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# **World Music in the British Secondary School**

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## **Abstract**

World music has enjoyed increasing representation in the National Curriculum up to Key Stage 3. At the same time, music in higher education in the UK is becoming increasingly diverse, with degrees in popular music, world music and jazz becoming more commonplace. This, alongside the growing diversity of the population, supports arguments for introducing and maintaining a diverse music curriculum, particularly one that includes world music, throughout secondary education. The importance of world music in education has been advocated both in the UK (e.g. Wiggins (1996), Stock (1991)) and in other parts of the western world (Campbell (2007) and Fung (1995) in the USA, Drummond (2005) in New Zealand, Schippers (2012) in Holland). However, post-16 music syllabi have remained noticeably narrow in focus: the music A level continues to be dominated by the Western classical music tradition, whilst the BTEC is rooted largely in Western popular music, despite adopting a more flexible approach. Both have recently been revised, and this thesis examines the current status quo regarding diversity in the secondary music classroom, pinpointing some of the challenges and successes of delivering a multicultural music education. It focuses on seven contrasting schools in south-east England. By examining the relationships these schools have with world music, specifically within their post-16 provision, this research examines individual responses towards musical diversity as well as the themes that emerge from these across the subject. These themes include: the exclusivity of Western classical and Western popular music; whether breadth of study or depth of understanding is more valued in classrooms; how teacher attitudes towards world music influences the curriculum content as well as student attitudes; challenges in teaching and learning world music; uptake and engagement; diverse music in non-diverse areas; and the desire for more diversity in the curriculum.

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**Section 1**  
**Introduction and outline of research**

# **Chapter 1**

## **Introduction**

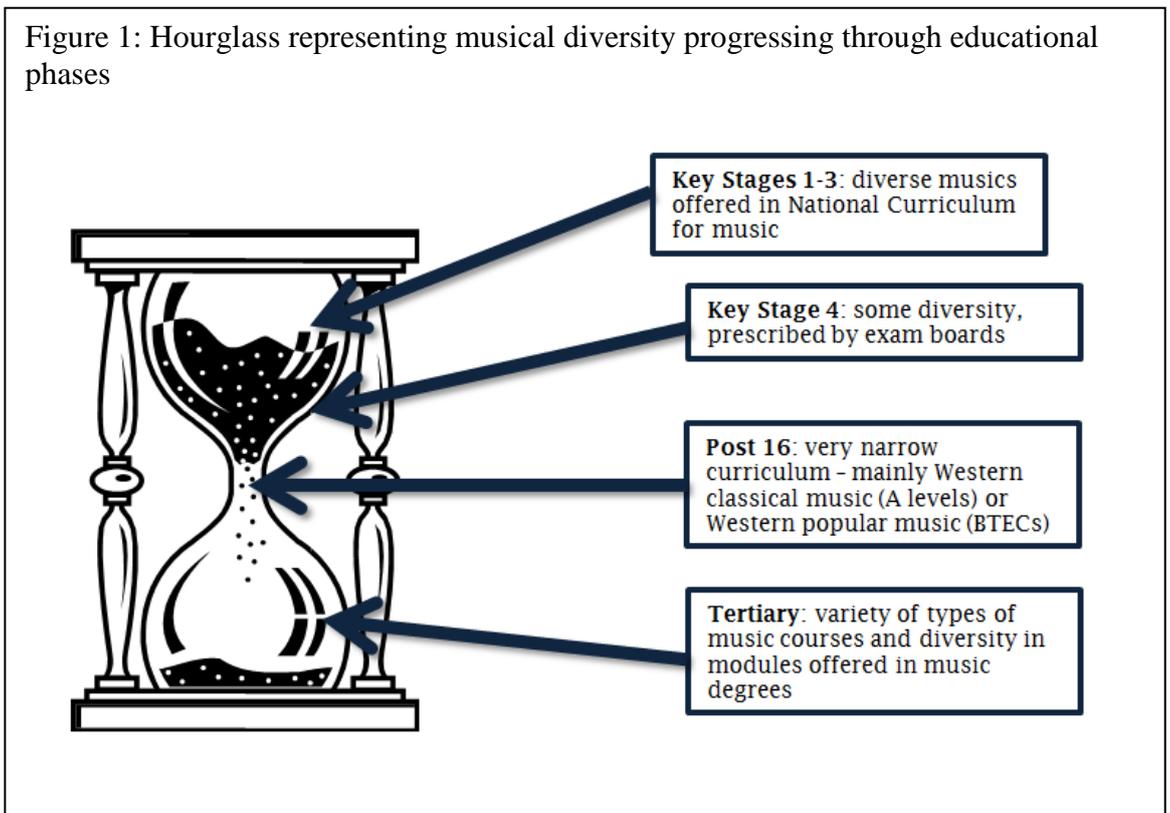
### **1.1 Rationale**

There has been significant and increasing discourse on the problematic term world music and its role in the classroom both in the UK and in other education systems throughout the world (for example, Small 1996 (originally printed in 1977) on music education in Great Britain; Campbell et al 2005 on a variety of perspectives internationally; Drummond (2005) gives an overview of the arguments for diversification of music education over the last 40 years from a New Zealand perspective). As well as questioning the dominance of Western classical music in the classroom and advocating the diversification of the music curriculum to create greater learning opportunities, there has been speculation that the inclusion of world musics (or at least, a wider variety of music) can increase the accessibility of the music curriculum, particularly in the increasingly multicultural nature of British society (Welch 2002). As a result of this and changing attitudes towards education and world music, the National Curriculum now allows students in the UK the opportunity to explore a wide range of musics across different cultures up until the end of Key Stage 3 (Spruce 2007: 22). Despite this increased diversity at in compulsory music education, there is a notable decline in diversity in music education between the ages of 14 and 18: although music at Key Stage 3 and post-secondary is diversifying, GCSEs and A levels are still firmly rooted in western music traditions. Although the BTEC is designed to offer some diversity by allowing students to bring their own musics into the course and an increased focus on practical music making, in general post-16 music education is falling out of step with the requirements and growing diversity in tertiary music education, calling the relevance of the A level into question. The question of relevance could go some way to explaining the comparatively low uptake of music at GCSE and A level (Lamont and Maton 2008, Bray 2000); Welch, Purves, Hargreaves and Marshall report a mere 7-9 percent of students opt to take GCSE music, and that only 10-15 percent of that number go on to advanced music studies in post-16 education (Welch et al. 2011: 286-288). If a trend of falling numbers in the uptake of A level music continues, there is a risk that A level music could be abandoned altogether, which could have an impact on

the inclusion of music earlier on in the schooling system (and perhaps on the National Curriculum if music is not seen as a subject that leads to GCSEs, A levels and university degrees). It is not unfeasible, then, to imagine that the issue of the A level could have an effect on school music education in the UK as a whole. With this in mind, I suggest that a new push is needed to steer developments in the music-based GCSEs, BTECs and A levels, in particular a development of schemes of work, resources and specifications for post-Key Stage 3 music education; further to this, current provisions for world music education at Key Stage 4 and post-16 need to be analysed, particularly with regard to their methods of analysis of world music.

The traditionally Western classical-focussed music curriculum in the UK began to broaden in the late 20<sup>th</sup> century. By the early 1980s some scholars and practitioners were beginning to advocate the study of popular and world musics in the music curriculum in their own right because of their relevance to students (Vulliamy and Lee 1982). Since the 1988 Education Reform Act and the implementation of the National Curriculum in schools in the mid-1990s (House of Commons Children, Schools and Families Committee 2009: 11), school music in the UK has enjoyed a broadening in the pedagogies and types of music which are offered in the classroom, including popular and world styles. The current National Curriculum for music states that at Key Stage 3, students should “play and perform confidently in a range of solo and ensemble contexts”, “develop musical ideas by drawing on a range of musical structures, styles, genres and traditions” and “listen with increasing discrimination to a wide range of music from great composers and musicians” (DfE 2013: 2). Similarly, there is an ever-increasing range of music courses at universities which cover a wide range of musical study, including performance, jazz, ethnomusicology, music technology and popular music. With this in mind, it is perplexing to realise that despite increased diversity in music education up to Key Stage 4 and in higher and further education, the music A level lacks the range of study which is offered at other levels of education. Appendix A compares key stylistic features of the A level examination board specifications for 2014/5, the year that the main part of the fieldwork was completed for this study. There is a clear bias towards Western classical music, with only one board (Edexcel) offering any world music at all, and very little representation of jazz and popular musics. Music education in England could be imagined as an hourglass shape, with a great variety of musical experiences offered in the early and later stages of musical education, and a

definite narrowing in the middle, around where post-16 education is. Young musicians (i.e. students in school who are engaging in music, who are musicians inside – and perhaps outside – the classroom, and may have the potential to pursue music academically or professionally) are not being offered a consistent music education in schools. This analogy could be further developed by imagining that the sand in the hourglass represents students who may wish to pursue a formal musical education; these students, who have been allowed to develop in a culture of diverse music education, suddenly face a situation where they cannot access higher education in a field they want unless they pass an examination which may not cover the area in which they specialise. For example, a student of tabla may wish to access a university degree in South Asian music, but cannot do so unless they pass an A level exam which focuses predominantly on Western classical music, and does not cover South Asian music at all. In this way, the narrowness of the post-16 curriculum can be seen as an obstacle, rather than a pathway, to music education, and inevitably some of the sand is unable to pass through the hourglass (see figure 1).



A level music (and also, to an extent, GCSE music) has suffered a low uptake rate from students, which begs the question: why? The introduction of the English Baccalaureate in 2010 may have impacted on uptake, as it encourages schools to steer students away

from arts subjects at GCSE<sup>1</sup>, however low uptake predates the introduction of the English Baccalaureate, having been examined by Bray in as early as 2000. Music is seen as specialist skill and qualification, attracting ‘musical’ students, however it seems reasonable to suggest that the narrow music curriculum post-16 will go some way to thinning out the numbers further: if a student has got through the first hurdle of being ‘musical’ enough, a syllabus that focuses heavily on just one type of music is likely to exclude many students who are proficient in a very different type of music, which is barely acknowledged in the syllabus. Of course, there are music technology A level and BTEC courses (which have become increasingly popular in secondary schools owing to their vocational outlook and perceived inclusivity (Philpott et al. 2007: 85)), however the syllabi for these broadens into popular styles of music and do not substantially include non-Western styles of music.

In this research, world music is used as an indicator of diversity in music curricula. Of course, the inclusion of world music in a programme of study is not the only possible indicator of musical diversity, and there has also been research examining the role of popular music (for example Green 2002a, 2002b, 2008) and music technology (for example Savage 2007, Finney and Burnard 2010) in the development, modernising and broadening of music curricula. World music serves well as an indicator for diversity for a number of reasons. Firstly, it is appropriate because it is drawn from terminology and ideology already used in music education to outline diversity of styles in music syllabi. GCSE music courses are required to explore music from four contrasting areas of study, and most exam boards choose a selection of western classical, popular and world music categories to demonstrate the required breadth of study for the GCSE examination. For instance, in the Edexcel GCSE syllabus used at the time of this research, one of the areas of study was ‘World Music’ (which has been updated and is now the ‘Fusions’ area of study); The Cambridge GCSE syllabus includes ‘World Music’ as one of its four contrasting listening components; the OCR GCSE has an area of study entitled ‘Rhythms of the World’; and AQA uses a ‘Traditional Music’ area of study in their GCSE. Therefore, world music is commonly seen as a marker of diversity within the examination structure itself. Secondly, the inclusion of non-western musics in a music

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<sup>1</sup> The English Baccalaureate is a school performance measure which allows schools to be compared by achievement in what the government considers to be five ‘core subjects’: English, mathematics, a humanity, the sciences and a language. A student must obtain a good GCSE in each core subject in order to be considered to have completed the English Baccalaureate.

curriculum (along with popular music, electronic music, traditional musics and other genres from non-western classical roots) challenges the dominance of Western classical music, which in the UK has traditionally been the type of music most thoroughly (and arguably overwhelmingly) represented. The dominance of Western classical music in the British schools music curriculum is discussed in greater depth in chapter 2.5. A case in point here is the music A level syllabus, which for all exam boards has a very heavy Western classical music focus, some examples of western popular and/or film music in most of the exam syllabi, and only one exam board including world music in their syllabus (see appendix A for a breakdown of the exam syllabi for each exam board). As world music is so poorly represented in general, it can be useful as a tool to examine how diverse these syllabi are. Finally, using world music as an indicator of diversity in the music curriculum feeds into a wider notion of diversity, inclusivity and multiculturalism in education (multicultural education is discussed in chapter 1.4). Although other styles of music, such as popular music, may also be indicators of diversity, many of them are still Western traditions which could contribute to a potentially monocultural education. Using world music as a marker of diversity has the unique advantage of examining the global learning and citizenship aspects of education, and approaching diversity from an angle other than simply how many genres are included in a syllabus.

As it is one of the key focusses of this research, the term world music will be used often. World music is discussed in depth in chapter 2, as it can be a contentious and divisive term with an unclear meaning. On the one hand, it had roots in academia, being used to describe (usually traditional) musics of non-Western origins. On the other hand, it was developed in the 1980s as a marketing term for commercially successful non-Western and fusion musics in the UK. Of course, all musics, including Western traditions, are musics of the world. However, non-Western musics are represented far less in the curriculum than Western musics, and it is necessary to have a term with which to discuss them and differentiate them from musics that have traditionally been taught in British classrooms. World music is also the terminology which was commonly used in exam syllabi during the course of the fieldwork for this study. For the purpose of this thesis, the terms world music and world musics are defined as popular, traditional and fusion musics which are significantly influenced by or developed from non-Western musical styles or traditional musical styles, but are not commonly

understood as a Western art music or Western popular music genre. For instance, blues has roots in African music insofar as it was developed from the music of African slaves in the USA, but it is commonly understood as a Western popular music genre so would not fit as world music under this working definition. This working definition of world music is Eurocentric insofar as it considers world music as something other than music of western origin and relies upon a shared cultural understanding of what is considered Western music and what is considered music of the rest of the world. This definition is unideal as a broader definition of world music, and encompasses some of the general issues with using a single term to define a large, diverse group of musics, as discussed in chapter 2.1, including the fact that world music does not mean the same thing cross-culturally. However, as a working definition for this thesis when discussing the inclusion of musics in a very specific place (the UK) and context (music education syllabi in schools), it is appropriate.

## 1.2 Aims

The aims of this study are:

- (1) to explore examples of current provision in the quantity and quality of world music, if any, in the post-16 phase of secondary school.
- (2) to investigate the effect that might be having on issues such as student engagement, uptake of examinations, and student progression into and from post-16 music.
- (3) to evaluate how world music fits within teacher expertise in the classroom and how schools manage a diverse curriculum and possible diverse student body.
- (4) to give a voice to the views of post-16 music students, many of whom have clear ideas about what they want to achieve from their post-16 education and are likely to come into the courses with a defined sense of musical self (Saunders and Welch 2012).

The research begins with the premise that the current post-16 exam syllabi for music (namely A levels and BTECs) focus very heavily on Western musical styles, and in the case of the A level music, Western art music (for a comparison of the stylistic content of the a level music specifications from different exam boards, see appendix A; for a literature review of the development of musical diversity in the National Curriculum for music, see chapter 2.5). From this stance, this study will evaluate the formal music options that students are currently being offered during the post-16 phase of their education against the increasingly diverse requirements of students. These varying requirements include, but are not limited to: a broader range of higher education courses available in music<sup>2</sup>; an increasingly multicultural demographic in Britain, with a greater exposure to different cultures and musics; and students' own musical tastes, preferences and backgrounds (Lamont et al. 2003). Diversity in music education can be viewed from many stances, for instance the inclusion of popular musics, music technology or world musics. This study aims to frame the research from a world music perspective, and as such there will be a focus on demographic and cultural diversity within the research. Ultimately, this world music perspective supposes that the presence of world music in the curriculum is positive, both for inclusion and educational breadth. Specifically, this stance assumes that the model of a good music education has moved on from Western classical music appreciation and a variety of skills and styles of music are seen as valuable in the curriculum, many of which can be explored and developed through world musics; that we live in a diverse society and the school curriculum should be accessible and relevant to all students; and that we live in an increasingly globalised world where cultural exchanges happen frequently, and these phenomena should be reflected in the music curriculum. This thesis straddled the disciplines of ethnomusicology and music education. Although the qualitative fieldwork nature of the methodology for this research is drawn from ethnomusicology, the presentation of the findings, in an IMRAD (introduction, methodology, results and discussions) style which is more akin to music education research. This presentation was chosen to target a music education audience, who would be able to take action on any relevant findings from the project. This style of reporting has the added benefit of allowing the results to

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<sup>2</sup> Of the 112 universities offering music-related courses in the UK for the academic year 2014/2015, there are 32 universities offering bachelors courses in popular or commercial music, 33 universities offering bachelors courses in music technology, and 11 universities offering courses bachelors courses in jazz (Unistats 2014). Furthermore, The British Forum for Ethnomusicology currently list 18 higher education institutions on their website which offer undergraduate and/or postgraduate courses in ethnomusicology (BFE 2014)

be reported without the addition of excessive analysis, discussion or literature, which remain in the discussion and literature review sections. This allows the voices of the stakeholders to come through firmly in the research, particularly the voices of the students, who tend to be underrepresented in discussions about their music education. Themes have been framed in the results section by grouping school together and then developed and unpicked in the discussions section.

By conducting research in contrasting schools in urban, suburban and rural areas in the UK, this study aims to gain insight into what world music is currently happening in schools, and whether there is a call for more diversity in the music curriculum. Thus, the main research questions for this study is:

*Do the academic musical options in post-16 education fit the requirements of post-16 students?*

Which can be further expanded into six sub-questions:

1. What music is happening in (and out of) schools?
2. Does music in schools fit the demographic profile? Should it?
3. Is world music and a diverse musical education valued by teachers and students?
4. Is the A level/BTEC music exam syllabus broad enough for purpose?
5. Who is and isn't studying music? Why?
6. What challenges does a diverse music curriculum present in the classroom?

A number of themes will be shaped and addressed in this study, both within the fieldwork and by evaluating literature around the subject. As well as discussing diversity in (music) education – which will include thoughts about what is meant by diversity, whether diversity is a good thing and how much diversity there should be in music education – this study will also address whether music is currently reflecting our multicultural society. Alongside the exploration of what world music is happening in schools, the study will also discuss exclusivity within the post-16 syllabi, both from Western classical music in the A level and popular music in the BTEC, the influence of teachers in the curriculum and student perceptions of the value of different styles of music, and discuss some of the challenges of teaching and learning world music.

## **Chapter 2**

### **Literature Review**

Discussing world music in the music curriculum links a number of theoretical strands; the subject is liminal in its nature, placing itself on the threshold of education theory and ethnomusicology. As such, the literature that is drawn upon for this review comes from diverse disciplines. This review has been organised under subheadings which explore different academic themes that inform this research. Chapter 2.1 ‘What is world music?’ draws on literature and discussions from ethnomusicology, outlining issues with the terminology and concept of world music, including the vagueness and loaded nature of the term, and justifying its use. Chapter 2.2 ‘Arguments for diversity in music education’ and chapter 2.3 ‘World music pedagogies’ draw from both ethnomusicology and music education. Chapter 2.2 explores two arguments for diversity: inclusiveness and the development of the musician; chapter 2.3 draws on ethnomusicology with reference to Mantle Hood’s bi-musicality and Patricia Shehan Campbell’s world music pedagogy, and music education, examining Lucy Green’s work linking to the Musical Futures pedagogy. Chapter 2.4 ‘Multicultural education’ examines literature mainly from multicultural education theorists, although it also makes links to music education, particularly in reference to teacher training. Chapter 2.5 ‘Music in the National Curriculum’ tracks the role, controversies and changing attitudes of and towards music as a statutory subject in the National Curriculum, placing itself within the music education discipline with specific critique of the lack of diversity traditionally encountered in British music curricula. Chapter 2.6 ‘South Asian music in British schools’ is something of a stand-alone section; it examines literature which specifically links to chapter 6 of this thesis, which in part explores the difficulty engaging students from South Asian backgrounds in formal school music education in one of the case study schools. Chapter 2.6 draws from the disciplines of music education and ethnomusicology to outline themes surrounding the role of South Asian music in schools in the UK and attitudes towards music and musicians that explain a lack of engagement in formal music education.

The subchapters in this literature review have not been ordered by the discipline from which they originate; instead they have been organised so that each subchapter informs the next. This review begins by discussing the term world music from a broad

perspective, then examining the arguments for including world music in music education and concepts of appropriate pedagogies; the review then broadens its focus to examine multicultural education theory, before outlining the history of music in the national curriculum and finally focussing specifically on the representation of and issues surrounding South Asian music in British schools.

## 2.1 What is world music?

World music is a contentious term, criticised for contributing to ‘otherness’ and the ‘us and them’ view of music by grouping all non-Western musics into one category (Feld 2000, Nettle 2013). The phrase started to be used by academics sometime between the 1960s and 1970s as a way of differentiating Western music and all other musics, before being appropriated in 1980s in the UK as a marketing term to categorise the diverse musics from the globe that were becoming increasingly popular commercially (Fairley 1992, Taylor 1997, Feld 2000, Jackson 2013). It can perhaps be argued that, in the context of time and purpose, the term world music was apt. However, the term has since been used more broadly, and the blurring of definitive stylistic boundaries through globalisation has contributed to an overlap in musical genres and a weaker understanding of what world music is. For instance, reggae is a world music in the academic sense, as a genre developed in Jamaica with roots in mento; it is also popular music, influenced by Motown hits and with the more recent emergence of reggae bands and artists from America, Europe, and other parts of the world; and additionally, it is a world music in the commercial sense, being a commercially successful non-Western music (Connell and Gibson 2004, Rommen 2013). Nigel Kennedy’s 2013 rework of Vivaldi’s Four Seasons with Palestine Strings at the BBC Proms, heavily influenced by Arabic singing and modes, could be categorised as Western art music or world music. The issue of authenticity looms large in any attempt to define the tricky term world music: there has been a tendency to understand world music in terms of traditional music, leaning towards a purist idea of what counts as a world music and an intolerance of development and hybridity. Schippers explains:

We have inherited a concept of authenticity that idealises the original: *of time* for what is now called ‘historically informed’ practice, and *of place* for much world music. In contrast to this authenticity of ‘trying to be as close as possible to an original’ is the idea of authenticity as ‘being an expression of the self’, which suggests not trying to emulate any model or example. While the former definition often claims a kind of moral superiority, the

latter can lead – and has indeed led – to vibrant new musical scenes, such as *bhangra* as a powerful expression of the spirit of UK based Indian youth (not to mention its fusion with Brazilian samba into *sambhangra* – how inauthentic can you get in terms of ‘pure ethnic music’?). (Schippers 2009: 290-291)

Authenticity, then, can have a broader meaning than simply ‘replicating a style accurately’. Drawing on this, world music can refer to traditional musics from non-Western cultures and also include popular and fusion styles, and still be understood as authentic. Further to this, Miller and Shahriari point out that humans differentiate between music and non-musical noise “based not on observable acoustical differences but on the meanings we assign the sounds that become, in our minds, music” and that “definitions of music are of necessity culturally determined” (2012: 2). This can be applied beyond the definition of ‘music’ into the definition of ‘world music’: where stylistic lines blur, our individual perception of whether a music fits into the world music category can be attributed to the meaning we give the music based on our own cultural background.

Schippers and Campbell somewhat reluctantly defend the term world music, explaining:

Europe has a long history of exoticism (Oriental music), prejudice (primitive music), misconceived status (e.g. “folk music” for court traditions), and naïve idealism (“Weltmusik” in the sense of a single, harmonious global music). Given its relative lack of strong connotations, the term “world music” (and incidentally its plural “world musics”) is perhaps the least objectionable term to collectively refer to the music from various cultures, with an emphasis on the fact that music travels, establishes, and sometimes transforms itself away from its place and culture of origin. (2012: 92)

World music is perhaps the most neutral of terms which are widely used to describe music of non-Western origin: the word ‘world’ is all-encompassing, offers no judgement and yet also no distinctions. And this is perhaps the most objectionable aspect of the term – the grouping of all ‘other’ music into one category with a singular title: world *music*. The small alteration of ‘world music’ into ‘world musics’ would go some way to address this issue, and make the term more palatable. But ultimately, it is not the terminology that is the main issue: whatever we call it, we are still organising the majority of the world’s music into one category, and this is reflective of the value we attribute to it. Framed in an economic sense, where world music makes up a small percentage of music sales in the West, it is understandable that one category is used. But is this acceptable in education? The term ‘world musics’ should be accompanied by a shift in understanding that rather than being a small, forgotten or often tokenistic part of

music taught to satisfy the National Curriculum, world musics indeed cover the majority of the musical output of the world.

## 2.2 Arguments for diversity in music education

The introduction suggests that musical curricular diversity within the education system in England should be likened to a one-way hour glass concept: music at Key Stage 3 (and to an extent, Key Stage 4) has become increasingly diverse, largely because of the requirements of the various iterations of the National Curriculum for Music in England. The 2007 version of the National Curriculum instructed music educators to teach “Understanding [of] musical traditions and the part music plays in national and global culture and in personal identity” and “a range of live and recorded music from different times and cultures” (DfES 2007: 180 and 183), although the latest version of the National Curriculum for Music, which began rolling out in September 2014, is less explicit about ‘global culture’ (DfES 2013). Tertiary music education is also becoming more diverse, with a wider range of music courses available at universities and institutions. Between GCSE music and tertiary music courses (two optional phases of music education) lies the post-16 phase, the nipped in waist of the hour-glass, where few-to-no world musics are included on A level syllabi (Edexcel is the only exam board to include any non-Western music in its syllabus; see appendix A). Viewing post-16 music education in this way suggests that the current A level syllabi is problematic, in that it is not reflective of what precedes or follows in a student’s musical education, and as such may not be fit for purpose.

Beyond this linear argument for the content and practice diversification of the A level, there is a wide range of literature supporting the inclusion of world musics in the curriculum and praising the benefits of such an inclusion. Arguments have been put forward that the content of the music curriculum should reflect the diverse and changing demographics of our schools (Anderson and Campbell 2010, Fung 1995). Spruce notes “Formal education is a means by which pupils are *enculturated* into the values and norms of the dominant culture, and music has traditionally been an important means of reflecting and articulating these norms and values” (Spruce 2007: 18, emphasis in original). Elsewhere in the curriculum, Banks (2008) argues that including the

histories of minority groups in citizenship education creates equal status between different social groups in the classroom and allows these groups to form a strong bond with their nation state: “Consequently, they are better able to internalize democratic beliefs and values and to acquire thoughtful cultural identifications and commitments” (Banks 2008: 137. For a further review of literature about multicultural education, see the fourth section of this literature review). From a multicultural stance, it reflects poorly on the state of tolerance in British society if the curriculum is devoid of diversity, or if some diversity is incorporated, but handled in a tokenistic way<sup>3</sup>. Campbell (2007) points out that “It is critical at this time in the world that we work continuously towards relevancy, looking to our local community, the singers, players and dancers living nearby, even as we connect internationally to other traditions in our continuing search for music as human meaning.” (Campbell 2007: 42). Although Campbell is speaking of her experiences in the USA, where music is not subject to a universal national syllabus, it is still possible to apply local influences within the framework of the National Curriculum for music, the latest manifestation of which does not specify that any particular style, genre of piece of music be taught, only that pupils “listen with increasing discrimination to a wide range of music from great composers and musicians” (DfES 2013: 2). Campbell’s words can be applied to communities (global, national, educational or otherwise) grappling with an increasingly globalised world and a diversifying local demographic. The music curriculum is a way of reflecting a society and much can be said about a culture based on what is deemed important enough to be taught in its schools. Drummond tells us that one of the three main justifications used to promote a culturally diverse curriculum is the removal of disadvantage of minority cultural groups, who perform poorly in a curriculum which only includes aspects from the dominant culture (Drummond 2005: 2).

The argument for diversity in music education has two prongs. So far, I have discussed the argument of inclusion: that a multicultural society should offer a multicultural education, an argument that will be discussed and broadened in the ‘Multicultural Education’ section of this literature review. The second (and by no means inferior) argument has to do with the musical development of the young musician. As Mills says:

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<sup>3</sup> According to the 2011 census, 80.5 percent of the population of England and Wales identify as white English, Welsh, Scottish, Northern Irish or British. 5.3 percent identify as a South Asian minority group (British Indian, Pakistani or Bangladeshi), and 3.3 percent identify as a black ethnic group (Office for National Statistics, 2011).

“all schools – whatever the ethnic mix of their students – should provide a music curriculum that reflects the culture of the students, and also broadens it” (Mills 2005: 145). Studying a wide variety of musics has specific benefits to a student’s musicality:

Studying the music of other cultures can broaden the students’ sound base, enabling them to be more open and tolerant of new musical sounds. Learning the concepts of music as they are applied worldwide also gives students a wider palette of compositional and improvisational devices. It can also help them to place the Western classical (art) music tradition in perspective as part of the world of musics. (Volk 1998: 6)

By increasing the amount of different types of musics that students study in school, we are better able to expose them to more performing styles and composing methods, which will ultimately add to their development as a musician (Mills points out many Western classical musicians study techniques and styles beyond their expertise – including world musics – in order to develop not only as musicians but also to apply new techniques to their existing area of expertise (2005: 147)). Using three pieces written for the Chinese *erhu* to demonstrate his point, Jonathan Stock outlines a number of specific ways that a single non-Western tradition could contribute to classroom music, summing up his analysis up by stating:

...world music can contribute to all aspects of a musical education in a dynamic way. Merely for itself it is a valuable area of study but when it’s potential as a means of creating and understanding music in general is considered, world music can become a valuable tool in the hands of the imaginative teacher and an essential part of any music course at any level. (Stock 1991: 118)

### 2.3 World music pedagogies

Arguments for the inclusion of world musics in the school curriculum are discussed in the previous section of this literature review. However, there is a question of not only *what* we should teach, but also *how* we teach world music in the classroom. Many challenges face the classroom music teacher attempting to incorporate diverse music into their curriculum, not least of which is the narrow specialist field that an individual teacher is likely to have experienced as part of their professional development: no one can be an expert in every kind of music. The likelihood is that if you have taken the path though formal music education in its current (or in a previous) manifestation and then pursued a career in music education, you are probably most educated in music of Western traditions:

It is from the relatively small pool of musical ‘experts’, defined by school and conservatoire examination syllabuses of musical literacy, that the next generation of school music teachers is drawn... On qualification they will return to the classroom and so complete a cycle that suggests an implicit socio-musical and contextual bias in the definition, design and delivery of music in schools. (Welch 2002: 205)

This is not to say that all teachers coming from a Western musical background wish to banish world music in the classroom, nor that they will automatically lack knowledge of musics other than Western styles, but that a general lack of familiarity and knowledge can create a challenging teaching environment. Campbell (2007) gives an excellent example of a teacher in an American elementary school from a monocultural Western musical background who nobly and enthusiastically attempted to implement a multicultural music curriculum in her classroom, only to be faced with issues including representation of the demographic of her classroom; student perception; inappropriate resources and concepts of ‘otherness’ and generalisation of which musics belong to ‘whom’ (Campbell 2007: 38-41).

A discussion of pedagogies for learning world music (although not specifically in the music classroom) was ignited by Mantle Hood when he fostered the concept of ‘bi-musicality’ (Hood 1960). Hood argued that in order to *learn about* any kind of music, one must first *learn* that music:

The basic study and training which develops musicality is known by several names: musicianship, fundamentals of music, solfeggio. I have never heard a musician suggest that this sine qua non might be by-passed, that the beginner should start with musical analysis or criticism. (Hood 1960: 55).

To be bi-musical (based on the concept of being bilingual or bicultural) is to have a degree of fluency in two different musical languages, and this, by implication, is an understanding of the musics themselves. Since the coining of the term, Hood’s bi-musicality has been interpreted and re-imagined, including application to other disciplines (for example, see Titon 1995 for an interpretation of bi-musicality as a metaphor in folklore studies). Howard (2007) notes that

Over time, bimusicality then developed multiple uses and identity within multiculturalism, knowledge acquisition, cultural and ethnic advocacy, aesthetic and artistic pluralism, community outreach, and so on... The term ‘bimusicality’ became a hook on which to hang much more. It was always something of a misnomer, since it did not aim to gain equal fluency in two musical traditions.” (Howard 2007: 22)

It has been argued that a particular misconception is that in order to engage in bi-musicality, one is aiming to reach a level of proficiency that equates to performance

standard. In fact, it has been suggested that the primary aim of bi-musicality is exploration and comprehension of a musical tradition, not musical skill: “If one followed Hood’s original aims of bimusicality and took performance lessons to merely understand a musical culture in the course of research, why are we subsequently expected to train our students to perform?” (Howard 2007: 27). This view is mirrored by Vetter (2004), who earlier noted that in non-Western ensembles in universities there is too much emphasis put on creating a performance and not enough emphasis on learning the tradition because of the requirement for ensembles to participate in regular university concerts. He concedes:

If *learning* rather than *preparation* were the primary activity for the first few semesters of my students’ introduction to Javanese music, I am confident that their comprehension of the uniqueness of this music would be deeper and serve to inform them better in future encounters with unfamiliar musics [emphasis in original] (Vetter 2004: 122)

Drawing a parallel in school music, questions can be asked about what we are assessing when we are teaching world music in the classroom. If the emphasis is on replicating performance styles accurately, then it seems that assessing student’s performance skills in what may be a totally new and unfamiliar style of music is setting them up to fail against performance criteria in the National Curriculum and exam syllabi. However, moving away from summative assessment and looking towards a more formative approach, we can assess how much students are *learning* about a new musical tradition, rather than how *prepared* they are for performance. Scott (2012) outlines criteria for three different approaches to assessment in music: assessment *of* learning (summative assessment), assessment *for* learning and assessment *as* learning. The concept of bi-musicality applied to world music in the school may lend itself to assessment as learning, allowing pupils to focus on what they are learning from the process of performing world musics rather than being preoccupied with the acquisition of performance skills.

The relevance of standard Western classroom pedagogies used in music has been called into question. Green notes of the development of the National Curriculum that: “changes brought in a huge range of music as a new curriculum *content*, this new content was largely approached through traditional teaching *methods*. Thus a new gap opened up, particularly in the realm of popular, as well as ‘jazz’ and ‘world’ musics.” (Green 2008: 3; emphasis in original). Green’s work fed into Musical Futures, a project

which addressed pedagogical approaches in formal music education in the UK. Musical Futures advertises as “a set of pedagogies that bring non-formal teaching and informal learning approaches into more formal contexts, in an attempt to provide engaging, sustainable and relevant music making activities for all young people” (<<https://www.musicalfutures.org/about>>). The approach outlines a framework which initially focuses on students bringing their own music into the classroom, thus theoretically giving them autonomy over their own learning, and slowly allows teachers to introduce a greater variety of music to students through structured stages. Although the intentions of the approach state that “Style and genre of music is not the focus with Musical Futures, rather the approach to teaching and learning” (D’Amore, Musical Futures Resource Pack: 17), in practice Musical Futures may very much lend itself to popular music learning, owing greatly to the project’s development from research on ‘How Popular Musicians Learn’, conducted by Lucy Green at the Institute of Education, University of London (Green 2001). The approach is an authentic pedagogy for popular music, but not necessarily for non-Western musical traditions. An example can be found in one Musical Future’s own case study of success, as cited in their resource pack: Morpeth Secondary School in Bethnal Green, East London. Although the pack emphasises that students in this school “come from a wide range of ethnic backgrounds with those of Bangladeshi heritage forming just over half of the school’s population” and “A high proportion of the students use English as an additional language, where the majority of students speak Bengali/Sylheti” (D’Amore, Musical Futures Resource Pack: 123), the descriptions and examples of the teaching and learning using Musical Futures focuses almost exclusively on Western popular music, with no reference to world musics or music that reflects the cultural background of the students from Bangladeshi heritage (ibid. 123-127). A study of the Musical Futures programme by the Institute of Education for the Paul Hamlyn Foundation found great success in areas such as student engagement, but also noted

...persistent focus on rock and pop band work, in the case study schools. The reason for this focus is clear; teachers begin the informal learning model with a focus on music that has relevance for the students themselves and in most cases this appears to be rock and pop music. However, teachers need to be encouraged to extend the boundaries and to facilitate their students in exploring and experimenting with a wide range of musical genres and styles, as advocated by Musical Futures. (Hallam et al. 2011: 164-165)

This is a criticism of the delivery rather than the approach of the pedagogy, but is telling about the type of music Musical Futures best lends itself to.

