a form of self-expression in which students can express ideas through essentially performance and composition. Student 5 is a music leader who has found that music is creating a path and journey of opportunities which is developing her identity.

Student 5 in an interview (9A Performer, Music Leader, Clarinet, Female)

I like that music helps me concentrate more on things that I want to do. It's kind of put me on this path where I do what I want to do, kind of the freedom aspect. It has made me more confident to play in front of people and play in groups as well.

4.11 Identity 3 - Informal Learning, Skill set and group work

DeNora (2003, p156) makes the point that there are a variety of ways in which informal learning can be used in people's lives in order to provide musical understanding and knowledge. 'There are many informal ways in which music is employed as an ordering device in social life within modern societies'.

With a multicultural society moving through a technological global age of learning, teachers are searching for learning and curriculum models which best fit the classes that they teach (Stalhammar, 2006). Within music education, informal learning has been seen as an alternative model to the previous classical driven elitist curriculum (Green, 2008; Curran, 2015). The Year 9 music programme adopted the student-centred method of learning in exploring the curriculum choices that students made. Approaching music making from the perspective of a Pop musician provided students with the opportunity to make choices regarding music, instruments, group, music department resources, musical arrangement and time management. Skill development was achieved from working as team, sharing skills, mentoring, previous musical experiences, internet, music teacher and music resources for the Year 9 project. Overwhelmingly, students responded well to the idea of independent

learning. The notion of teacher as facilitator and a learning resource was seen by students as a way forward in the learning process. Informal learning is viewed as a method of making choices regarding creative and musical ideas, this musical ownership by students explored their identity by looking at skills, team work and musical development. Students stated that an informal approach is an enjoyable way of working which empowers them to ask advice from friends, share, get ideas from others and increases independence in learning. However, there were concerns around the fact that not all students work in a mature way which is expressed in the views from class 9B.

9B (Student B) SEN, Male (Performer)

I think the advantages of working informally with a partner are the fact that you will enjoy the performance because it is with someone who you know. The main disadvantage is the fact that there may be arguments or differences in choice of performance.

9B (Student C) G & T Female (Performer)

Working in an informal way is beneficial as it gives us the independence, freedom and experience of doing what we want to do in a mature way. On the other hand, some people don't do this maturely and that can cause problems with peers.

In class 9C the feeling was that informal learning improved self-confidence and provided a learning style which developed creativity and musical inspiration.

9C (Student C) Music Performer, Female (Developing skills)

By working informally with other students, I have improved my vocal skills and have become more confident in myself as a performer. Also, I did enjoy working with other people as it made the lessons more fun and enjoyable.

9C (Student D) Music Producer, Female a (Developing Skills)

My skills have improved by working informally with other students. Working informally as a team has really improved my skills in music and I have understood a lot more. Producing a song arrangement has made me more confident in composing as well as producing. Also, I really enjoyed working as a member of another team and I would definitely do it in future times.

Informal was the preferred mode of learning. Students commented on the fact that the informal approach provided freedom and opportunities to explore ideas. Student 1 made the point that teachers do not always know what type of music students listen to. The skills and identity of the teacher are an important resource for students

(Dalladay, 2014). Students like the freedom to make choices in their music making. Teachers act as role models and in some cases facilitators within the learning process. Student 1 looked at the learning in terms of what music is being explored and created. The notion of music worlds regarding classroom music making and learning music outside school is part of the choice process. Students like the idea of using all resources and learning methods in order to bring about music which is relevant to them.

Student 1 in an interview (9A Performer, Singer, Female, Music Leader)

A bit of both, more informal, the teacher doesn't really know what music you like. Obviously, you want to go away and learn what you want and bring that into your lessons as well as getting told what to do.

The secondary school environment is ever changing in order to reflect the skills and interests of students. Popular music, World Music, Film Music and Jazz are now integrated into the formal school music curriculum at GCSE and A Level (Till, 2017). Informal learning provides the freedom to develop and improve specific skills. Student 2 makes the point that ownership of learning is a key feature in making choices regarding music making.

Student 2 in an interview (9A Performer, Singer, Female)

In my opinion I think informal is better because then I can be more creative with what I am doing, I can decide what I know and what I need to know. The teacher needs to look at everyone as a group and some people may know things, some people may not, but if we're doing it informally I can concentrate on what I don't know and improve on that.

In contrast, student 4 acknowledged the specialist skills of the teacher in providing solutions to problems encountered within the learning process. As defined by student 1, choices made regarding a method of learning must reflect the skills and creative interests of the student(s).

Student 4 in an interview (9A Performer, Singer, Female)

Formal, sometimes I don't know a piece. So, I would rather have a teacher teach me, if and when I know what to do.

With education in secondary schools moving more towards a work-based approach, students identified areas where they felt they had learnt musical skills through the course of the music programme. In a sense, the 'leadership' model is designed to

explore a collaborative approach to learning. Self-evaluation and reflection became an important feature of the learning process in all aspects of individual and group work. A key aspect of the comments from the students was the importance of understanding how to use keyboard playing as a form of self-expression. Through playing music involving melodies and chords, students were able to perform music of interest to them on the keyboard. From a producer perspective, students were able to create a backing track on Apple GarageBand and add creative ideas using the keyboard. Skills identified by students as being developed through the course of the programme were; listening, vocal, keyboard (piano playing), drums, chord knowledge, team work and experimentation of ideas. Knowledge of the performing arts such as singing, dancing and acting also contributed to an enhanced skill set and knowledge base for students.

In building musical experiences students felt empowered by working on assignments which enabled them to work in teams. Group work was the students' preferred mode of learning and was viewed as a way of developing creativity and skills. Students expressed three areas in which group work supported learning;

- Working in teams reduces difficulty of work and workload.
- Contributes to the development of ideas.
- Working with others *is* an important life skill.

Teamwork has provided students with new opportunities by adopting a collaborative approach to learning. The essence of team work and mentoring plays a part in how students build confidence in skills through collaborative work. Being able to play an instrument such as a keyboard is also important in providing new collaborative opportunities for students. As described by members of class 9B, teamwork is fun and develops communication skills.

9B (Student D) Music Leader, Female (Performer) (Applying skills)

Working with others in small or large groups has helped me become more confident in performing in front of others. I like working as groups rather than an individual because it's more fun. Working in groups gives you opportunities to work with others who you wouldn't normally work with and you get to know their skills and abilities which make your group's performance even better because everyone's skills complement each others.