When considering ‘how’ to teach popular music styles, Musical Futures is reported to be a particularly successful approach by its advocates because it was born authentically from studying how popular musicians learn. Campbell (2004) discusses parallel issues when considering ‘how’ to teach world music, thus defining her concept of ‘world music pedagogy’:

World music pedagogy concerns itself with how music is taught/transmitted and received/learned within cultures, and how best the processes that are included in significant ways within these cultures can be preserved or at least partially retained in classroom and rehearsal halls. Those working to evolve this pedagogy have studied music with culture-bearers, and have come to know that music can be best understood through experience with the manner in which it is taught and learned. (Campbell 2004: 26)

Partial preservation of these processes is realistically what most educators will be able to achieve: one cannot recreate the socio-cultural situations of many world musics in the classroom. Teachers must often make do with adequate contextual understanding to plug the gaps left by insufficient authenticity. Campbell gives guidance on this issue:

“While [world music educators] hardly ‘reenact’ music learning in the South African bush, or the Indian gharana, or the Brazilian samba school, they are conscious of and pay tribute in their teaching to other notational systems (or their inapplicability), oral/aural techniques, improvisatory methods that may be integral to the style, and even what customary behaviours precede and immediately follow lessons and sessions within particular traditions. World music educators understand that less is more – at least at the entry stages to a musical culture, and that an understanding of even a single piece of music through deep and continued listening, participatory, performance, and creative experiences, and study of its cultural context and meaning, are likely to make an important impact in the musical education of students of every age and level of development.” (Campbell 2004: 27)

Wiggins (1996) also advocates the adoption of the “whole learning environment and the traditional method of instruction” as far as possible in the classroom (Wiggins 1996: 28), although he also notes his experience of using an adapted traditional pedagogy during his music lessons in Ghana in order to better access the learning. The overriding theme here is that teaching music of a different culture is not inherently the same as teaching music of a first or ‘mother culture’. Students do not have the same socio-cultural understanding or familiarity with the second music as they have achieved from years of enculturation from the first. Therefore, as much as possible must be done to foster an understanding of the music through appropriate pedagogical approaches and means of assessment.

## 2.4 Multicultural education

As classrooms have become more diverse, so educational discourses examining how to cater for the changing demographic of the student population have emerged and developed. This review will discuss some of the diverse views on *what* a multicultural education consists of, *how* it should be delivered and to *whom* it should be aimed or made relevant. As well as curriculum content and pedagogy being critiqued more generally, there has been specific discourse within the arts, and music, as to how multicultural education is, or should be, incorporated into the curriculum, which will be examined in this section.

Academic and policy-driven discussions about the role and effect of multiculturalism in education are happening across the Western world, however much of the discourse about multicultural education began in USA, so this seems like a good place to start. After the civil rights movement in the 1960s and 1970s in the USA, black and other minority groups began demanding representation in school curricula in what was to become known as the ethnic studies movement, leading to the development of numerous ethnic studies courses within high schools and universities (Grant et al 1997: xxiii). This challenged the assimilationist status quo of the time, which sought to deal with the issue of multiculturalism by encouraging groups outside of the ‘mainstream’ (i.e. male, middle class and white) to integrate into existing social structures without having to amend said social structures. From the ethnic studies movement developed the multicultural education movement, which looked to expand upon what had been achieved in broadening the curriculum by championing a more holistic multicultural approach for a plural society, including calling into question pedagogies used in plural classrooms; the movement also aimed to completely reject assimilationist theory as a way to eradicate racism (Mitchell and Salsbury 1999: 152). The multicultural education movement gained steam in the 1970s and 1980s. One of the most prolific advocates of multicultural education in the United States was James Banks. Banks argued that simply adding educational examples that were representative of minorities to the existing curriculum was not enough, and that “Multicultural education is an educational reform movement that tries to reform schools in ways that will give all students an equal opportunity to learn. It describes teaching strategies that empower all students and give them voice.” (Banks 1995: 319). Banks outlined five dimensions of multicultural

education that needed to be addressed in order to develop a transformative curriculum. These dimensions were: a) content integration; b) the knowledge construction process; c) prejudice reduction; d) an equity pedagogy; and e) empowering school structure and social structure (Banks 1993a, 1993b, 1995). Although Banks asserts that these five areas must be examined in order to make meaningful curriculum changes, he has been criticised by Swartz (2009) for not adhering to the stipulations that he outlined by creating resources that are tantamount to ‘additive multiculturalism’: the practice of simply adding ethnically diverse example to existing syllabi, which he opposed. “Although the idea of inclusive environments is congruent with the concept of *e pluribus unum* that democratic ideology espouses, in reality hegemonic exclusionary environments, including curriculum and textbooks, remain the norm.” (Swartz 2009: 1048).

Concepts of multicultural education and the issues that resulted were coming to the forefront in the UK at a similar time to the USA, but with different circumstances driving the focus. After the Second World War there was a boom in immigration as key workers were invited to settle in Britain to help rebuild industries, first from the West Indies and later from South Asia. Multiculturalism did not become a priority in education until the 1970s and 1980s, when school intakes began to reflect the changing demographic of Britain as the settled immigrant population began to have their own families or bring families to the UK, mixed with South Asian migrants from East Africa who were given the opportunity to bring their families to settle in the UK. Despite growing evidence of the underperformance of minority children in the education system, The Inner London Education Authority (ILEA) – one of the more progressive education authorities in the UK – were resistant to change their assimilationist policies until the late-1970s, when they published a multi-ethnic education policy (Troyna 1984: 206-210). Two key government reports examined racism and multiculturalism in British schools, in light of the ‘underperformance’ of ethnic minority children in the school system. After concerns were raised in by Select Committee on Race Relations and Immigration in 1977 over the poor academic performance of children from West Indian backgrounds in the UK, the government issued an enquiry into the reasons behind the seeming underachievement of ethnic minorities in school, with a particular focus on children from Caribbean backgrounds. The interim report, known as the Rampton Report (DES 1981), and the final report, known as the Swann Report (DES 1985),

aimed to make recommendations on how to achieve a more inclusive education with the hope of enabling all children to achieve within the British education system; however, they also reflect the contemporary attitudes towards multiculturalism in schools and from the government. The Rampton Report supported the development of meaningful, well planned and embedded multicultural curricula as a means of engaging black students and challenging racism, which it identified as one of the key issues contributing to the under-achievement of black students. The report outlined the key aims of a multicultural education as:

- i. all children learn about their own cultures and histories and those of other groups and see them treated with equal seriousness and respect;
  - ii. all children are equipped with the necessary skills and information to have access to the culture of their own community and of other communities;
  - iii. all children fully appreciate the important contribution which ethnic minorities make to this society;
  - iv. the knowledge and values transmitted by the school seek to remove the ignorance upon which much racial prejudice and discrimination is based; and
  - v. positive attitudes towards cultural diversity are developed so that society can build on and benefit from the strengths and richness it brings.
- (DES 1981: 34)

The report had a clear focus on racism, and there was particular criticism of racist attitudes from teachers. Christian (2005) explores in detail the systematic and institutionalised marginalisation of black people in the UK, including in the school system, noting

One cannot escape, it seems, the ubiquitous negative labeling of Black children when one should focus readily instead on the shortcomings of the British education system itself - a system that still does not know how to incorporate and fully embrace Black children, born several generations outside of the British colonial and imperial era and whom are now an integral, predominately indigenous part of British contemporary society, albeit as a problematicized and miseducated population group. (Christian 2005: 331)

The full report – The Swann Report – moved away from the discourse of racism and instead adopted a more positive, inclusive tone (Modood and May 2001). In December 1991, the UK ratified the United Nations Convention on the Rights of the Child, which outlines the special rights that children are entitled to in addition to their basic human rights. The convention declares that all children have a right to an education; specifically, article 29 states:

1. States Parties agree that the education of the child shall be directed to:

...

(c) The development of respect for the child's parents, his or her own cultural identity, language and values, for the national values of the country in which the child is living, the country from which he or she may originate, and for civilizations different from his or her own;

(d) The preparation of the child for responsible life in a free society, in the spirit of understanding, peace, tolerance, equality of sexes, and friendship among all peoples, ethnic, national and religious groups and persons of indigenous origin;

(United Nations 1989)

The inclusion of specifications regarding children's individual cultural identities, languages and values, as well as promoting an understanding of peace, tolerance and equality, shows how a multicultural focus was beginning to gain an international agenda. By signing and ratifying the convention, the UK was committing to an obligation (although not a legal requirement) to provide an education to children in Britain that upheld many of the wider ideals of multicultural education.

The multiculturalist education agenda has suffered from a muddying of the term 'multiculturalism', which is used in academic literature, the press and by critics in a way that has made its definition somewhat unspecific and vague, according to Rata (2013). Rata offers distinctions between six terms that are often used interchangeably with, or replaced by, 'multicultural', in an attempt to clarify the term and as a result draw attention to the complexity of the issues at hand. The definitions are:

- 1) Bicultural: linked to bilinguality, the aim is that the student can function proficiently in two separate cultures
- 2) Cross-cultural: a kind of cultural travel or bridging between two cultures, where the student ultimately returns to/practices one main culture.
- 3) Intercultural: refers to the relationship between a dominant and non-dominant culture, often with undertones of conflict or friction between different cultures. The aim of intercultural education is to develop an understanding and value of other cultures, as well as your own: learning to live together with respect and dialogue between different cultures
- 4) Multicultural: distinct cultures living side by side, tolerating each other. Multiculturalism is preoccupied with recognising commonalities and differences; the term has political overtones.

- 5) Pluricultural: often used as a synonym for multicultural; the term is generally poorly defined.
- 6) Transcultural: a focus on hybridity and fusion between different cultures, suggests common threads that permeate through different cultures. Transculturalism relinquishes strong cultural identities in favour of building common identities and breaking down boundaries, whereas multiculturalism recognises boundaries.

Many of these terms began to appear in the 1940s, but “Since its first conceptualisations in the 1960s, multicultural education has been re-conceptualised, re-focused, and transformed.” (Rata 2013: 3). As multiculturalism has had gained greater attention, both educationally and politically, it has been necessary to develop a greater understanding of the term, and peripheral terms, for at least two reasons. Firstly, the continued focus and development of multiculturalist policies has required a less simplistic understanding of the term, not least because of changing political landscapes and the use of the term (or parallel terms) across different nation states and societies. Secondly, multiculturalism has gone through waves of popularity and backlash, which has had an effect on the public perception, meaning and usage of the term multiculturalism and associated terms. For instance, multiculturalism has simultaneously been accused of both being used politically in an excessive and divisive way, as well as being tokenistic and not far-reaching enough (Sharma 2009). Multicultural policy in the UK has also been accused of being

... full of political, ideological, and policy contradictions. On the one hand, Britain, compared to other European countries, had been relatively successful in accommodating to racial, religious, and cultural diversity; on the other hand, there was continued hostility to settled citizen from the former British Empire, merged with antagonisms to refugees and asylum seekers, and to economic migrants from both outside and inside Europe. Policies encouraged labor migration but supported immigration control legislation. The education system was expected to incorporate migrants and minorities, while lacking practical support. A rhetoric of inclusion and recognition was at odds with a competitive school system which excluded and disadvantaged many minority students.” (Tomlinson 2009: 122)

In addition, in the UK there is a schism in the approach to inclusivity in schooling. After the Swann Report was published, those promoting inclusive and multicultural education

became polarised, sitting largely in two distinct camps: the multiculturalists and the anti-racists. The anti-racists criticised the multiculturalists for deracialising the curriculum; focussing on individual attitudes towards discrimination rather than wider structural issues that caused racism; and for not acknowledging race (which, they argued, needed to be examined before racism could be addressed). Barry Troyna was one of the most vocal academics from the antiracist camp, decrying the contemporary research into racial issues in education as “uneven, decontextualized, and even politically naïve” (Troyna and Williams 1986: 1). Conversely, multiculturalists criticised anti-racists for failing to address the rise of ‘cultural racism’ due to the complete rejection of culturalism; polarising ‘black’ and ‘white’ students (‘black’ being the contemporary term to encompass any non-white ethnic group); and an over-focus on Afro-Caribbean students, to the exclusion of the Asian population (Modood and May 2001). Anti-racist approaches were called into question after a South Asian boy was stabbed and killed in a playground in Manchester in 1986, with criticism being particularly aimed at the omission of people of South Asian descent in anti-racist dialogue. Secular multiculturalism became something of the lesser of two imperfect models, and has since been the more dominant approach to educational integration in the UK (ibid).

Multicultural education has faced criticism both in the UK and USA, from those that would see it improved and those that would have it abolished altogether. Banks outlines and addresses three ‘myths’ that he believes critics have used to confuse and undermine multicultural education, to the detriment of diversity in the classroom: “Multicultural education is for the others”, “Multicultural education is opposed to the Western tradition” and “Multicultural education will divide the nation” (Banks 1993a), Hoffman (1996) categorises trends into which criticism of multicultural education policy can be organised: an anti-multiculturalist stance from a ‘conservative’ standpoint, with a belief that pluralism will divide the nation morally; a research-based approach that documents examples of where multicultural education has not met its own expectations, often presenting multicultural education as tokenistic; criticism of the normalisation of multicultural language, arguing that multicultural education has too great a focus on individual reactions rather than societal change, or how the focus on cultural aspects masks political issues (p547-549). Drawing on Banks’ three myths and applying them more specifically to arts educations, Delacruz (1995) explores how the myths relate to a

multicultural arts education and adds two further myths used to criticise the arts in particular: “Multicultural art education means teaching about the art and artefacts of all cultures everywhere” and “Multicultural art education is not about art”. These attempts to categorise criticisms of multicultural education as a way of containing and addressing them show something of the controversial place that multiculturalism in its various forms has had within education. Criticism has also come from scholars regarding the chasm between multicultural education theory and practice: specifically, how multiculturalism is embedded in school curricula. There is specific criticism of the ‘heroes and holidays’ approach to multiculturalism, where rather than embedding multicultural content and pedagogy into educational practice, it is isolated into special celebratory days or hallway displays, a popular option for schools who are pushed by increasing pressure to perform in standardised tests and league tables (Korn 2002). In the UK, Arslan (2013) notes the issues that prevail when trying to implement a universalist multicultural policy that is relevant to all students. Whilst acknowledging that increased polarisation in society makes multicultural education vital now more than ever, he notes that “Even if most policy makers and educators accept the importance of multicultural education, the implication of multicultural programmes has been problematic” (Arslan 2013: 17), specifically stating that: “It is impossible to design an ideal multicultural approach capable of fitting each educational institution in all societies, even if some basic multicultural contents, approaches, and strategies may be relevant in all classrooms across all cultures.” (p24). Much of the academic criticism towards the implementation of multicultural education principles within schools is unsympathetic to teachers trying to adapt their classrooms and teaching to ideology that was perhaps not part of their training or expertise. In the case of music education in the UK, Western classical music and a theoretical approach to music teaching dominated the curriculum until the 1970s, when other styles and more practical pedagogies began to emerge in the curriculum (for a detailed account of the development of the music curriculum in the UK, see chapter 2.5). Music teachers, who usually came from a Western classical background, were then faced with delivering new styles of music (including multicultural and world musics) with little or no experience or proficiency of these genres, little support and few resources. It is little wonder, then, that attempts to engage with non-Western musics could be tokenistic. Although it is important to examine the failures of multicultural education in order to improve and develop, laying

the blame at the feet of those practitioners who are trying to instigate some sort of change is unhelpful.

Further issues have been raised regarding the perspective from which multicultural education has been conceived, including the lack of reflexivity when making cultural assumptions about concepts such as the self, identity, culture itself, and the lens through which we view our own practice. Hoffman argues that education needs to challenge basic assumptions we have about the self, identity and otherness through a more reflexive multiculturalism:

One of the contributions of a more reflexive multiculturalism would be the development of knowledge about different cultural ways of seeing the self-other relationship, including more sociocentric, flexible, and layered visions; and, moreover, an openness to seeing these other ways and values as a potential source of learning rather than as incommensurably different or, alternatively, as a threat to oneself. (Hoffman 1996: 564).

Mohood and May criticise the secular multicultural approach of the Swann report, which worked from a core set of assumed social values which were unquestioned and riddled with contradictions.

What constituted a common framework of values was simply assumed, not debated. Linguistic diversity was acknowledged as a 'positive asset' but the idea of bilingual education (except as a transition to English) was rejected - minority languages, it was argued, should be restricted to the home and to the ethnic minority community ... In similar vein, the Report rejected the notion of separate 'ethnic minority' schools, particularly 'Islamic' schools. Despite acknowledging the longstanding presence of Anglican, Catholic, and Jewish schools, it viewed the prospect of Muslim schools as socially divisive. (Mohood and May 2001: 307)

Whilst multiculturalism is relevant within the curriculum in general, it could be argued that within the arts (and music) it is particularly relevant, given their direct link to cultural expression. As music educators, it is particularly important that we examine any cultural biases that may be filtering into our teaching. Mateiro and Westvall argue that more should be done to train teachers to be reflexive about their own cultural lens through which they teach. In a study which examined trainee teachers in Sweden reflecting on the practice of a teacher from another culture and then their own practice, they argue that:

By examining the practices of others we can learn to challenge and critically consider our own customs and attitudes; this enables and internalization of new and different perspectives and approaches. As educators we need to be prepared to meet students and peers who hold a diversity of different cultural and social experiences as well as different understandings of learning and teaching music. It is crucial for the education of music

teachers in a global society to set the process of ‘expanding perspectives’ in motion.  
(Mateiro and Westvall 2013: 170)

Although the aim of multicultural education is to “empower all students to become knowledgeable, caring, and active citizens in a deeply troubled and ethnically polarized nation and world” (Banks 1993a: 23), attention has been drawn to instances where multiculturalism has maintained inequalities and enforced old power orders rather than challenging or rebalancing them (the kind of criticism that Hoffman might organise under the ‘multicultural education has not met its own expectations’ criteria (Hoffman 1996)). Banks (1993b) was highly critical of institutions that only offered a tokenistic nod to multiculturalism whilst carrying on as usual with their white male-focused curricula. He conceptualised four approaches to integrate multiculturalism into education, which I have outlined below with examples I have chosen which demonstrate how these could relate to music education:

- 1) Contributions: a holiday celebration style approach, with discreet, non-embedded contributions to the curriculum (e.g. playing an isolated piece of reggae music for black history month).
- 2) Additive: already existing curricula, which are devised from a mainstream (often colonial) perspective, with resources that are amended or expanded to include examples from disenfranchised groups (e.g. teaching about Western classical composers and including one female composer for ‘diversity’).
- 3) Transformation: looks beyond curriculum content and allows students to look at events, themes, issues and concepts through a multicultural lens (e.g. discussing and exploring different ways to record music – audio recording, aural tradition, graphic score, notation – and discussing why these different methods might have been used in different times in history and places).
- 4) Social action: an extension of the transformation approach, students are able to build what they have learned in a multicultural curriculum by instigating social change (e.g. allowing students to develop a democratic way of choosing their own repertoire in the school band, and thus expanding the styles of music they perform). (Banks 1993b)

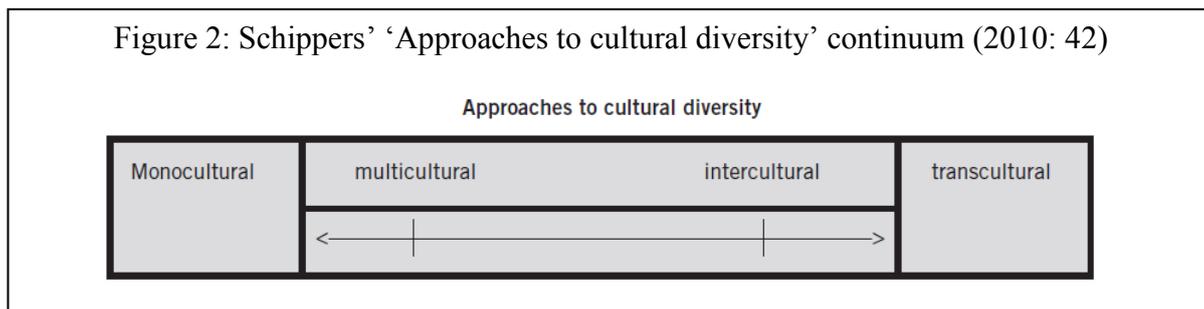
Often, educators will choose to engage only with a contributions or additive approach to multiculturalism, believing that this is enough, rather than adopting more meaningful pedagogical approaches which contribute to a truly transformative education (Banks 1993a). Swartz criticises what she refers to as the ‘diversity’ model of multicultural education, which reflects Bank’s contributions or additive concepts. She argues that this approach not only lacks meaning, but “reinstatiates the master narrative by invisibilizing group identities” in a process she describes as “gatekeeping through master narratives” (Swartz 2009: 1049). This results in marginalised groups’ interests being eradicated from educational agendas. Modood and May (2001) note a preoccupation in the UK with the academic achievement of various ethnic groups, which has both confused issues in multicultural education and used questionable methods of analysing group data, leading to misinterpretations and generalisations of groups. They also note the new challenges that mixed-ethnicity families and hybrid identities bring to traditional assimilation and plural concepts of culture, outdating the ‘British-Other’ dichotomy.

Despite some failings, developments in multicultural education have been important and many. Identifying issues is a key way to develop the kind of reflexive practice that Mateiro and Westvall (2013) encourage in music teachers. Arts education faces specific issues when dealing with multiculturalism because of its relationship with the ‘cultural’ aspects of education. Delacruz (1995) notes that curriculum content, which is already an issue due to the minimal amount of time dedicated to the arts in the curriculum, is a challenge:

Issues regarding content selection, the familiar breadth-versus-depth debate, have always plagued art education. These issues are made more pronounced by the inclusion of diverse artistic traditions and innovations. The mandate for diversity or pluralism challenges educators to make new decisions about what to include and what to exclude in an already crowded curriculum. (Delacruz 1995: 59)

She also notes that the arts suffer from pedagogical issues, and that transformative multicultural arts education is sometimes not achieved because of a misconception that “multicultural art education means teaching the same things, but with more diverse examples of art.” (p59). Schippers (2010) conceptualises the term ‘multicultural’ differently when discussing the teaching and transmission of musical traditions. He sees ‘multicultural’ as part of a continuum in which musical traditions can be placed (figure 2).

Figure 2: Schippers' 'Approaches to cultural diversity' continuum (2010: 42)



The idea is, once again, of reflexivity. Schippers' continua are designed so that educators can be sensitively aware of the nature of the musical tradition they are dealing with and choose appropriate pedagogies and materials to transmit the tradition:

“...the underlying assumption of the model is that teaching is more likely to be successful when the institutions/teachers/learners are aware of the choices they have and make, and are able to adapt to the requirements of different learning situations by choosing positions or moving fluidly along the continua. For this to work, it is important that such thoughts enter the minds of those working in teacher training, curriculum development, and the classrooms.” (Schippers 2010: 43)

Although bound by curriculum and exam board requirements, teachers have influence within their classroom. There has been much research looking into teachers' personal beliefs and attitudes and the effect this has on their performance in the classroom, largely from the perspective of initial teacher training. This literature may be relevant when considering multicultural education, as it discusses how the views and attitudes of teachers may transfer into the classroom. Georgii-Hammond (2011), in her study on music teachers' identity in Sweden, found links between teachers' personal and musical backgrounds and the values and educational objectives that they bring into the classroom. These musical experiences and views of music education can become “strongly held and may shape their learning throughout [teacher training programmes]” (Schmitt 2013: 33). Brändström (1999) found teachers have a mixture of the inherently contradictory absolute view of musicality and relativist view of musicality, emphasizing that:

In all music teaching, there is an obvious risk for a one-sided emphasis on the importance of talent at the expense of the influence of environment, including the pedagogical environment. The blind faith of a music teacher in biological inheritance, could lead to deterministic attitudes by young people. This, in turn, could lead to self-fulfilling prophecies and different kinds of obstacles to learning. If the music teacher believes that only a few children are musical, these children will most probably receive more stimulating teaching and thereby develop more in musical respects than their "less talented" comrades. (Brändström 1999: 24)

Looking more specifically at multiculturalism in the classroom, Standley's 2000 study looked at the difference between trainee-teachers' attitudes towards diversity before and after a "Teaching Music to Diverse Populations" unit in a teacher training programme, in comparison to trainee-teachers who took another unit on the course which didn't specifically address diversity. The study showed an overall improvement in attitude towards diversity from both groups, but considerably more improvement from the group that participated in the "Teaching Music to Diverse Populations" unit (Standley 2000).

Emmanuel (2005) notes:

The concept of intercultural competence is vitally important in the field of music teacher education because pre-service teachers' experiences within their own cultures, as well as the personal histories that form those experiences, influence the formation of knowledge, attitudes, beliefs, and values. In turn, these influence their perceptions of students' behaviors and actions, and their interpretations of both verbal and non-verbal communications. Teachers must recognize and understand their own worldviews in order to understand the worldviews of their students, and thus be effective in working with students from diverse cultural backgrounds (Emmanuel 2005:50)

Karlsen and Westerlund (2010) argue that "instead of being viewed as a challenge for the (majority) population, immigrant students could be seen as forming a healthy test for any educational context in terms of how democracy is enacted and developed in music education" (p 226), and outline four main benefits of developing musical agency for immigrant students: using music to construct identities for the outside world; using music to explore and balance multiple identities; developing collective agency through group performances and compositions; and being part of shared practices through diverse musical experiences (p233-234). Banks (2008) notes that "In democratic and transformative classrooms and schools, students from diverse groups interact and deliberate in equal-status situations. They also develop positive racial and ethnic attitudes as well as the knowledge, skills, and perspectives to deliberate with students from diverse groups" (p135).

Chapter 2.2 ('Arguments for diversity in music education') outlines two broad arguments for including a diverse range of musics in a music curriculum: to deliver a multicultural curriculum to a multicultural student body, and developing musicianship by exposing students to more musics. This chapter expands upon these arguments to present a further two rationales for teaching diversity in the music curriculum: teaching music to a diverse student body, and teaching diverse musics to students. The latter

rationale links in with the ‘developing musicianship’ argument from chapter 2.2, and is largely concerned with the individual benefits of broadening the music that students are exposed to. The former rationale links to many of the arguments made in this section by multicultural education scholars, that the student body as a whole benefits from an inclusive, multicultural education, and that a curriculum should be representative of the students that engage with it. That is not to say that multicultural education is irrelevant to student populations from demographically non-diverse areas. Diversity is about more than demographics, and even students from the most demographically non-diverse areas are still influenced by multiculturalism and a more global world, for instance, through the conventional and social media. Additionally, just because a student lives in a monocultural setting during their school years does not mean that they will remain there, and many students from non-diverse areas may go on to study, work or live in areas that are demographically diverse, or even in places with a different majority culture. Therefore, a multicultural education is relevant to students from both diverse and non-diverse areas.

Two common themes that run through the literature and find resonance in delivering a diverse music curriculum in a diverse music classroom are: 1) reflexivity of teaching practices, and 2) embedding a multicultural approach beyond extended curricular examples. A reflexive approach to multicultural music teaching allows teachers to examine their own cultural biases and assumptions, and therefore understand how this impacts on their teaching and how these impacts can be managed when delivering diverse musics, or teaching diverse audiences. Similarly, educators are encouraged to examine the curriculum they deliver, and evaluate whether the approach to multicultural education is simply additive, or a truly transformative education.

## 2.5 Music in the National Curriculum

Western classical music has traditionally had quite a stronghold in the music curriculum in British schools, with popular music and musics from non-Western cultures more recently beginning to play much more of a supporting role in the classroom. The ‘singing plus’ curriculum of the 1950s became very removed from the experience of

students in 1960s and 1970s Britain, who were increasingly coming into classroom with their own musical experiences and values at a time where “a patronising attitude towards the value of popular music had emerged” (Finney 2007: 7). Attitudes towards music education began shifting as early as the 1960s, with traditional, teacher-led, Western classical-dominant approaches to music education being called into question. Emerging educational theories, curriculum initiatives and publications contributed to a growing movement towards a different style of music education, including projects conducted by the Schools’ Council which promoted practical, workshop-style classroom practices over teacher-led instruction and a push from music educationalists for a broader music curriculum which drew from a greater range of musical styles (Paynter 1989: 235-6, Savage 2013). This shift was reflective of a general shift in focus in education in the UK towards a more child-centred approach to learning. The Central Advisory Council for Education’s 1967 report *Children and their Primary Schools* (known as the Plowden Report) promoted a child-centred primary curriculum (Central Advisory Council for Education 1967), whilst Paynter and Aston advocated a child-centred approach to music education (including an appreciation of the diverse musical backgrounds of students) (Paynter and Aston 1970). The 1980s saw sweeping educational reforms begin to take place. These changes had a profound effect on formal music education, beginning with the introduction of the music GCSE in 1985, which enshrined Swanwick’s three-pronged formula of listening, performing and composing into the exam criteria (Gammon 1999: 131, Swanwick 1979). In the late 1980s the National Curriculum was devised, outlining the education to which children in England were legally entitled. Music was one of ten statutory subjects to be taught, and the National Curriculum for Music was finally published in 1992 after a great deal of debate and discord between music educators, academics, critics and politicians. Initial documents for the National Curriculum for music were developed by a group of music educationalists under the name of The Music Working Group, who devised a curriculum which largely reflected contemporary and progressive ideas about music education, including a broader music curriculum and a focus on practical music making, as well as drawing on Swanwick’s listening, performing and composing model which had helped shape the music GCSE. It was not long before the work of The Music Working Group began to receive serious criticism, firstly from the National Curriculum Council for England, who challenged the structure of the curriculum guidelines in a consultation document published in January 1992, and then from educationalists who

disagreed with the premise of The Music Working Group's documents, and national newspapers who somewhat sensationalised the lesser role that Western classical music was taking in the new curriculum guidelines (Gammon 1999). The process was being overseen by the Secretary of State for Education Kenneth Clarke, who leaned towards a preference for a heavier representation of the Western classical and jazz traditions. So despite a popularity among music teachers of The Music Working Group's initial proposals, a significantly compromised and prescriptive version of the National Curriculum for Music was rolled out in 1992, complete with specific references to dead, white, European, male composers. The curriculum was slimmed down in 1995, in a revision which was somewhat less prescriptive, but none-the-less the legislation received criticism for passing up the opportunity to be an innovative move in music education. As Savage words it: "The original National Curriculum put propositional knowledge in the place of knowing music. It betrayed insensitivity to the art of music and an ignorance of how children learn." (Savage 2013).

There has been some investigation into how the introduction and implementation of a National Curriculum for Music affected music in British classrooms. Green explores the changing attitudes of music teachers towards different musics in the curriculum. By repeating a 1982 study of teacher attitude towards different musics and their engagement with said musics in the classroom in 1998, Green managed to gauge a direct comparison, thus offering a picture of how attitudes and curricula have changed. She notes:

Whilst teachers' commitment to and respect for classical music do not appear to have lessened between the two questionnaires, the implications of many 1982 teachers, that classical music deserved to take up the most curriculum time on the basis of its superiority and its unquestionable status as cultural heritage, appeared to have waned considerably. Instead, teachers in 1998 were more likely to perceive the classical area as one music among many, a music of enormous value but not necessarily the prime contender for space on the curriculum, nor a music to be grasped in cultural or historical isolation. (Green 2002a: 27-28)

In particular, Green notices that over the 16 years between the surveys, 'world music' grew from a completely obscure and largely ignored area of music to one that appeared to be valued almost on par with popular music. However, Green does not attribute the shift in attitude solely to the introduction of the National Curriculum, stating that:

...any suggestion that teachers changed their practices merely in response to governmental stipulations seems untenable. For one thing, teachers were themselves very largely

supportive of the National Curriculum, which, it can be argued, was based on existing good practice. For another thing, if it was the case that teachers were slavishly following legislation, then there is no explanation as to why, for example, 'world music' should have received so much greater attention than folk music by 1998. Therefore it seems reasonable to suppose that any changes in teachers' practices were motivated to a significant extent by factors other than legal requirements. (Green 2002a: 28)

Although Green presents evidence that awareness of, and positive attitudes towards, world music have developed, the data she presents hints at an outdated understanding of some of the musical styles they discuss, even from many of the teachers who were interviewed in 1998. For instance, when discussing 'Avant-garde/twentieth-century classical music', the majority of the teachers cited examples from the early twentieth century, including Stravinsky, Britten, Messiaen, serialism, minimalism, impressionism, and early 20<sup>th</sup> century opera; more contemporary examples were not widely drawn upon. Similarly, when discussing world music, the teachers from 1998 mainly mention Indian music, gamelan, Chinese music and African music: all very similar answers, and musics which are generally more 'traditionally' represented in the curriculum (as far as world music goes), all of which are classical or traditional styles with no world popular music cited. These answers are perhaps reflective of teacher training from a previous generation, and a dated attitude towards these styles of music.

Initially, primary schools delivered the National Curriculum for music much more effectively than secondary schools. In fact, in the first year that the new curriculum was rolled out, Ofsted inspectors noted that many year 7 music lessons were being pitched for a lower ability than the year 1 and 3 lessons in the same subject (Mills 1994). Student engagement with school music declines as their educational careers move on: despite progress in the broadening of the music curriculum, music is an alarmingly unpopular subject at GCSE and A level, with the number of students opting to take it as a subject being incredibly low (Lamont and Maton 2008, Bray 2000, Welch et al. 2011). Using Legitimation Code Theory, Lamont and Maton (2010) theorise that this is because of shifts in the music curriculum between Key Stages, from a relativist curriculum in primary school, where the focus is on a student's individual response to music, to an elitist Key Stage 4 curriculum, where it is perceived by students that they must have both pre-ordained skills and acquired knowledge to access the learning. "Thus, the longer that pupils are at school and the closer to GCSE (and in particular choosing GCSE music), the greater the likelihood that they viewed music as an elite option (i.e. requiring both natural ability and special skills)." (Lamont and Maton 2010:

70). Researching teacher's perceptions of declining uptake of music in Australia, Ng and Hartwig (2011) found that the most common explanation from teachers regarding low participation in music were low curriculum status, perceived unimportance, parental discouragement, lack of interest, peer discouragement and poor music programme.

At the time of the development of the National Curriculum for Music there were voices that vehemently opposed the inclusion of music as a statutory subject with a prescriptive set of guidelines, sentiments that have continued to echo as the effects of the National Curriculum on music education have taken their toll. John Paynter (2002), who was a key participant in the 'School Music Project' in the 1970s, has criticised the implementation of the National Curriculum, in particular the way in which assessment and standards have compromised educational experiences, which he considers to be what is truly important in music education (Paynter 2002: 216). Talking a handful of years after the implementation of the National Curriculum, Ross (1995) is highly critical of school music and its role in the National Curriculum, asserting that music must be learned, but it cannot be taught: the role of the music teacher is to facilitate the learning process, not to instruct; music educators got it wrong, and including music in the National Curriculum has done more harm than good (Ross 1995). More recently, Kushner (1999) echoes some of this view, in particular the sentiments to have music removed from the National Curriculum:

In a practical sense, there is a real opportunity, and it lies in going in the opposite direction from that advocated by the various lobby groups and campaigns who argue for the arts to have National Curriculum status—seeking, instead, the 'wilderness experience'. Music educators might acknowledge the reality of a retreat to 'what we can do under the circumstances'—and rebuild. But rebuild from the base of what we have learned about curriculum and curriculum development over the past 40 years and on a platform of research knowledge of small-scale, good practices. Start small and local, working with the cottage industries—go for evolutionary development through a combination of experiment, persuasion, demonstration, debate—eschewing the inevitable attraction of statutory coercion. (Kushner 1999: 216)

Gammon (1996) reservedly agrees with Ross' sentiments about the quality of classroom music, although he is vocal about his distaste for Ross' demonisation of music teachers, and thoroughly disagrees with the removal of music from the National Curriculum. He does, however, admit that "The 'revolution' in school music has not been as total as some reformers like to imply; there remain severe problems to do with the curriculum, its scope, delivery and resourcing; and the priorities of a considerable number of music teachers do not help them to make music into a thriving and popular school subject."