9B (Student E) Music Performer, Female (Applying skills)

Learning to play the keyboard was a benefit for me as I could join other groups and we could all work together and combine our different skills to make a good team.

9C (Student E) Music Performer, Female, (Developing skills)

I prefer to work in a team or partners as your confidence certainly develops, as the work you have to do is equally shared.

4.12 Identity 4 – Musical communities of practice

The collective nature of working collaboratively in group work through encouraging students to embrace the culture of a supportive classroom music environment enabled musical choices to be made. Additionally, it enabled students regarding overcoming difficulties, developing music skills and to think creatively about the musical options of the music performed and created. This musical approach, through a community of practice, empowered students to take ownership of musical ideas and their musicianship.

Within the learning environment students encountered difficulties in exploring their creative and musical ideas in the classroom. In progressing with their music education, the musical journey starts at different points for students. Confidence plays an essential role in how students make connections and explore their musicianship. A student in class 9B summarised the need to feel comfortable with ~~you're~~ their musical identity in sharing and developing skills with others.

Understanding your musical self in relation to past musical experiences is a key factor in determining how you connect with musical activities in the classroom.

Having an interest in music is a key element in making progress in the subject.

Confidence plays a big part in enabling students to develop skills in music. Through mentoring, students are able to support their friends and peers by using skills, talents and prior musical learning to build confidence in music. Understanding a student's character, personality and musical identity plays a part in feeling confident about musical mentoring.

9B (Student F) Music performer, Female (Applying skills)

I have learnt that confidence is a big part in music. I don't think I would feel comfortable coaching someone else as I don't really have much confidence. I feel like I would only be able to do that if I knew that person pretty well otherwise I wouldn't be able to. I think that I could use these skills I'm producing for the future. I really enjoy music as I do listen to a lot of music and spend a lot of free time doing something to do with music.

For some students confidence is developed through time, as described by student # 7 in class 9B.

9B (Student G) Male (Producer) Pen portrait

Before I started my project this term, I wasn't interested in music. However, I decided to give it a go and my opinion changed. Throughout this term, I've been working on the Apple mac and created a piece of music on my own.

A big challenge for music teachers is the way in which music is perceived and understood by students. The skills and knowledge required for students to access the curriculum presents problems and challenges for students without prior musical experiences and skills. Working as a member of a group can produce difficulties as stated by a student in class 9C.

9C (Student F) Music Producer, Male, (Applying skills)

I have learnt and would tell other people coming into music that it is not as easy as you think it is as a group. Obviously, it reduces the difficulty, but you will still come across many problems. I would also tell people coming into music that you don't have to be the greatest at music to produce a good piece of work, but if you ever get the opportunity to work in a group then definitely take *it*.

Having a way of connecting with the curriculum does however dissipate some of the difficulties students face in moving forward with their musical journey. Finding a way of using prior learning experiences enables students to build momentum in connecting with the school music curriculum. This is important in working through course assignments and developing key skills. The perspective of journey is typified in comments made by a student in class 9D.

9D (Student C) Music performer, Female (Developing skills)

When I first started music in the beginning of Year 9, I did not really enjoy many things related to music as I could not play many instruments. However, as the year progressed, I began to enjoy a variety of music associated things. Some of which consist of playing the guitar and keyboard and working together as a group. As the year progressed my skills also developed. My musical interests also began to improve as I began to start enjoying music more and more.

According to the data the difficulties and challenges faced by students on the music programme have been with group work, confidence, informal learning, progression and technology.

In terms of group work, problems encountered were student absences from project work, choosing a song and being left to work on music and not being given specific skills to work on. Other issues were discussing and interacting with the group to overcome problems, finding appropriate creative ideas and that work does not always get done to the best standard in a group. Confidence in music performance was cited by students as a difficulty. However, skills were developed through time when working with peers they knew. Even though the literature outlines the case that informal learning is a way forward for the development of music education in schools the research data suggest that students encountered difficulties in engaging with this approach. Students highlighted that not enough work gets done through informal learning due to there not being a plan. In relation to progression, music for a majority of students is not an option for the future as there is no guarantee that they can *establish* a good career out of it. When looking at technology, students highlighted that overcoming how to use Apple GarageBand software in terms of setting up and using the features to compose and record music was a problem.

Chapter 5 Conclusion and Recommendations

5.1 Introduction

In the thesis, I suggest that through a personalised musical approach, by understanding their individual musical identities, students can make more informed, constructive choices regarding their musical interests, experiences and future aspirations. In sharing skills and mentoring other students, their educational choices and practical skills in the classroom environment can be collaboratively applied (Abrahams and Abrahams, 2016; Wiggins, 2016a).

The key findings of the research suggest that musical choice and identity are interconnected through the relationship between musical self, curriculum, approaches to learning and how students make choices based on their past experiences and future aspirations. Choice provided students with opportunities to consider and reflect on their emerging musical identity. Students in Year 9 liked the opportunity to make choices in the classroom environment in order to learn about music, develop musical skills and build on their musical experiences. The music classroom provided a rehearsal environment (community of musical practice) which enabled students to work with friends and peers in a collaborative learning process on musical topics of interest to them, and to focus on skills which students considered needed developing.

Musical choices are made based around students creating a musical identity by understanding their musical influences (role models and mass media) and building self confidence in music making and listening preferences. Musical skills were developed through friendship groups and collaborative learning (group work).

Musical performance was the most popular pathway option which was mainly the preference of the females. Pathways were a popular option amongst students, providing them with the freedom to choose their own curriculum, improve their understanding of music (musical knowledge) and develop key musical skills. Student-centred learning provided students with the freedom to make choices regarding their learning. Choice empowered students with the freedom to choose which skills needed developing and the topics of their learning.

The data asserts that musical identity in Year 9 is developed from musical influences such as family, teachers and musical artists (through listening preferences).

Students' musical experiences are developed from activities both in and out of school. Group work and independent learning provided students with opportunities to build confidence in their music learning. Students liked to work in groups in order to complete their musical tasks (pen portraits). Music listening acted as a stimulus in which students could become interested in musical activities in school. Music builds self-expression, confidence and communication in the development of a musical identity.