(Gammon 1996: 117-118). However, Gammon believed that there were many examples of good practice among music teachers, even if a few bad apples were not co-operating with a broadening and more inclusive curriculum. Even if curricula are expanded to incorporate a wider range of musics, the pedagogical approach to the curriculum can still hinder the success of school music. Swanwick, writing at the time of the introduction of the National Curriculum that he influenced so much, warns that approaching music education as bare concepts negates the very essence of what music is:

The danger is that we and our students may come to imagine that this is what music is all about and that teachers will tend to work from and toward concepts, looking for music that exemplifies them. This can easily signal that music is merely an illustration of something else and not a significant experience on its own account. Did Mozart write the first movement of his 40th Symphony to illustrate "sonata form," and should we listen to it for this reason? So a teacher might choose to rehearse or present a song because it demonstrates the concept of changing meter or shows off a modulation to the dominant, whereas the ultimate reason for choosing any music is that it has the potential of significant engagement at the intuitive level. (Swanwick 1991: 153)

It all amounts to teaching music in a musical way, rather than as an academic exercise, to create a relevant and meaningful musical experience for students. This is a point that most music educationalists would agree on, including those mentioned here. Initiatives such as Musical Futures, born out of Green's research on informal learning among popular musicians (Green 2002b), aim to bring a student-led approach to classroom music, thus increasing student engagement in music, however this is yet to be truly mainstream in schools. Swanwick and Lawson carried out an evaluation on students who were involved in a number of music workshops at the South Bank Centre as part of their school music curriculum over a three year period. The purpose of the research was to evaluate whether 'authentic' music experiences, in collaboration with professional musicians, improved student attitudes towards music. They found that although students' attitudes towards music still suggested a decline, the decline was significantly less than with their peers who did not take part in the project (Swanwick and Lawson 1999). Perhaps, then, it is a matter of creating an 'authentic' music experience, whatever that may be: 'jamming' in a music classroom or playing an actual gamelan at the South Bank Centre.

## 2.6 South Asian music in British schools

Although this thesis does not aim to look in depth at any specific ethnic group, literature about the relationship between South Asian music and the British music education is relevant to discussions about the low uptake of music among South Asian students in chapter six. Therefore, a review of relevant literature will be included here, feeding into the discussion later in this thesis.

The term 'South Asia' generally refers to the 'Indian subcontinent': that is, India, Pakistan, Bangladesh, Sri Lanka and sometimes Afghanistan. The term is riddled with complexities. On the one hand, India itself is a vast nation with over 1.2 billion citizens and a staggering array of diverse religious practices, cuisines, musical and dance forms, languages and cultural practices, not to mention the neighbouring countries which are encompassed by the term 'South Asia'. On the other hand, several of these countries formed part of pre-partition India and as such, there is a sense of common culture between them. Grau and Chor (2001) defend the term 'South Asian' to describe dance practices of the subcontinent because the very generalising nature of the term gives it a neutrality and 'all-encompassing' edge which would perhaps be more appropriate:

Just as the term 'contemporary' dance is a generic term that overlooks the differences that exists, for example, between Graham and Release techniques, and instead recognises the similarities in terms of aesthetics, of ways of making sense of the body, or of apprehending space and music within these techniques, South Asian dance similarly irons out differences and foregrounds similarities. (Grau and Chor 2001: 39-40)

Much of the existing literature on South Asian music in schools in the UK has examined what kinds of music are being taught, where they are being taught, and how they are being taught, with a specific focus on how students of South Asian descent have interacted with musics of South Asia, mainly Hindustani classical music, *bhangra* and *filmi*. The key aspect in these studies has been looking at the relationship between South Asian students and South Asian music, rather than looking more generally at how South Asian students are engaging with the wider music curriculum (or indeed how students from other ethnic backgrounds engage in South Asian music in a formal education setting). Some studies explored the bigger picture of how South Asian music was fitting into music education in general. This section will review some of the aforementioned literature.

Farrell (1993) particularly attempted to map out how South Asian music was being included in music education during the 1990s, examining some of the problems with teaching Indian classical music in the classroom, including the soloistic nature of the music and the rhythmic and melodic complexity, which he asserted “is not a teaching methodology that can readily be adapted to Western music education.” (Farrell 1993: 116). He also notes that in the early 1990s (which we can note is when the National Curriculum for music was being rolled out as a standardised model for music education across the country) that “Although multicultural music education is lauded in public, even acknowledged in public examinations such as the GCSE, the practical reality is less encouraging.” (ibid: 167). In the late 1990s, Farrell and Welch undertook a large-scale research project, which attempted to give a picture of South Asian music in the UK. The *Mapping South Asian Music in Britain* project found that:

South Asian music has an increased profile in formal music education in Britain, but this provision is still linked mainly to areas where there is a large South Asian community. Such music appears to function as part of wider multi-cultural education policies rather than part of general music education policies. It is, therefore, uneven in distribution and organization across the country (Farrell and Welch 2000: 54)

The project also found that Hindustani classical music is the most represented South Asian musical form in formal music education in the UK, with some representation of *filmi* and religious musics and very little exploration of fusion or popular South Asian musical forms in the classroom (ibid: 54). In terms of music education, these overviews of South Asian music showed an increased interest in South Asian music on the whole, whilst for the very first time the National Curriculum for music was prescribing that “Pupils should perform and listen to music in a variety of genres and styles, from different periods and cultures” including works from “a variety of cultures, Western and non-Western” (Department of Education and Science 1992: 3). However, the provision that children were getting in terms of South Asian music was patchy, both in the quality and quantity of the South Asian music they were being exposed to in schools.

Broadening our focus slightly, Grau and Chor’s study *South Asian Dance in Britain* parallels Farrell and Welch’s study of South Asian music by creating a broad picture of how South Asian dance was being taught, learned, transmitted and practiced in the UK over a 2 year period from 1999 to 2001 (Grau and Chor 2001).

Other studies examining South Asian music provision in Britain have focussed more narrowly on one genre of South Asian music and how it has been taught. These studies

tend not to focus on how the music is taught within schools per se; indeed, as most teaching of South Asian musics happens within the community, these studies seem to have a focus outside of classroom music. For instance, Farrell's 1997 study examines the teaching and learning of tabla among children in the UK, which often happens outside of the classroom setting (Farrell 1997). Another such study by Poole (2004) examined teaching of bhangra music in Essex. This study noted that learning bhangra was considerably more popular among young South Asian students than learning Hindustani classical traditions, which have been more consistently represented in the British music curriculum, which students found "elitist, technically demanding, traditional, formal and academic." (Poole 2004: 12).

There has been some research into the relationship between Muslim students (mainly from South Asian backgrounds) and the wider music curriculum, because of Islam's categorisation of music as haram, or associated with other activities that are haram, such as alcohol and sex. Harris has written extensively on the challenges of providing the National Curriculum requirements for music in schools with a high or majority Muslim population. She notes that members of the British Muslim community feel that music is irrelevant to their children's lives, in part because they would not be able to become professional musicians due to religious constraints; Harris does, however, report more positive attitudes towards music from Muslim students at Key Stage 3 (Harris 2002). In her research on the use of technologies in early childhood musical development, part of which was conducted within a British Muslim community, Young (2009) notes that although many of the mothers interviewed were not avidly opposed to music in their children's education, they found the very secular nature of British education (including music education) to run against their customs of religion permeating all aspects of life. Baily's (1995 and 2011) study on the Gujarati Muslim *Khalifa* diaspora in the UK also offers some interesting insight. He notes that the *Khalifa*, the caste of barbers and musicians, are considered low-ranking in the caste system, and this links in with a more generalised view of musicians being drawn from low-ranking groups. Even in the UK, where musicians receive comparatively high status, members of the *Khalifa* group are encouraged to discard their involvement in musical practices by other Muslim groups. The complex and contradictory status of musicians in India has been explored in some detail, and from Baily's work we can see that some of these attitudes have clearly followed South Asian immigrants to the UK. Brown (2007) discusses the complex and

often contradictory status of musicians, both utilising a cross-culture perspective and using her own research of seventeenth and eighteenth century Mughal musicians performing *mehfil* in northern India to frame her discussion. She draws on Merriam's description of musicians as 'low status, high importance', as well as Turner's conceptualisation of musicians as 'liminal' – working in the blurred spaces between different class boundaries – to explain the unique place that musicians hold in many societies. She also explains how these traditional attitudes towards musicians have lingered into the modern era. Speaking of north Indian musicians, she notes: "That musicians were widely perceived to be of low rank is the obvious explanation for the Indian middle classes' well-documented status-conscious aversion to hereditary classical musicians at the beginning of the twentieth century" (Brown 2007: 29-30). Brown also notes that "A perceived connection, correctly or falsely, between musicians and sexual service is also ever present as a shadow until at least the mid-twentieth century beneath the more hagiographic rhetoric about the glories of Indian musicians." (ibid: 28-29). In his research into why impoverished families invest an average of fifteen percent of their income into community festivals in rural India, Rao (2001) goes further to explain why social standing is so important in Indian culture:

Social status is an important motivating force in the behaviour of Indian families and anthropologists have long believed that Indian concepts of individuality differ markedly from the Western. An Indian is defined not just by his or her own accomplishments and character, but also by his or her circle of acquaintances and friends – how many people he or she knows, and the status and respect accorded to him or her by his or her social group... A great deal of effort and expense is devoted to the presentation of external attributes. Household decisions are often made with an emphasis on how one's family will be viewed by others; What will others say? What will they think? Status is thus a value in itself. (Rao 2001: 80)

We can now understand that South Asian musicians have been traditionally regarded as low status within their own culture (even if music they make is regarded highly), and that status is a strong motivator for decision making in Indian communities. If these attitudes have been maintained in the South Asian diasporas in the UK, it could go some way to explain why South Asian engagement in school music beyond what is compulsory up to Key Stage 3 is so poor, and give us a richer understanding than simply accepting that music has an unpopular standing among the Muslim community due to religious attitudes.

Consideration must also be given to the value which is attributed to different styles within the music (and other arts) curriculum. In Grau and Chor's study *South Asian Dance in Britain*, for instance, she notes that:

Whilst diverse levels of dance training and education in Western performance styles are available within the education system throughout the UK, through GCSE, A Level, B-tech/national diploma courses, contemporary South Asian dance forms are represented institutionally in a tokenistic manner, by the inclusion of one of Shobana Jeyasingh's choreography for study in the GCSE syllabus, for example. (Grau and Chor 2001: 12)

Parallels can easily be drawn here between the inclusion of one South Asian choreography piece in the GCSE Dance syllabi, and the appearance of 'Rag Desh' as the representation of South Asian music in the last Edexcel GCSE syllabus as a set work under 'Area of Study 4: World Music', (which was replaced in the 2016 syllabus with a new area of study, 'Fusions', in which no South Asian music is represented); or in the most recent Edexcel A level syllabus, where only one Anoushka Shankar piece, 'Breathing Underwater', is included under the new 'Fusions' area of study, to represent South Asian music. Looking outside of the research which focuses solely on South Asian students in British music education, Welch et al (2008) found that students from non-Western classical backgrounds in higher education perceived themselves as less expert than Western classical music students perceived themselves, which reflects interestingly on the perceived value of Western classical music and other genres within formal music education. So not only South Asian attitudes towards musicians (or in some cases music) but also Western academic attitudes towards South Asian music (and non-Western art music in general) may also hold some responsibility for the poor uptake rate of South Asian students on post-16 music courses. Although current literature either focuses narrowly on South Asian students from Muslim communities, within the broader context of the British music curriculum, or more broadly at the wider South Asian community in the UK but specifically in regards to South Asian music, interesting and relevant discourse has come out of the existing research which can inform and contextualise some of the issues emerging in this project with regards to the low representation of South Asian students on post-16 music courses.

## 2.7 Conclusion

These subchapters draw on different disciplines and discuss diverse subjects, all of which inform this research. From ethnomusicology, discussions emerge regarding the

appropriateness of understanding world music as a musical style and a musical term; it contributes to arguments for the inclusion of diverse musics in music education; concepts of bi-musicality and world music pedagogies inform discussions about appropriate pedagogies in the music classroom; and research on the low status and liminal social standing of musicians in South Asian cultures feeds into discussions of the engagement of South Asian students in music education in the UK. Music education has contributed to arguments for diversity in music education by outlining benefits to the development of musicianship; it has examined musical pedagogies, in particular research around the Musical Futures approach and how popular musicians learn; there is relevant research into music teacher training, reflexive practice, and how this affects teachers' attitudes towards teaching diverse music curricula; it has contributed to the development and critique of music as a statutory subject in the National Curriculum; and the mapping of South Asian music in the UK. Multicultural education theory, as well as informing a subchapter in itself, also contributes to arguments for diversity in music education. This review builds a picture of the current research and theoretical frameworks that relate to this thesis, as well as emphasising where gaps in the literature lie: namely, if the benefits of a broad music curriculum have been largely established, and diversity has been enshrined in the National Curriculum in a compulsory manner up until key stage 3, where does non-compulsory post-16 music fit into the picture? This thesis attempts to begin to tackle this issue.

## **Chapter 3**

### **Methodology**

The research question and sub-questions for this thesis call for a methodology that allows for an in depth, qualitative understanding of a number of complex issues. Questions such as “Does music in schools fit the demographic profile? Should it?”, “Is world music and a diverse musical education valued by teachers and students?” and “What challenges does a diverse music curriculum present in the classroom?” cannot be answered easily or comprehensively through survey or other quantitative methods alone. It was clear from the outset of this project that the research would require a methodological approach which involved cultivating working relationships with a number of schools in order to explore how these issues play out in context (Bresler 1995). In order to create this relationship, the research model for this project was based on visits to case study schools. Some of the visits involved conducting semi-structured interviews, lesson observations and questionnaires; other visits involved participating in lessons, observing the music department in action and talking informally to staff and student. Seven schools were chosen and agreed to be involved in this research; this number allowed for a variety of contrasting schools to be represented, but was a reasonable number with whom to develop a relationship which allowed the research questions to be explored fully. The data for this research came predominantly from these visits to, and fieldwork in, the case study schools. In order to triangulate the data, a mixture of different methodologies have been used (Bresler 1995, Olsen 2004). All of the schools took part in visits, observations and interviews, and some students completed questionnaires. Other data has been collected from Ofsted reports, Ofsted data dashboard, schools’ websites and literature, and the 2011 UK census. Data about GCSE, A level and BTEC syllabi have been taken from examination specifications and other qualification documents published on the examination board websites. The visits to the school were the crux around which the rest of the research methods revolved. All interviews and questionnaires were conducted during visits to the school. The questionnaires were designed to contextualise and aid comparison between the schools; similarly, the semi-structured nature of the interviews allowed for the flexibility and scope to explore any issues that affected individual schools, or issues that had not been anticipated by the researcher, whilst also allowing for some common lines of enquiry to

aid comparison between the schools. The idea to conduct a wider, internet-based questionnaire that would include schools that were not involved in the visits was dismissed as it became clear that the questionnaire data was secondary to the rich qualitative data that was being collected from visits, interviews and lesson observations, and conducting questionnaires out of context was unlikely to contribute anything to the picture. Additionally, by placing a great focus on school visits, this allowed me access to students who were enrolled on the music courses, and gave me the opportunity to report their reactions to and understanding of the issues raised by the research question in a meaningful way.

All schools, students and teachers have had their names replaced with pseudonyms. Pseudonyms for the school were created by taking an arbitrary area from Google maps – in this case a village called Southstoke in Somerset – and naming the schools after street names or local landmarks that appear on the map. Names of individuals were changed at random, with attention paid to using culturally, ethnically, nationally, religiously and gender appropriate pseudonyms where applicable. Schools were selected to be invited to participate in the research based on location and their involvement in post-16 music. Many schools that were approached declined the invitation to be involved, often stating time restraints and busy academic calendars as their reasons. Some schools agreed to be involved because they were interested in world music in their curriculum, or were interested in developing it in their school; some schools I had worked with before so I knew the staff there; others still I was referred to by schools that were already involved in the project. The sample selection of just seven schools is my no means supposed represent the opinions and situations of all schools in the UK. Even within this small sample it is clear that individual schools have wildly differing views of, and relationships with, world music in the curriculum. But this study does demonstrate some of those diverse approaches and relationships, and begins to document some common themes and issues that emerge.

### 3.1 Case study schools

One of the recurring justifications in current literature for including non-Western musics in the curriculum is that a diverse population should be reflected in a diverse curriculum. In other words: as the population in the UK, and local populations across

the Western world, become increasingly diverse in terms of ethnicities, cultures, religions and languages spoken, these diverse aspects of our society should be apparent in the education of children and young people. Our multicultural society should not be taught a monocultural syllabus. However, multiculturalism is not happening at the same rate globally, or even nationally, and urban areas of the UK have much more diverse populations than their rural counterparts. With this in mind when designing the fieldwork plan for this research, I was keen to include schools of different locations and demographics within my group of case study schools, in order to explore whether there was more world music happening, or a greater requirement for world music, in schools that had a more diverse population and therefore more representatives from a variety of cultures in the classroom. Due to accessibility of the schools for visits, my research area was limited to south-east England. I chose three areas in the UK that contrasted significantly in terms of population density, ethnic background of the population, levels of deprivation and other key social indicators: Lambeth, Croydon and Arun.

Unfortunately, I ran into issues almost immediately. Most notably Arun, the rural area in my research, only has six schools that offered post-16 music, and none of these schools would agree to be involved in the research. Either they said they were too busy to be involved, or it was impossible to get hold of a relevant person (music teachers are typically away from their desks until past 4.30pm due to afterschool enrichment activities, and as the office staff tended to leave before the music teachers returned to their desks; this meant that I rarely managed to get through to speak to music staff on the telephone. Similarly, emails tended to be ignored, presumably swept up in the mass of emails from prospective trainee teachers asking to come and observe lessons in order to enrol on initial teacher training courses). This meant that my fieldwork plan had to be rewritten to include a wider pool from which to select case study schools, and instead of using Lambeth, Croydon and Arun to represent urban, suburban and rural regions, the areas were redefined simply as 'inner London', 'outer London' and 'rural'. I ended up with seven case study schools: four 'inner London', one 'outer London' and two 'rural', located in Hampshire and West Sussex.

### *3.1.1 Inner London Schools:*

Hodshill School is a fairly modern school located in north London. In terms of population density, Hodshill School is situated in the most urban location of all the case study schools, with 138.7 people per hectare. Less than half (47.7 percent) of residents in the borough identify as white British, although the rest of population in the borough is fairly mixed and there is not one particularly dominant secondary ethnic group. 80.1 percent of the population speak English as their first language (Office for National Statistics 2011). So although the area is diverse in terms of ethnicity, there is not a significant representation of an ethnic or cultural minority group which has contributed to the settled identity of the area. The school itself, however, is somewhat more diverse in terms of ethnicity and language than the wider area in which it's situated. The school's 2010 Ofsted inspection reported:

[Hodshill School] is an average-size school and serves a local community where the number of students eligible for free school meals is significantly above average. There are substantially more boys than girls in the school. Over three quarters of the students are from minority ethnic backgrounds and over half speak English as an additional language. (Ofsted 2010: 3)

The Ofsted report also noted "A high number of students join or leave the school partway through their secondary education" (ibid), suggesting that there are high levels of children from immigrant families moving in and out of the area during secondary school age, which would also contribute to high numbers of children with English as an additional language. The school achieved an overall grade of 'outstanding' in the 2010 Ofsted inspection.

Hodshill School is a music specialist school, with a particular classical music focus. The school offers a GCSE and A level route, using the Edexcel examination board. During my visits to the school, there were only two students enrolled on the A2 course and no AS course running that year. Ms Brown, the head of music, told me that since launching the A level in 2010, numbers tended to hover around three students on the AS course, with two usually progressing to A2; this was that first year since launching the A level that they had been unable to run the course, due to an academically "incredibly disappointing" cohort of students (as Ms Brown worded it). Ms Brown said that this was not the norm, and they were expecting a steady increase in the uptake of post-16

music in the school due to the development of the instrumental programme in the school, which now offers every student the chance to learn an orchestral instrument in school free of charge (at the time of my visits, the year 9 cohort were the first year group to take part in this initiative).

Cambrook Catholic School is technically classed as two schools: the girls school and the boys school. However, despite this technical classification, both schools are situated on the same site, use the same resources, have an overlapping senior management team and a shared sixth form. In every aspect that affects this study, the two functioned as a single school, and so it will be referred to as such in this thesis. Both parts of the school were inspected at the same time but by different teams in April 2014. The inspectors noted that “Musical activities have a very high profile” (Ofsted 2014a: 6). The boys school achieved a ‘good’ grade, whereas the girls school, which the sixth form was inspected with, achieved an ‘outstanding’ grade. In the boys’ inspection, it was noted that:

- The proportion of disabled students and those who have special educational needs supported through school action is average. The proportion supported by school action plus or through a statement of special educational needs is above average.
- The proportion of students for whom the school receives pupil premium funding is well above average. This is additional funding for students who are known to be eligible for free school meals, students who are looked after by the local authority and children with a parent or carer in the armed services. At this school, it applies mostly to those known to be eligible for free school meals.
- The vast majority of students are from a wide range of different minority ethnic backgrounds, the largest being of Black African and Black Caribbean heritage.
- The proportion of students who speak English as an additional language is above average. The proportion of students who are White British is well below average. (Ofsted 2014c: 3)

During the inspection of the girls school and sixth form college, the inspector reported that “Approximately one in four students is of White British heritage.”, “There is a high proportion of students from minority ethnic backgrounds, the largest being Black British African” and “Approximately half of all students learn English as an additional language.” (Ofsted 2014b: 3). Interestingly, but not surprisingly, the ethnic makeup of the school does not resemble the ethnic make-up of the local area in the slightest.

Cambrook Catholic School is situated in an east London borough with an extremely high Bangladeshi population. In fact, 32 percent of the residents of the borough describe themselves as Bangladeshi or British Bangladeshi, compared to 31.2 percent that describe themselves as white British, making the Bangladeshis the largest ethnic group in the borough. 65 percent of residents speak English as their first language and 18 percent speak Bengali, Sylheti or Chatgaya as their main language. The area is densely populated, with 128.5 persons per hectare (Office for National Statistics, 2011). The reason that the school was so vastly different to the local area in terms of demographics is because Cambrook was a Catholic school, and the majority of the Bengali population were Muslim, and the teachers at Cambrook Catholic School informed me that most of the main ethnic group in the borough chose to educate their children at other institutions. In the borough, Muslims (34.5 percent of the population) outnumber Christians (27.1 percent of the population, *ibid*), whereas at Cambrook Catholic School, the majority of the students came from a Catholic background. The borough in which the school is situated is one of the most deprived areas in London.

The music department at the school was essentially set up to cater for what the school did best, which was classical music. There were two fairly standard music classrooms, a number of practice rooms, and not much in the way of music technology apart from a classroom with some Mac computers in it, which I only really saw being used for *Sibelius* notation software for A level coursework. The majority of the teachers in the school were classically trained, with the exception of the music technician who had a popular music background. That said, there was an curiosity about world music among the staff. Many of the music staff were interested in the project, and told me that they strongly believed that there needed to be more diversity in the music curriculum. There was only one member of staff (who I knew by reputation but never met), Mr Clarke, who very much advocated classical music in the curriculum and was reported to have little time for any other forms of music.

The school offered GCSE and A level music, both using the Edexcel board, but was having issues with uptake on the music A level course. The course used to attract four or five people each year, but recently the numbers had dropped to two or three, and during my visits there were only two students on the AS and two on the A2. Ms Atkinson told me that the school was beginning to discontinue courses that were

attracting fewer than 9 students each year, so she wasn't sure that the department would ever be able to run the course again.

Midford Sixth Form College was the only exclusively post-16 institution in the case study schools; significantly, this meant that the college had little control over the music education that precedes the post-16 phase for their students, resulting in a more diverse musical cohort in terms of musical skills, experience, interest and qualifications. The college is situated in an east London borough with a diverse ethnic make-up and a particularly strong South Asian community: 31.97 percent of the borough's residents are Muslim, and 8.75 percent are Hindu; 38.4 percent of residents belong to a South Asian ethnic group, and 22 percent speak a South Asian language as their main language (Office for National Statistics 2011). The college reported to me that their largest ethnic group was South Asian. The college's music department was clearly keen to promote diversity, evidenced by the diversity of the music qualifications offered, the open attitude of the teachers towards different types of music in the curriculum, and the employment of teachers from different musical backgrounds. Yet despite the strong music department, and the high proportion of South Asian students in the college, there were no South Asian students enrolled on any of the formal music courses taught at the college during the period of my initial visits, and only one South Asian student enrolled on any of the music courses during the second year when I undertook a return visit. Teachers at the college reported similar difficulties recruiting South Asian students onto the music course in previous years. This was particularly interesting in light of the fact that South Asian music has traditionally received a fair amount of attention in the British music curriculum, including representation on GCSE and A level music syllabi (when compared to other non-Western musics).

Midford Sixth Form College offered a wide music programme, including A level music (using the AQA exam board), BTEC Music Technology and Performance, and a Subsidiary Diploma in Music Performance, as well as an enrichment programme. The college was well equipped with two music classrooms (one with a Mac computer suite), two recording studios and a two practice rooms, which alluded to the prominence of popular music at the college. Although BTEC and A level were both offered at the college, uptake on the A level course was significantly lower than the BTEC, and there were only four AS students at the college compared to ten second year BTEC students

(including one student who was enrolled on both the A level and BTEC courses); among this cohort, there were three classical musicians and ten popular musicians. I was told by the teachers that they had become fed up with the BTEC and its changing requirements, which they felt made it an increasingly unworkable examination, and would be switching to a new University of the Arts London vocational music qualification, whilst continuing to offer AQA A level music. The college had three music staff from diverse musical backgrounds who brought a range of different skills to the department: Mr Harding, the head of music, who taught across the A level and BTEC; Mr Balewa, who taught on the BTEC course; and Mr Reed, who taught the composition units in both courses. The teachers all came from very different backgrounds, which seemed to be engineered for both the needs of the courses that were offered and also to draw on different expertise. For instance, Mr Harding was a pianist from a Western classical background who took a traditional route through music education, including a degree in music and had a strong interest in popular and world musics, whereas Mr Balewa had a degree in performing arts; his main instrument was drum kit, but he was also a producer and worked as a DJ. All teachers strongly advocated diversity in the music curriculum and were keen to express their own diverse musical tastes.

Horsecombe Academy is part of a chain of academies located in south-east London. Each academy in the chain has its own specialism and, at Horsecombe Academy, the specialism is music. The schools have a joined sixth form and, for a time, all schools would offer core subjects but the specialist subjects were only run at their specialist school, meaning that any student wanting to take post-16 music within the chain of academies went to Horsecombe Academy to do so. However, as the chain has expanded, travelling between sites has become more difficult and uptake numbers have increased, so now other schools within the chain have begun to offer post-16 music qualifications at their own sites. Horsecombe Academy is an ‘all-through’ school, with an attached primary school, offering education to pupils aged 3-18. The location of the school is particularly interesting, as it sits on the boarder of a leafy green open space surrounded by expensive town houses on one side, and on the other the cramped and run down residential area of one of the more deprived areas in London. In the borough in which Horsecombe Academy is situated, 83.5 percent of residents speak English as

their main language. There is a significant Afro-Caribbean population, with 25.4 percent of the borough identifying as black African, black Caribbean or black British. 41.5 percent of the borough identify as white British (Office for National Statistics 2011). Ofsted inspected the school in January 2014, and noted that the school was larger than average, that the number of students from ethnic minority backgrounds and/or that speak English as an additional language was significantly higher than average, and that the number of students with special educational needs and/or disabilities was below average. Of the music department, Ofsted said “Musical activities have a very high profile and the college’s orchestra and choir are held in high regard” (Ofsted 2014: 7), and “Highly effective teaching is evident in many subjects, but especially so in mathematics and music. In these, and a range of other subjects, teachers show exceptional subject knowledge” (ibid: 4).

There had been some significant changes to the music department leadership preceding and continuing during my visits. The department had been led by the same teacher for almost 30 years prior to my visits. He had to step down from the role due to poor health in 2012 and another member of music staff took over the role of head of music. During my visits in the 2014/15 school year, that teacher left and new teacher was employed as head of music. As a result, I was unable to formally interview the music staff at Horsecombe academy, although I was able to interview the headteacher and some of the music students. Additionally, the music programme was going through a shift, with the many decades-long music traditions and ensembles of the school prevailing and some new initiatives beginning to emerge. The school had a long history, having been built in 1875, and traditionally being very strong in music, which is why music was chosen as the specialist subject at the school. The school’s music specialism has two sets of circumstances that are fairly unique to the school: firstly, the school is allowed to recruit 17 – 20 students in each year 7 intake based on music aptitude, which is measured by an aural music test and an audition, administered by the school; secondly, the school received £100,000 per year in additional funding from an education trust that runs the school (rather than Department of Education funding) which goes directly to music provisions in the school, and is mainly given to fund free-of-charge one-to-one peripatetic instrumental teaching in the school for around 200 students. This means that music is well provided for and is a significant part of both the school’s curriculum and the school’s identity, and this identity is most firmly and proudly rooted in the Western

classical tradition. The school offered GCSE music (using the Edexcel board) and A level music (using the AQA board) and had a very good uptake of students on the courses in comparison to the national picture, regularly recruiting two classes worth of GCSE students and 16-20 students on the A level courses annually.

### *3.1.2 Outer London School*

St Martin's School is the only school in the study to represent the suburban 'outer London' category. Although suburban by location and population density, located within a south London area that has 42 people per hectare, the school had a population makeup that is more akin to the urban schools in the study than the rural ones. 47.3% of the population in the local area identify as white British, and there is a significant Afro-Caribbean and South Asian population (18.6 percent of the population identify as Black Caribbean, Black African or black British, and 9.8 percent identify as British Indian or Pakistani) (Office for National Statistics, 2011). Ofsted noted of the school that "Students come from a range of ethnic backgrounds, the largest of these being from Black African and Black Caribbean heritages. Just under one-fifth of students are of White British heritage", (Ofsted 2014: 3) "An above average proportion of students speak English as an additional language. There are very few students at an early stage of learning English." (ibid) and "The proportion of pupils who receive special educational needs support is above the national average. However, those with a statement of special educational needs or an education, health and care plan is below average" (Ofsted 2016: 7). The school was inspected by Ofsted in January 2014 but only achieved a 'requires improvement grade' overall. The school was therefore subjected to another inspection in April 2016, where it managed to achieve a 'good' grade. In the 2014 report, the inspectors noted that "A wide range of provision in lessons and extra-curricular activities, including sport, music and cultural events, successfully promotes students' spiritual, moral, social and cultural development." (Ofsted 2014: 6).

It was also clear from my visits that the music staff were committed to developing a diverse and inclusive department and curriculum. St Martin's was an all-boys catholic school with a mixed sixth form, although there were only boys enrolled on the post-16 music courses at the time of my visits. The school offered Edexcel GCSE and A level music as well as BTEC music options at the post-16 phase. There were two main music

staff, Mr Jackson and Mr Hofton, as well as a third teacher, a member of senior management who occasionally taught the odd music lesson but who I only met once during my visits. Mr Jackson, the head of music, was a wonderfully eccentric teacher with a real enthusiasm for encouraging all types of musicians to succeed within his department. He was a pianist himself, but had a great desire to include as much diverse music in his music curriculum as possible. Mr Hofton was a very accomplished rock guitarist and taught mainly on the BTEC course. His interest in world music went as far as adopting pedagogies from different musical traditions into his teaching practice, and he explained to me how he often used teaching practices from Indian classical music to teach rhythms to his BTEC students (and indeed, some of the BTEC students told me that Mr Hofton had taught them some Indian rhythms on guitar). Although there was a positive attitude towards creating diverse musical experiences in the school, the department seemed to produce a lot of popular musicians, with some classical music worked into the fabric of the music department, namely from the classical musicians on the A level course and the hymns and other religious music that were built into everyday life at the school.

### *3.1.3 Rural Schools*

Fox Hill College. In many ways, the story of Fox Hill College music department is quite remarkable. Fox Hill College is situated in West Sussex, and although it is considered one of the rural schools in this study, its proximity to Gatwick Airport means that it has perhaps a slightly more diverse population than other towns of similar size and proximity to an urban centre. The local area has a population density of 23.7 people per hectare. A huge majority of the population, 72.1 percent, identify as white British, and 9.5 percent of the population identify as Indian/British Indian or Pakistani/British Pakistani, which for a rural area is a fairly significant population group. 7.2 percent of the population are Muslim and 4.6 percent are Hindu. 86.9 percent of the population speak English as their main language and 4.9 percent speak a South Asian language as their main language, reflecting the presence of the South Asian community in the area (Office for National Statistics 2011). Despite the representation of the South Asian community in the local area, the most prominent ethnic minority group within the school were the students from Mauritius, specifically the Chagos Islands.

The music programme at Fox Hill College has gone through a number of changes in terms of what it offers students in the last eight years or so. Before the Chagossians began arriving in 2008, the school offered a rather traditional GCSE and A level route through their music programme, following the Edexcel syllabus. The music department had a number of administrative issues with the exam board, including an incident of coursework being lost, which prompted firstly a change of exam board, and eventually a move from offering GCSEs and A levels to BTECs at both Key Stage 4 and post-16. At the time of my visit, the school offered GCSE music using the AQA exam board and BTEC music at the post-16 phase.

At the time of the Chagossian students' arrival, the school was offering both A level and BTEC alongside each other, although the A level syllabus was dictating what modules were taught on the BTEC as there were not enough music staff to run the programmes completely independently. The music department found an increasing uptake of the BTEC and a decline in interest in the A level, as well as better attainment and a more accessible approach for the students, including the new Chagossian group. Mr May continued to run the A level until it became clear that the BTEC was being accepted by universities and allowing students to gain access to higher education, at which point he dropped the A level completely, which removed the staffing restrictions on the BTEC and allowed them to offer modules that were more suited to the school's music cohort. During my visits, Mr May, the head of music, told me that because of the changes to the BTEC level 2 assessment, which has replaced the listening aspects of the course with a written essay-style exam, the school will be changing back to the GCSE, this time the AQA board, whilst still running the BTEC at post-16. Running in parallel to this, the school's extra-curricular music programme was very much influenced and enhanced by the addition of the Chagossian music that the new students brought to the school. The choir, which was always something of a world music choir, gained local celebrity when it did a project with the BBC singers which mixed Chagossian *sega*-style singing and drumming with well a well-known Western classical choral piece. The school also set up a Chagossian drumming group, which performed in and out of the school as well as doing community-based workshops in local primary schools.

In addition to these numerous changes over the past few years, Mr May left the school at the end of the 2014/15 academic year, after my visits to the school had ceased,

signalling more changes to the music department at Fox Hill College, and perhaps the loss of a champion for the Chagossian musicians at the school. Mr May himself seemed to be paramount in the inclusion of Chagossian music in the school's music programme. Originally an English teacher, he moved into music education after doing a master's degree at The University of Sussex. He then wrote a number of successful text books for singing and composing that were published in the UK and used widely as teaching resources in secondary schools. Mr May had an interest in world music and an increasingly personal interest in the plight of the Chagossian students within the school and the inclusion and development of their music both as a way to develop them as musicians but also as a link to their wider educational development within the school. He had begun to pursue a PhD in ethnomusicology exploring this very issue.

Manor Farm School is situated in rural Hampshire and despite having a fairly non-diverse student body, is committed to diversity in the music curriculum, including representing world music genres. The school offers Edexcel GCSE and A level, as well as BTEC Music Technology. The area local to the school has the least diverse demographic of all the school locales in the study, in terms of religion, ethnicity and languages spoken. 90.7 percent of the population are white British, and 96.9 percent of the population speak English as their main language. Only 2.5 percent of the population practice a religion other than Christianity, and the population density is only 4.2 persons per hectare, by far the lowest population density of any of the school locales in the study (Office for National Statistics, 2011). Within Manor Farm School, the majority of pupils are from a White British background, with a below-average proportion of disadvantaged pupils and pupils who are disabled or have special educational needs, according to the Ofsted report of their inspection in November 2015, where the school gained a 'requires improvement' grade. Of music's contribution to the school, the report states: "The school effectively fosters a love of the arts through the curriculum as well as additional clubs, well planned drama productions and music competitions. This makes a strong contribution to the school's successful work to promote pupils' spiritual, social, moral, and cultural development" (Ofsted 2015: 3).

Ms Dejkovic, the head of music, trained as a classical pianist in her youth, but has since developed an interest in world music, completing a masters' degree in ethnomusicology

with a focus on Middle Eastern music. She also had a background in eastern European folk music, from her musical training in the former Yugoslavia.

### *3.1.4 Comparisons*

The schools in this study differed in many aspects, and I used data from the 2011 census to create profiles for the local areas of these schools to demonstrate these differences. Some of the key socio-economic indicators, which demonstrate the demographics of these schools, are outlined below. The following graphs and tables are organised with the most 'urban' school to the left or top, and the most 'rural' school to the right or bottom, according to the population density of the local area. I have also colour-coded the graphs: red for urban schools; purple for suburban schools and blue for rural schools, for easy comparison.

Figure 3 shows levels of deprivation in the local areas of each school. Deprivation is measured by the percentage of households that are deprived in either no, 1, 2, 3 or 4 dimensions, which creates a sliding scale of deprivation from least deprived (i.e. households not deprived in any dimensions) to most deprived (i.e. households deprived in all 4 dimensions). This graph shows the percentage of households in each category for each area in which the case study schools are situated. Although the percentage of households in the middle categories (i.e. deprived in one or two dimensions) remains similar across the different locations, when we look at the more affluent end of the spectrum – those households that are not deprived in any dimensions, we can see that there is an increase in this category the more rural the area becomes. Similarly, if we take the more deprived end of the spectrum – those households deprived in 3 or 4 dimensions – we can see a decrease in the percentage of households in these categories the more rural the area. This shows a general trend that the more urban schools are in more deprived areas.

Figure 4 is a graph that shows the percentage of people that speak English as their main language, and there is a clear trend that more urban areas have fewer residents that speak English as their main language than rural areas. For instance, in the east London area that is home to Midford Sixth Form College, 58.6% of residents speak English as their main language, and 22% speak a South Asian language as their first language,

whereas in the Manor Farm School area in Hampshire 96.9% of residents speak English as their main language.

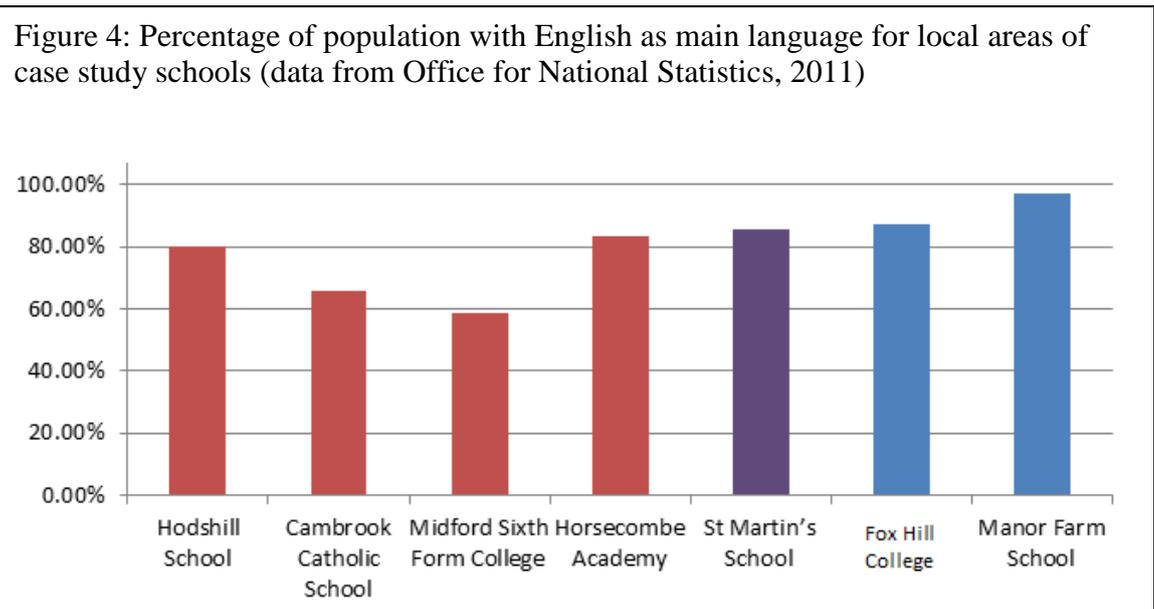
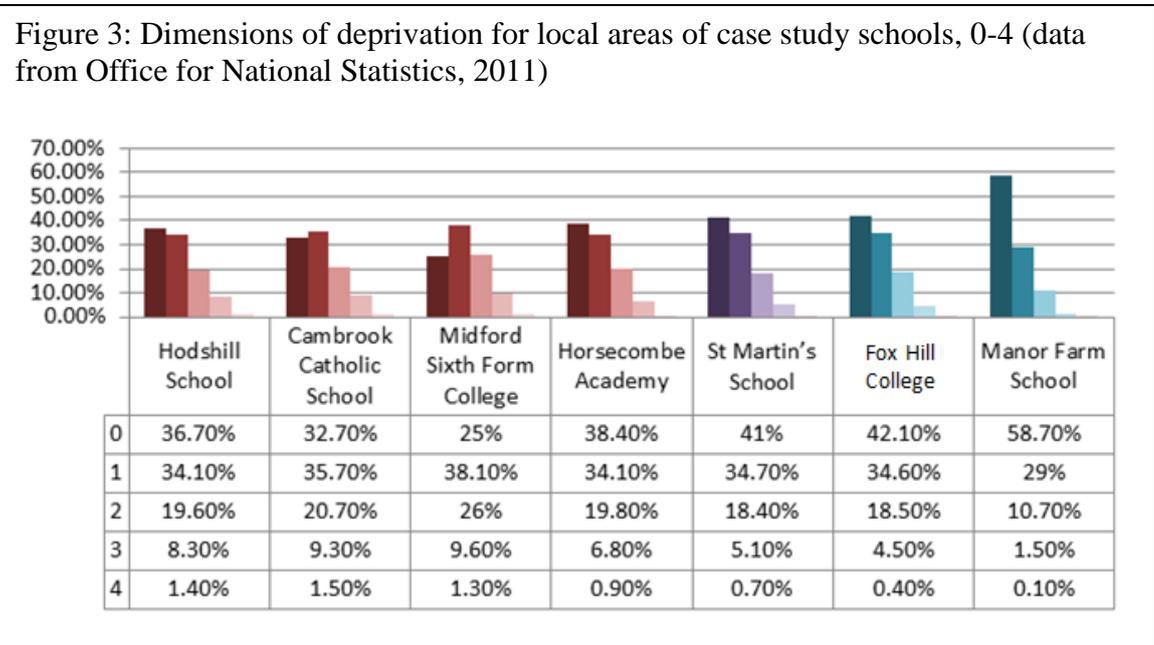


Figure 5 is a table that shows ethnic groups by percentage, religion by percentage and population density for each of the areas in which the case study schools were located. It is evident that the percentage of White British residents becomes higher the more rural the school. It can also be seen that secondary and tertiary ethnic groups become more significant in size in urban areas, for instance in East London, where Cambrook Catholic School is located, the Bangladeshi population is actually very slightly bigger

than the White British population, at 32 percent to 31.2 percent. The same can be seen for religious groups: generally in the urban areas there are fewer Christians and a greater percentage of residents from other religious backgrounds compared to the rural areas. There is also a very clear differences between the population densities of the different groups, as we might expect, ranging from 138.7 persons per hectare in the north London area where Hodshill School is located to 4.2 persons per hectare in the area of Hampshire where Manor Farm School is situated.

Figure 5: Main ethnic groups, population densities and religions in case study schools (data from Office for National Statistics, 2011)

School	Ethnic groups	Population Density (per hectare)	Religion
<i>Hodshill School</i>	White British: 47.7% Black African: 6.1% Black Caribbean: 3.9% White Irish: 3.9% White Other Western European: 3.6%	138.7	Christian: 40% Muslim: 9.47% Buddhist: 1.03% Hindu: 1.02% Jewish: 0.93% Sikh: 0.28%
<i>Cambrook Catholic School</i>	Bangladeshi/British Bangladeshi: 32% White British: 31.2% Black African: 3.7% Chinese: 3.2% White: Other Western European: 3%	128.5	Christian: 27.08% Muslim: 34.51% Hindu: 1.65% Buddhist: 1.07% Jewish: 0.5% Sikh: 0.32%
<i>Midford Sixth Form College</i>	White British: 16.7% Indian or British Indian: 13.8% Black African: 12.3% Bangladeshi/British Bangladeshi: 12.1% Pakistani/British Pakistani: 9.8% Black British: Caribbean: 4.9%	85	Christian: 39.98% Muslim: 31.97% Hindu: 8.75% Sikh: 2.08% Buddhist: 0.79% Jewish: 0.11%
<i>Horsecombe Academy</i>	White British: 41.5% Black African: 11.6% Black Caribbean: 11.2% Mixed/multiple ethnic group: White and Black Caribbean: 3.1% Black British: 2.6%	78.5	Christian: 52.77% Muslim: 6.44% Hindu: 2.3% Buddhist: 1.32% Jewish: 0.23% Sikh: 0.19%
<i>St Martin's School</i>	White British: 47.3% Black Caribbean: 8.6% Black African: 8% Indian or British Indian: 6.8% Pakistani or British Pakistani: 3% Black British: 2%	42	Christian: 56.42% Muslim: 8.12% Hindu: 5.98% Buddhist: 0.66% Sikh: 0.4% Jewish: 0.2%
<i>Fox Hill College</i>	White British: 72.1% Indian/British Indian: 5.2% Pakistani/British Pakistani: 4.3% Black African: 2%	23.7	Christian 54.2% Muslim: 7.2% Hindu: 4.59% Sikh: 0.68% Buddhist: 0.38% Jewish: 0.09%
<i>Manor Farm School</i>	White British: 90.7% Indian or British Indian: 1%	4.2	Christian: 64.61% Hindu: 0.79% Muslim: 0.56% Buddhist: 0.51% Sikh: 0.22% Jewish: 0.11%

### 3.2 Visits, Interviews and Questionnaires

The main visits to the school happened in the 2014/15 school year, with some follow up visits happening in the 2015/16 school year. Each school was visited a number of times. In those visits I conducted interviews and questionnaires with the students, observed lessons, some of which were world music based and some of which were not, and wherever possible simply spent time in the music department getting to know the staff, students and school. Teachers were very generous with their class time and so the majority of interviews with the students were conducted all on the same day in each school and in small groups. This was partly to minimise disruption to the class teacher, but I also found that students responded better in a group situation, where they could talk to each other, rather than just talking to me in a one-on-one interview situation. The interviews with students were semi-structured in order to facilitate contributions from the students. I devised a number of ‘prompt’ questions to use during interviews with students, and I utilised them when necessary to encourage students to discuss issues, however they were not used consistently across all interviews for two reasons. Firstly, some students were immediately more confident about discussing their views about their music education and did not require a lot of prompting from me; secondly, many of the schools had circumstances that were fairly unique to that institution within the study, and therefore portions of the interview would be directed at discussing these issues, sometimes in an impromptu way. One prominent example of this was at Fox Hill College, where much interview time was spent discussing the inclusion and development of Chagossian music at the school. So, although the same questions appear in the majority of the interviews in various wordings, I allowed the interviews to go in whichever direction the students took them and often ended up discussing issues that I had not planned for in the interviews. Here are some examples of prompt questions that I used:

*Is there a benefit to learning world musics?*

*Do you think students from all musical backgrounds have an equal chance of success on your course?*

*Do you think there are enough different styles of music represented on your course?*

*Do you feel that you have the opportunity to bring your own styles of music to your course?*

*At this stage of your music education, is it better to have a broad curriculum that's a bit superficial, or a narrow focus that goes into depth?*

*If you could change anything about your course, what would it be?*

Most teachers were interviewed alone, with the exception of Ms Brown and Mr Francis at Hodshill School, who were interviewed together because of time restrictions. I had also devised some key prompt questions for interviews with the teachers, but as with the student interviews these were mainly used as a way of facilitating conversation. As one might expect, the teachers were even more confident than the students with regards to discussing their views on music education and in many of the interviews they took a very firm lead of the direction of the questioning. Originally, I composed questionnaires for teachers and students, however, I found that the completed questionnaires I got from the teachers at the first few schools I visited were not very useful, because the teachers did not take the time to fill the qualitative questions out fully. The information I was getting from interviews was much more valuable, so therefore I discontinued the teacher questionnaires. The student questionnaires were a greater success (appendix B). These surveys asked mainly quantitative questions, looking at the differences between music listened to and played at home and at school, as well as asking students to rate how much they valued and enjoyed different aspects of music education, and asking their identity as a musician and their motives for taking post-16 music. I got a high response rate due to my presence at the school when students were completing the questionnaires, although not all schools took part in the questionnaire part of the research. The questionnaires were a useful tool to frame the students' answers from the interviews and to compare student attitudes from different schools, as the semi-structured nature of the interviews meant that students were not asked identical questions. When observing lessons, I would often get involved, talking to students, helping them with their work, contributing in class discussions and listening to compositions, among other things. Teachers were always happy for me to participate and often used me as a sort of teaching assistant. It was a great opportunity to engage with the students and get a feel for the department. The exception to this was the two post-16 music lessons I observed, which are reported on in chapter 6, where I purposely adopted the role of observer in order to examine the teaching of world music post-16,

explaining to the teacher that because of the direct relevance these lessons had to my research, I would not participate but rather observe and take notes.

When transcribing interviews, I have ‘cleaned up’ the transcriptions in order to make the quotes easier to read and understand (for instance, taking out inaudible noises or colloquialisms, such as the repeated use of words such as ‘like’ and ‘sort of’). I have also gone some way to correct very poor uses of grammar, when this would otherwise cause written passages to become difficult to understand. I have particularly needed to do this where I interviewed a number of teachers and students who had English as an additional language, and although they were perfectly understandable whilst speaking and on the recordings of the interviews, sometimes in the transcription process what they were saying became confusing without some intervention on my part.

Although the original research plan was designed to look at schools regionally, the schools have been grouped thematically in the chapters that present the findings, rather than presenting one school per chapter or presenting the schools in the original regional groupings. This is because although the original hypothesis was that the location of the school (urban, suburban and rural) would have a sway on the nature of music education delivered, it transpired that location had little bearing on the results overall. What’s more, many interesting issues and themes emerged from the research which I had not anticipated. Therefore, each school will be considered individually, but in a way that allows this thesis to examine some common themes that ran through the data collected to try and put into perspective the diverse approaches and challenges in the music classroom today when considering world music. Although reference is made to academic literature and theory to make sense of the way in which diverse music education played out in the classrooms I visited, this research hopes to give a voice to the stakeholders who participated in this study, in particular the students, whose voices often remain absent from discussions about their music education. I have worked hard to represent the views and conversations with the students and teachers I spoke with as accurately and fully as possible, often quoting interviews with students and teachers at length in order allow their views to be represented in the research.

### 3.3 Conclusion

The methodology in this research uses a qualitative approach in order to achieve the required depth to tackle the issues brought up by the research question. It would be impossible to understand the ways in which these issues manifest and are dealt with in context by taking an overly quantitative approach. The research methodology focuses on visits to the seven participating schools, during which time semi-structured interviews with staff and students, questionnaires with students, and lesson observations were conducted alongside more informal observation, conversation and participation. Quantitative aspects of the questionnaires, alongside data collected from other sources such as Ofsted, exam boards and the 2011 UK census, help to frame the qualitative data and aid in comparison when analysing and presenting the data. A number of schools were approached to take part in the research and the seven schools that are included in the sample were those that voluntarily chose to be included. The schools contrast geographically and demographically by design, as schools were specifically invited to be part of the research based on their urban, suburban or rural location and their interaction with post-16 music courses. However, they are also diverse in other ways, including their affiliation with different types of musics (for instance, some schools had teachers who has a specific interest in world music, whilst some schools were self-proclaimed Western classical music focussed); their denomination or faith, and how that interacted with the local community; the music courses that they offered, and how many music courses they offered; and the size and age range of the schools. A sample size of seven cannot possibly be fully representative of over 3,000 secondary schools in the UK, and this research does not aim to give an accurate representation of the issues as they affect all British schools (further research to examine some of the issues raised from this research on a larger scale would be beneficial (Folkestad 2005)). Rather, the quantitative design of this research aims to give a deeper understanding in some of the ways that the issues posed in the research question and sub-questions play out in a variety of school settings. In the process, this research also aims to give a voice to the greatest stakeholders in music education: the students.

## **Section 2: Findings**

### **A note on the structure of the findings**

The following chapters 4 to 8 will report the findings of this research. These chapters have been organised thematically rather than by each individual school, in order to begin introducing some of the common themes and issues that permeated through the fieldwork. This will begin to inform the discussions section in chapter 9. Where appropriate, some of the schools have been examined in more than one chapter, because the findings at that institution spanned a number of themes. The following five chapters will be briefly outlined here.

#### *Chapter 4: The Dominance of Western Classical Music in the Music A Level*

Chapter 4 examines two of the urban schools in the study (Hodshill School and Horsecombe Academy) which have music specialist status and a self-professed strong Western classical music focus. Both schools offer the music A level, and both schools try to overcome issues regarding access to classical music by offering some sort of whole class orchestral instrument tuition. Nonetheless, students in these schools from non-Western classical music backgrounds, and in particular those from popular music backgrounds, struggle to access the A level music courses available.

#### *Chapter 5: BTEC – A More Diverse Approach?*

Chapter 5 looks at St Martin's School, Midford Sixth Form College and Fox Hill College, three schools that offer the BTEC option in differing educational contexts. Although one teacher warned that there was a risk of the BTEC becoming narrow, other teachers in these schools found that the student-led approach to learning allowed for great diversity and freedom within the syllabus (although there were some issues with recent changes to the structure of the BTEC). Although the BTEC was generally heralded as a more diverse approach, there were notable incidences where students from minority music backgrounds (i.e. musical backgrounds other than that of the main group of musicians of the course, which tended to be popular rock musicians) found it difficult to fit in to the course and were marginalised. This chapter draws attention to musicians from traditional Irish, Afrobeat and Western classical music backgrounds that found challenges in being represented on the BTEC course.

### *Chapter 6: Negotiating Inclusive Music Education in an Urban School*

Chapter 6 explores an issue specific to Midford Sixth Form College due to its location, intake and demographic: the low uptake of South Asian students on the formal music courses despite a large representation of South Asian students in the college and surrounding location. The staff at Midford Sixth Form College reported that they had difficulty recruiting students from South Asian backgrounds onto formal music courses in the college, but that they did engage with extra-curricular musical activities. Some of the reasons given by staff and students for the low uptake of music among this population were parental pressure; the expectation to take academic subjects that would lead to an acceptable career; and the students having a lack of confidence in their own abilities.

### *Chapter 7: World Music in a Rural Setting*

Chapter 7 examines the two rural schools in the study, Fox Hill College and Manor Farm School, both of which have a positive relationship with world music due in part to the expertise of a music teacher at the school. Students in these schools had a positive attitude towards world music in the curriculum. At Manor Farm School, the lack of diversity among the student population was countered by the teacher engaging the students in world music in a meaningful way, including practical experiences and dealing with subject matter appropriately. Fox Hill College had a very unique situation, where the head of department had used music to engage a minority group of Chagossian students in the music (and wider) curriculum, and in the process had woven Chagossian drumming into the identity of the music department. Although world music had been handled differently in both schools, in a way that was appropriate to each circumstance, these examples go to show that in a rural setting, world music can be relevant and meaningful.

*Chapter 8: Comparing two post-16 world music lessons*

Chapter 8 compares world music A level lessons from two of the case study schools: Cambrook Catholic School and Manor Farm School. The lessons differed in content, the former being a year 12 lesson on Cuban *son* and the latter a year 13 lesson on gamelan, but both lessons were teaching to the Edexcel A level specification. The observations brought to light the differing styles and confidences of the teachers, although despite these differences there was a unified sense of respect for the music and attempt to teach it in a meaningful and accurate way. The observations also highlighted some considerable issues with the examination structure, content and resources, including the small amount of time that it was possible to allocate to teaching each piece, making it difficult to cover unfamiliar musics in the required depth; the amount of foreign terminology, which overwhelmed the analysis of the music; and problems with incorrect, confusing and inappropriate transcriptions of the pieces into western notation for analysis.

## Chapter 4

### The Dominance of Western Classical Music in the Music A Level: Hodshill School and Horsecombe Academy

Hodshill School and Horsecombe Academy have a number of things in common.

Firstly, their locality: both schools are situated in inner London locations, putting them both in the urban category for this research project. Both schools have music specialist status, which has allowed greater funding and development of their music programmes, as well as allowing music to take a prominent role within the school. Additionally, both schools have a very strong tradition of Western classical music in all aspects of their music programme, offering the music A level at post 16, which perhaps seems at odds with the diverse demographic of the student population and local areas.

#### 4.1 Hodshill School: Classical Tradition in an Urban School

Hodshill School is a modern comprehensive school, built in the 1960s to educate local boys. It is now a mixed school, although there are still significantly more boys than girls enrolled. The school serves a diverse community in north London, situated in a busy, fairly central city location. The local area has a very high population density with a diverse mix of ethnic groups, however unlike some other areas of London there is not one dominant ethnic minority group that has helped to significantly define the identity of the area, although the Afro-Caribbean population account for ten percent of the local residents. The school intake is more diverse in terms of ethnicity than the area it serves: 75 percent of students coming from ethnic minority backgrounds (compared to just over half of residents that identify as any ethnicity other than white British) and more than 50 percent speaking English as an additional language (whilst in the wider local community 80 percent of residents speak English as their main language). This suggests that there is a greater proportion of young people from ethnic minority backgrounds than older people in the borough, which could be an indicator of recent trends of migration into the local area. This is supported by the fact that Hodshill School has a large number of students who join or leave the school in the middle of their education.

Despite being a music specialist school, Hodshill School had issues with uptake on music courses. During my visits in the 2014/2015 academic year, Hodshill School were offering the A level course, however they only had two students enrolled on the A2 course, and none taking the AS course. The school began running the A level in 2010 and normally they would be able to recruit three students on to the AS course and two would usually continue on to A2. This year, it was an anomaly that they could not run the AS course because of uptake, Ms Brown, the head of music, told me. She said that this was due to a year group who underperformed academically and were therefore not at a high enough calibre to succeed in the music A level. Ms Brown was not concerned about low uptake becoming a trend and forcing the A level not to run, and in fact expressed that she expected an increase in the uptake of the music A level because the school's orchestral instrumental tuition programme. This initiative was developed and implemented by the school shortly after they started offering the A level music course, starting with year 7s, every child of which would continue to learn an instrument free of charge throughout Key Stage 3. At the time of my visits, the current year 9s were the first year group to have received this tuition, and there was a clear expectation that the programme would increase the accessibility of the A level and give a greater chance of success to more students, which would increase the number of students opting to take the exam. Quite aside from the anticipated increase in participation in post-16 music, Ms Brown told me that the head teacher had guaranteed that post-16 music would be allowed to run regardless of low uptake:

Ms Brown: The school accepts that music is kind of a beacon subject because we're a specialist school but also because it's a token or sign of 'this is the kind of school we are', we value music so much, and we see how much worth it brings to these kids that even if we have one kid we've been told we can run it. (Interview with Ms Brown and Mr Francis, Music teachers, Hodshill School, 02/07/2015)

The school loses some of their music students to other schools that offer more vocational or popular music-based qualifications at post-16. "They would have struggled, they would have found the A level difficult", Ms Brown told me, "but I called them really good ambassadors for music in our school, really nice kids, they enjoyed the composing side and they undoubtedly would have struggled with harmony and with the listening paper". However, the school is part of a consortium with three other schools, one of which offers Music Technology A level, and not only are students able to take A levels across multiple sites (one of the A level students I interviewed was also taking Music Technology at the other school) but Hodshill School often picked up

post-16 music students from the other consortium schools who were unable to continue music at their main school because it was not offered as a post-16 subject. Ms Brown was one of two music teachers that I interviewed in the school. The other teacher was Mr Francis. Both taught across all Key Stages and had a strong Western classical background.

#### 4.2 Music at Hodshill School

Hodshill School offers a curriculum which is based fairly firmly in the Western classical tradition from Key Stage 3 to post-16. Two years before my visits, the school began their programme which allowed every student at Key Stage 3 to learn a classical orchestral instrument as part of their curriculum music, starting with the year 7 cohort (which were in year 9 when I visited, meaning that at that time the whole of Key Stage 3 had been given the opportunity to learn an instrument). There were odd units or schemes of work that covered some diverse musics at Key Stage 3, in line with the requirements of the National Curriculum. For instance, the teachers told me about a particularly memorable South African Soweto string workshop that had taken place at Key Stage 3. Hodshill School is also heavily involved a London-based music programme that supports encouraging music in secondary schools by helping to develop whole-class classical music tuition programmes in state secondary schools. The school offers GCSE and A level music, using the Edexcel board for both examinations. In terms of the extra-curricular music programme offered at Hodshill School, the timetable boasted an impressive 12 different vocal and instrumental ensembles, 10 of which were classical ensembles (guitar ensemble and School of Rock being the non-Western classical offerings). There were no world music ensembles on the school's music enrichment programme. "We do have largely classical ensembles, because that is the route we have chosen", Ms Brown told me (Interview with Ms Brown and Mr Francis, Music teachers, Hodshill School, 02/07/2015). Hodshill School also ran a Saturday music school, which the teachers told me had more jazz and popular music routes available than the compulsory curriculum.

The extent of the music provision at Hodshill was impressive, and in terms of the amount of music happening, the programme was vast; however the focus was most definitely on developing music skills to encourage and support classical musicians. The

teachers seemed to value some inclusion of world music in the curriculum: “I believe that teaches us an aural way of learning”, Mr Francis told me (Interview with Ms Brown and Mr Francis, Music teachers, Hodshill School, 02/07/2015). However, world music was really something extra and different to the core classical music curriculum:

Ms Brown: I think [world music] is important, because I wouldn't want us just to be classical and nothing else, but our pathway as a school is very much [classical], that's the focus, we give them all an orchestral instrument. We haven't bought a gamelan, we haven't bought a set of steel pans. (Interview with Ms Brown and Mr Francis, Music teachers, Hodshill School, 02/07/2015)

From what the teachers discussed with me, I could pick out two main rationales behind the lack of world music in the curriculum at Hodshill School: lack of expertise and a desire to give their students the skills to do well in academic music. When speaking about the dominance of Western classical music in the A level, Ms Brown said “[it] suits me and my teaching and also suits my thoughts in terms of preparing them for academic courses at university” (Interview with Ms Brown and Mr Francis, Music teachers, Hodshill School, 02/07/2015). She also told me that her lack of exposure to or training in world music presented a big challenge for her delivering world music aspects of the curriculum, even though she quite enjoyed many of the world music units that she had taught in the past:

Ms Brown: I think on a personal level, I've not been exposed to that much world music. At university I was exposed to none, actually... in my PGCE we did a gamelan workshop, so in my three years undergrad I did nothing. So for me just understanding it myself, whereas the classical stuff I've either played it, or played something else by the same composer, or I've heard it or whatever, and that's just how I've been trained... So I'm learning at the same time, and obviously if you're teaching you've got to be absolutely on it. (Interview with Ms Brown and Mr Francis, Music teachers, Hodshill School, 02/07/2015)

Mr Francis criticised the theoretical approach to world music: “I think if you need to include it in the syllabus it should be more on a practical level, honestly”. Both teachers felt that there was a need for specialist teachers to come in and teach world music aspects of the curriculum:

Mr Francis: I would say I wouldn't be worrying about teaching world music, but I believe you should have someone else come in and support, someone who has a specialism in that area. Because otherwise you wouldn't really be able to convey the right message for what you're lecturing. Because yes, you can study and understand how the score works and teach them through that, but if you wanted to do a proper course in world music I think you would need someone else who at least on a practical level can do the performance. (Interview with Ms Brown and Mr Francis, Music teachers, Hodshill School, 02/07/2015)

I noticed that there was a great awareness of preparing students for university music courses, and many decisions about curriculum issues were made in order to prepare students for what the teachers perceived to be very Western harmony-focussed university music courses, or to get the best possible grades within a Western classically framed post-16 exam syllabus. For instance, Ms Brown told me that they steer their students to complete the Bach chorale-style technical studies for the composition units in the A level. “We do that for several reasons”, she told me, “sometimes if they struggle to be creative enough to come up with their own stuff, and also sometimes if they’re going on to university, because we know they do a lot of harmony in their first year.” (Interview with Ms Brown and Mr Francis, Music teachers, Hodshill School, 02/07/2015). Similarly, Mr Francis told me that they preferred it if the students chose a Western classical piece to perform in their performance coursework, rather than a popular or world music piece, because they felt that these genres were often marked lower due to the examiners reliance on a score:

Mr Francis: The problem is we are sometimes worried that the students won’t be marked as good as if they were doing something classical, because... you never know who is going to be examining, that’s the problem. If he comes from a classical background he won’t understand a pop song... So generally what I notice from the marking is they tend to privilege more the classical stuff and unless they have a background which is more diversified, but we can’t know when we submit. And also as teachers we’re worried about getting good marks for the students for their university journey. (Interview with Ms Brown and Mr Francis, Music teachers, Hodshill School, 02/07/2015)

However, although the teachers clearly preferred (and gave greater value to) teaching classical music, they did report to me that the students enjoyed learning about world music. They noted that that the students seemed to enjoy curriculum world music units, and that in a recent music department review the feedback from the student panel said that they wanted to learn more world music in school.

I interviewed the two students on the A2 course, Amy and Micah, who also completed questionnaires. Amy was a bass guitarist who predominantly played a variety of pop and rock styles, although she had begun to play classical arrangements for the bass guitar due to her involvement on the A level music course. Micah was a Western classical flautist who was involved in a number of classical ensembles, including some of the school music groups. The questionnaire results showed that they both highly valued learning about new and different musics, and that both students were motivated to improve their music theory skills. Amy, being a student very embedded in the

popular music tradition, was of particular interest, and I was keen to find out about her experience on a very classically dominated music course in a very classically focussed school. Ms Brown had spoken to me about both the A2 students, and she told me that Amy was an extremely conscientious and hard-working student who had overcome her lack of formal music theory training and familiarity with the A level repertoire to develop a love and appreciation for classical music: “[she] now loves lots of pieces that we’ve introduced her to, sat there crying at a concert listening to Firebird by Stravinsky. She’s been really moved by it but she hadn’t been exposed to it before.” (Interview with Ms Brown and Mr Francis, Music teachers, Hodshill School, 02/07/2015). Ms Brown was clearly proud that Amy had been given the tools to understand and appreciate Western classical music, and perhaps take her music education further, but Amy’s feelings about Western classical music came across somewhat differently when I interviewed her. Although Amy clearly had a desire to learn to read music and to learn about Western classical music for the exam, she was critical of the dominance of Western classical music in the A level, and felt that she was forced to work harder than Micah simply to pass the exams, despite the fact that she got an A at GCSE. She told me:

Amy: It’s been a real struggle for me these past few years, and it’s been the hardest thing I’ve ever had to do, to learn how to become – I don’t know how to say it – the general idea of what a musician should be in terms of grading and stuff and I’ve had to do that in the space of two years and try and get a B overall. It’s just been hard work. But [Micah] seems to pass with flying colours and that’s amazing but [to Micah] you’ve had a background in it and you’ve been very ready and very prepared for the music A level. Whereas I haven’t at all. (Interview with Micah and Amy, A2 students, Hodshill School 23/04/2015)

Overall, answers on the students’ questionnaires indicated that the students’ attitudes towards their music education was positive. Neither of the students indicated that they found any aspects of their education ‘Not important at all’ or ‘Not very important’, neither did they select ‘Dislike’ or ‘Strongly dislike’ to describe how much they enjoyed any aspects of their music lessons. When it came to indicating how important they found different aspects of their music education, ‘Learning about new and different types of music’ was considered the most important aspect, with ‘Very important’ selected by both students, and ‘Learning about one type of music in depth’ was considered least important, with both students selecting ‘Neither important nor unimportant’ (see figure 6).

Figure 6: Extract from student questionnaire with total results from Hodshill School written numerically in answer boxes.

6. How important are these aspects of your music education?

	Not important at all	Not very important	Neither important nor unimportant	Important	Very Important
Learning about the music I am most familiar with				2	
Learning about new and different types of music					2
Playing the music I am most familiar with				2	
Playing new and different types of music				1	1
Composing music that I am most familiar with				1	1
Composing new and different types of music			1	1	
Learning about one type of music in depth			2		
Learning about a variety of different types music				1	1

Both students felt that there should be a more diverse range of musics represented on the course; even Micah, who as a classical musician found that his music was well represented on the course, felt that the balance of musical styles in the A level was wrong. Additionally, the students both criticised the way in which classical music was taken more seriously than the gamelan piece they were studying in the A level course. They thought that the gamelan music was presented in a tokenistic way, and the resources that the exam board provided for world music were less professional than the ones produced for classical pieces:

Micah: I understand why there's a huge emphasis on classical music, but I would say especially at this stage, at A levels, there should be a better balance, more popular music.

Amy: I think you're right. I think once you hit A2 I think you've reached enough of a musical understanding to – not get classical music, or Western classical music, but be able to branch out. I mean even the world music that we did recently, it wasn't taken as seriously as other pieces, like a Beethoven septet or Haydn. I feel like it wasn't as emphasised, even by the score, because the syllabus gives off the impression that 'oh we'll just stick in a piece of world music' to make it slightly more balanced. But really they're particularly interested in classical, I think... I don't know about you but when I was reading the Edexcel sheet they give you, the revision sheet, it seems a bit more scrappy than the others... But I feel like that's the general feeling with Edexcel as well, it's a lot less thought through with the resources I've seen they give students and stuff. And in that sense it's far easier to get through, because it's just bullet point, bullet point, bullet point, here, here, here, here's the things you need to learn about it. And it's more about a memory game rather than understanding it.

Micah: With the classical set works we have, with the resources they give they tend to delve more into what they're trying to explain and what they want us to understand. Whereas with world music, like Baris Melampahan, just as [Amy] says it's just memory, because it's a lot of notes that are just thrown onto you and you just take it in, there's not enough for you to process. It's just mainly memory.