5.2 Musical Choice - Research question one: How do students make musical choices in Year 9?

The data suggests that musical choice is determined by factors linked to students' musical identity, government policy, people (teachers, parents and peers), school curriculum and environment (learning culture of school). In exploring the concepts of choice in relation to music education, the findings in the research focussed on how understanding musical identity plays a part in the development of choice by students. It is interesting to note that only 61% of students had chosen to continue studying music in Year 9. Music is considered by many as a pastime rather than a subject of interest at GCSE (student poll). Students preferred to learn a musical instrument using informal methods with the support of peers and the teacher as a resource. The findings suggest that choice enables students to develop problem solving skills in order to address barriers to learning. Choice provides students with occasions to consider and reflect on the value of music in their lives. In terms of gender, the performance pathway through singing was very popular with females and the producer pathway using computer software popular with males. For example, one student in the pen portraits mentioned that are more likely to choose the producer pathway if good at Information Computer Technology. The data clearly shows the producer pathway reflected males' individual skill sets and suggested that they connect with dance and urban music such as rap. This matches Dale's (2017) findings about boys' preferences in music. Female students also liked dance and rap, but not to the same degree as males. In particular, females on the performance pathway made choices focussing on practical music making using popular music.

Males did not participate in extra-curricular music activities but learnt how to play instruments using a student-centred approach in class.

Early childhood musical experiences are shaped in primary school through family influences, learning to play an instrument or developing listening skills within a musical journey. At the heart of music making for students was that music is a form of relaxation and helps develop skills which help achieve future aspirations (pen portraits and interviews). By introducing the concept of musical choice, students' views are reflected within a curriculum which caters for their listening preferences and interests outside school. Choice provides students with opportunities to build confidence and musical skills. Student-centred learning encourages students to engage with practical music making opportunities. The notion of 'making things happen' (student 5 in an interview), through the creation and formulation of new learning approaches and ideas to problem solving and skill development played a part in the consideration students made in 'doing things differently'. By having more choice around music, instruments, resources and group dynamics enabled students to create and perform music from different perspectives of music making. This enabled them to use the learning by ear approach rather than a specific classical model of reading music notation (pen portraits and attitude to learning profiles). Students had the opportunity to set their own goals and creative parameters of learning. In a sense, learning focussed around problem solving and thinking of music as a jigsaw puzzle in understanding how to develop their skills and musicianship. Students were the directors of their own music education by making musical choices through personalising their skill set and approaches to learning.

For a majority of students in the sample, music is not considered to be an academic subject and will not play a part in their future career planning through employment or further study (pathway choices, pen portraits). There is no obvious career trajectory for students who are interested in a musical career. However, the subject of music was perceived by two producers in 9C as part of a collection of qualifications which can be linked to progressing on to college or university in the future (see pen portraits). Student 5 from 9A makes the point that music is a subject which they would like to continue with after secondary school by taking instrumental grades or progressing on to further study. Music is argued to provide students with a range of

academic skills such as analysis and evaluation, independent learning, creative thinking, communication and mathematics skills (Hallam, 2015). Although this may be the case, students also find music to be a source of self-discovery creatively and in building their sense of self in terms of confidence and a way of improving problem solving skills (pen portraits). Students liked to have the opportunity of self-discovery of music tasks, which was mainly achieved through student-led processes. For example, 86% of the sample preferred a student-led approach when learning an instrument.

Choices made by students reflected, in part, their musical identity and the skill set of the music teacher and how family listening preferences influenced their individual listening habits (pen portraits). Understanding musical self is a contributing factor in building confidence in music making. In building skills in the classroom environment, students were aware of the choices they make in relation to having multiple identities such as the roles in a band undertaken both in and out of school.

Students reflected on their musical choices in both individual and group work by finding music which provided freedom for them to be creative and develop musical skills. Browning (2016) suggests the notion of finding a 'musical role' in the classroom is the first step for students to become more musically aware in participating in musical tasks. In understanding their musical-self students had the opportunity to choose assignment topics that they are good at and learn new skills which are relevant to them and cater for their musical experiences. The sense of constructing a personalised framework of learning became apparent when students, in pen portraits, referred to music in terms of a way of focussing and developing employability skills, assisting in achieving higher grades in other subjects and building skills by having clear goals to aspire to.

Students liked the idea of taking responsibility for their learning which was achieved through team work and sharing work and ideas collaboratively (Pen portraits). In addition, there was a clear preference for group work by students, as they liked the opportunity to work with friends, by sharing skills and experiences, in connecting with the music curriculum. Mentoring enabled the development of skills and creativity through the practising of new skills and building confidence through understanding their musical self. 'Being interested in what you do' (student 5 interview) played an

important part in determining how students' perceived their musical opportunities within the music curriculum. Music learnt in the classroom must have a sense of purpose and relevance in engaging students to learn more about the mechanics of how music is constructed on both a practical and theoretical level (Pen portraits). This in part can be achieved through taking into account student influences outside school through real world practical musical scenarios, informal learning and by understanding the skill set and creativity of each student in class. In creating musical opportunities for students, teachers can reflect on how mentoring can help bridge the divide between music in and out of school. Teachers can empower students to develop their practical music making skills through building confidence by developing specific skills, creativity and musical expression. Within student listening preferences it is interesting to note how music is perceived by teenagers within the sample connects with students in relation to peer interests, culture, fashion, trends and society. Music listening enables students to connect with a wider world through the advances in technology and the promotion of music through the various media platforms and outlets. Informal learning is perceived by students as a suitable approach adopted by the teacher in catering for their learning needs and aspirations in providing a platform for understanding popular music performance (Pen portraits). From analysis of the data sets it became apparent that students liked the freedom to personalise their own learning. This approach has provided the basis of recommendation 1 a more democratic route to classroom-based learning.

5.3 Recommendation 1 – Musical Pathways / Personalised learning/ Student-centred learning

The aspects and factors which influence choice in these year 9 music classes relate to student-centred learning and how students create a community of musical practice in building a democratic classroom. The essence of the democratic classroom is to provide flexibility for students in their learning outcomes, which reflect their ability, skills and musical experiences and interests. Part of the nature of choice is about understanding the learning process for students, which is explored through problem solving, team work and collaborative approaches to building new skills and confidence in music making.

The narrative accounts highlight a range of views regarding the factors concerning musical choice and the considerations students make in determining their personalised approach to music. Within the views expressed in the pen portraits, students focussed on specific areas of interest relating to a musical journey.

A possible model for teachers to consider is a music leadership or mentoring programme which is based on the concept of the democratic music classroom (Abrahams and Abrahams, 2016; Kalio, 2015). From a musical choice perspective, the programme would provide a framework or learning template through which students could reflect and make informed choices based on skills, musical culture and the role they would like to take in the learning process. The notion of social mobility, through understanding student musical cultures and bringing life experiences both in and out of classroom, is a key component in making music making relevant to students in the classroom. In particular, the programme could offer a framework in which music teachers can provide guidance to students in relation to building confidence and musical skills by acknowledging their prior achievements, musical experiences through peer learning, mentoring and coaching. Through developing a personalised learning approach, teachers can tailor their teaching to provide opportunities in which students are able to make musical choices which cater for their musical interests and identity. Within a topic of learning, students can set out individual musical choices which reflect their musical identity and external musical influences outside the classroom. Building on the assessment opportunities in a scheme of learning, teachers can develop the informal learning model and empower students to think musically and reflect on how their musical skills can be used to support the learning of other students (Fautley, 2010). Teachers should consider using a variety of formal and informal teaching approaches in order to cater for the range of musical cultures within the music rooms.

In order to determine musical choice, the findings suggest that students must understand how they form their musical identity or journey (pen portraits). From a teaching perspective, the relevance of understanding the elements of musical identity cannot be overstated or simplified. Identity is complex in nature and is developed over time. Students respond to music in different ways and from Year 7 start to understand musical cultures and communities (Kokotsaki, 2015, 2016). It is

important that the views and experiences of students are taken into account in order for the subject of music to be relevant to them (Hallam, 2017). Due to students having access to musical opportunities/activities both in and out school, music has faced challenges regarding the place of the subject in the school curriculum. For some students their musical education is developed by activities outside the school such as private instrumental music lessons.

5.4 Musical identity - Research question two: What influences musical identity in Year 9?

Over the course of the Year 9 music programme, students shaped their identity by taking into account the classroom environment, resources and team work. By collectively creating a community of musical practice thereby supporting and developing their musical interests, skill set and future aspirations (pen portraits and interviews). Students explored who they are musically by looking at the characteristics and qualities musicians need in order to compose or perform a piece of music by embracing an informal approach to learning music (pen portraits). Role models played an important part in defining the musical characteristics and skills required to move forward in their musical journey. According to the pen portraits and interviews, music identity is multi-layered and ever changing as students develop over time.

In understanding the contributing factors which determine student musical choices, the sense of the musical self and the musical journey of students played an important part in influencing musical identity. From the pen portraits, students report that there are links between choice and identity in terms of musical experiences, skills and future aspirations both in and out of school. Forming a musical identity is important for adolescents as it is the way in which their identities are communicated with others (Hallam et al., 2017). Through listening to music, students can make connections to the wider world and it provides a platform through which students can communicate with their peers. Musical identity has roots and elements partly developed from experiences which start initially in primary school (student 3 in an interview).

Whilst at primary school and early key stage 3 (Year 7 and 8), students develop musical experiences both in and outside school with the support of teachers,

parents, friends and family in order to build musical knowledge and skills through a range of musical activities.

From a data set of pen portraits and research presentations on their favourite artist/band, students expressed their opinions on issues influencing their music identity. The data suggests that there a range of factors which influence musical identity in Year 9. In particular, factors influencing musical identity were based around a musical journey and the notion of music worlds in relation to music in and out of school. The relationship between music and the other subjects became apparent in the interviews (n = 5).

Outside school influences which contribute to identity include performing arts such as dance. Music is not an isolated subject but supports the development of skills in other subjects (pen portraits). Through performance, students became more confident and developed self-expression through group work. For students, a musical identity is multi-layered and ever changing. In developing an identity, students build a range of skills in order to connect with the wider world. In learning new skills, students cited in pen portraits and interviews a preference for an informal approach due to the freedom it provides in exploring the music they like to play. Listening preferences defined students' musical identity by developing students' musical interests. Role models provided inspiration for students and came from a variety of sources such as music artists, bands, DJs, family, school, church, youth club, culture, peers, teachers and early life experiences (pen portraits). Outside influences, which students highlighted as contributing to their musical identity, were after school clubs such as concert band and taking part in external activities such as dance in their free time (pen portraits). Students preferred to develop skills in a group rather than individually. Collaborative learning through group tasks enabled students to develop confidence in learning music by creating communities of musical practice. Teachers are considered by students to be an important resource in the development of musical skills (interviews - Student 1, 2 and 4). Independent learning using student-centred learning techniques is an area of importance for students in the learning process as it provides the opportunity to set their individual goals and targets. Within the course of the interviews, students reported that by understanding their musical-self they can acknowledge the importance and relevance of lifelong

learning in their future aspirations. Providing more accessibility to music through understanding the factors affecting students' musical journeys form the basis of recommendation 2.

5.5 Recommendation 2 - Collaborative learning

This research suggests that understanding musical identity informs the choices students make in Year 9 music. 'Who you are musically' or 'musical self' determines choices which are informed by identity characteristics, musical roles and learning preferences. Choice in relation to music is a concept underpinned by the way students build confidence, connections and learning structures in understanding their musical identity. In order to create and develop a curriculum or musical journey which caters for their individual music experiences and skills, choice enables students to build their musical knowledge.

Students in the Year 9 sample considered music as an important element in the shaping of their identity in their adolescent years. Within pen portraits and interviews, students expressed opinions about how musical interests, experiences and musical activities, both in and out of school, create progression opportunities within their learning. From careful consideration of their pathway choices at the beginning of the music programme, the majority of students considered music as a leisure activity or hobby rather than a possible career destination. For some students their perception of music changed as their confidence grew as they were given the freedom to shape their learning experiences. Rather than students considering music as an academic subject at GCSE (Key stage 4) they looked at music in terms of a musical journey. For some students their journey is embarked on in primary school or through private music lessons or as an extra – curricular opportunity through their local music education hub. The musical journey, through participating in musical activities, involves music being treated as a pastime or hobby which starts at different times in the lives of students. The sense of musical self and the notion of experiences, environment, skills and listening preferences contributed to students reflecting on factors affecting their musical interests and music making. Musical identity in adolescence is about self-discovery and awareness of a potential musical journey which reflects how students respond to music when a range of contributing factors are added to students' learning cycle/portfolio in their teenage

years. Influences are developed from a variety of sources such as listening to music which students connect with in their everyday lives.