(Interview with Micah and Amy, A2 students, Hodshill School 23/04/2015)

Amy spoke further about an elitism, where Western classical music was valued more highly than other forms of music, referring both to the popular styles she played and the world music styles she said that she would like to explore:

Amy: When I tell people I do music A level it's all Beethoven and Mozart and they're the words that are thrown back at me, when actually there's a whole other side to music that isn't particularly emphasised on because 'they're from other cultures' and 'they're not as good as the European composers' and 'they're not a genius' because we've got a very elitist idea of what harmony should be and what music should be. (Interview with Micah and Amy, A2 students, Hodshill School 23/04/2015)

When I asked her about whether the course was relevant to her, she explained that it was relevant in as far as she was being exposed to more music, and that she was fulfilling aspects of music training she needed to pass the course. "But in terms of what I play and what I listen to? Not really" she said. I also asked her if she was able to explore her own musical styles of interest on the course. She told me that although she could have performed in a popular style in which she was proficient for her performance coursework, she had chosen to do a Bach sonata which had been arranged for bass guitar, as she felt she has more chance of getting a good grade that way: "The performance piece that I'm doing I've tried my best to make it be representative of me as a musician and at the same time be a bit canny about it and go the examiners do want something that might be from earlier music".

Despite being a Western classically trained musician, Micah also felt the syllabus was too narrow in terms of the types of music the students get to learn about and be exposed to. When I asked him what he would change about the A level if he could change anything, he told me he would include "a wider range of set works" and "make it a bit more accessible for musicians from other cultures", a sentiment that seemed to come from watching Amy, an accomplished popular musician, struggle to succeed in the A level. But Micah was also pointed out how a diverse curriculum would be beneficial to him, and how he felt that being so predominantly exposed to Western classical music was making him quite narrow as a musician:

Micah: I want to carry on music so it's really important for me to be aware of different and new styles of music and for me to be very used to one style, classical music, I guess it could affect me later in life. I definitely appreciate different styles of music but I would like to have the same amount of knowledge and information – like for example, I now wouldn't really go out of my way to look for different styles of music, even going to concerts and

stuff because I'm just so used to listening to classical music and studying classical music.  
(Interview with Micah and Amy, A2 students, Hodshill School 23/04/2015)

It was clear that the teachers at Hodshill School really wanted to give students to best opportunity to succeed in a musical world that they saw as classically dominated at all levels: in the A level, at university and in the professional music world. As a result, the Western classical dominance in this school has been developed and expanded, and the music department have tackled issues of engagement by introducing more classical music instead of diversifying, for instance teaching every student an orchestral instrument instead of investing in world music ensembles or popular music tuition. The students may not completely agree with this stance, asking to be exposed to more diverse musics, but the approach fits with the expertise of the staff at Hodshill School and the ethos and musical identity that has been forged within the school with great success – the school has produced consistently excellent music exam results, and have developed an impressively large music programme, both within the school and expanding into the community.

#### 4.3 Horsecombe Academy: Updating School Traditions in South-East London

Horsecombe Academy is a larger than average school located in south-East London. It is situated in an area which is ethnically diverse, with a significant Afro-Caribbean population, with almost a quarter of residents identifying as black African, black Caribbean or black British. The school was located in an area that was particularly polarised in terms of deprivation, and the catchment area included both a very affluent park area, with large expensive houses, as well as one of the most economically deprived areas in London. The school has a long history, starting as part of a charitable education establishment for poor boys in the 17<sup>th</sup> century, and moving to the current site in 1875 as a boys' school. A girls' school was then built nearby, and they ran as two separate grammar schools (and then comprehensive schools in 1970s) until they combined in 1995 to form one school. At the time of my visit, girls and boys were still taught in same-sex classes in Key Stage 3. The school became lead academy in a small academy group in 2005, and in 2008 it took over a local primary school to become an all-through school, offering education to students from the ages of three to eighteen. The school has a music specialism and music has an incredibly high profile within the school, with the orchestra and vocal ensembles often performing at high profile school

and public events. Because of the school's music specialist status, the school is able to accept ten percent of its intake in year 7 on a music placement, where children outside of the catchment area can apply to be considered based on a music aptitude and audition process. The school is heavily oversubscribed for general admission using the catchment area criteria, and even more so for the music places: the music place audition process will often attract several hundred applicants each year for just 17-20 spaces. The school was also able to offer over 200 pupils free individual instrumental tuition in school, and pay the fees for a number of gifted and talented students to attend Saturday music centres, thanks to significant financial contributions for music from an educational trust.

At the time of my visits to Horsecombe Academy, the music department was in the midst of great upheaval in terms of staffing, after a significant period of steady leadership. Before my visits began, there had been the same head of department for almost 30 years. He was clearly enigmatic, and had an almost legendary status among staff and students, working hard to build a prolific and successful department based on his interest and expertise in Western classical music. He gave up the role of head of department in 2012 and another member of staff from within the department took over as head of music. During the course of this research, that teacher left and another external teacher was appointed as head of department, along with the departure of another music teacher. As the new head of music began to run the department, there was a careful negotiation between conserving the school's (Western classical) music traditions and trying to expand into new, more contemporary, territory. During my visits, many of the new ideas for updating the music provision were still in discussion stages, and the Western classical tradition was still deeply embedded in the school's music curriculum and extra-curricular programme. Mr Grey, the headteacher at Horsecombe Academy, explained the culture of Western classical music in the school, speaking specifically about the music place holders who were offered places at the school through the music audition process:

Mr Grey: We start shaping our music place holders very early and we start giving them a diet of classical, traditional approach to music. And so what you'll see is then that our music place holders, because they go through this classical training route, when they are in their social time round the school - so that's break, lunchtime, before and after school, you may find them playing classical pieces on the piano or modelling their classical pieces elsewhere. So what you're beginning to see is that's having an impact on the culture of the school, so the classical traditional route continues to thrive here and do well. (Interview with Mr Grey, Headteacher, Horsecombe Academy 23/06/2015)

#### 4.4 Music at Horsecombe Academy

Horsecombe Academy is proud of its musical background, and many of the students are proud to attend reputable youth orchestras and classically-based Saturday music schools, as well as contributing to the Western classical music culture of the school. The extra-curricular music programme is extremely impressive; each ensemble includes a separate ‘junior’ (grade 1 to 3) and ‘senior’ (grade 4+) group, ranging from string orchestras and symphonic bands to choirs and string quartets. Almost all the ensembles are Western classical, but there are some changes beginning to creep in with the change in teaching staff. A set of steel pans had been purchased for the primary school, with primary and secondary groups being set up to use them. The annual sixth form opera – which was something of a feather in the music department’s cap – had for decades had been a rotation of the Gilbert and Sullivan operettas, but in the last two years had changed to be a more modern musical, first *Les Miserables*, then *Fiddler On The Roof*. Nonetheless, classical music was still prevailing inside and outside the curriculum. Mr Grey noted the lack of diversity in the school’s extra-curricular music programme:

Mr Grey: I think only once has the vocal consort done a world music piece and everything else would be superb works of art out of the Classic FM top of the charts thing, which are crowd-pleasing, important, demonstrates skill. I’m not saying these things are easy to do, but as a recipient or an audience member I’m unaware of whether any world music has impacted at all. (Interview with Mr Grey, Headteacher, Horsecombe Academy 23/06/2015)

In a most telling statement, Mr Grey lamented: “My view is that if they are exposed to world music at all, it won’t be because of us, it will be in spite of us” (ibid). He also noted of curriculum music that it was not representative of the diverse multicultural community in the school “because basically we run a music curriculum that I imagine remains unchanged for many years”. This view was reflected by the students:

Jonathan: People have to go and seek out world music because here it’s not readily available. They seek it out and people who do, change, because it’s so influential. But that’s not readily available to us on the A level syllabus or generally. So I think it would be really good for us to learn world music, but it’s just not a part of [the curriculum because of] the people who write the exams. (Interview with Tyler, Laura, Jonathan and Simon, AS Students, Horsecombe Academy 12/01/2016)

Horsecombe Academy offered A level music using the AQA board, which seemed to serve the large number of classical musicians in the school well. The school had a fairly

good uptake of students on the music course, traditionally recruiting 16 – 20 on the course each year but in recent years dropping to around 12 students in each year. Each year a number of students recruited onto the music A level were external applicants, drawn to the school because of its reputation for music, or the fact that their own schools did not offer the course. Despite this impressive uptake, particularly in comparison to the other schools in the study who typically recruited just a handful of students onto the A level course each year, Mr Grey told me that should the numbers drop, he would carefully consider whether or not to continue running the music A level. There was an interest within the student body to have a music technology qualification available to them, but the school lacked the expertise to deliver the qualification, and although the school tried to offer the qualification once before, it was dropped from the music programme, being deemed a failure.

Mr Grey: I often explain that when we trialled [A level Music Technology] we weren't very good at it and at the moment we don't have the expertise within our subject area to deliver it. But there's a real demand now it seems for music tech. And this is music tech from gifted musicians who are academically able but want to experiment or take the freedoms that music tech seems to offer that the conventions of a traditional A level music may not. (Interview with Mr Grey, Headteacher, Horsecombe Academy 23/06/2015)

Mr Grey also told me that the school lost talented musicians to another local school that has a strong music tradition and additionally offered music technology in their post-16 music programme. When I asked him if he had the same a call for music BTEC, he told me that the school was not very good at delivering BTECs. "We've again found that we lack the experience or the knowledge base in order to run effective BTECs," Mr Grey told me, "So I made the decision that we would just focus on A levels or GCSEs and that should you want to do a BTEC route then there are better provider schools around us that can offer a better option." Despite this call for a broader music curriculum that addressed more modern musics from the student body, the school was using a similar approach to Hodshill School to tackle issues of inclusivity in the music curriculum: namely, giving more students access to classical music, rather than diversifying their curriculum. Much like Hodshill School's programme of giving all Key Stage 3 students access to an orchestral instrument, Horsecombe Academy ran whole class strings programmes in their primary phase, the rationale for which was:

Mr Grey: The barriers to other people coming into music classical education was the cost and opportunity. And within our own primary school we've knocked out both cost and opportunity because all year 4 do strings, we've paid for it all, we buy the instruments, so as

they learn and if they develop an aptitude they then continue within the secondary.  
(Interview with Mr Grey, Headteacher, Horsecombe Academy 23/06/2015)

The AS students and A2 students in the 2014/15 cohort completed questionnaires, which showed a very noticeable difference in the relationships between the music *listened to* outside school, *played* outside school and *played* inside school. Although the types of music listened to outside school were many, with many popular genres making an appearance (pop, rock, reggae, Western classical, jazz, and also funk, folk, rap, brass house, acoustic pop, R'n'B, classical, romantic, chanson, electronic, dub-jazz-reggae and grime), the types of music played outside school were mainly Western classical, with pop, rock and jazz represented in a small way, and music played inside school was almost solely Western classical (see figure 7).

Of the 11 students that answered the questionnaires, 8 chose some sort of Western classical genre as the type of music that most represented them (see figure 8). When asked which aspects of their music education they enjoyed, students indicated a preference for learning Western classical music, followed by world music, then popular music. They also indicated that they enjoyed learning about music that represented them slightly more than learning about new types of music (see figure 9). I didn't formally interview this cohort of students, but I did manage to observe lessons and talk to them informally. The AS group were quite unenthusiastic about being involved in the project, and made it quite clear that they were not interested in discussing (or learning) about world music. The A2 class were somewhat more enthusiastic, and a couple of students from the class told me that they enjoyed listening to or playing world music. But although the A2 class seemed to generally be more keen on the idea of having more diversity in the A level syllabus, they were more interested in including popular music styles than world music styles.

During my first set of visits I had met the 2014/15 AS cohort and observed one of their lessons. The cohort was unenthused by the idea of taking part in the research project. I managed to convince them to fill in the questionnaires, but they were not interested in taking part in interviews. My informal conversations with the students revealed that the group as a whole had not engaged with world music academically, and the majority of

the students did not really consider this an issue or indicate that they had given much thought to the idea that world music may or may not be lacking in the syllabus.

Figure 7: Extract from student questionnaire with total results from Horsecombe Academy written numerically in answer boxes. Answers in italics were those written in by students.

1. What types of music do you listen to outside of school? *Some examples have been given to you, and spaces left for you to add your own types of music. Tick how often you listen to each type of music.*

	Never	Sometimes	Monthly	Weekly	Several times per week	Daily		Never	Sometimes	Monthly	Weekly	Several times per week	Daily
Pop	2	3		2	4		Western Classical		2	1	1	2	4
Rock	5	2	2	1	1		Jazz	2		2	5	1	
Reggae	6	2	1		2		<i>Classical</i>					1	
<i>Funk</i>				1			<i>Romantic</i>					1	
<i>Folk</i>		1		1			<i>Chanson</i>					1	
<i>Rap</i>		1			1		<i>Electronic</i>				1		
<i>Brass House</i>						1	<i>Dub-jazz-reggae</i>					1	
<i>Acoustic pop</i>						1	<i>Grime</i>						1
<i>RnB</i>					1								

2. What types of music do you play **outside of school**? *Some examples have been given to you, and spaces left for you to add your own types of music. Tick how often you play each type of music.*

	Never	Sometimes	Monthly	Weekly	Several times per week	Daily		Never	Sometimes	Monthly	Weekly	Several times per week	Daily
Pop	5	4	2				Western Classical				4	2	5
Rock	9		1	1			Jazz	7	2	1		1	
Reggae	10	1											
<i>Classical</i>					1								
<i>Romantic</i>					1								
<i>Baroque</i>				1									

3. What types of music do you play **inside school**? *Some examples have been given to you, and spaces left for you to add your own types of music. Tick how often you play each type of music.*

	Never	Sometimes	Monthly	Weekly	Several times per week	Daily		Never	Sometimes	Monthly	Weekly	Several times per week	Daily
Pop	8	1	2				Western Classical	2		1	4	3	1
Rock	11						Jazz	10			1		
Reggae	11												

Figure 8: Extract from student questionnaire with all answers from Horsecombe Academy. Student answers written in italics, with number of times answer was given next to it.

4. What type of music most represents you?  
*Classical/Western classical/Romantic/other subgenre - 7*  
*Chanson/Brass House - 1*  
*Acoustic pop - 1*  
*Rock - 1*

Figure 9: Extract from student questionnaire with total results from Horsecombe Academy written numerically in answer boxes.

9. How much do you enjoy these aspects of music lessons? *Spaces have been left for you to add your own aspects. Please tick how much you enjoy them.*

	Strongly dislike	Dislike	Neither enjoy nor dislike	Enjoy	Really Enjoy
Listening and analysing music	1	3	2	4	1
Composing music	1	2	6	2	
Performing on an instrument or voice		1	2	5	3
Learning about Western classical music		1	2	6	2
Learning about popular music		2	7	2	
Learning about world music			7	4	
Learning about new types of music		1	4	5	1
Learning about music that represents me		1	3	6	1

There was one student in this group from a South Asian background. He indicated that although he felt that South Asian music represented him, he considered himself a western classical musician and that he did not actually engage with South Asian music, either by playing or listening to it. I returned for a follow up visit at Horsecombe Academy the following academic year. The teachers told me that this group (now the 2015/16 A2 class) were still not very interested in being interviewed for the research, but that the current AS students were interested in being involved. The attitudes of this second cohort differed tremendously from those of the first: whilst the previous class had not given much consideration to the issue of musical diversity in the curriculum, and seemed (at least from my conversations with them) fairly satisfied with the content of the A level, the current class were dissatisfied with the representation of musics on the A level syllabus, and were glad to share their thoughts and feelings.

I noticed that the numbers on the course had fallen, and there were only 4 students in the class, although the A level had clearly been allowed to run. The students on the AS course that year were quite the opposite of the previous year; they were extremely discontent with the lack of diversity in the curriculum and specifically called for more world music to be included, both to develop their own musicality but also to allow more accessibility to non-Western classical musicians.

I met and interviewed the four AS students of the 2015/16 academic year. They were from a fairly diverse range of musical backgrounds: Tyler was a DJ, producer and guitarist; Laura was a classical singer with a particular interest in opera; Jonathan was a jazz trumpeter and pianist; and Simon was a classical and jazz pianist and a jazz saxophonist<sup>4</sup>. The group were incredibly critical of the A level. They perceived it as narrow, with a firm focus on Western classical music, to the point of being constrictive and stifling of creativity. It was a theme they kept circling back to during their interview:

Jonathan: It's like a classical A level really, and then for fun they throw in a bit of popular music. But the bare bones of it is theory and classical music.

Tyler: A level ruined music for me.

CG: A level has ruined music for you? Could you expand on that and tell me why?

Tyler: Mainly the composition part. Because you have a brief of, like, four sections where your composition has to fit. So you're trying to write this piece of music, using your heart or whatever to properly make an actual piece, but you're being boxed in, restricted. It stops you from being creative.

Laura: It ruptures your creative flow.

Tyler: I think it's been very damaging to me as a musician

Jonathan: You have to fit in. You wouldn't be able to write, like, a balafon piece, or a complex piece like Steve Reich, because it wouldn't fit in one brief. You have to fit into a box and you can't expand on it, because you have to tick all the boxes. Which is really constricting.

(Interview with Tyler, Laura, Jonathan and Simon, AS Students, Horsecombe Academy 12/01/2016)

The students were so convinced that the A level syllabus they were using was focussed solely and completely on Western classical music that the non-classical musicians even

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<sup>4</sup> Simon was present and agreed to take part in the interview, however he contributed almost nothing to the conversations and mainly just agreed with what the other students were saying.

avoided using pieces from their preferred musical styles as examination or coursework pieces, because they believed they would be marked more harshly otherwise.

Jonathan: With the performance pieces, say [Tyler] wanted to do some DJ pieces, because that's what he does, or production for his performance, they wouldn't accommodate that. So most of the time people end up doing classical pieces because they know it ticks boxes.

Tyler: It's much easier to get marks for doing the classical pieces.

Jonathan: So for my performance piece I probably wouldn't do a jazz arrangement because it wouldn't tick all the boxes like a classical piece would, like a complex classical piece. Even though you might be in different areas and doing different things you still have to fit into this one area, they're still trying to edge you into classical music all the time.

CG: So you're saying that although you're a jazz musician you'd choose not to do a jazz piece?

Jonathan: Yes. I did it for GCSE as well, I chose to do this complex piece, like grade 7, grade 8 classical pieces. At the end of the day they just tick all the boxes. And it's about marks, A level is not about expression. It's about getting it done, ticking all the boxes and then leaving. In some ways it might expand your musical knowledge but that's hardly anything to do with it.

(Interview with Tyler, Laura, Jonathan and Simon, AS Students, Horsecombe Academy 12/01/2016)

The students talked openly about 'box ticking', and how they saw the music A level as counter-intuitive to creativity or musicianship. There was a feeling that the A level was divorced from any real music making or meaningful musical experience. Tyler explained that any useful practical music classes would be useless for A level music:

Tyler: Going on a trip or something along those lines is actually useless to our A level. Doing that will not help us. Because even though it might expand our knowledge – things like masterclasses, getting someone to come in and do a half an hour masterclass with us, even though that's going to be really useful for our musical knowledge and how we are musically, it's going to be completely useless to that exam. So instead we stay here and read notes over and over again. (Interview with Tyler, Laura, Jonathan and Simon, AS Students, Horsecombe Academy 12/01/2016)

Laura found that she could not bring her own music making experiences into the classroom, seeing no link between music outside of school and the A level curriculum:

Laura: Also I find if you're a musician, I find music outside the A level classroom – I mean obviously it's completely different, but you like to think you could bring something to the class. But really you just use a completely different part of your brain, it's not really emotive. (Interview with Tyler, Laura, Jonathan and Simon, AS Students, Horsecombe Academy 12/01/2016)

Given the extremely negative attitude towards the A level, I asked the students if this was what they had expected from the course, to which they responded yes. I then asked them why they opted to enrol on the course if they knew that they would not like it. "It's

the only option we had”, Jonathan told me, “If you want to be a musician and want to get into a music conservatoire you’ve got to take the A level... we’re not doing it out of choice, we’re doing it out of necessity”. Tyler simply said “Believe me, I wouldn’t be here if I didn’t have to be”.

The students were enthusiastic about studying a wide range of musics, and they particularly saw a lot of value in learning about world music. They saw it as a way “to become better musician with better knowledge”, “to increase musical knowledge and repertoire” and “further your musicianship”. They spoke about John McLaughlin and John Coltrane, musicians who had transformed upon exploring the music of India, and how they felt this had improved these musicians’ work. The students, particularly Jonathan, spoke about the desire and value of what they described as an ‘immersive’ music education. They felt that a more immersive approach in the A level would benefit them as musicians and give them a more meaningful experience:

Jonathan: You learn the score for the Haydn symphony and you just get it into your head and then it’s done. There’s no longevity to it. I’m never going to remember that Haydn piece. Because you’re just memorising the score, it’s not immersive. But if we learned about different sorts of music and had a more immersive education, we’d be able to harness more as a musician. (Interview with Tyler, Laura, Jonathan and Simon, AS Students, Horsecombe Academy 12/01/2016)

Laura said that she felt that more world music in Key Stage 3 would be beneficial, as the world music they did study in the Edexcel GCSE syllabus was confusing and unfamiliar to them, causing a lot of students on the course to be very dismissive of it. The students seemed to feel that rather than becoming narrower in focus, the music curriculum should become broader as the students’ musical education progresses, adding more musics to their repertoire of knowledge:

Laura: ...it says a lot that our GCSE syllabus has more variation than the A level syllabus, when the only reason you want to do A level is because you want to pursue music...

Jonathan: When they’re preparing you for life as a musician they shorten your horizons.

(Interview with Tyler, Laura, Jonathan and Simon, AS Students, Horsecombe Academy 12/01/2016)

The students acknowledged that the school had a strong Western classical focus, and that there were other nearby schools that perhaps offered a more diverse musical curriculum. But they were adamant that it was the fault of the exam boards, not the

Horsecombe Academy music staff, that their post-16 music education was so narrow. Tyler pointed to pictures around the music classroom of jazz and hip hop artists, and told me that the teachers clearly wanted to include more different styles of music in their teaching. “I think [our teachers] would like to take us out to expansive places”, said Jonathan.

Of course, many of the students in the school were served well by the focus on Western classical music. The views expressed from the interview were only that of the second AS class. The first AS class were happy to participate in the questionnaires, but showed no desire to be interviewed about musical diversity and world music in the curriculum. Through informal conversation, they conveyed satisfaction at the emphasis on Western classical music in the school and in the A level.

Although both schools had successful music departments, impressive extra-curricular music programmes and music specialist status, that is not where the similarities end. In both schools, there was evidence that the Western classical approach was as much for the benefit of the staff, who lacked expertise in world music and popular music genres, as it was for the students, despite often genuinely having the interests of the students at heart. Both schools also showed evidence of trying to combat the lack of accessibility in the music curriculum by increasing student exposure to classical music rather than diversifying the curriculum, namely through whole-class classical or orchestral music tuition. There was a demand for a more diverse music curriculum from the student body in both schools, expressed not only by students in the interviews for this research but also by the loss of students to nearby schools that had broader post-16 music offerings, but little was being done to address these issues from the students. Both schools delivered Western classical music extremely well, and were hugely successful at what they did. But it cannot necessarily be said that the schools were doing all they could to try to address students’ needs and wants in their musical education. A culmination of factors within the school environments contribute to this situation. Staff were positive about world music: the music teachers at Hodshill School said that they valued it in the curriculum, and the headteacher at Horsecombe Academy lamented that there was not more world music in the school. Nonetheless, neither individual teachers, nor the school, pursued professional development that might strengthen their practise in areas of music that the students were interested in exploring. Teachers from both schools also accepted

that they lost good musicians from non-Western classical music backgrounds to other schools, and felt that those students were going to a place that was more appropriate to their needs; neither school was readily exploring the possibility of changing their exam syllabus to suit the requirements of the students, despite concerns over running the course due to low uptake from Horsecombe Academy and having only two students on the A2 course, and none on the AS, at Hodshill School. Both schools were attempting to engage students in Western classical music through practical music making in their whole class tuition schemes. Active engagement in music making is a fundamental aspect of modern music education; music is no longer a ‘classical music appreciation’ or history course as it was in the early- and mid-20<sup>th</sup> century. It is entirely probable that Hodshill School will see an improvement in uptake and suitability for the A level exam in their cohort once the first year group that were given whole class orchestral instrumental tuition reach year 12. Horsecombe Academy had been running whole class string tuition programmes for many years and were happy with the results, and the uptake on their music courses was comparatively good. However, Horsecombe Academy still reported losing musicians to schools that offered other music qualifications, despite having a well-established music tuition programme. This suggests that although engaging students practically in Western classical music may have positive effects on uptake on Western classical-based exams (and more research would be needed to explore the extent of this relationship), offering a narrow curriculum in this way still led to disengagement of students from other musical backgrounds, who have pursued other types of music outside of school. Although engaging students in active music making is paramount, and both Hodshill School and Horsecombe Academy have invested in addressing this area, breadth of study is an issue which had not been addressed in much depth in these schools, reflected in the loss of post-16 music candidates and comments from the students that have enrolled on the A level courses in the schools.

## Chapter 5

### BTEC – A More Diverse Approach? St Martin’s School, Midford Sixth Form College and Fox Hill College

Many of the teachers in this study saw the BTEC as a more flexible and diverse alternative to the ridged structure of the A level. This chapter will examine to what extent the BTEC cultivates diversity in three of the case study schools: St Martin’s School, Midford Sixth Form College and Fox Hill College. These three schools represent suburban, urban and rural locales respectively; however this actually bears little relevance in terms of the amount of musical diversity is present in each school, or in the cases that follow. Although the BTEC is designed to give students the freedom to explore the music that they are interested in, there were examples in my research of incidences where the BTEC specification was prohibiting, rather than cultivating, diversity. Mr May, the head of music at Fox Hill College, criticised the lack of diversity in the A level, listing it as one of the factors that led to the school’s change to the BTEC route through post-16 music. But although he believed that the BTEC offered great opportunity for diversity and inclusion within its specification, he was aware that the very openness of the syllabus could potentially make it even narrower than the A level:

Mr May: There’s the potential for diversity in [the BTEC] because it doesn’t prescribe styles, it doesn’t prescribe idioms, it doesn’t prescribe cultures. And that has a plus side which means you can be hugely full of variety in what you offer. But it can mean that students plough a narrow furrow... The BTEC could be hugely as broad as you like, but there’s a danger that the interests of students and teachers make it narrow. (Interview with Mr May, Fox Hill College, 24/03/2015).

Mr May was the only teacher to observe that the BTEC had the potential to be narrow; the other teachers I spoke with generally praised the BTEC for its ability to be flexible to the needs of the students. Some of the teachers (Mr May from Fox Hill College and the teachers from Midford Sixth Form College particularly) were becoming concerned with the changes to assessment methods in the BTEC, and told me that they were looking for viable alternative options because the new changes that were aimed at making the qualification more ‘rigorous’ were in fact making it unworkable.

Despite generally positive feedback from teachers and students about the benefits of the BTEC, there were a number of instances that came up in some of the schools regarding students that didn’t seem to ‘fit in’ with the BTEC. These issues usually came about

because the student was engaged in a style of music that was considerably different to the majority of musicians on the course. Although the students who it affected were aware the challenges they faced, quite often the teachers and other students on the course did not notice the difficulties it caused these students, or if they were aware, they did not seem to realise the extent to which it affected the student. There was an interesting case at Midford Sixth Form College of a classically trained student enrolled on the BTEC course called Rashaan. Rashaan told me about his difficulty integrating into the BTEC programme because of the dominance of popular music on the course. At St Martins, the vast majority of BTEC students were popular musicians, but there was one student who was a traditional Irish uilleann pipe player, and this caused a number of issues regarding assessment and group work. Because the BTEC has ensemble work ingrained within the coursework so thoroughly, these students brought to light the problems that occur when a student from a significantly different musical background struggles to integrate with the music of the majority (usually Western popular music) and also explore their own music on the course. Through my interview in other schools I had heard a lot of criticism of the A level course because of the dominance of Western classical music, which put popular musicians at a disadvantage. These examples seem to suggest the reverse occurring in the BTEC programme, and the dominance of Western popular musicians is, in some instances, putting musicians from other musical backgrounds at a disadvantage.

The music departments at Midford Sixth Form College and Fox Hill College have been examined in other chapters (chapters 6 and 7 respectively), so this chapter will give some brief background information about St Martin's School music department before looking at some of the issues surrounding the BTEC in all three schools.

### 5.1 St Martin's School and the uilleann pipes

St Martin's School was an all boy's Catholic school with a mixed sixth form (although there were only boys enrolled on the post-16 music courses during the 2014/15 academic year). Despite being situated in South London, the area surrounding the school is significantly less dense in terms of population than London proper. For this reason, and because of the location on the outskirts of the city, the school is classified as a suburban school in this study. Nonetheless, St Martin's School is situated in an area

with a highly diverse population which is reflected in the school cohort. There is a sizeable Afro-Caribbean and South Asian representation in both the local area and the school, although the school has a greater proportion of students from ethnic minority backgrounds than the proportion in the local community. St Martin's faces many of the same challenges as the urban schools, including having a large number of children who speak English as an additional language. The school's music department was clearly thriving. There were three music teachers, one of whom was also on the senior leadership team. Post-16 music was clearly a popular choice, as the school was running both the Edexcel A level and BTEC courses. Mr Jackson was the head of music, and he was keen to be involved in the research because he felt that there should be a greater representation of diverse musics in school curricula, and he wanted to develop world music in his own school. He was a pianist from a classical music background, often accompanying the singing in the church services that the school participated in; however, he had a great enthusiasm for musical diversity in his department. Mr Hofton was the other main music teacher in the department: a popular musician and highly proficient guitarist, he performed and recorded regularly outside of school. He mainly taught the BTEC course, as well as Key Stage 3 and 4 lessons. On one of my visits, Mr Hofton told me, in great detail, of the merits of using Indian rhythm systems to teach guitar (it was clear that he had a good working knowledge of various different world music pedagogies from reading and performing with a diverse range of musicians). Many of the students remembered being taught these rhythms on the guitar when I spoke to them.

Despite the staff's commitment to a diverse music curriculum, some of the BTEC students I interviewed did not feel that there was much diversity in the BTEC syllabus. I spoke to Ricardo, Caleb and Nick, three third year BTEC students. Ricardo (who was considerably more vocal than the other two boys, but seemed to speak for the group) told me:

Ricardo: I feel there could be a bit more diversity because in terms of individual students we're all diverse, in terms of what kinds of music genres we listen to and what we like. But in terms of more ethnic genres, like maybe African music or what have you, in the BTEC there's not really enough of that explored I feel. We have one unit, session starts, where we try to play different styles like country, jazz, basically genres that are outside of our comfort zone. So that in itself is another diverse feature, but in terms of other music genres there could be a bit more diversity in the music BTEC, I feel. (Interview with Ricardo, Nick and Caleb, 2nd Year BTEC students, St Martin's School 17/03/15)

Ricardo had taken AS music the previous year alongside the BTEC course but decided not to continue on to A2. Caleb was enrolled on the BTEC and A2 music course. Both Ricardo and Caleb told me that in their experience, the A level was more diverse than the BTEC, and more, that the A level was the place for diversity. The students seemed to be interested in learning about diverse musics and musics from around the world. They told me that they felt that learning world music improved their knowledge as a musician, and gave them more musical knowledge to draw on. They also saw a professional benefit to learning world music in that it could gain them more employment as a musician if they were able to perform more styles. They praised the Edexcel GCSE, saying it was a much better model for diversity than either the BTEC or the A level, and that they liked that you could only compare pieces within their areas of study, rather than abstractly comparing styles of music that have little in common.

The students at St Martin's took part in the questionnaires, in which they listed various styles of music that they engaged with inside and outside of school. Although the musical styles played outside of school and those played inside school were more balanced than in other schools according to the results of the questionnaires, the answers still show that music inside school is dominated by Western popular styles, and the world music styles explored by students independently were not being brought into the classroom (see figure 10).

The questionnaires also indicated that students saw more importance in learning and working with new styles of music than learning and working with musics with which they were already familiar (figure 11).

Figure 10: Extract from student questionnaire with total results for questions 2 and 3 from St Martin’s School, written numerically in answer boxes. Answers in italics were those written in by students.

2. What types of music do you play **outside of school**? *Some examples have been given to you, and spaces left for you to add your own types of music. Tick how often you play each type of music.*

	Never	Sometimes	Monthly	Weekly	Several times per week	Daily		Never	Sometimes	Monthly	Weekly	Several times per week	Daily
Pop	2	1		3		2	Western Classical	4	2			1	1
Rock	1	3		2	1	1	Jazz	2	3	1		2	
Reggae	3	2	1	1			Church					1	
Indie				1		1	Latin					1	
<i>Prog Metal</i>					1		Folk					1	
<i>Metal</i>					1	1	90s		1				
<i>Trad Irish</i>						1							

3. What types of music do you play **inside school**? *Some examples have been given to you, and spaces left for you to add your own types of music. Tick how often you play each type of music.*

	Never	Sometimes	Monthly	Weekly	Several times per week	Daily		Never	Sometimes	Monthly	Weekly	Several times per week	Daily
Pop		2		3	1	2	Western Classical	2	1	1		2	1
Rock	1	3	1	1	1	1	Jazz	2	2		1	3	
Reggae	2	4	1										
<i>Prog metal</i>						1							
<i>Metal</i>					1								
<i>Folk</i>			1	1									

Figure 11: Extract from student questionnaire with total results for question 6 from St Martin’s School, written numerically in answer boxes.

6. How important are these aspects of your music education?

	Not important at all	Not very important	Neither important nor unimportant	Important	Very important
Learning about the music I am most familiar with			1	4	3
Learning about new and different types of music				3	5
Playing the music I am most familiar with		1	1	5	1
Playing new and different types of music				3	5
Composing music that I am most familiar with				6	2
Composing new and different types of music			1	2	4
Learning about one type of music in depth			3	3	2
Learning about a variety of different types music				3	5

I asked the student if they felt that you would be able to succeed on the course regardless of what instrument or style of music you play. The students were positive in their answers, but became clear from further discussion that there was an assumption on the course that students played a Western pop instrument. I asked Ricardo if I would be able to join the course easily by playing steel pans. He told me:

Ricardo: The instrument you play, it's not a generic instrument, it's not an instrument that will fit into a four piece band. In our class we don't have anybody who plays an exotic instrument. So what we'd try and do is we'd try and work around that and work around you. So maybe try and adapt a song so it has a more Caribbean feel to it... It'd be a lot more difficult, you'd have to adapt. (Interview with Ricardo, Nick and Caleb, 2nd Year BTEC students, St Martin's School 17/03/15)

Steel pans, and other instruments not commonly found in Western popular music, were 'not a generic instrument', and seen as something different from the norm. Although the students seemed open to the idea of collaborating with musicians from different musical backgrounds, it was clear that this was not often done and that Western popular musicians and instruments were most definitely the status quo. There was a student in the year 12 BTEC class, Patrick, who played the uilleann pipes. I had heard a lot about him and the difficulties he had fitting into the course because of the nature of his instrument. Mr Hofton first mentioned him to me. He told me that they had had difficulty getting the pipes to fit into any of the groups on the BTEC because the pipes were only able to play in one key, and were generally fairly inflexible as an instrument. I asked Mr Hofton how Patrick was going to be able to be assessed for the course, and he told me that the school was allowed to go and assess him in an outside ensemble, so Patrick could find a group outside of school and the teachers would just have to arrange to record him. Although this seemed like a suitable solution for the problem, it showed that students who play 'unusual' instruments that didn't fit with the rest of the group were required to prepare their coursework outside of school when the rest of the class can use lesson time to do ensemble work. But then again, the school had little option when the exam syllabus was so reliant of collaborative group work for assessment, and Patrick was having difficulty collaborating with other students. Ricardo also told me about his experiences trying to collaborate with Patrick:

Ricardo: He's in a bit of a difficult situation because he can't really fit into bands and stuff. The instrument he plays is quite – it's different, basically. So for him to play in a band, because we get graded on how well we play in an ensemble would be a bit difficult for him. His instrument is more independent, it's made to be played solo. (Interview with Ricardo, Nick and Caleb, 2nd Year BTEC students, St Martin's School 17/03/15)

## 5.2 Afrobeat and classical musicians' accounts at Midford Sixth Form College

In general, the BTEC was quite highly regarded as a beacon of diversity at Midford Sixth Form College. Both the teachers I interviewed praised the opportunity to explore diversity in the course, the inclusivity of the BTEC and the way the college develops diversity.