5.6 The originality of the thesis and implications for knowledge

In summary, Year 9 music students, through understanding musical identity, are able to shape and develop their musical choices which enables them to make connections with their own learning through the course of their time at secondary school. Musical identity plays a major part in the development of personalised musical journeys in which secondary music is a step in a longer-term plan in making music more accessible to students for a lifetime. Teachers play an important role in providing musical opportunities (choices) and curriculums which empower students to make choices which will benefit their musical education both in and out of school.

Recent trends in music psychology have provided teachers with further insight in how to use student voice as a future learning model (Creech et al., 2015, Hallam, 2015, Lindley, 2016, Merve et al., 2015, Sweet, 2016, Wiggins, 2015). It must also be noted that there is also now an extensive range of literature on musical identity, but limited knowledge and understanding on the impact for students within secondary music education. This research builds on the work of Bell (2018) *and* the application of digital audio workstations, Bray (2009), creating a school musical culture, Dale (2017) *and* student-centred learning through DJing *and* Gall (2017) music technology in secondary schools. Additionally, Green (2008) Musical Futures, McPherson et al. (2012) musical development overtime, Kokotsaki (2016) student's attitude towards secondary school music, McDonald et al.(2017) musical identities, Mills and Paynter (2009) the philosophy of music education and Pitts (2012) musical identity and choice over a lifetime. This research contributes to the body of knowledge by understanding the factors affecting musical choice and the influences determining musical identity. Through a narrative approach the research places Year 9 student views at the centre of the decision-making process. Looking at student choice and identity from the perspective of the student provided a valuable insight into how musical identity and choice are interconnected in relation to developing musical skills, curriculum, cultural awareness, health and wellbeing and knowledge. In essence, my thesis attempts to understand how students make connections with music and to find new ways of making musical experiences and teaching relevant at

a critical learning point in the musical development of students in secondary education.

I argue in the thesis that my research is unique within music education in that it places musical identity at the centre of the development of musical choice. Musical choice, like student voice, is an underdeveloped research area, but has wider implications in understanding the barriers to learning and inequalities within music education.

I also argue that the research data suggests that musical choice provides students with the freedom to choose the elements of their learning within a scheme of work. Students, as discussed earlier, stated that they preferred the opportunity to personalise their programme of learning to reflect their musical interests. By choosing musical pathways students are able to build a curriculum which develops specific skills chosen by the student.

Furthermore, I argue that by understanding musical identity students can build on their past musical experiences in order to engage with the school music curriculum. Teacher identity also influences the way in which students consider their musical choices in choosing musical topics and pathways of learning.

5.7 Limitations and challenges of the research project

The research project presented challenges and dilemmas in addressing the scope of the research questions and school environment. The research data was restricted by sample size, environment, location, school resources and the identity of the music teacher. Interviews and questionnaires were limited to a small sample which may indicate a lack of understanding of the research on the part of parents and students. This in particular presented a narrow view of student perceptions from a cross-section of the sample. The Year 9 music programme was taught by only one full time music teacher (the researcher) with a background in jazz, pop, rock, dance and classical music. My teacher identity provided students with a specific knowledge base on which to build their skills and interests. Students who were interested in playing the guitar, opted to learn keyboard. This narrowed the performance focus for students due to the broad range of technical and musical skills required to access performance elements of pop music songs. Music lessons were supported by a team of peripatetic music teachers for students who opted to participate in singing, guitar

and woodwind lessons. Students were also able to ask advice from a tutorial perspective on guitar playing by a member of staff who had experience of playing in bands. Lessons were delivered on a student-led basis by the teacher with a view of developing a community of musical practice. However, this approach did present challenges and problems as students had to overcome issues related to pedagogy, skill development, team work and collaborative learning. Challenges can centre on the choice of music for a performance, the teacher understanding the musical interests of all of the students in the class and students working in a group in an appropriate, showing application to the musical task (pen portraits).

In reviewing the research data, it became apparent that there was an imbalance between the data collected in addressing the research questions. Musical Choice became the main focus of discussion and discourse with the volume of data obtained from the students. This is due to choice and identity being interconnected in that musical identity informs the way in which students make musical choices.

The time frame for studying for the EdD proved problematic due to the volume of data to be critically analysed, being a dyslexic student in expressing ideas, making connections within the data set, arguments and writing critically, changing jobs, moving house and family bereavements. These factors made time management and motivation challenging in order to produce the thesis.

Teacher as researcher provides a unique insider perspective within the research process in that children are likely to respond in different ways to questions. On reflection, it is worth questioning whether the choices students make are unique or are influenced by the teacher. This is an interesting philosophical perspective in which the research data suggests that the teacher is an important resource in the learning process and that teacher identity plays a part in the emerging musical identities of students. The teacher is a resource in relation to their musical knowledge and expertise in music and education. Teacher identity shapes the musical experiences of students through the musical background of the teacher influencing the content and delivery of topics of learning.

5.8 Implications and Practice

The research presents teachers with suggested ideas and strategies in order to build creative classroom environments which reflect the skills, interests and future

aspirations of students. Teachers, in their planning, through schemes of work, lesson plans and department yearly plans can focus on how to provide learning environments and projects which enable students with a diverse range of musical identities to explore musical choice as a factor in the delivery of the music curriculum. Choice can be developed within schemes of work by personalising the music curriculum through empowering students to become independent learners, work collaboratively in groups and explore their emerging musical identity. By creating real world musical scenarios through acknowledging past musical experiences, teachers within lesson plans can develop student musical identities. Cross curricular projects will provide students with opportunities to use other skills within their learning such as dance and drama.

As a music teacher, the study has informed and developed my professional practice through the way I approach delivering the music curriculum (student-centred learning), create new schemes of work (personalised and collaborative learning) and provide musical opportunities for students within the secondary school (extra-curricular music). In understanding the factors which create musical identity, my pedagogy explores the creativity, musicality, individuality, skills and talents of the students within my music classes. My teaching approach has been enhanced by being more familiar with the musical needs and aspirations of the students in the music classes I teach. This is achieved by understanding the way in which students individually make connections with music and also by providing students with opportunities to become 'co constructors of learning' (Daubney, 2017, p.11). This can be implemented in the classroom environment through students becoming mentors within the learning process by sharing skills, ideas and developing extra-curricular projects. Through the creation of personalised learning routes (musical pathways), students in building musical knowledge and skills are able to make choices which identify and reflect their musical interests, experiences and aspirations.