Mr Balewa: I think [the BTEC is] very vast. I mean to be honest we have to teach everything from blues to soul to rock 'n' roll to African music to South American music, and I think it's important anyway just because different styles, different countries, different genres sometimes get mixed into pop culture unknowingly and it's always good to break it down, to know the origins of where it came from. And also we've got different students' backgrounds as well, and they're all bringing their own style of music they like, and we have different students from different countries as well, so it's really cool for them to not only learn, or continue to learn what they know, but also to learn about different cultures and different styles of music. And the most important thing is about where it came from and how they can access it. (Interview with Mr Balewa, Midford Sixth Form College, 25/06/2015)

Mr Harding: We also deliver the BTEC which is a fantastic opportunity to do more diverse stuff and we do that. So the diversity and the musical interests of the staff and the area are reflected in the vocational training. (Interview with Mr Harding, Midford Sixth Form College, 25/06/2015)

Both teachers felt that the music courses offered at the college gave students the opportunity to bring their own music, and therefore diversity, to the courses through the performing aspects of the courses; however, they were both very critical of the level of diversity in the more prescriptive aspects of the A level course, noting that it was bias towards Western classical music. When asked about how well non-Western popular musicians integrated onto the BTEC course, Mr Balewa recalled how students from non-Western backgrounds inspired other musicians on the course:

Mr Balewa: We've had a couple of students who are really embedded – especially with the Asian culture – using the traditional drums, the dhol, and also one student that knew how to play the sitar... And then obviously everyone else who is more or less plays the guitar or drums, suddenly has a student that has got a different skill set. So inevitably they're curious. How can they integrate and play alongside each other? But also keep their own creativity? (Interview with Mr Balewa, Midford Sixth Form College, 25/06/2015)

Most of the BTEC students I spoke to agreed that the course gave them the opportunity to explore a wide range of genres. This seemed to be achieved by students bringing their own music and sharing it with others in the group. For instance Lucas, a rock musician who had developed an interest in jazz from the course, told me:

Lucas: [William] who I believe you spoke to a few minutes ago, he's a jazz pianist and I learn quite a lot from him. There was a former student last year called [Harry], he taught me a lot more bass than any teacher's ever taught me. And in music, learning jazz kind of

opened up things as well. (Interview with Isaac and Lucas, BTEC students, Midford Sixth Form College, 07/05/2015)

However, upon further conversation, it became evident that many students equated listening to a number subgenres of broader umbrella genres as having a diverse taste in music. In the same interview, Isaac, a pop pianist, told me “I listen to a lot of different genres of music, metal, pop, R’n’B, electro.”, all of which are Western popular music genres; so what students were describing as ‘diverse’ musical experiences did not always align with what was considered diverse musical experiences for this project. In fact, even though most BTEC students said they explored a wide range of genres on their course, the majority also said that were not exposed any or very much world music on the course. This is particularly strange because there is a specific world music unit that was taught on the course that only a handful of students brought up or seemed to recall, which itself calls into question how effective the structure of the BTEC is in incorporating diverse elements introduced by teachers.

In another interview with Frank and Adam, an Afrobeat musician and a rock guitarist respectively, I asked them about how much the course was influenced by what the majority of the group liked musically, and whether a student from a totally different musical background would struggle. Adam believed there was equal and vast opportunity for all students to share their music. He told me:

Adam: I think it’s a good idea to be honest. Because one person could express their side and you could express your side. You’ll learn knowledge from them as well as they learn knowledge from you. So I think it sounds good if it’s like that. (Interview with Adam and Frank, BTEC students, Midford Sixth Form College, 07/05/2015)

Adam’s response mirrored that of many of the Western popular musicians on the course; however Frank’s answer was telling, based perhaps in his experience of being part of a minority group of Afrobeat musicians in a course dominated by Western popular musicians. He told me:

Frank: I think there would be a little bit of dominance [from the music of the majority of the group]. Depending on how many people are studying that particular genre. And then they might put you into a little status, a particular society of groups where you know, you’re not part of this. (Interview with Adam and Frank, BTEC students, Midford Sixth Form College, 07/05/2015)

Although the premise and design of the course was that students would bring and share their music, thus creating diverse musical experiences for the students, this was not

always how the musical experiences played out. I interviewed three students in the second year of the BTEC course: Kurtis, Jerome and William. Kurtis and Jerome were studio musicians and producers, who had a background in Afrobeat; William was a jazz pianist but also had an interest in Afrobeat. They told me that although they could explore Afrobeat in their projects, they didn't feel they had the opportunity to share their music with the class, either when discussing the history of music in class discussion or in collaborative group work. They were particularly interested in learning about their own music in a more formal, theoretical way:

Jerome: When we did blues, we broke down the elements of blues, like stop time, the blues scale, stuff like that. I think it would have been useful to do that with our kind of music as well, so we could have more knowledge of our music. We know how to make it obviously but we don't have the theory of how to make it. (Interview with Kurtis, Jerome and William, BTEC students, Midford Sixth Form College, 07/05/2015)

Despite affirmations from the teachers and the more rock-based musicians on the course that the BTEC was a sort of musical melting pot where students could bring and share their music, Jerome told me that they worked mainly within their own musical groups, which were largely determined by sharing similar musical tastes, and that they did not generally share their music through collaborative group work on the course. However, the three students who were interested in Afrobeat did show a desire to share their music with other students in the class and work collaboratively with other musicians in order to expand their own knowledge, as well as demonstrate and share why they like Afrobeat:

CG: Do you think there would have been a benefit to you sharing [Afrobeat] with other people in the class?

Kurtis: Yes I think so, because for instance some people in the class might like this kind of music and we like that kind of music. If we share our knowledge then we'll have a broader view of music. I might not like, for example, not that I don't like it. But I might not like rock but if I listen to songs I might learn, well I have learned why they like rock and I've taken it in a bit more. If we could show them why we like Afrobeat they might take it in a bit more as well.

(Interview with Kurtis, Jerome and William, BTEC students, Midford Sixth Form College, 07/05/2015)

There was another, quite contrasting example of how the dominance of popular music on the BTEC affected a student from a non-Western popular music background. Rashaan was a classical violinist who had been playing for eleven years and was very accomplished. He wanted to be a session and orchestral violinist, and so decided to take both the A level and BTEC in music simultaneously, and at the time of my visits he was enrolled on both courses. I had watched him preparing to record his AS performance

coursework on the violin, but when I came to interview him it was alongside two other BTEC students: Cindy, an R'n'B singer, and Tomas, a classical pianist. During the first part of the interview, while we were talking mainly about the BTEC and the other students were speaking very positively about it, Rashaan listened and contributed little. But once I directed a question to the students asking them to compare the BTEC to the A level, he began telling me about his experience on the courses. He told me that the BTEC course was dominated by popular music and that he found it very irrelevant, and that it was not helping him to prepare for a career in music:

Rashaan: I want to be a session musician. I don't want to be an artist – you know what I'm talking about, an R'n'B producer. I don't want to be that sort of thing. I want to be a session musician, join orchestras and all that, and teach. In this lesson, it's all about artists and that. It's no good for me, because I don't want to be that. (Interview with Rashaan, Cindy and Tomas, BTEC Students, Midford Sixth Form College, 07/05/2015)

Rashaan also told me about an incident when he first joined the course where he had to play bass guitar on a project instead of violin in order to fit in with the groups. He was clearly quite annoyed about the incident. "That's not what I really wanted to learn," he told me, "I thought I could just play the violin and that's it. When I heard I had to play bass guitar I was shocked". Considering the popular music background that the BTEC stems from, it is perhaps unsurprising that a classical musician might find it harder to gain significant representation on the course. However, the reaction of some of the other students to the issues was unsympathetic. When Rashaan brought up the issues in our interview, Cindy and Tomas became very dismissive of Rashaan and defensive of the BTEC course, challenging his experience. In response to Rashaan's story about having to play bass when he wanted to play violin, Cindy quite flippantly told him "But if you learn to play the bass it will make you more flexible musically, because you can play multiple instruments. So I wouldn't see that as a negative thing. That's my opinion", despite admitting earlier in the interview that she stuck solely to R'n'B singing herself regardless of being told to explore other genres by her teachers in order to improve her grades. Tomas also undermined Rashaan's concerns, telling him that he had to do whatever work was necessary to get the diploma, and that should have been his main aim (Tomas also expressed earlier in the interview that he was only interested in playing music he enjoyed and was good at on the course, which was classical piano).

Tomas: I mean what is your interest? Your interest at the end of the day is to get the diploma.

Rashaan: Yes, my interest is to get the grades, but I'm talking about what we learn in the lesson.

Tomas: So what would you like to learn?

Rashaan: Well from my perspective, violin and all that stuff, being in an orchestra. I sort of know about it -

Tomas: But you play the pieces, you do play violin, you do have to do the work.

Rashaan: Yes I know that, but I'm just saying that we only learn what it's like to be an R'n'B artist and all of that.

Cindy: But [Mr Harding] does violin with you.

Rashaan: I'm talking about [Mr Balewa's] lesson. I'm not talking about [Mr Harding]... [Mr Harding's] lesson is AS music.

(Interview with Rashaan, Cindy and Tomas, BTEC Students, Midford Sixth Form College, 07/05/2015)

This transcription shows the lack of empathy and understanding Cindy and Tomas had for Rashaan's situation, despite listening to him explain why he found the BTEC irrelevant to him. But even outside of this interview, Rashaan was mentioned by another student on the course, Adam. In fact, despite Rashaan's own feelings towards his place in the BTEC course, Adam used Rashaan as an example of how successfully students from different musical backgrounds can be incorporated into the course:

CG: I'm a steel pan player. Imagine I came into your class and I was just interested in playing soca and calypso on the steel pan, but I'm the only steel pan player. In this school, would that be difficult for me?

...

Adam: Well we have an example. We have a classmate and he is a violin player and usually we don't have a violin player, we have pianist, drummers, singers, bassists. And basically I don't know where this classical guy just jumps in out of nowhere. And there's a few songs what we've done now where we added a violin in it, and it didn't have a violin, we just added it in. So I think it would be good to have different instrumentalists, it will make it sound more interesting.

(Interview with Adam and Frank, BTEC students, Midford Sixth Form College, 07/05/2015)

Although Rashaan and the Afrobeat musicians came from very different musical backgrounds, their stories show not only the challenges of incorporating musicians from different – and minority (insofar as they are not part of the majority of Western popular musicians) – musical groups into the group work, it also addresses the fact that the students from the popular music majority on the course had little concept of these issues, and could be quite fiercely defensive of the course when it was criticised. When the

disagreement between Rashaan, Cindy and Tomas came to a head, I told them it was okay – human, even – for different people to have different perspectives and experiences of the same course. This is true, but it is telling that the feelings and struggles of a musician from an alternative musical background, whatever musical background that may be, can be disregarded in that way by the musical majority. In a course that relies so heavily on collaborative group work, this calls into question how well this sort of course structure can accommodate an individual student whose musical background differs significantly from others on the course.

### 5.3 Fox Hill College: making diversity work on the BTEC course?

Fox Hill College, on the other hand, was a great example of how a school can use the freer structure of the BTEC to promote diversity. Despite being a rural school, Fox Hill College has a large Chagossian population who arrived at the school quite suddenly and without the school being prepared for them, or they being particularly prepared for the transition into the British school system. Mr May, the head of music, managed to successfully channel the Chagossian *sega* music into the music department identity, and by changing from A level to BTEC, he found musical and academic success for the Chagossian students. (The remarkable story of Fox Hill College music department is explored in greater depth in chapter 7). The students I spoke to told me that they could work with the Chagossian drummers to enhance and develop their musical styles, and there were numerous examples given to me of collaborative work across cultures. Moreover, all the Chagossian musicians were able to practice, develop and record their coursework in school time, alongside their non-Chagossian class mates.

Mr May said, of running the BTEC, “the hope is that if you’ve got a diverse range of students like we do here that they will encounter each other’s musics, as well as the musics which the teachers will bring to the classroom as well.” (Interview with Mr May, Fox Hill College, 24/03/2015). Of course the main difference between the Chagossian drummers at Fox Hill College and the non-popular musicians at St Martin’s and Midford is that there was a considerable group of Chagossian students on the course at Fox Hill College, they were not in fact such a minority group within the class as Patrick, or Rashaan, or the Afrobeat musicians. This calls into question whether you can

successfully run a BTEC with a very diverse range of students on the course, particularly students that don't musically fit with the main group. Although the BTEC can be what you bring to it, to an extent it relies on having some sort of main musical currency to facilitate group work, and this often seems to manifest as popular music. The excessive focus on popular music in the BTEC, to the exclusion and detriment of other types of musicians, rings dangerously familiar to the exclusion and detriment non-classical musicians feel on the A level courses.

## Chapter 6

### Negotiating Inclusive Music Education in an Urban School: Midford Sixth Form College

Midford Sixth Form College is situated in east London, in an area where over a third of the population are from a South Asian background, which was reflected in the college's student body. There was also a strong representation of Afro-Caribbean students in the College, a group that was particularly well represented on the music courses. These diverse groups bring with them a wide variety of different musical traditions and styles; in addition, as a post-16 institute, music students were coming to the courses from a variety of schools which in turn had their own musical ethea and directions. This meant that the music department at Midford Sixth Form College was truly a melting pot of different cultural, musical and educational backgrounds, and the staff was continually striving to facilitate a meaningful musical education for this diverse student body. However, despite the dedication of the music staff and the positive attitudes towards musical diversity in the college, there was a complete absence of South Asian students on the music courses during my initial visits in the 2014/15 academic year, and only one South Asian student enrolled in the following academic year during my return visits. The music teachers at the college told me that they continually had problems recruiting students from South Asian backgrounds onto formal music courses at the college, which they attributed to negative cultural attitudes towards formal music education and careers in music in the South Asian community. The lack of engagement in school music from the South Asian community is interesting, particularly considering that South Asian music is generally well represented in music curricula in the UK. This chapter will look at some of the more general views and attitudes towards diversity and world music in music education from the teachers and students. The AS students will be particularly represented in this chapter, as they were not discussed in chapter 5. The chapter will then look at issues surrounding the low uptake of South Asian students on the post-16 music courses at Midford Sixth Form College.

#### 6.1 Music at Midford Sixth Form College

Midford Sixth Form College had a large music department which offered a variety of course options to students: the more traditional A level route, using the AQA board, was

offered, as well as vocational course options including BTEC Music Technology and Performance, and a Subsidiary Diploma in Music Performance that was run alongside the BTEC as a 'short course' option. The college also ran an enrichment programme which attracted students from outside the course, mainly incorporating music technology-based DJing and producing activities. The facilities in the music department consisted of a Mac suite and a music classroom flanked with two recording studios and two practice rooms (although it was clear that the recording studios were used far more regularly than the practice rooms, which seemed to have become dual-purpose storage rooms). The uptake on the BTEC course was fairly good, but the same was not true of the A level, which attracted far fewer numbers. At the time of the initial visits, there were four AS students and ten second-year BTEC students, with one student opting to take both courses. These students consisted of three classical musicians and ten popular musicians, and although there was not an exact correlation between classical musician and the A level, and popular musicians and the BTEC, the tendency was that the qualification attracted the musicians that engaged with the types of music that dominated the course. Although the college had been offering the BTEC qualification for a number of years, the teachers were exasperated with the continually changing requirements of the BTEC which, they told me, were making it incredibly difficult to deliver effectively. The college was therefore looking into terminating the BTEC and instead offering a new vocational music qualification from the University of the Arts London alongside the AQA A level.

There were three members of staff in the music department: Mr Harding, the head of music, who taught across the A level and BTEC course; Mr Balewa, who taught exclusively on the BTEC course, and Mr Reed, who taught across both courses. Each of the teachers had very different musical backgrounds, which worked well in delivering such diverse courses. The teachers were aware of their individual strengths and had allocated the teaching of different aspects accordingly; for instance, Mr Reed had a composition background and therefore taught the composition elements in all the courses. I was able to talk in depth to Mr Harding and Mr Balewa, as well as observe them in their lessons. Both teachers had an interest in a variety of different genres of music, including non-Western musics, and felt strongly about offering a diverse music curriculum, both in terms of the qualifications they offered at the college and the musics that were explored within the courses.

I spoke with Mr Harding and Mr Balewa about diversity on the courses, and it was clear that the issue of diversity, both musical and otherwise, had been considered in great depth by the teachers. Although they had differing views, both felt that diversity in the course went beyond simply looking at ‘lots of different types of music’. Although Mr Harding’s background was in Western classical music, training as a pianist and completing a traditional music degree, he had a particular interest in popular and world musics. He told me that he had engaged in world music on a practical level, for instance by learning to play tabla. He was critical of diversity in the A level: “From my perspective I think that the A level traditionally hasn’t had enough diversity. There’s lip service paid to it”, he told me (Interview with Mr Harding, Head of Music, Midford Sixth Form College, 25/06/2015). He felt the BTEC offered more opportunity for diversity, but in reality, whenever I brought up the question of musical diversity in the music curriculum he made it clear that he felt that the diversity of musical styles was the wrong issue, and that he perceived diversity to be a much bigger issue than the kinds of music studied:

Mr Harding: I think the wider and more interesting question of diversity is the skills we’re trying to give young people when they are musically educated and want to go into that industry, the wider creative sector. (Interview with Mr Harding, Head of Music, Midford Sixth Form College, 25/06/2015)

I also spoke in depth to Mr Balewa, who taught mainly on the BTEC. Mr Balewa was a drummer, producer and DJ who had a background in performing arts, rather than a more traditional music degree. Mr Balewa believed that diversity, and the inclusion of world music, was completely intrinsic to the BTEC course:

Mr Balewa: It’s what you want it to be. But like I said, other cultures for hundreds of years have practiced a certain way of playing. And if you trace even back the first guitar, it’s come from other countries. European society has adopted it and taken it and changed it into their own interpretation, but the origins obviously clearly come from different parts of the world... But I feel that teaching music, even from a level of demographics, I think that’s important for the kids to understand that yes, there are different styles from Australia or from India or from Africa or from South America and at times they can interlink. (Interview with Mr Balewa, BTEC teacher, Midford Sixth Form College, 25/06/2017)

Student attitudes towards world music were generally positive, with a few examples of indifference and equal number of students who enthusiastically engaged with world music independently. On the BTEC course, students generally felt that world music was important because it encouraged diversity and knowledge. As one student put it, “the

more styles you learn about the richer you get” (Tomas, Interview with Rashaan, Cindy and Tomas, BTEC Students, Midford Sixth Form College, 07/05/2015). Most of the students wanted to learn more about world music on the course, but few actively went out of their way to learn about it on their own. Although the students spoke favourably about world music and the benefits of diversity in the curriculum, some of the sentiments seemed somewhat lukewarm. There were exceptions to this, most notable a handful of students who had a background in Afrobeat; one of these students in particular, a producer named Frank, had a great love for world music:

Frank: I’ve kind of been brought up to a point where I’ve been listening to world music since I was born. So I kind of had that experience for it to influence me and benefit me in the music that I produce now. (Interview with Adam and Frank, BTEC students, Midford Sixth Form College, 07/05/2015)

The BTEC course at Midford Sixth Form College, including the responses of the students, is spoken about in more depth in chapter 5. The AS level cohort in the 2014/15 academic year were made up of two classical musicians and two musicians from a popular music background. I interviewed three of the students together: Ezra, a self-taught drummer and bass guitarist, Zoe, who played viola and violin as well as bass guitar, and John who was a pianist and guitarist. The students that I interviewed felt strongly that the A level was lacking in diversity, with a Western classical bias that they were critical of, particularly the required levels of music theory knowledge that they felt put non-classical musician at a great disadvantage. They felt there was little opportunity to bring their own music to the course, even in the composition and performance units. The college delivered the AQA music syllabus, which had no world music area of study or world music pieces represented. Interestingly, whereas the teachers at the college felt that the performance aspects of the courses offered an opportunity for diversity, students, particularly on the AS level course, tended to disagree.

CG: Do you feel like you have the opportunity to bring your own styles of music to the A level or do you feel it’s totally prescribed?

Zoe: Prescribed. Because with like your composition – [Ezra] had to do a composition, he’s amazing but he plays like gospel, soul, jazz with extra keys and modulations everywhere, and it sounds really good, but then he’s not very classically trained so he was trying to put it onto paper and he couldn’t do it and it wouldn’t get him any marks. So he had to just completely scrap it and do it by the book. And I think it’s very restrictive of your artistic freedoms because you can’t express yourself for the exam and it’s supposed to be about your expressions.

Ezra: Even the performance it’s really hard because you have to choose a piece, I was going to do a jazz improv [improvisation]. I can’t do a jazz improv because you have to display a

score for the examiners to be able to see that you're playing like this. If not then you bring an audio and you can't exactly say 'ok here's the audio, I'm going to play it'. You can't play it exactly like that. So it limits you, so you're more inclined to get the – because in the end you want to get good grades, so you'll probably go for a grade 5 piece, you have to play a minimum of grade 5 anyway. But you just go for a simple grade 5 piece or you have to play two pieces so two simple grade 5 pieces, that kind of limits you as well. So even though you have variety within the book, it's not done much because you have to read it off–

Zoe: It's understandable why you have to have a score but at the same time –

Ezra: It's restrictive

(Interview with Ezra, Zoe and George, AS Students, Midford Sixth Form College, 07/05/2015)

The A level students had what seemed to be a much more genuine and enthusiastic desire to see world music in their curriculum than the BTEC students. They cited specific ways in which world music had influenced them, rather than talking more vaguely about the benefits of diversity. For instance Zoe, a classical violinist, viola player and bassist, told me about a documentary she watched on BBC Four about the world's only all black orchestra in Africa, and how their musical influences affected the classical repertoire they were playing; Ezra, a gospel musician, told me how he loved gamelan but didn't understand it, and wanted to learn more about it.

Ezra: As a musician I just want to conquer everything, so I think it's pretty good. I just want to learn as much as I can. So learning world music would mean just gamelan, I like gamelan even though it makes no sense to me...

*[later in interview]*

CG: You said gamelan when I asked what was the trickiest thing. What was so tricky about gamelan?

Ezra: The rhythms were so disgusting, oh my god! Oh my days! But if you find something that you can't do that means you've found room for improvement. I'm still learning. It's so hard the rhythms of gamelan, it's disgusting. So that's really hard to grasp.

(Interview with Ezra, Zoe and George, AS Students, Midford Sixth Form College, 07/05/2015)

Although Ezra found the gamelan challenging, describing the rhythms colloquially as 'disgusting' to express how complex they were, he spoke with fondness about how he liked gamelan and that the fact that he found his aspect challenging simply made him want to learn more about it.

## 6.2 Engaging South Asian musicians at Midford Sixth Form College – or not.

Both Mr Harding and Mr Balewa separately brought up the issue of the low uptake of music among South Asian students amidst a more general conversation about diversity in the music curriculum. Mr Harding told me that the college has had increasing difficulty recruiting Asian students onto the music courses, despite fairly good resources for South Asian music at the college, including dhol and tabla, the latter being an instrument that the head of music plays himself. He explained to me:

Mr Harding: We've got a huge Asian community and there's very limited engagement from that community at this level. [Performing arts are] very frowned upon outside of maybe drama, maybe dance. We used to have quite a strong Asian [music tradition]... and I like fusion stuff but it's very hard to engage. There's a lot of students that either have had musical experience or have their instruments under the beds and they don't come out again, or don't admit to it or don't want to – I don't know, there are messages going out, it's bigger than my knowledge. (Interview with Mr Harding, Head of Music, Midford College, 25/06/2015)

The head of music also felt that music more generally suffered from a marketing problem, where it was being advertised as a subject that was not very academically valued or relevant for gaining employment, both within the college and on a wider government level. He reported seeing a direct impact on course recruitment because of it. He said:

We have specific examples of people not being allowed by, it could be parents, 'you're not allowed to do that, it's a waste of time' or 'you have to do something that will get you a job and you can do this on the side'. You need a back-up, a plan B. Yes we have a problem with advice and guidance in schools sometimes. (Interview with Mr Harding, Head of Music, Midford College, 25/06/2015).

Mr Balewa reported that the student uptake on the BTEC course was generally diverse in terms of the musical and ethnic background of students, including students from Afro-Caribbean, White British and Eastern European backgrounds, but that South Asian students were very underrepresented on the course. He attributed this to parental influence. "I suppose it's that taboo thing about music and performing arts and its worth" he told me, "and I suppose parents try to steer their kids" (Interview with Mr Balewa, BTEC Teacher, Midford Sixth Form College, 25/06/2015). He also noted interestingly that the college has a much higher representation of South Asian students on the music enrichment programme, particularly the DJing enrichment club. He took this to mean that South Asian students were keen to engage with music in the college, but parental disapproval of music as an academic or career choice put them off enrolling

on formal music courses. He noted: “It’s something they clearly want to do, and they dive into it, they want to do it, but their parents look at it as a career that’s not really for them, and you’re not going to make money.”

The wider issue of diversity in the music curriculum, which is a key issue in this research, is worth exploring with regards to poor uptake in the South Asian community of this school. Existing literature around Muslim engagement in school music has revealed relevance of the music curriculum as an issue, and elsewhere there has been speculation that that the inclusion of world musics (or at least, a wider variety of music) can increase the accessibility of the music curriculum in an increasingly multicultural Britain (Welch 2002). Unfortunately I was unable to interview South Asian students who took part in enrichment activities but were not on the music course during period of my initial visits. However, when I returned to the school the following academic year, Mr Harding told me that they had a British Indian student from a Punjabi family, Mandeep, enrolled onto the BTEC level 3 course. The head of music introduced me to her and as she was the only person I had managed to talk to from a South Asian background at that school, I was eager to get her take on why the uptake of South Asian students was so low.

Mandeep began by telling me a bit about her musical background and her experiences of music at her secondary school. She went to a secondary school where the majority of students were South Asian; she estimated that roughly 70 percent of the student body were from South Asian decent and the remaining 30 percent made up of white British, white European and afro-Caribbean students. Mandeep had a very positive experience of music at secondary schools, she felt different musical styles were well integrated into the curriculum and the school identity, for example she told me that the school played *bhangra* as well as pop music at their school prom and they did a unit on *bhangra* music in her Key Stage 3 music lessons.

Mandeep’s first musical interest was *bhangra*, and she sees herself foremostly as a *bhangra* artist. She told me: “Being an Indian, *bhangra* music is from your own culture, so it’s sticking to your roots” (Interview with Mandeep, BTEC Student, Midford Sixth Form College, 05/05/2016). She was a member of her school steel pan club and had singing lessons at school, where she studied a range of popular styles including

*bhangra*, R'n'B and hip hop, and she found her singing teachers helpful and open to different genres and collaborations. She was fairly active within the music department and performed at open evenings and school concerts. She felt that her school music gave her the opportunity to express herself and develop her musical skills:

I enjoyed how I got the opportunity – before I used to want to do it [make music] but then I got to practically do it. I used to have ideas in my head but then I could take the ideas and make something out of it. (Interview with Mandeep, BTEC Student, Midford Sixth Form College, 05/05/2016).

I asked Mandeep what the mix of students who attended extra-curricular groups was like, were Asian students underrepresented? Mandeep told me that the school music groups were made up of roughly an even mix of the different ethnicities of the school. She seemed quite satisfied that this was a fair make-up of students, (although in a school with a 70 percent majority of South Asian students, nearly three quarters of each ensemble should have been students from this group on order for the music groups to be a true representation of the student body, and in this respect, despite Mandeep's positive attitude, Asian students still seemed to be underrepresented in extracurricular music). Mandeep wanted to take music at GCSE but was unable to because the school would not allow her to change her course options during the year, and she hadn't originally put music as one of her GCSE options.

When I asked Mandeep why she thought that the uptake of music amongst South Asian students was so low, she gave me three reasons: family pressure, lack of confidence of South Asian students of their musical abilities, and expectations that students will take up a 'good' career, such as medicine or accountancy. But Mandeep did not experience such discouragement from her own parents; she has a cousin who is a music producer, and she told me that her parents were happy with her choice, even though many South Asian parents won't let their children take arts subjects. I asked her if any of her friends had been prevented from taking arts subjects, and she said no, but told me she had seen Youtube videos on the subject. This was interesting, as the rhetoric of South Asian parents steering their children away from arts subjects is so established (for instance, both teachers at the college and Mandeep had mentioned it). I inquired further about the matter. After some thought, Mandeep told me "Even if parents are open [to their children pursuing the arts], you still feel you need to take certain subjects" (Interview with Mandeep, BTEC Student, Midford Sixth Form College, 05/05/2016). She told me that parents' friends judged each other, and would talk about who's children were doing

what. So it could seem that *perceived* disapproval from parents, or a sense of what the wider community expects you to do, could play a part in South Asian students' decisions to pursue or abandon the arts beyond Key Stage 3.

## Chapter 7

### World Music in a Rural Setting: Fox Hill College and Manor Farm School

Fox Hill College and Manor Farm School represented the rural delegates in the research. Both were situated outside of London, and although they were both categorised as rural schools, they differed in their degree of ‘ruralness’: whilst Manor Farm School was situated in a small village in Hampshire, and had a student body consisting largely of white middle-class pupils, Fox Hill exists in a town in West Sussex and has a population which is unusually diverse considering the size and location of the town. What these two schools do have in common is a strong presence of world music in their curricula: whilst it might seem natural to assume that the more diverse music curricular would occur in urban settings, where a more diverse population is evident, these schools challenge that assumption with meaningful and relevant examples of world musics in their music curricula, particularly at Key Stage 3, but also within the confines of exam syllabi. The diversity of music within these schools was driven by the two heads of departments, both of whom had a personal motivation to create a balanced and diverse curriculum which benefits their students, and see beyond the confines of a traditional Western music education to do that.

#### 7.1 Fox Hill College

Despite being located in a leafy town in West Sussex, Fox Hill has a remarkably diverse population, with a considerable South Asian community. One of the more recent ethnic groups to make a significant appearance in the area was from Mauritius, specifically the Chagos islands. Chagossian students have had a major impact on Fox Hill College, in particular the music department. There was a particularly interesting story of how the students came to be at the school, and why they became such a significant musical group within the school. Chagos Archipelago is a group of islands in the Indian Ocean, and was part of the British Indian Ocean Territory. In 1968, the islands were turned over to the USA in order to become a military air base, and all the residents of the islands began to be expelled. In 2002, the introduction of British Overseas Territories Act meant that many of the displaced Chagossians became eligible for UK citizenship. This resulted in large numbers of Chagossian immigrants settling the UK very quickly, many

of whom remained in the area local to Fox Hill College, having flown in to Gatwick Airport in West Sussex. In around 2008, a number of new Chagossian immigrants who were of secondary school age enrolled at Fox Hill College, and the school was completely unprepared and ill-equipped for the sudden influx of students from a significantly different culture, who could speak little or no English and were used to the Mauritian school system. Mr May, the head of music, relayed the story of the Chagossian students to me.

The school was just not geared up to – well none of the schools in the town were geared up to coping with it. Or understanding it. And it wasn't given any preparation. And the school had gone through a couple of years of not dealing with the students successfully or even knowing what they could be good at. Because all the tests they were doing were putting them in the bottom sets because they couldn't access the tests because they couldn't speak English. (Interview with Mr May, Fox Hill College, 24/03/2015).

So the school struggled, with increasing alleged incidences of racism (many of which were quite alarmingly) from the staff and senior management. The group began to become isolated and demonised because of their low achievement and their lack of integration, both seemingly caused by their lack of English language skills. At some point during this period, Mr May discovered that the Chagossian students were very competent drummers and singers, particularly playing their native *sega* music. Over the following years, Mr May not only encouraged the drumming as a way of integrating and elevating the status the Chagossian students in the school, but successfully incorporated the Chagossian music into the identity of the music department, including it in the Key Stage 3 curriculum and the extra-curricular programme with outstanding success.

## 7.2 Music at Fox Hill College

The arrival of the Chagossian students at Fox Hill College coincided with, and contributed to, a move from the Edexcel GCSE and A level to BTEC level 2 and 3. This move was triggered by coursework going missing with the exam board and discrepancies over marking, which prompted Mr May, the head of music, to look at alternative qualifications that the school could offer. With the growing diversity of the student body, the move from A levels was also fuelled by a despair at the narrowness of the exam syllabus, both in terms of the types of music it covered and the way it was assessed. Mr May told me:

Mr May: I taught the A level for about twenty years. I was continually frustrated by the small number of people that were really – when I say up to doing it, that it suited. Because it was so dependent on your ability to write an essay and to use certain types of musical language which relate to basically the Western classical tradition. (Interview with Mr May, Fox Hill College, 24/03/2015).

For a time, the school offered both A level and BTEC as a post-16 option, but the music department staff found that the narrowness of the A level, which the school was trying to move away from, was seeping into the BTEC syllabus. This was largely because limited resources meant that classes had to be taught together and the prescribed nature of the A level mean that it could not adapt to the BTEC, whereas the BTEC could be made to mould to the A level. This, however, negated the point of offering the BTEC in the first place. Additionally, the BTEC became more popular than the A level. So with dwindling uptake of the A level course, better results on the BTEC, and eventually confidence that the BTEC course could earn UCAS points and becoming a viable route into higher education, Mr May decided to stop running the A level course and focus fully on the BTEC, thus removing the restrictions that combining classes had put on the scope of the BTEC at Fox Hill College. Mr May's music department had also changed from offering the GCSE to the level 2 BTEC at Key Stage 4, for the same reasons of accessibility for students; however, the BTEC level 2 course recently changed part of their assessment, replacing the listening assessment with an essay-style examination as part of a reform to make the BTEC more 'rigorous' (a buzz word in education at the time). Therefore, Mr May had made the decision to go back to offering the GCSE qualification at Fox Hill College, although the school was still offering the BTEC level 2 at the time of my visits.

Mr May had an interesting teaching background: he trained as an English teacher and taught that subject until completing a master's degree in music, when he transitioned to become a music teacher. Since then, he has published several volumes of classroom resources for music teachers in the UK. He has a great personal interest in world music, which clearly drove his involvement with the Chagossian students in his school, and at the time of my visits he was working towards a PhD which explored Chagossian music in UK schools. He had developed an extensive extra-curricular music programme which intertwined with the BTEC, so that much of the music work that the students were doing outside of lessons could count towards their BTEC assessment. Chagossian music formed a key part of the extra-curricular music at Fox Hill College, and the Chagossian

students were deeply involved in shaping and delivering this part of the curriculum, and as a result the experience helped the students gain acceptance and respect in the school, despite a less than welcoming initial reception into the school community. One student, Jerry, who had had a particularly difficult time at the school, commented:

Jerry: Our music was bringing success, that's what it did... back in the day they were saying Mauritian like they think we're some sort of bad boys, like we're no-one basically. But when we started doing [music] everybody was like 'Them guys, they're top.' But if we didn't do it then they would have still carried on. (Interview with Jerry, Fox Hill College, 25/03/2015)

Music students became involved in some high-profile music events, with performances that combined Chagossian *sega*-style singing and drumming with more traditional choral repertoire. One piece was performed and recorded with the BBC singers, and was celebrated in the music department as their highest achievement. The story of how Chagossian music came to be an integral part of the music at Fox Hill College was told to me by Mr May and various Chagossian students a number of times, from people who were there as well as students who had brothers or cousins or friends who were there, almost like music department folklore. The main details of the story remain the same: during a Key Stage 3 music lesson, sometime around 2008, a small group of Chagossian students were in a practice room informally playing *sega* music, using classroom percussion that they had to hand, when Mr May walked in and heard them. He was instantly amazed and impressed and asked the students what they were playing. They explained what the music was, and that in their culture everyone could play this way. Mr May asked if there were any other students in the school that could play like this, and when the group answer yes, he told them to bring anyone who could play *sega* to the music room at lunch time. And so the Chagossian drumming group at Fox Hill College was born, starting with a group of displaced Chagossian students and growing to become a staple part of the extra-curricular music programme, with students of diverse backgrounds being involved. The group performed widely in school and public events, as well as conducting workshops in local primary schools, all of which helped the Chagossian students gain a BTEC qualification in music.

It was clear that diversity and access to the music curriculum was of great importance to Mr May, and he put a great deal of consideration into ensuring that his students were able to create meaningful musical experiences within the school. He was also clearly

proud of the influence that his music programme had had in the lives of the Chagossian students, both improving their status within the school and giving qualifications that meant they could gain access to higher education – he told me a number of stories about students that got into university because of their music BTEC qualification, when other exams were inaccessible to them because of their developing English skills. His influence perhaps explains the high uptake of post-16 music in the school – there were 32 students on the BTEC course during my visits, 20 in the first year and 12 in the second year of the course. He was very keen to share the story of the students and the school with me, and for me to pass that story on.

I spoke to a number of Chagossian students, as well as non-Chagossian students in the music department, from both the level 2 (Key Stage 4) and level 3 (post-16) BTEC. Attitudes towards world music across the board were very positive, and students not only saw benefits of a diverse curriculum (citing understanding different cultures and positive influences on their composition work as benefits) but could also give examples of specific ways that world music had benefitted them. Isiah, a Chagossian drummer on the level 3 BTEC, told me about the ‘Music Around the World Project’ that he was doing as part of the BTEC assessment.

Isiah: Right now I’m doing this project with ‘Music Around the World’, and I’m using the drummers to do it. We’re doing music from Mauritius which is the *sega*, African music, we also did salsa... I always like trying something new because it gets boring doing the same thing over and over again. When we were in year 7 until year 9 we kept doing the same beat, then you’d hear some of the choir members they’d say ‘oh here they go, they did the same beat again, it’s kind of boring’. So we changed it, we changed it to salsa music, to African beats, and we also took it to, do you know that song *Pon De Floor*, we done that on the drums as well, using African drums. So we started doing things like that and they got more interested than what we were doing just playing traditional music. So it’s good to take stuff from around the world. That’s why I like that project ‘Music Around the World’.  
(Interview with Isiah and David, BTEC and GCSE student, Fox Hill College, 25/03/2015)

Being a musician from a non-Western background, Isiah probably could have gotten away with ‘resting on his laurels’ to an extent, drawing largely on his Chagossian musical heritage to complete the requirements of the module. Instead, Isiah used the module to explore more musics and incorporate them into his practice. A BTEC level 2 student, Serena, told me that the Chagossian drummers in her class were helping her with her composition coursework.

I spoke to a Raj, a South Asian student on the level 3 BTEC course who played Western classical violin, Indian violin and bass guitar. Raj was an interesting and unique student to talk to, because he was working within three separate music traditions: Western classical, Hindustani classical, and rock and pop. I asked Raj if he had the opportunity to explore and develop the different styles of music he worked with in the course. He told me:

It actually works really well because when it comes to the pop concert that we do, we do quite a lot of – well it's called the pop concert, a lot of pop and rock songs, which is great for the bass guitar. We've also done a lot of classical pieces with the violin group that we have which is also pretty good. And with the choir we do songs from all sorts of places, like we have quite a few South African songs, we've got a song in Brazilian I think – Portuguese. And then there's like the BBC project where we mixed a bunch of them together, with a bit of German in it, a bit of Chagossian. All the projects let you use whatever you want. So I can pretty much sculpt out whatever I want to play. (Interview with Raj, BTEC student, Fox Hill College, 25/03/2015)

One of the ways that the school managed to create really meaningful musical experiences on the course, particularly meaningful world music experiences, was by incorporating wider musical projects into the course. The BBC project which Raj mentioned was an outside project with the BBC Singers, which created a very impressive classical/Chagossian fusion piece, actually counted towards the students BTEC assessment. Many of the Chagossian drummers led workshops in local primary schools, which counted towards their BTEC assessment, and also allowed them to teach music to younger members of the Chagossian community who were pupils in the primary schools.

Sometime after my final visit to Fox Hill College, I heard that Mr May was leaving the school. It was clear it was Mr May that drove the inclusion of Chagossian music in the curriculum in such a meaningful way in the school, and his departure will inevitably create more change in the department.

### 7.3 Incorporating Chagossian music into the music department identity

Isiah: I'm from Mauritius, so the most popular instrument is the ravanne and the djembe. It's like this instrument that's made of goat's skin, and you play it with your hands, that's it... Most of us know how to play the ravanne and the djembe, we learn it from our grandads or uncles, they teach us lots because we've got our traditional music as well, called a *sega*, it was invented by slaves where they sang to express their feelings, what they'd been through. And they sing it for entertainment as well, dancing and singing the *sega*. (Interview with Isiah and David, BTEC and GCSE student, Fox Hill College, 25/03/2015)

Mr May and many of the Chagossian students recalled some of the racist incidences that took place in the school, targeting the Chagossian students, whilst the previous head teacher (who had left by the time of my visits) was at Fox Hill College. Incidences included banning Chagossian students from speaking Creole, and from gathering together during the school day; overly harsh punishments for Chagossian students, including exclusion and isolation; and accusing Chagossian students of committing offenses they did not do based on little or no evidence. Within this atmosphere, it was not surprising that many members of the Chagossian student community became disassociated from school, and also how some students became disassociated from their communities. One of the younger students I spoke to, David from the BTEC level 2 course, told me about how the poor reputation of the Chagossian (or as he sometimes refers to them, Mauritian) students in the school prevented him from taking part in the schools music programme during his first years at the school:

David: I wasn't in the choir for two years. I joined in year 7 and then I left in year 7, and then everything was happening. I didn't want a bad image on me because most people didn't know I was Mauritian, they thought I was Indian, so I thought yeah, okay, I'll keep with that. Because there was bad publicity around us. So it was when [the headteacher] left in year 8 I joined the choir in year 9.

CG: So you actually stopped doing things that made you associate... with the Mauritians?

David: No joke, this was real. I had a friend in my year, I don't think he's in the school any more, he thought I was Indian so we got along. In year 8 when he [the headteacher] left I wanted to join the choir so I started hanging round with him [the Chagossians] and everything. And he actually said 'I don't want to be your friend', because of all the bad publicity and everything.

(Interview with Isiah and David, BTEC and GCSE student, Fox Hill College, 25/03/2015)

The music programme has gone a long way to help mend the fractured relationship between the school and the Chagossian students, and moreover, by incorporating Chagossian music as part of the music department (and ultimately school) identity, the Chagossian students have been able to feel proud to represent the school, rather than targeted within the establishment. Mr May described to me how he discovered the abilities of the Chagossian drummers, laying the foundations of the drumming group:

In music lessons we discovered that there was a lot of musical talent there. Drumming was one thing, but also singing. And also a particular way of doing it, a particular musical sensitivity, you know ensemble playing, and skills that were acquired in the family and in the home, which hadn't been taught in a formal sense but had been acquired though the way they lived. And this was an absolute revelation to me, that you could develop a skill set like that just without any formal instruction at all, just pick it up. (Interview with Mr May, Fox Hill College, 24/03/2015).

Isiah told me how the drumming group created a more positive environment in the school for the Chagossian students. “Drumming made it better for us, it made us look better in front of the other teachers as well, like we were doing something good for the school.” (Interview with Isiah and David, BTEC and GCSE student, Fox Hill College, 25/03/2015). He expanded upon this, explaining how even without the racist incidences at the school, coming into an educational environment with limited language skill is challenging and daunting in itself:

Isiah: When I first came to the school, I came to the school in year 7, I didn't really know English that much, it didn't take me long to learn it but I didn't know English that much, so you feel like you're not doing something right, like you're not doing good. And music made us feel like – teachers look at us like ‘well done for last night's performance, well done for winning the award’ you know? Getting compliments. Made you feel better. (Interview with Isiah and David, BTEC and GCSE student, Fox Hill College, 25/03/2015)

From such difficult beginnings, educational success has bred ambition in Isiah, thanks in no small part to the positive experiences and pride he gained from being part of the drumming group. I asked Isiah what he wanted to do once his BTEC was over. He told me he wanted to study law at university, but that he also wanted to continue drumming in order to share his heritage:

Isiah: I want to study law at uni, but I always wanted to take the drumming further. I wanted to do workshops around primary schools, we done that before, our drumming group went to five different schools and we did some workshops to get the grade for [year 12 BTEC], so we did the workshops and they went really well. And from doing that you can share the traditional music around England. And we also talked about the story from Diego Garcia to the primary students. (Interview with Isiah and David, BTEC and GCSE student, Fox Hill College, 25/03/2015)

During my visits, Mr May was keen for me to speak to a student called Jerry, who was at the time enrolled in the sixth form. Jerry was a student who had had a particularly difficult time in the school. He felt that the former headteacher had picked on the Chagossian students in general and on him in particular, and as a result he stopped coming to school altogether.

Jerry: It was terrifying... I got up one day, come into school, walking in school, and then they started accusing me of stuff that I did, that I didn't even do. So I walked out of the school. Then I didn't really come back since, because I had enough of this stuff. I was basically getting bullied by the headmaster, for what reason? I don't know. He just picked on me for no reason. (Interview with Jerry, BTEC student, Fox Hill College, 25/03/2015)

The school tried to fine Jerry's parents for his absence and even went so far as to take them to court, without success. Jerry was now back at Fox Hill College and embarking

on his post-16 education, a feat he very much attributes to Mr May's encouragement and the opportunities within the music department.

Jerry: [Mr May] welcomes everyone to his music department, none of the people that I know round here do this. Because if you go to someone, like to the P.E. department. I'm gonna put this in there, yeah. They'd be like 'Oh this kid is doing bad for the P.E. department' and those teachers would be like 'Okay'. One down, nine to go. You know what I'm saying? One person to care less. That's what they're like. [Mr May], he likes to help people... Say I didn't come back for this school year and [Mr May] wasn't helping me right now? I haven't done my GCSEs or nothing because when I used to come to school [the headteacher] said to me that I had to stay with my head of year, and guess what I was doing? I was sitting there for like five lessons, sitting at the back of his class doing nothing on the computer, when I was supposed to be in my lesson doing my work. (Interview with Jerry, BTEC student, Fox Hill College, 25/03/2015)

From talking with Jerry, it was abundantly clear that despite some ill feelings towards the school and the previous headteacher, Mr May was held in great esteem by the students, and he was making a real difference to the students' lives. If it were not for Mr May, Jerry would not be gaining a qualification that could lead to further or higher education, or a career. I asked Jerry what he wanted to do after he finished his BTEC. He told me that although he had been scouted for a prolific football team, he wanted to pursue music as a career, and was hoping to study music at university, perhaps in Brighton. Jerry was explicit that Mr May's personal involvement, the positive way Chagossian music was viewed in the school, and the way music could be used to access qualifications was what allowed him to complete his school education and consider moving on to higher education.

The drumming group had an effect beyond those students taking part. It began to secure Chagossian music as part of Fox Hill music department identity by creating a reputation within the wider Chagossian community, particularly in the younger relatives of the Chagossian drummers who were expecting to attend Fox Hill in the future. David recalled how his uncle, who was in the original drumming group, used to show him Youtube clips of the drummers performing. "Before I was even in the school I had the feeling. So when I joined the school it was natural for me to join the choir and then join the drumming group." (Interview with Isiah and David, BTEC and GCSE student, Fox Hill College, 25/03/2015).

Beyond the Chagossian community in the school, other students have reaped the benefits of the strong Chagossian tradition at Fox Hill. Non-Chagossian musicians have

begun to join the drumming group in order to engage more directly with the music. Toby, a pop musician on the BTEC course, told me that he found it very easy to join the drumming group, it was open to everyone, although he quit the group because he confessed he was not very good at drumming. I asked Toby if he felt that the Chagossian drumming was part of the school's identity, and he agreed it was.

Toby: Because of the drummers, because they come from a certain culture, their culture has been introduced to us. And there was a song that we performed, it was in their language and there was a story behind it, and we kind of understood why they are here and how things have played out in their own culture and why things have happened in their lives.

CG: Has that had a wider benefit to –

Toby: It has. The benefits of it are if you explore your own culture you won't feel as if you're judged or anything. So it has a positive effect because – I don't know how to explain it.

(Interview with Toby, Serena and Verity, BTEC and GCSE student, Fox Hill College, 25/03/2015)

It is clearly not just within the Chagossian community that the adoption of Chagossian music by Fox Hill College is being celebrated. Mr May also described the positive effect the Chagossian musicians were having within the music curriculum, particularly in composition:

Mr May: First of all it showed a way of playing to the other students and a way of inventing music, and a way of improvising, and a way of listening to others that didn't come naturally to many of the kids we get here. And, I mean it's happened today actually, because yesterday we did a BTEC project, an event, and there were a group of year 8 girls there who were really taken with what the drummers were doing. And today in a music lesson they were recreating some of the techniques that they had witnessed the day before. And then other people in the class have witnessed that, and it's as if that skill is spreading out, not to everybody in the school, but you know to interested parties in the school. And that style of drumming, that way of making music has become a part of our school music. (Interview with Mr May, Fox Hill College, 24/03/2015).

Raj on the BTEC level 3 course said something interesting to me. We were talking about risk-taking, and he said to me that he would be very wary exploring some types of music, for instance metal music, because people might judge you for your choice of musical expression. "Risk-taking is an option that not many people opt for very often", he said. I asked him if he felt the same way about taking risks about music from other cultures. This was his reply:

Raj: The teachers do often encourage songs we do in choir that are in many different languages and stuff. That does give us a bit of a confidence boost to let us do anything we wanted. I think a few years back in the pop concert a girl did a German piece and it sounded really good and there was a big applause which just goes to show you can do anything, it'll

probably sound good. So I guess the choir and how the school generally is works with different cultures in their lessons. It's pretty good, so you can gain more confidence is doing what you want, taking risks. (Interview with Raj, BTEC student, Fox Hill College, 25/03/2015)

The incorporation of the Chagossian music, as well and music from other cultures, into the music programme at Fox Hill College clearly had a positive effect on students' confidence to explore and share their own and other people's cultures. The inclusion of Chagossian music into the music department identity appeared to be having a positive effect not only on the Chagossian students, but the music students in general.

#### 7.4 Manor Farm School

In an incredibly beautiful and rural part of the Hampshire countryside, Manor Farm School is located, a comprehensive secondary school that serves a local community which is by far the least diverse and most affluent of all the case study schools: the most traditionally rural school that took part in this study. In November 2015, shortly after my visits to the school, Manor Farm School received an Ofsted inspection, where they were given a 'requires improvement' judgement. Many of the improvements that Ofsted required specifically focused on engaging students from disadvantaged backgrounds, including attendance and progress in the curriculum. This is likely reflective of the schools familiarity with dealing with students from a more affluent background, as Ofsted also noted that the school has a lower-than-average cohort from disadvantaged backgrounds. Despite this Ofsted rating, the music department was thriving and contributed greatly towards the school community, and Ofsted noted how the arts (including music) contributed to student's wellbeing. The music department was led by Ms Dejkovic, who had been leading music at the school for ten years. Ms Dejkovic believed quite simply that world music should be a fundamental part of her students' education. Her attitude was such that she didn't even attribute any sort of novelty to it, she simply seemed to work on the assumption that any decent music programme would include significant elements of world music:

Ms Dejkovic: The world, it's a global village. We all live everywhere, we travel, we immigrate, it's all a melting pot. So many languages, so many sounds. Why wouldn't we study more? Why wouldn't we? And why wouldn't more people like myself who are willing to, you know, open the kids' eyes? And their ears to something different? (Interview with Ms Dejkovic, Manor Farm School, 16/03/2015)

Ms Dejkovic had something of a diverse musical background: born and brought up in the former Yugoslavia, she trained as a classical pianist, but once she began pursuing music academically she began more serious study into her native eastern European folk music, as was conventional in the former Yugoslavia at the time. She became interested in the study of world music and whilst completing a master's degree in ethnomusicology in London she focused her studies on traditional Middle Eastern music. She told me that other music staff members that she had worked with were very grateful that she had such expertise in world music.

Ms Dejkovic: I've seen in their eyes how frightened they are when they have to teach something that is reasonably unfamiliar to them, that they haven't had much touch with before, and they're always really, really grateful that I'm there and there are schemes of works and there's advice or somebody that can give them advice. (Interview with Ms Dejkovic, Manor Farm School, 16/03/2015)

Most of the students on the course were from white British backgrounds, consistent with the demographic of the school, and most were also either from Western classical or Western popular musical backgrounds. But despite this, the attitude towards world music and a diverse music curriculum in the school were passionate and positive, from both staff and students.

### 7.5 Music at Manor Farm School

Ms Dejkovic was committed to being as diverse a music teacher as she could be. Although she was very confident in her abilities as a music teacher, she was also able to identify her weaknesses and explain where she needed help or professional development. For instance, she told me that although she was confident delivering Western classical and world music aspects of the course, she had a weakness in the area of jazz. But she felt a responsibility to bring herself up to speed in order to be able to deliver an excellent music education to all her students, regardless of their preferred music styles.

Ms Dejkovic: I worked on myself to have enough understanding of that music so that I can enthuse the flame in the students and we are very jazz strong in this school because of that. I just thought it's my shortcoming and I've got to brush up on that and I've got to learn. (Interview with Ms Dejkovic, Manor Farm School, 16/03/2015)

As a result, the school now has a fairly strong extra-curricular jazz programme. She also told me that she would ‘buy in’ expertise, especially in world music, so that students could have access to high quality authentic workshops and musical experiences that she simply could not provide with the resources in her department. She told me that she regularly organised professional groups to run gamelan and steel pan workshops in the school, and that the students respond to them very well.

The school ran the Edexcel A level music course as well as BTEC music technology. I spent the majority of my visits with Ms Dejkovic, and so although the BTEC was offered at the school, I mainly saw the A level programme, and I spoke to all the students on the A level course, who were involved in interviews, questionnaires and lesson observations (the lesson observations are discussed in greater depth in chapter 8). Ms Dejkovic was extremely critical of the A level, and spent much time with me going through the Edexcel anthology, pointing out the many problems she perceived with the specification, not least of all the over-representation of Western classical music.

Ms Dejkovic: So if you look at the ratio, you get two pages of A4 of what’s set. This much [about a quarter of a page] is world music, and it doesn’t happen every year. And the pieces are set in such where - in a chronological way, so that you can follow the development of music from the earliest time - Western music from the earliest time obviously until the 20<sup>th</sup> century where, okay, we have to acknowledge that some people really do appreciate world music so we have to put it in there. Or is this called, you know, diversity, I have to put it in because British society is a diverse society so they have to cater for the needs of the ethnic minorities or whatever it is... It’s almost like you have to tick that box, it’s a box-ticking issue. (Interview with Ms Dejkovic, Manor Farm School, 16/03/2015)

In the questionnaires, A level students listed diverse styles of music that they listened to outside school: Pop punk, metalcore, hardcore, indie, British traditional, European traditional, American Traditional and Asian traditional, as well as pop, rock, Western classical and jazz. Students also chose a variety of music that ‘represented’ them, namely metalcore/pop punk, classical and Scottish and English folk. When talking about how much value they attributed to different aspects of their music education, students put emphasis on the importance of exploring new musics, giving the statements ‘Learning about new and different types of music’, ‘Playing new and different types of music’, ‘Composing new and different types of music’ and ‘Learning about a variety of different types music’ more importance than their counterpart questions ‘Learning about the music I am most familiar with’, ‘Playing the music I am most familiar with’, ‘Composing music that I am most familiar with’ and ‘Learning about one type of music

in depth’, with the starkest difference being between ‘Learning about a variety of different types music’ ( 1 Important, 2 Very Important) and ‘Learning about one type of music in depth’ (1 Not Very Important, 2 Neither Important Nor Unimportant) (figure 12). This shows a trend in the school of viewing learning about and working with new styles of music as more important that learning more about musics with which the students are already familiar, and supports the positive comments that students made about diversity and world music in the interviews.

Figure 12: Extract from student questionnaire with total results for question 6 from Manor Farm School, written numerically in answer boxes.

6. How important are these aspects of your music education?

	Not important at all	Not very important	Neither important nor unimportant	Important	Very Important
Learning about the music I am most familiar with		1	1		1
Learning about new and different types of music				1	2
Playing the music I am most familiar with				3	
Playing new and different types of music				1	2
Composing music that I am most familiar with	1			1	1
Composing new and different types of music				2	1
Learning about one type of music in depth		1	2		
Learning about a variety of different types music				1	2

Students indicated that they enjoyed learning about most types of music. Interestingly, although the students indicated that they most listened to and performed popular and folk styles of music, this was the music they least enjoyed studying, even though they afforded importance to a broad music curriculum (figure 13).

The most cited reason for the students at Manor Farm School to enrol on the A level music was to ‘Develop/expand knowledge of music history/study it more’. The questionnaire responses backed up the general attitudes of the students in the interviews, who were extremely interested in learning world music and very critical of the amount of Western classical music in the curriculum. Students were quite vocal about how they felt the syllabus was lacking in non-Western music. Oliver, one of the A2 students, said:

Oliver: I think there’s *some* diversity, but still 80 percent of what’s in the textbook is Western classical... the overwhelming tradition is Western classical music. There’s just a few token examples [of world music]. (Interview with Alex, Oliver and Erin, A2 and AS students, Manor Farm School, 18/03/2015)

Figure 13: Extract from student questionnaire with total results for question 9 from Manor Farm School, written numerically in answer boxes. Answers in italics were those written in by students.

9. How much do you enjoy these aspects of music lessons? *Spaces have been left for you to add your own aspects. Please tick how much you enjoy them.*

	Strongly dislike	Dislike	Neither enjoy nor dislike	Enjoy	Really Enjoy
<i>Listening and analysing music</i>				3	
<i>Composing music</i>				1	2
<i>Performing on an instrument or voice</i>					3
<i>Learning about Western classical music</i>				2	1
<i>Learning about popular music</i>			1	1	1
<i>Learning about world music</i>			2		1
<i>Learning about new types of music</i>				1	2
<i>Learning about music that represents me</i>				1	2
<i>Learning about compositional techniques</i>					1

What was notable about the responses of the students was the enthusiasm with which they wished to have a more diverse music curriculum, with the specific inclusion of world music. And it was clear to see that Ms Dejkovic was extremely proud of having trained such an open-minded group of students.

## **Chapter 8**

### **Comparing two post-16 world music lessons: Cambrook Catholic School and Manor Farm School**

During my visits to the schools I observed a number of different lessons across different Key Stages, but mainly in the post-16 phase. Because of the general lack of world music in the post-16 syllabi, there were very few post-16 world music lessons happening during my visits, and as a result I was only able to observe two post-16 world music lessons in the case study schools: a year 13 gamelan lesson at Manor Farm School and a year 12 Cuban music lesson in Cambrook Catholic School. Both schools offered the Edexcel A level course and had a small uptake on the course – there were just two students in each of the lessons discussed in this chapter. Additionally, both lessons were introductory in nature, it was the first time the students had studied their respective world music set works. Ms Atkinson at Cambrook Catholic School and Ms Dejkovic at Manor Farm School both used very different teaching styles to explore their world music piece with the students, and both came from considerably different professional backgrounds with differing levels of expertise in delivering world music; however there were a number of points of good practice and problems with delivering the curriculum that permeated through both examples of post-16 world music teaching, some of which are reflective of larger overall problems with the examination syllabus. Manor Farm School has already been introduced in chapter 7; this chapter will introduce the music department in one of the urban schools, Cambrook Catholic School, before examining the world music lessons in each school.

#### **8.1 Cambrook Catholic School**

Cambrook Catholic School is a Catholic School situated in an area where the largest ethnic group is Bangladeshi and British Bangladeshi combined, making up a population of almost a third of local residents, and 34.5 percent of residents are Muslim, outnumbering the 27 percent that are Christian. Although there are a number of Bangladeshi students enrolled at the school, many parents from Bangladeshi or other Muslim families choose to send their children to other local secondary schools which are non-denominational. Therefore, although the student body is diverse at Cambrook Catholic School, it is not completely representative of the local demographic, in

particular there was a high representation of students from Afro-Caribbean backgrounds, although in the local area this group was not considerably well represented. The school is located in a very deprived area of London, and the school has a very high number of students eligible for pupil premium funding<sup>5</sup>.

Although the school functions as a single school, it is in fact a boys' school and a girls' school on the same site. However, the two schools share a building, staff, senior management, classrooms and a sixth form. Music was prolific within the school, and during my visits there was a constant buzz of students going to individual instrumental lessons in the practice rooms next to the music office. The school was also beginning to audition and prepare for the school musical *Little Shop of Horrors* during some of my visits, and several students were excitedly coming into the music office to enquire about auditions. The school ran the Edexcel music A level, but uptake on the course was low and there were only two students on the AS course and two on the A2 at the time of my visits, although staff told me that they usually recruit four or five students each year. There was concern among music staff that the A level would not be allowed to run in future years due to low uptake, as the school had begun restricting courses due to budget constraints, and there was talk that only courses with nine or more students signed up would be able to run. The school was confident and competent at delivering a music education which largely centred on Western classical traditions, and the department was set up for this, with two music classrooms, numerous practice rooms, and little in the way of music technology. The majority of the staff were enthusiastic about the idea of a more diverse music curriculum, and expressed the need to include different types of music in order to engage students. There was, however, one veteran member of music staff, Mr Clarke, about whom I was told, who advocated a traditional classical music-based approach to music education. I did not get the opportunity to meet Mr Clarke, but the other teachers told me that they felt that he was very proficient in classical music, but did not particularly value other styles of music. Even the students were aware of his indifference towards other musical styles, conveying to me how they knew how much he hated the gamelan piece on the Edexcel A level.

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<sup>5</sup> Pupil premium is additional grants that schools receive to fund disadvantaged pupils, with the aim of raising academic attainment within this group who traditionally do not perform as well as their more economically advantaged peers.

I spent the majority of my time with Ms Atkinson, who taught across all three Key Stages in the school. She told me that the school's focus was largely on Western classical music, and the students didn't really seem to miss the diversity in the post-16 curriculum because they did have it lower down in the school:

Ms Atkinson: They don't do that much world music before [A level], so it's not that they're losing out on a big part of their musical experience. I think if we did it, if we did more world music they'd enjoy it and they'd actually get into it, but because they don't do it... they don't really miss it. Because they get sort of immersed in what they already know. (Interview with Ms Atkinson, Music teacher, Cambrook Catholic School, 02/07/2015)

Although this was the ethos of the music department as a whole, it was certainly not representative of Ms Atkinson's attitude towards world music, which was extremely positive. When I asked Ms Atkinson if the students benefitted from learning world music in Key Stage 3 and 4, she told me:

Ms Atkinson: I think they do. Because Western classical is so small in comparison to the rest of the world. We think we're so good, but we're not, in comparison to everybody else. It benefits them in terms of their knowledge and understanding of culture. And a lot of kids here come from cultures where actually they have the music but they never bring it to school. We've got kids who go to Bengali music classes every Saturday and are amazing at it and you don't find out until year 10, because they keep really quiet about it. It's embarrassing for them. But it shouldn't be, because it's really cool. (Interview with Ms Atkinson, Music teacher, Cambrook Catholic School, 02/07/2015)

She told me that she enjoyed teaching world music and that she loved doing something different in the curriculum. She was proud of herself for having learned the terms, vocabulary and styles, despite being from a Western classical music background, and that it made her happy to teach because of it. She also enjoyed using different pedagogies in the classroom: "In African drumming I can go and I can get everyone in a room and we all sit there and we all play the drums and we just play. We learn through playing because actually that's the best way to learn it, through doing." (Interview with Ms Atkinson, Music teacher, Cambrook Catholic School, 02/07/2015). However, despite her enthusiasm and her commitment to educate herself in world music, she was very aware of her limitations in the area, telling me that she had "a lack of vocab, knowledge. I can hear things fine, in the way I can hear stuff in any music, but talking about it is different because again it's not meant to be spoken about... it's not meant to be notated, it's supposed to be done by ear." (ibid).

I spoke to all the students enrolled on the A level course at Cambrook Catholic School that year. The two AS students were Maria, a flautist and singer who liked to sing in many styles including jazz, and Hannah, a classical pianist who had worked her way through graded exams encouraged by her parents, and was now exploring other styles of music to determine what types of music she might enjoy playing. The AS students felt that there was enough diversity on the music course, and enjoyed the way the music seemed to run chronologically, from baroque to present day, which they thought contributed to their understanding of music. Maria felt that world music was too hard and found the classical music much easier. She felt that being so ingrained in the Western classical tradition, and then having to learn world music from a “Westernised point of view” was the main challenge to learning world music; Hannah expressed that the vocabulary and terminology was the hardest aspect of learning world music. They felt that the biggest benefit to learning world music was being exposed to different styles of music. The A2 students were also fairly content that there was enough diversity in their A level syllabus. Both the A2 students reflected what Ms Atkinson said about classical music being ingrained in the students, and therefore causing them not to ‘miss’ world music in the curriculum:

Lisa: I think for us, it kind of benefits us because we come from lower school where they taught us mostly Western classical music, so it’s kind of what we know. But I think if it started from lower and we started to do more diverse works then it would be cool for us to do more world music. Because it’s not just Western classical that’s influenced us as musicians.

Skye: As [Lisa] said, it’s useful for us doing – well it’s easier for us doing Western classical music because we kind of understand it and we’re comfortable with it. Doing other music is a bit more difficult when we haven’t studied it when we were younger. But yeah it would probably be good to do more stuff.

(Interview with Lisa and Skye, A2 Students, Cambrook Catholic School, 16/04/2015)

In the answers to the questionnaires, students indicated that they generally found learning about and engaging with new styles of music or a variety of musics more important than learning about music they were most familiar with, or learning one type of music in depth (figure 14).

Overall the students were fairly satisfied with the course, and although they felt that learning world music was beneficial insofar as it expanded your general knowledge

about music, I did not hear any major cries for it, or lamentations about its lack of representation on the A level.

Figure 14: Extract from student questionnaire with total results for question 6 from Cambrook Catholic School, written numerically in answer boxes.

6. How important are these aspects of your music education?

	Not important at all	Not very important	Neither important nor unimportant	Important	Very Important
Learning about the music I am most familiar with		1		3	
Learning about new and different types of music				1	3
Playing the music I am most familiar with		2		1	1
Playing new and different types of music			1	2	1
Composing music that I am most familiar with		1	3		
Composing new and different types of music			4		
Learning about one type of music in depth			1	3	
Learning about a variety of different types music				3	1

## 8.2 Son Montuno at Cambrook Catholic School

I visited Cambrook Catholic School to observe a post-16 lesson on Cuban music on 14<sup>th</sup> April 2015. The piece was the Edexcel AS set work *Se quema la chumbamba* performed by Familia Valera Miranda. The piece was a traditional Cuban *son*, a type of traditional pre-salsa song, in the style of *son montuno*. Ms Atkinson was delivering the lesson, and I helped her set up. She piled my arms full of instruments – bongos, claves and maracas – while she collected anthologies and photocopies of worksheets. Ms Atkinson was a classical violinist, with no expertise in teaching world music or familiarity of Cuban music. But she told me that she really liked the piece and she was excited to be teaching it. She also told me another reason why she had opted to teach the world music piece to the AS students: Mr Clarke, another teacher at the school, had taught the gamelan set work to the A2 students despite really disliking gamelan, and world music in general, due to his very strong focus on Western classical music. Apparently, the A2 students had told Ms Atkinson that they felt he didn't teach the gamelan very enthusiastically, and so she decided to volunteer to teach the Cuban piece to the AS students. Before the lesson began, Ms Atkinson opened up the Edexcel anthology to show me the transcription of *Se quema la chumbamba*. "They've transcribed the rhythm wrong", she told me, pointing out the guitar part. "Listen out for it in the lesson".

As soon as Maria and Hannah (the AS students) arrived, Ms Atkinson set out the instruments, piquing the students interest. They already knew that they would be covering *Se quema la chumbamba* in their lesson that day, but when they saw the instruments there were raised eyebrows and slightly more attentive body language. Ms Atkinson began by going over some administrative points: new books, new system log ins, and their Easter homework, which was to answer an essay-style question on *Se quema la chumbamba*. Once she had got that out the way, she instigated an active listening task, asking students to make notes about rhythm, melody, instruments and texture whilst listening to a piece by the Buena Vista Social Club (a Cuban piece, but not the set work itself). Ms Atkinson was very positive about the music and shared her enjoyment with the class. “I could listen to that all day!” she said as she turned the music off. Students managed to pick out that the music was syncopated, but there was not much else in the way of analysis of the music. Ms Atkinson then asked more specific scaffolded questions. She asked the students to describe the vocals and played some more of the track, and the students were able to make some more observations, with Ms Atkinson correcting any improper terminology. The teacher then got the students to tap out the maraca rhythm, before sharing her own observations about rhythm, melody, instruments and texture in the piece, encouraging the students to link the terminology to prior learning from their Easter homework.

At this point, having given the students some background to contextualise the piece, Ms Atkinson played the AS set work to the students, giving them an active listening activity, where they were asked to list any similarities they heard between the set work and the Buena Vista Social Club piece. The students answers were fairly basic, noting that both the pieces were repetitive and they both used similar instruments, but Ms Atkinson once again tried to solicit better answers by asking more specific and in depth questions. At this point the students began looking at the score, and before doing any analysis with the score, Ms Atkinson explained to the students that the score was not very accurate because aural traditions were not supposed to be notated. She then gave a brief contextual history of Cuban music using a PowerPoint presentation she had prepared, including the location of Cuba, Spanish colonisation and links with the slave trade that influenced traditional and modern Cuban music. Next, Ms Atkinson describes what *son* music was, and demonstrated the *son* clave, once again referring to the

homework that the students had done over the Easter holidays. Ms Atkinson played the *son* clave to the class using the claves, and got the students to clap along with the rhythm, adding in other rhythms from the piece (e.g. guitar rhythms and double bass rhythm) using claves and clapping. The students were clearly quite unaccustomed to performing syncopated Latin American rhythms and required some support in this activity. Ms Atkinson once again mentioned the inaccuracy of the score, and explained that analysing world music from a Western perspective is difficult, before explaining how the clave is handled in the set work.

Ms Atkinson went on to use photographs and Youtube videos to show the students the other instruments used in the piece, constantly explaining features to them and questioning them to think why the instruments might be designed the way they are, or what their function in the music is (they could use the score to help them with this question). At one point, Hannah mentioned the bongos in the music, and Ms Atkinson pulled out the bongos that I had brought into the classroom for her earlier. She demonstrated the two different pitches, and showed them how the pitches were represented in the score. She then did the same with the maracas. She did not have a physical instrument to show the students when talking about the double bass, but she did again refer them back to their homework task when talking about its function in the set work. Ms Atkinson went on to talk about the vocal parts, using correct Cuban terminology. She also gave out a translation of the lyrics of the song to the students, and explained the meaning, and how it fitted in with the *son* genre. Maria asked whether there was any word painting in the piece, and Ms Atkinson explained that because of the improvised nature of the piece, word painting was not really relevant.

Ms Atkinson asked the students “What features can you hear that show this music is meant for dancing?”. This had been the question in the Easter homework that the students had most struggled with. The class went through their answers together, with Ms Atkinson correcting any misinformation and expanding upon the answers. She also drew comparison between *son montuno* and the blues in the way that work songs developed into dance pieces, drawing on the students’ prior learning. Ms Atkinson then picked out specific examples for the students to listen to and critically analyse, always playing the section they were talking about on the CD so that the students could listen to the example. The students struggled particularly with recognising some of the rhythms

and with the syncopation. But there was little time to expand upon one aspect, and Ms Atkinson moved on to talk about the role of the bass line and harmony of the piece: the use of decorated chords, chordal ostinatos and why you couldn't use Western harmony concepts to analyse non-Western musics. Ms Atkinson finished the lesson by playing the whole piece again.