My position within the research is that by providing students with musical choices and opportunities to understand their musical identities. Schools can create communities of musical practice using real world contexts through understanding musical lifelong learning and the notion of music as a leisure activity (Abeles, 2010;

Kenny, 2016). Student 5 in interview (class 9A), highlighted that music is a subject of interest for them and will be continued through further study by taking instrumental music grades. A student in class 9D reported in a pen portrait that music is a journey of experiences by playing musical instruments, starting with violin at primary school and keyboard at secondary school.

Teachers can create opportunities which reflect cultural diversity, technology and globalisation in order to bring music learning into the 21st century (Stalhammar, 2006).

In this thesis I present music teachers and policy makers with suggestions on how identity and musical choice can play a role in enabling students to connect with music both in and out of school. In creating meaningful musical opportunities for students, careful consideration must be given by teachers in determining the methods of knowledge transmission to students. Part of this creative artistic process is providing musical pathways which cater for a range of abilities and levels of differentiation in the music classroom. Choice plays a part in enabling teachers to empower students to think about their musical experiences, talents and interests within the classroom environment. Within the course of their music instruction, teachers can reflect on how negotiating the bigger picture with students can bring about change in the music room. Empowering students to change their learning habits plays a part in a more collaborative approach to learning music.

In reviewing the data from the research project, it is apparent that the notion of musical choice through understanding musical identity has some practical applications for secondary music education. Firstly, presenting the option of the democratic music classroom (personalised learning) has real life implications for how students engage with and are empowered by music in school. Secondly, in understanding musical identity, teachers can identify how students create their own musical journey and profiles through experiences both in and out of the classroom. Thirdly, the essence of choice enables students to build confidence and connect with music through a variety of decisions in the curriculum, team work and music making.

In a landscape of considerable change for music education, student views are essential in enabling music to adapt to continued educational reform. According to research, presentations and pen portraits, students reported that their listening

preferences focussed on a range of genres of music such as Pop, Rock, Dance and Rap music. This reflects the demographics of the research sample in relation to the student learning categories and their musical interests.

The findings suggest that a personalised approach to learning creates new opportunities in making music a more valued subject within the school curriculum (pen portraits and interviews). Students liked the opportunity within the Year 9 music programme to make decisions around assignment options, resources and group work (pen portraits and interviews).

5.9 Opportunities for future research

This study presents teachers with suggested ideas and strategies in order to build classroom environments which reflect the skills, interests, musicianship and future aspirations of students.

Potentially, the scope of the research has implications and the prospect of further enquiry for:

- Secondary music teachers by exploring the music curriculum, assessment, student voice, progression and music identity profiling. Teachers can introduce elements of choice into their teaching. Through schemes of work teachers can implement lessons which reflect a broad range of musical experiences and individual musical identities of the students in the class. To provide students with real world scenarios to work on which will enhance their interest and skill set in the subject. After school clubs should be promoted as they provide students with opportunities which support and enhance the music curriculum through empowering students to share skills and make choices regarding their music interests. Schemes of work should have scope to reflect the musical identities of students (pathways) through assessment choices, thereby encouraging the development of musicality and creativity (personalised learning). Teachers should consider the connections between how students build their relationship with music in and out of the secondary school. Create a musical passport programme in which teachers can support students by producing musical profiles of students based on their emerging musical identities and the choices that they make.

- Senior leadership can construct effective music learning environments and understand the benefits of music education within their school. The school senior management can empower teachers and students to approach music from the perspective of music as a lifelong subject of enquiry. Promote an appreciation of music which enhances student life chances rather than a subject of academic pursuit. The profile of music can be raised by providing a suitable amount of time for each year group on the timetable.
- Community musicians can bridge the divide between the classroom and the outside world through adopting student-led approaches using leadership, mentoring and skills to deliver after school clubs and projects. Professional musicians visiting schools can provide opportunities to learn about orchestral music or pop, rock, world or jazz music.
- Funding agencies such as Youth Music and the Arts Council provide extra-curricular music provision and curriculum frameworks which enable students with opportunities to connect with music. Create projects which reflect the range of musical identities within a music group. Provide choices in projects which acknowledge the musical interests of students.
- Music education researchers by exploring the democratic classroom (personalised learning) in relation to identity and choice in music making. Developing interdisciplinary practice in music education through bridging the academic divides between music psychology, community music and sociology of music in relation to the secondary school curriculum. To explore the issues surrounding the low participation rates of males taking part in school music making. This is in contrast to females being more engaged with music with higher participation rates.
- Music hubs support schools in producing curriculum models which cater for the needs of students. Create community music frameworks which promote lifelong learning in music.
- Instrumental music teachers can provide music lessons which reflect the individual musical identities of students. Introduce elements of choice which reflects student-centred learning and formal approaches to learning.

5.10 Concluding reflections

In my thesis, I identify originality through the contributing factors in which student-centred learning, by understanding and exploring musical choice and identity, can provide different approaches to the learning of music for Year 9 students in the secondary school. In exploring musical choice and identity, the findings of the research focussed on how understanding musical identity plays a part in the choice selection of students. Part of understanding choice and identity is the way in which influences and interests outside school enable students to respond to a changing world in musical and educational terms. Popular music is a style of music that school students listen to and use to make sense of the world in terms of connecting with their everyday lives by understanding culture, society and through friendship groups.

By adopting an informal teaching approach, students understand how musicians learn music in real world contexts. Informal learning provides a platform for creative musical collaboration using group work. Student-centred learning is an approach through which students can express their views and opinions regarding their music making. In particular, it provides opportunities in which students can understand themselves musically through the choices they make in terms of curriculum, resources and collaborative learning. Choice empowers the way in which students develop a musical identity over time. The notion of choice within Year 9 music reflects how students connect with their pathway choices and shape their identity by exploring their musical interests, experiences and future learning aspirations.

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Appendices

Appendix 1 - Parent consent letter



April 2014

Dear Parent/ Guardian,

Your son/daughter is currently taking an active part in the Year 9 Music Leadership programme which focusses on developing and applying musical skills in the classroom.

Students on the innovative leadership programme explore their musical interests and identities through either a performance or music production pathway. Through a workshop style approach, skills are developed by research, skill audit, class presentations, showcases and a portfolio of work. Students are encouraged to 'share their skills' in performance (solo and group) and music production (recording, mixing/mastering and dance compositions).

In order to evaluate the focus, purpose, relevance and effectiveness of the programme, I am currently conducting case study research by undertaking a Doctor of Education (EdD) research degree at Bishop Grosseteste University, Lincoln.

The central focus of the case study is to provide research data which evaluates how pupil musical identity is formed within the secondary school. Through thinking and working like 'musicians', Year 9 students are provided with a series of short practical creative assignments with an emphasis on musical choices. Data will be collected using class surveys, pen portraits, questionnaire and semi structured group interviews with a small student sample. Not all students will be interviewed as part of the research process. Surveys conducted through class discussions and student academic profiles will explore choices and progression in music. Pen portraits which are completed as classwork will look at student musical influences and achievements. Questionnaires will focus on how students make musical choices and shape their musical interests. Semi structured group interviews will explore the way in which students develop their identity and musical choices in the secondary school environment. The focus of the interviews is also to understand how students engage with a range of musical activities of their choice.

Beliefs and opinions of students will be treated with care and sensitivity and in accordance with academy policies. Names of students and location will be anonymous with pseudonyms being used to disguise participants' identity and the research environment. Interview transcripts will be shared with students to make sure their opinions are accurately reflected. A video camera and recording device will capture the content of the interviews for data to be analysed at a later date. Recordings will only be used for educational purposes and academic presentations of research data, and recordings will only take place with the students' consent.

The Year 9 Music Leadership case study research is located and conducted in accordance with ethical guidelines set out by Bishop Grosseteste University. Supervisors at the university supporting my research are:

Professor Chris Atkin
Head of Educational Development and Research
Professor of Higher Education
chris.atkin@bishopg.ac.uk

Dr Ashley Compton
Academic Co-ordinator for PDE
School of Teacher Development
ashley.compton@bishop.ac.uk

In order to conduct the case study research in to the Year 9 Music Leadership programme, your consent will be required for your son/daughter to take part in semi structured interviews and to contribute views and opinions to a questionnaire.

Please complete the attached slip and return it to me, no later than Friday 16th May 2014, if you would like your son or daughter to take part in the research evaluating the Year 9 Music Leadership programme.

If you have any queries/questions about the above research project please do not hesitate to contact me by email at B1200781@student.bishopg.ac.uk

Yours sincerely

Richard Simpkins
Subject Leader for Music

.....
Reply Slip – Year 9 Music Leadership research project

I am happy for my son/daughter: (Student Name) to take part in the Year 9 Music Leadership programme Research Project.

I give consent to the group interviews being filmed/ recorded and being used for research purposes in evaluating student identity and musical choices. [] (Please tick)

I give permission for video/ recordings to be used for educational purposes and academic presentations of research data [] (Please tick)

Signed: (Person with parental responsibility)

Date:.....

Appendix 2 - Data collection 1 – Questionnaire



YEAR 9 MUSIC QUESTIONNAIRE

1) Who are you?

Please circle one of the following:

Music Producer (Girl) Music Producer (Boy) Performer (Girl) Performer (Boy)

2) Why did you choose to take part in the Year 9 Music Leadership programme?

Please rank top three, in order of importance to you from the following list (1 being the most important):

REASON	RANK	REASON	RANK
I enjoy making music		To develop and share musical skills	
My friend wanted to do it		To take the lead in music lessons helping other students sharing skills	
I would like to learn more about how music works		To have fun and explore creative ideas	
I want to learn about music technology		Opportunities to develop performing skills (in and out of school)	
To understand how to compose and produce music		Other	
To be a member of a band/ensemble			

3) What music do you like listening to?

(Please tick as many as apply)

MUSIC	TICK	MUSIC	TICK
Classical (Orchestra)		Reggae	
Jazz		Dance Music	
Pop		If Dance music, what type?	
Rock		Other	

4) In music lessons do you like to make decisions about the topics you are studying?

Yes () No () If Yes, why?

5) Which aspects of your music lessons are important to you?

Please rank top three, in order of importance to you from the following list (1 being the most important):

ASPECT	RANK	ASPECT	RANK
Listening		Recording songs/ ideas	
Performance		Composing music using music notation (score)	
Understanding how to read music		Working in a group	
Identifying musical features in a piece of music e.g. chords, riff		Playing in an orchestra/band	
Being in a pop/rock band		Team work (collaborative learning)	
Learning to play an instrument		Performance opportunities (classroom & extra curricular)	
Sequencing - using music software to compose music		Digital technology (internet and YouTube)	
Other			

6) What activities do you enjoy in music lessons?

Please rank top three, in order of importance to you from the following list (1 being the most important):

ASPECT	RANK	ASPECT	RANK
Presentations		Teacher discussions	
Group work		Playing instruments	
Working through assignment briefs to explain tasks		Using music software to produce and create music	
Working on small projects		Using record books to review progress	
Listening tasks/ quizzes		Demonstrating and sharing musical ideas with other groups/ students	
Use of mobile technology (phone)		Opportunity to contribute to a musical showcase (performances and presentations)	
Use ICT to research and plan the task		Other	

7) Do you want to study music at KS4?

Please give a reason if you have chosen to study Music in Year 10 and 11

If not, why?

8) Which area of music do you feel is your strongest?

Tick one from the following:

Listening ()

Composing/producing music ()

Performing ()

Leadership (sharing ideas) ()

9) Where do you get your musical inspiration and ideas from?

Please rank top three, in order of importance to you from the following list (1 being the most important):

INSPIRATION	RANK	INSPIRATION	RANK
Parents		Friends	
Class music teacher		Media (TV/ Radio)	
Listening to music		Internet (YouTube/ charts)	
Instrumental teacher		Reading about music	
Going to concerts/gigs		Other	

10) In what ways do you like to express your musical ideas?

Producing music using technology ()

Producing cover versions of your favourite songs () Song writing ()

Choosing songs to learn for a performance () Other ()

11) How do you find music as a subject to learn?

Please circle one only:

1 (Easy) 2 3 (Not too difficult) 4 5 (Really Difficult)

If, 4 or 5, Why?

12) Do your parents support you in any of the following ways?

SUPPORT	YES	NO	SOMETIMES	NOT SURE
Homework (independent learning)				
Learning to play a musical instrument				
Making suggestions about the music you listen to				
Take you to concerts/gigs				
Perform music to/with you				
Be a mentor and provide inspiration to learn music				

13) Do you feel that music helps you with your other subjects? YES/NO

14)Do you have access to music technology software and equipment at home?

YES	NO	NOT SURE	SOMETIMES
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15)Do you have access to musical instruments at home?

YES	NO	NOT SURE	SOMETIMES
-----	----	----------	-----------

16)Is music a possible career path for you?

17)Do you like to choose the pathway that you follow in a Year 9 music lessons?

Yes () No () Maybe () Not sure () Why?

18)How do you regard the subject of Music?

Tick as many as apply

Technical (Skills) () Creative () Academic () Fun ()
Pastime ()

Interesting and enjoyable () Opportunity to make choices about learning ()
Other ()

19)How would you make Year 9 Music lessons better?

20)Do you have any further comments?

Appendix 3 - Data collection 2 – Interview questions



Semi structured group interviews

Explored the way in which students developed their identity and musical choices in the secondary school environment.

The focus of the interviews was to understand how students engage with a range of musical activities of their choice.

Key Words - Experience Identity Choice Curriculum Informal Formal

Definitions

For the purposes of the research the following terms will be defined as -

Identity - How musical experiences shape your interests in music

Choice (Musical) - Being able to select the approach in how you learn music

e.g. Musical pieces and styles of music.

Formal - Experiencing music by reading music within a structured learning programme with influences from classical music.

Informal - Experiencing music by playing music by ear through practical experimentation with influences from popular music.

Experience - Learning music by doing.

Curriculum - The building blocks and content of how you learn music.

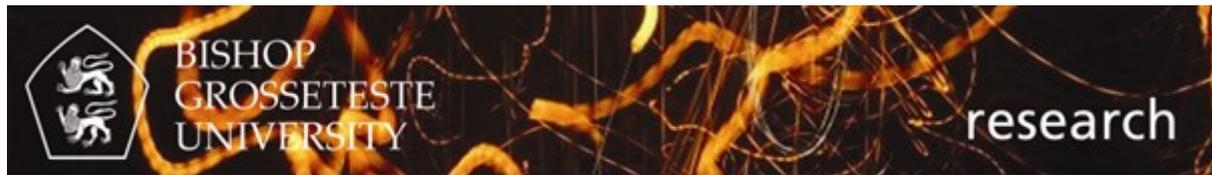
Choices

1. What **factors** do you consider when making choices in school music lessons?
2. Which approach do you prefer in learning musical content, **informal or formal**?
3. Are **musical choices** important in making Year 9 Music lessons interesting and engaging?

Identity

1. What is your musical identity?
2. Do **musical experiences** both in and out of school shape your identity?
3. Do **musical experiences** both in school shape your identity?
4. Do musical experiences out of school shape your identity?
5. Do you feel that musical identity plays a part in your **future interests and inspirations** in music?

Appendix 4 – Data collection 3 – Pen portrait (Beginning of music programme)



YEAR 9 MUSIC LEADERSHIP

Write a 250 pen portrait focussing on: -

Musical Experiences (How you started out in music / Instrument / playing in a band)

Musical influences / aspirations including role models, key events and learning goals

Musical Interests (bands/artists/music you listen to)

Musical Skills/ Progression - What do you hope to get out of Music in Year 9?

Which type of musician are you?

A - Classical/Jazz musicians and Composers

B - Pop musicians/Songwriters

C - Music producers/Sound Engineers

What skills do you feel you have?

Appendix 5 – Data collection 4 – Pen portrait (End of music programme)

NAME

FORM

YEAR 9 MUSIC LEADERSHIP (WORKSHOP TECHNIQUES)

Write a 250 word Music Leadership review focussing on: -

MUSICAL JOURNEY TIMELINE

PARAGRAPH 1	PARAGRAPH 2	PARAGRAPH 3
TERM 1 - EXPLORING SKILLS	TERM 2 - DEVELOPING SKILLS	TERM 3 - APPLYING SKILLS
<p>Skill Audit</p> <p>Research – artist/band presentation.</p> <p>Performance - Exploring performance techniques through understanding musical features of song styles or</p> <p>Producer - Exploring production, sound engineering and composing/arranging skills.</p>	<p>Solo performance or Dance Music composition</p> <p>Collaborative Project - Working as a team to produce a song arrangement.</p>	<p>Showcase (Informal)</p> <p>Demonstrating skills developed and evaluated in Term 1 & 2 .</p>

YEAR 9 MUSIC LEADERSHIP (WORKSHOP TECHNIQUES)

Paragraph 1 (80 words) - Exploring Skills (Term 1)

Understanding your skill set and choosing a pathway of interest (performer or producer). What are your musical interests?

Paragraph 2 (80 words) - Developing skills (Term 2)

How have your skills improved by working informally with other students. Did you enjoy working as a member of a team?

How did you overcome problems and setbacks?

In your opinion, what are the strengths and weaknesses of working in an informal way?

Paragraph 3 (90 words) - Applying skills (Term 3)

What have you learnt? How can you use your skills to help other students learn about music?

Do you feel comfortable using your musical skills to mentor/coach in music performance or production?

Have you developed skills in time management, communication and team work?

Appendix 6 – Example of a Year 9 music assignment

YEAR 9 MUSIC LEADERSHIP

CREATION - DEVELOPING ENSEMBLE PERFORMANCE SKILLS

Your task is to research, plan and perform a piece of music for an ensemble e.g. African Drumming, Samba, choir, pop band, keyboard group, guitar group or mixed ensemble (different types of acoustic or electronic instruments).

In the next few lessons you will-

- 1) Research using a computer information different pieces of music for your chosen ensemble.
- 2) Find an example of the type of music you would like to perform.
- 3) Write a short summary describing the 'sound' of the music you would like to perform.
- 4) Plan a practice schedule to learn your chosen piece of music.
- 5) Using an instrument, learn how to play your 'part' in the ensemble.
- 6) Perform the ensemble piece of music to your peers in a small group.
- 7) Evaluate the performance skills you have developed.
- 8) Understand how your performance skills can be used to create new arrangements of music.

To help you achieve these goals please answer the following questions:

- 1) What is favourite piece of music?
- 2) Is there an arrangement for your ensemble?
- 3) Are you learning the music by ear or from notation?
- 4) Do you feel you have the skills to learn your part?
- 5) Have you time to learn the part suggested?
- 6) How much of the music are you going to learn?

ANSWER AFTER YOU HAVE FINISHED YOUR PERFORMANCE.

- 7) How have you found this task? - easy, hard, not sure, did not understand the task
- 8) Did you find the task enjoyable?
- 9) What have you learnt from completing this task?
- 10) How did you feel when presenting your task?