Although Ms Atkinson was lacking in expertise to teach Cuban music, what really shined through in the lesson was her enthusiasm, and the amount of research she had done, which went a long way in compensating for her lack of subject knowledge in the area of world music. Ms Atkinson particularly lacked confidence when playing syncopated rhythms, especially when they were being layered over each other, but her enthusiasm and willingness to try meant the students felt safe to also get involved and make mistakes. I was very impressed with her commitment to using authentic instruments as much as possible in the lesson, and use them in an integrated way. Instead of just showing the instruments to the students, Ms Atkinson used the claves to tap out the clave rhythm, and played the bongo and maraca parts in the set work to the class using correct instruments. This showed a real attempt to move away from tokenism and approach the music in an authentic way within the limited time, means and expertise that the situation allowed. A lot of material was covered in the lesson, which meant there was not a lot of opportunity to explain in depth some of the concepts that the students found tricky. Ms Atkinson tried to overcome this by giving the students some introductory homework before the lesson, which she referred back to often, but still the students struggled to identify syncopation, and found the general concept of syncopation in the piece challenging. It would have been beneficial for them to be able to spend more time going over this. I noticed that the students were a little shy when engaging with and questioning the music, perhaps due to their lack of exposure to world music or not having world music specialist teachers in the school, reflecting the lack of confidence in the staff. It was clear that they struggled with non-Western music, but Ms Atkinson's wholehearted approach helped them to access this unfamiliar area of the syllabus.

### 8.3 Gamelan at Manor Farm School

On 18<sup>th</sup> March 2015 I observed a year 13 gamelan lesson at Manor Farm School, delivered by Ms Dejkovic, the head of music. The piece, *Baris Melampahan* performed by Dong Kebyar de Sabtu, is a modern Balinese interpretation of a Baris warrior dance, and one of that year's A2 examination set works. I met with Ms Dejkovic before the lesson began, and we discussed her approach to the lesson. She told me to expect "old-fashioned teaching", using discussion, talking, and Youtube clips (perhaps not that old fashioned, but it did feed into the general 'lecture' style of the lesson). The students would be using the score from the Edexcel Anthology of Music during the lesson, but somewhat reluctantly from the teacher's perspective. "It *can* be handy for visualisation and instruments, but not generally", Ms Dejkovic told me. Although Ms Dejkovic was very confident in delivering world music lessons, having completed a master's degree in ethnomusicology and having a keen interest in world music in the curriculum, she told me that she had only a "reasonable understanding of gamelan, it's not my cup of tea" (Lesson observation with Ms Dejkovic and A2 class, Manor Farm School, 18/03/2015). She described the terminology, vocabulary and names of instruments the students are expected to memorise for the exam as a "big problem" – even she could not remember all the names of the instruments. Ms Dejkovic was also going to be using the Edexcel Anthology recording of *Baris Melampahan* and the Edexcel revision guide and study guide in her lesson.

There were two students in the A2 class, Alex and Ollie. Alex was rather unenthusiased by the gamelan piece, but Ollie was much more interested, and clearly had some prior knowledge about gamelan, which he shared in the lesson at various points. The lesson began by listening to the Edexcel Anthology recording of *Baris Melampahan* together, following the score in the Edexcel Anthology. Although Ms Dejkovic told the students that the score was an approximation, and that they may find it confusing, the students were really completely perplexed by the score, to the point that it was distracting them from the music. "There's more instruction here than in Cage!" Ollie announced. Alex was less pragmatic in his disapproval:

Alex: I don't like it.

Ms Dejkovic: Why?

Alex: Because it's complicated.

Ms Dejkovic: That's because you're looking at the score.

(Lesson observation with Ms Dejkovic and A2 class, Manor Farm School, 18/03/2015)

Ms Dejkovic turned the confusion into a learning opportunity, taking the initiative to explain about the development of the score in the 20<sup>th</sup> century and why scores can be limiting and inappropriate, but it was clear that the score was worse than useless for the students, and was causing more problems than it was solving.

Ms Dejkovic referred to a gamelan workshop that the students attended that year, asking them to recall general details about the playing of the music, and the way the instruments were assembled. "I'm so glad we went to that workshop now!" Ollie commented. Ms Dejkovic then gave the students a revision sheet; "Like any world music, the biggest challenge is instrument names" she told the class, as she handed them a list of key words to learn, advising them that they would need a lot of revision to internalise the language. Ms Dejkovic then gave a fairly in depth history of Java and Bali, starting with the successive Muslim invasions and discussing the cultural impact this had on the islands. She then linked this to the development of instruments, the tonality of the music and use of pentatonic scales, and the development of metal instruments, bronze and tuned percussion which became intrinsic to the gamelan. She also talked about the Dutch invasion, which led gamelan to become mainly village entertainment, and then about Debussy and how his music was influenced by the gamelan. After going through this history, which was accompanied by images of gamelan on the projector screen, Ms Dejkovic then referred back to the anthology and revision books, and a discussion about shadow puppet theatre began, sparked by a point printed in the revision book, to which both students contributed. Ms Dejkovic played an extract of music from shadow puppet theatre, a Youtube clip, and pointed out what was happening, giving context to what was written in the revision guide. She then showed a number of other Youtube videos of Balinese gamelan and other Indonesian instruments, providing a sort of voice over which explained different aspects of Indonesian music. During one of the videos, in which a Javanese *rebab* was being played, Alex asked "Is the *rebab* deliberately mistuned?". Ms Dejkovic was quick to correct the misunderstanding, explaining about different tuning systems throughout the

world. “Our system is probably piercing to their ears because they’re not used to it”, she told him. In response to a different video showing a *suling* (a type of Balinese flute), Ollie explained his understanding of the technicality of the instrument, as he had one at home that he had bought from a music festival. Ms Dejkovic asked him to bring the instrument in next lesson.

Ms Dejkovic then moved from teaching more generally about Indonesian music to focussing on baris dance. She played a Youtube video of baris dance, while reading a passage from the study guide over the top. She briefly stopped to talk a little about other traditional musics and dances, drawing comparisons to morris dancing, and then continued to read from the book about tonality and the numbering system in gamelan music. Once again, there were some misunderstanding and prejudices from Alex, but Ms Dejkovic made a point of correcting him:

Ms Dejkovic: Why don’t they use major and minor?

Alex: They don’t have the technology.

Ms Dejkovic: What do you mean? Macs? Computers? In this case technology means craftsmanship.

(Lesson observation with Ms Dejkovic and A2 class, Manor Farm School, 18/03/2015)

Ms Dejkovic continued to explain other aspects of gamelan music, including the slendro and pelog scales, texture and playing techniques, consistently using correct terminology while explaining. Ollie often contributed to the conversation, building on his previous knowledge about gamelan. Ms Dejkovic also tried to make other learning links by drawing comparisons to other musical genres, such as minimalism, which the students had already studied. When going through the instruments, Ms Dejkovic had prepared pictures to put on the projector. She had clearly tried to find the most accurate and clear photographs possible, and when the photographs were imperfect, Ms Dejkovic pointed out the issues to avoid misunderstandings, for instance when someone was incorrectly wearing shoes whilst playing an instrument. During this part of the lesson, Ollie pointed out “They haven’t written all the names of the instruments. Do they expect us to be ignorant Westerners and call them ‘gongs and metalophones’?”. At the end of the lesson, Ms Dejkovic gave the students homework: to look at and listen to all the Indonesian instruments on their revision list.

Despite not being a gamelan specialist herself, Ms Dejkovic evidently has a good grasp of successful ways to deliver music from other cultures in her lessons. She was quick to correct misunderstandings and cultivate a culture of understanding and open-mindedness towards music of other cultures, and treated music with the same respect and importance that I usually see teachers give to Western classical music. She clearly understood the importance of authentic experiences of world music in the classroom, and although she was lucky that the students has recently attended a gamelan workshop which she could link into the learning, you could also see that she purposefully used authentic recordings, videos and photographs where she could in lieu of having actual instruments in the classroom. She even went as far as to create montages or soundtracks to accompany reading from the revision book to try and contextualise the information she gave. There was an ethos of discussing different musics on equal terms that permeated through the lesson. Students were encouraged to bring their own knowledge to the class: Ollie clearly had an interest in Indonesian music, for instance attending festivals and buying a Balinese flute, and he was able to express and build on his prior knowledge. Ollie was certainly eager to learn properly, and although Alex had less interest and more misconceptions, he got involved in the discussions and clearly felt confident to learn by asking and answering questions. There was clearly a culture of respect not just towards each other, but towards the music, and the students, regardless of their musical preference, did not seem to attribute less value to this music because of its non-Western idiom. Despite the unfamiliar nature of the music and the difficulty in the terminology, students were still keen to learn about the music properly, and not be “ignorant Westerners”.

#### 8.4 World music lessons in the A level

What was astounding about both lessons was the pure amount of information that was squeezed into the lessons. There was no time to really develop musical understanding or address areas that students were struggling with in any kind of depth. This would be bad enough in the more familiar Western genres, but the fact that these were styles of music that the students had very little background in meant that they were being bombarded with a lot of very new information. I have at least a working knowledge of these genres,

and I was overwhelmed by the amount of information that was covered in the lessons; there was only one student of the four in these two lessons that had any background knowledge of the subject that was being taught. The teachers told me that they had a maximum of two lessons in which they could teach each set work, and so the pace at which they were delivering the information was necessary in order to get through all the set works required by the exam board. The huge amount of material covered in each lesson meant that there was little time to embed knowledge through repetition. Both teachers attempted to create some sort of situation where they could begin the embedding process: Ms Atkinson gave her class homework about the set work before the lesson, while Ms Dejkovic could refer back to a gamelan workshop the students had attended earlier in the year. But in reality, the teachers were reliant on the students intensely revising and learning the terminology by rote. Both teachers were very quick at correcting student misconceptions and consistently used correct terminology, and there was a real feeling that the teachers were attempting to create a culture of respect for the music by trying to present it in its own right rather than encouraging students to analyse the pieces within a Western classical framework. There was also an attempt from both teachers to sensitively point out parallels between the world music pieces and other kinds of music in order to aid student's contextual understanding of the pieces. Despite these many positive and similar threads that ran through both lessons, the actual style with which the teachers approached their lessons differed greatly. Ms Dejkovic, confident in her background in ethnomusicology, approached the lesson in a lecture-style way, where she presented all the information to the students, who largely listened and took notes. She did cultivate conversation in her lesson, and there were instances of her questioning the students; I also noted that the students had the confidence to interject with prior knowledge or questions, which seemed to come from a larger culture of being comfortable with learning about world music. Ms Atkinson, on the other hand, was much more proactive in coercing active listening, and dealing with the music in a more practical way, by getting students to clap rhythms and bringing examples of Cuban instruments into the classroom. Both Ms Atkinson and the students were lacking in confidence in dealing with world music, to which I attributed the students more coy interactions in the classroom. Overall, what I observed was one lesson more full in expertise but less engaging in delivery with a more passive style of learning, and another lesson which was less confident in expertise but engaging and encouraging more active learning.

It was clear that there were some underlying issues that could be attributed to the content and structure of the Edexcel course. Firstly, both teachers had great difficulty using the score in their lessons. In the gamelan lesson, the score caused great confusion for the students in the beginning part of the lesson and really distracted from the recording of the piece. Although Ms Atkinson was less reliant on the score in her lesson, there was an incorrect rhythmic transcription in the score that was provided in the anthology by the exam board, and as such she had to be very careful about the way she presented some of the information in her lesson; it was also very unhelpful as Ms Atkinson already lacked expertise in delivering world music, and the poor transcription was confusing for her. Both teachers were openly critical of the score, both when speaking to me and the students, and used it only begrudgingly because they knew it was needed for the examination. There were also issues with the huge amount of foreign terminology that was required for the students to learn. In fact, there was so much of each lesson dedicated to translating terminology that at best it distracted from the music in the lesson, and at worst it was clouding the understanding of the actual music. The structure of the Edexcel A level syllabus, with its large number of set works that have to be learned each year, meant that a huge amount of material needed to be covered in each lesson, which left very little opportunity for teachers to embed the learning or encourage in depth understanding of new concepts that the musics presented.

## **Section 3**

### **Discussions and Conclusions**

## Chapter 9

### Discussions

#### 9.1 Exclusivity in post-16 music

It has been argued that Western classical music is a valuable part of European musical heritage (see Gammon 1999 for an outline of proponents who supported Western classical music in schools during the development of the National Curriculum; or, for a more recent example, see the views of the late Peter Maxwell Davis (Classic FM, 2013)). However, Western classical music's current place in the music curriculum is contentious (Gammon 1999, Savage 2013), and Western classical music has come to be seen as elitist: orchestral instruments, music tuition, even classical music concerts and opera tickets, are expensive, and marketed to the middle classes. Additionally, classical music has aligned itself as 'high art', giving itself a sort of academic elitism and shunning 'lower' art forms such as popular and folk musics. Martin (1995) notes:

...it has been argued that the dominant musical tradition in western industrial societies – generally, if misleadingly, called 'classical' music – reflects the cultural preferences of the social class which came to dominate such societies from the eighteenth century onwards, the bourgeoisie of Marxist theory. This class includes only a tiny proportion of the population, but, because it controls economic production and dominates politics, is in a position to lay down the 'rules of the game' for all the members of society. Thus, to this day, 'classical' music is legitimised as 'serious' or 'art' music, to the evident disadvantage of all other styles. (Martin 1995: 10)

Martin goes on to note that Western classical music has been additionally singled out and privileged by protection from market forces in the form of grants and subsidies. Drawing from Bourdieu's theories, which outline that a set of ideas become prevalent because a group has the 'symbolic power' to impose them, Gartman notes that the state perpetuates this symbolic power through education:

Schools impose the cultural standards of the dominant class on all by determining the curriculum and evaluating student performance. Students from the lower classes cannot possibly meet these standards, since their economic positions instil dispositions favouring the practical functions of things over their forms. But schools force them to recognise the superiority of the standards of the dominant class, thus legitimising their failure to succeed as a personal failure, not a social injustice. (Gartman 2012: 8)

Western art music has been reinforced through the education system as something more worthy of learning, perpetuating classist ideals.

Lamont and Maton (2010) note that music in schools is seen as increasingly elite by pupils the closer to GCSE they get (Lamont and Maton 2010: 70). In many ways, the elitism of Western classical music can still be seen in music education, in the dominance of Western classical music and Western harmony in the A level (maintained in the government's revision to these examinations in 2014), for instance. But also insofar as it seems to be an accepted fact that Western classical music is somehow inherently elitist. This was alluded to a lot in the interviews and discussions in school visits during this research, although in different ways. As discussed in chapter 4, Hodshill School and Horsecombe Academy were both tackling the elitism and lack of accessibility of Western classical music by providing their students with access to orchestral instruments and tuition through 'whole class' instrumental teaching programmes, addressing the financial aspect of the elitism associated with Western classical music, although perhaps not the cultural aspect. Many students felt there was a lack of accessibility to the A level because of the heavy focus on Western classical music. For instance, Amy, an A level student from Hodshill School told me "I think people have a slight elitism about Western classical music. I definitely felt that when I reached A level and I was a bassist [bass guitarist]." (Interview with Micah and Amy, A2 students, Hodshill School 23/04/2015). Zoe, an AS student at Midford Sixth Form College, said of the dominance of Western harmony in the A level syllabus:

Zoe: The Western world is extremely powerful anyway and that's even seen in music because when you go to schools you just learn Western harmony, I guess because we are in the west it makes sense, but you don't really explore things at A level, at higher education, that are anything about eastern harmony, or northern harmony, or southern harmony. Anything. It's just Western harmony. And they drill it and drill it into you. (Interview with Zoe, Ezra and George, AS students, Midford Sixth Form College, 07/05/2015)

Rashaan, an A level and BTEC student at Midford Sixth Form College, told me that he didn't think the A level course was accessible for all kinds of musicians because of the amount of knowledge about Western music theory that was needed:

Rashaan: You have to know a lot of stuff, bass clefs, treble clefs, all of that stuff. You have to know it inside out. That's the aural side... with the aural side I don't think anyone can just do that, you have to study and it's hard to get around. (Interview with Rashaan, Cindy and Tomas, BTEC Students, Midford Sixth Form College, 07/05/2015)

Jonathan at Horsecombe Academy talked about how he felt the A level was exclusive, almost to the point of prejudice, and that music from non-Western traditions were seen as lower, or not given as much importance, both in the A level and in other areas of the curriculum:

Jonathan: It's kind of a race and culture thing. Because music from the east of the globe, we don't know anything about that, and it'll never get taught because the white guys that set the exam don't think it's important where we live. It is important where we live. Like my family play ska, because they're from Jamaica. But I never learned it, I had to have my dad teach me that because I never learned it. And even Irish music, where my mum's from, those type of instruments, they're in the world music section at the Horniman museum and kids go and play on them for fun, but they don't take them seriously... It's prejudice playing classical music for classical music's sake. (Interview with Tyler, Laura, Jonathan and Simon, AS students, Horsecombe Academy 12/01/2016)

The experiences of these students show that music on the A level is not reflecting the diverse students population, as Anderson and Campbell (2010) and Fung (1995) argue it should be. The teachers I spoke to were also critical of the Western harmony component in the A level, specifically the standard that was expected of the students. Ms Atkinson, the music teacher at Cambrook Catholic School, told me:

Ms Atkinson: I think AS is much harder than the GCSE because suddenly they have to write harmony and at GCSE you're not required to read music at all which I agree with, because it opens it up to a whole host of people who otherwise couldn't do it. But then suddenly they're required to be able to read music perfectly, all the clefs, and write harmony. Which we get them to do because that's our job, but it is a huge jump. And then the AS to A2 is insane. Again it doubles. (Interview with Ms Atkinson, Music teacher, Cambrook Catholic School 02/07/2015)

Mr Harding at Midford Sixth Form College described the jump between GCSE and AS as a "chasm". As he explained it: "Essentially, with the A level you've got 9 months to take them from potentially not much more than a baseline theory to sort of grade 4, 5 theory standard, which is impossible outside of a few weird circumstances." (Interview with Mr Harding, Head of Music, Midford Sixth Form College, 25/06/2015). The same sentiment was mirrored by Ms Dejkovic at Manor Farm School: "You're shocked when you get to the A level. When you get to A level you're really required to have a full, comfortable knowledge of grade eight theory. Well, how has that happened? Where does that happen?" (Interview with Ms Dejkovic, Head of Music, Manor Farm School 16/03/2015). The requirements of such high levels of harmony skills seems to indicate an assumption that musicians taking the A level will come onto the course with at least a basic knowledge of harmony, which in turn would imply that there is an assumption that the A level is full of Western classical musicians. As already noted in chapter 2, Drummond (2005) argues that minority cultural groups underperform in curricula that only include aspects of the dominant culture, and so the narrow focus on music from Western art traditions could be seen as feeding into perpetuating the disadvantage of students from a non-Western classical music background, which in itself is elitist. The

presumed assumption that students entering the A level course from a Western classical music background is incorrect. Within this study, students who came from popular music backgrounds entered the course at a disadvantage as they lack the skills that have been developed by Western classical musicians, such as notation reading and Western harmony, which are valued more highly than skills which are often more highly developed in non-Western classical musicians, such as improvisation.

It is perhaps not an issue that the most proficient – elite, if you like – musicians are the ones who are encouraged to take the music A level; in this way elitism feeds into the very nature of the advanced A level structure, if we understand elitism to mean that the best or most talented students are promoted to embark upon these higher level qualifications. The issue with the way that elitism resonates through the A level is that it is not necessarily the ‘best and brightest’ musicians that are making their way onto or excelling in the music A level, rather those that have had the greatest access and ability in one very specific skillset, namely Western classical music. It is the exclusive aspect of elitism, the excluding of non-Western classical musics in the set works and musicians from these backgrounds in the skill sets that are examined and given value, which causes issue. Discourse around this topic was common in the schools, however there were other interesting examples of exclusivist attitudes that appeared in the research, but from a much less expected source. Although I expected there to be some themes of exclusivity due to elitism appearing in the research with regards to Western classical music within the A level, I was interested to find that there was also evidence of exclusive attitudes from popular musicians about popular music, particularly on the BTEC courses. Chapter 5 gives examples of students who found it more difficult to access the BTEC course, or were forced to compromise in a way that popular musicians didn’t have to, because their musical style or instrument did not fit easily with the pop idiom of the rest of the cohort. Patrick, the Irish pipe player at St Martin’s School, had to find an ensemble outside of the school to complete his performance coursework, while the popular musicians could complete their work in class time and with their classmates; the Afro-beat musicians at Midford Sixth Form College felt unable to share their music with the class and learn more deeply about it during lessons in the way that the rock musicians on their course did; at one point Rashaan, the classical violin player at Midford Sixth Form College, had to play bass guitar instead of violin in order to fit in with a group in the class for ensemble work. The BTEC seemed to be cultivating an

exclusivity which biased popular music where classical and folk musicians are less able to access the curriculum or in a way that works well for their instrument or musical style due to the dominance of popular music on the course, much in the way that non-classical musicians have difficulty accessing the A level course because of the dominance of Western classical music and harmony in the syllabus. So although the ensemble nature of the course is designed to make the qualification accessible, much the way that the Musical Futures pedagogy is designed to encourage student engagement and, by extension, accessibility (as discussed in chapter 2.3), the application of both can result in a narrow focus on Western popular music styles (Hallam et al. 2011). Interestingly, while teachers and students from all backgrounds were critical of the dominance of Western classical music in the A level, whether they benefitted from it due to their own musical background or not, when it came to the BTEC only the student who had been directly affected by the exclusivity of popular music on their course could see that it was an issue. In fact, other students praised the BTEC very highly, and in the case of Rashaan, students that had benefitted from the way the BTEC prioritised popular music became defensive when the notion of its inclusivity was questioned. Only one teacher noted the potential for the BTEC to be narrow: Mr May at Fox Hill College, the school which had the one BTEC programme that managed to widely and successfully integrate world music into its curriculum.

It seemed that, within the case study schools, Western classical music and popular music were being held to different standards and levels of scrutiny regarding diversity. This was even reflected in the language some students used when talking about styles of music that they played: while a student who learned Western classical music was considered somewhat narrow, classical music being considered a single genre, popular musicians would list several different subgenres of popular music to explain to me how diverse they were as musicians. An excellent example of this kind of attitude comes from when Amy and Micah were introducing themselves to me at Hodshill School:

Micah: My name's [Micah], I'm 17, I play the flute and I mainly play classical music because of the ensembles that I'm mainly involved in. I play a lot of Western classical music, sometimes contemporary classical music but it's mainly classical music that I play.

Amy: My name's [Amy], I'm also 17. I play the electric bass and I'm not like [Micah] at all, I play a far more wide variety of music from rock to funk to heavy metal on a day to day basis.

(Interview with Micah and Amy, A2 students, Hodshill School 23/04/2015)

Amy's confident assumption that rock, funk and heavy metal were far more removed from each other than Western classical music from the classical era and contemporary art music is very reflective of the general feeling conveyed by the popular musicians that I spoke to.

Post-16 music qualifications come at an interesting point for adolescents. Steinberg and Monahan (2007) note that between the ages of 10 and 14, young people are particularly susceptible to peer pressure because of a strive for emotional autonomy that sees them become more independent from their parents but more reliant on their peers; between the ages of 14 and 18, the individuation process has completed and adolescents are less dependent on peer approval. Additionally, "It is quite likely that adolescents receive different, but perhaps equally powerful messages from their close friends, romantic partners, popular peer role models, enemies, and clique or crowd affiliates." (Brechtwald and Prinstein 2011: 168-169). Given that young people are influenced by a range of different relationships and that by the age of 16, when they would begin an A level or BTEC course, they have reached a stage where they are less susceptible to peer pressure, it is perhaps not surprising to note that young musicians enrolled on these courses have an array of diverse musical interests, and that they do not necessarily conform to perform the same styles of music. This reduced conformity to peers could also explain why some students did not wish to adapt their style to fit in with the dominant musical group (for instance, Rashaan at Midford Sixth Form College, Tyler at Horsecombe Academy and Amy at Hodshill School).

The issue of the accessibility of the A level courses for students who are not Western classically trained remains, but an issue with accessibility of the BTEC for non-popular musicians seems to be emerging, although it was less discussed. Either way, musicians who come from traditions other than the 'target stylistic group' for each exam are having to work harder keep up with their peers and gain the grades they need, despite often being competent musicians, be it Amy, the bass guitar player at Hodshill who had to learn to read music and play classical pieces arranged for bass guitar to pass the A level, or Rashaan, the violinist at Midford Sixth Form College who had to play bass guitar in order to complete his ensemble work on the BTEC. But there does not seem to be an obvious place for world music musicians on either course. Mr May managed to

use the BTEC to create a programme that not only incorporated the Chagossian musicians at the school, but gave them the opportunity to access the wider curriculum in the school, and for many, higher education. But this happened because of the large representation of Chagossian musicians on the course and the personal mission Mr May had to incorporate Chagossian music into the school's curriculum. Although the nature of the BTEC is to adjust to the students that are on the course, it can only adapt so far, and students that come from musical backgrounds that differ greatly from 'the majority' run the risk of having to adapt to become part of the group or complete parts of their music education elsewhere in order to be assessed in the music they want to play.

### 9.2 Breath verses depth

It has already been noted that 'breadth verses depth' has always been a difficult issue in arts education (Delacruz 1995). However, it is a concept that must be addressed when discussing diversity in music education. It is impossible to fit everything that perhaps should be taught in terms of breadth and depth into limited curriculum time, and as a result one must be prioritised over the other. One of the questions that all the students in the study were asked (in one form or another) was: at this stage of your music education, is it better to have a broad curriculum that's a bit superficial, or a narrow focus that goes into depth? It was a question that students gave a lot of consideration. It is also a question about an aspect of their music education that is dictated by far-away people at exam boards who supposedly know what's best for post-16 students, and something they are consulted on very little and over which they have little control within formal education settings. Before examining student's responses to this question, it is important to understand what this question really means to post-16 music students, and some of the rationales behind considering it.

Questionnaires (which were completed by post-16 students at Manor Farm School, Horsecombe Academy, Hodshill School, Cambrook Catholic School and St Martin's School) asked students: 'Why did you choose A level or BTEC music/music technology?' Students were allowed to respond with as many answers as they liked, and no example answers were given. Here are a list of the responses (grouped into categories of similar responses where appropriate), with the number of respondents that

listed each answer next to it, organised with the most cited answers at the top and the less popular answers at the bottom:

*Want to have a future in music/career in music/be a musician - 8*

*Enjoy music/enjoy being a musician - 8*

*Good at music/did well at GCSE/studied GCSE music - 7*

*Want to study music at university - 6*

*Play music regularly/play an instrument/enjoy performing - 5*

*Thought it would be easy/easier than other subjects - 4*

*To learn more about music history/music - 4*

*Develop as a musician/instrumental skills - 4*

*Increase knowledge of music - 3*

*Improve aural/theory skills/learn how to read music - 3*

*Broaden musical understanding/understanding of different genres - 2*

*Develop music technology skills - 2*

*Develop composition techniques/learn more about composition - 2*

*Enjoy listening to music - 2*

*Find the course interesting/not boring - 2*

*Didn't want to take/didn't like other subject choices - 2*

*Enjoy learning about how to write and analyse music - 1*

*Have been studying music for a long time - 1*

*To go to university/music college - 1*

*Values the A level/good to have - 1*

*To help understand the music they play/listen to - 1*

*It is a creative subject - 1*

*Contrast with other post-16 choices - 1*

*Liked the look of the course - 1*

*Particular interest in/Increase knowledge of Western classical music - 1*

*Particular interest in Jazz - 1*

*Music part of home/family life - 1*

*Music part of life - 1*

*Enjoy playing music with others - 1*

*Better at performing than analysing - 1*

*Interested in helping out with events - 1*

### *Extend knowledge of specific types of music - 1*

There are 32 different reasons that the 28 students who took part in the questionnaires gave for taking their post-16 course. Only 50 percent of these students indicated that proceeding with music professionally, either by studying music at university or having a career in music, motivated them to take the A level course, and only about a fifth of the students were motivated by wanting to study music at university. Of course, each student individually had a variety of different motivations for taking a post-16 music course, meaning that even individually the students were showing diversity in their rationalisations, and a student might want to take an academic music course both because they want to study music at university and also because they think music is a creative subject, or because they want to develop their music technology skills and their music theory skills. Between them, the students listed 36 different styles of music that they listened to outside of school, including indie, drum and bass, R'n'B, chanson, prog metal, Latin and American traditional music, and listed 20 types of music that they played outside of school, including baroque, heavy metal, traditional Irish music and church music.

Taking a step back, it seems difficult to rationalise a narrow curriculum in the post-16 music specifications, considering the incredibly diverse musicians with such a huge variety of musical influences who are taking the courses, and for so many different reasons. Those that advocate a transformative multicultural education (e.g. Banks 1993a, 1993b, 1995, Hoffman 1996, Swartz 2009) might argue that the diverse range of cultural backgrounds is reason enough to engage with a meaningful broad curriculum, avoiding tokenism. A number of the teachers I spoke to justified their choice of post-16 syllabus in terms of how well it prepares students for university. But considering how much more diverse university music courses are, with bachelor's degrees in jazz, popular music, production, musical theatre and world music now being widely offered, and the fact that only around a fifth of the students asked said that they took the A level in order to progress onto university, it seems that building a narrow music course around these parameters may not be serving the best interests of the majority of post-16 music students.

So what do students want from post-16 courses? A lot of different things, really, which is unsurprising considering the diversity of the group of students and their myriad of different reasons for being on the course. But ultimately, the students want to learn about music, and on the whole, variety was fairly high on their agenda. Students were asked in their questionnaires to rate how important they found different aspects of their music education on a Likert scale. Within these different aspects, students were asked to rate ‘Learning about one type of music in depth’ and ‘Learning about a variety of different types of music’. The results are presented in figure 15, with the number and percentage of ticks each answer received recorded in the relevant box. The results indicate that significantly greater importance was attributed to learning about a variety of different types of music, with 92.85 percent of respondents finding this aspect of their music education important or very important, compared to 46.42 percent that found learning about one type of music in depth either important or very important. In the interviews, students explained in some detail why they felt that learning a wider range of musics was better than learning a narrower range in depth at post-16. Some students said that they felt that they wanted to keep their options open at this stage with the opportunity to specialise later.

Toby: The most beneficial is a wide range [of musics] and not too in depth, because if you explore everything you know a little bit about it so you might know what you want to go on to do in the future. (Interview with Toby, Serena and Verity, BTEC and GCSE student, Fox Hill College, 25/03/2015)

Lisa: I think the first one, the wide range, because if there’s something that you really do like or you’d like to do a major in in the future then you could do it in more depth. Because if you do the narrower one then you don’t really have much knowledge of loads of styles, so do loads of little ones then if you wanted to expand you could. (Interview with Lisa and Skye, A2 Students, Cambrook Catholic School, 16/04/2015)

Figure 15: Extract from student questionnaire with total results for excerpt of question 6 from all schools. Answers given in total responses and percentages.

	Not important at all	Not very important	Neither important nor unimportant	Important	Very Important
Learning about one type of music in depth		2 7.14%	13 46.42%	11 39.28%	2 7.14%
Learning about a variety of different types music		1 3.57%	1 3.57%	15 53.57%	11 39.28%

Other students felt it was important to be challenged as musicians, and that a wide knowledge base may be beneficial to them in the future:

Frank: If you stick to one particular [type] of music that you know, you're not going to get the knowledge as much as people who kind of do their own research and explore more. So my theory is to always look at other parts of music and try to find which is your comfort zone. Because you never know at one point you're going to need that particular music at some point in your life. So it's always best to, let's say – take awareness from it. (Interview with Adam and Frank, BTEC students, Midford Sixth Form College, 07/05/2015)

Some students felt that a broader curriculum meant there were more opportunities for musicians with different musical preferences to engage with the course, and that a narrow curriculum runs the risk of students not being able to enjoy the music they learn.

Maria: I'd say... loads of different styles but briefly, simply because it shows that there's more than one or two possibilities, there's so many different routes or so many different genres and themes and styles. Even if you only learn a couple of things about it you can go 'Oh, I like the sound of that, I'm going to go research it' or even listen to music from that genre, or there's genres where it's like 'I definitely don't like that, I'm not going to look into that anymore'. Whereas if you had, like two, and say unfortunately you didn't like either genre, you're stuck with all this knowledge about stuff you don't really like. Whereas if you have a wide range you're able to go 'Oh I like this' and then further research it if you want. (Interview with Maria and Hannah, AS Students, Cambrook Catholic School, 16/04/2015)

Many of the students' answers focussed on accumulating knowledge, and developing nuggets of understanding of different musics. Students said less about how a broad curriculum might be better for developing skills, or improving their abilities as composers or performers (Volk 1998) – although some students did mention composition and performance skills when asked more specifically about the benefits of learning world music.

Tyler: The influence [world music] can give you is important. How our compositions are and the way we are. How we address music and what we listen to. Without you listening to world music, or outside of your norm or what you're surrounded by all the time, you won't have much to you – if we'd done a bit more you'd really hear differences in the way we play, the way our compositions are, how we are. How we address music, what we listen to and so on. I think it would change us a lot more. I'm the kind of person that tries to look at as many things as possible and expand my knowledge, I'm not very traditional. However because of the way I've been trained or brainwashed throughout education means I don't have as much expansive knowledge as I'd like to. (Interview with Tyler, Laura, Jonathan and Simon, AS Students, Horsecombe Academy, 12/01/2016).

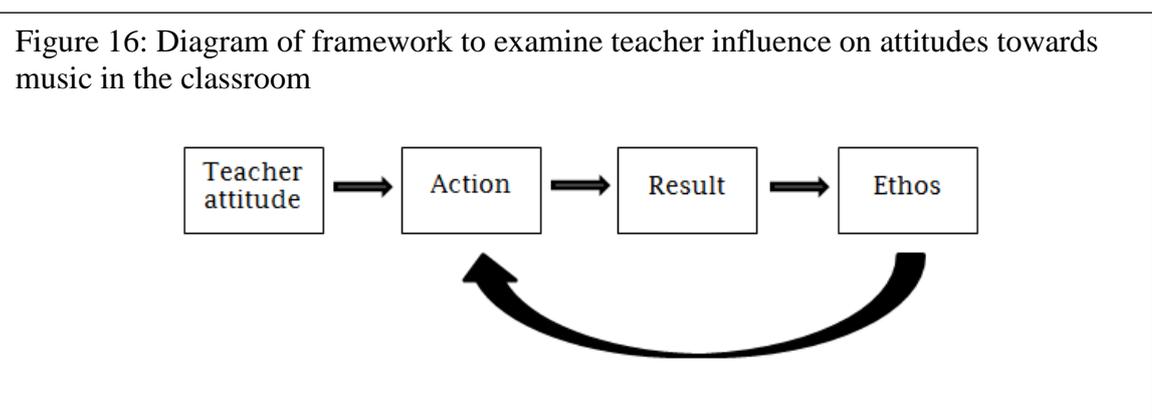
### 9.3 Teacher's influence in the classroom

Some literature regarding teachers' attitudes in the classroom has been discussed in chapter 2.4. The effect of teachers' attitudes on *teaching* has been explored in the literature, for instance Emmanuel (2005) discusses how teachers' personal histories shape their attitude in the classroom, Stanley (2000) explores how teacher attitudes towards diversity changes after taking a professional development course, Georgii-Hammond (2011) found links between teachers' musical backgrounds and their musical values in the classroom, and Mateiro and Westvall (2013) discuss how teachers see their own and others' practices through a cultural lens, which requires reflexivity to expand. However, little has been discussed about the effect of teachers' attitudes on *learning*: the way this affects the students in the classroom. This issue is vital when we explore issues surrounding uptake in music beyond Key Stage 3. The questionnaire data in this study brought up some interesting links between teacher attitude and student attitude towards musical diversity. The attitude of teachers, as gauged in interviews, appeared to have much more influence on student attitude than demographic or location of the schools, despite the mix of urban, suburban and rural schools.

Information from teacher interviews, student interviews and student questionnaires was used to give insight into the attitudes of teachers and students towards diversity in the music curriculum, with specific reference to the role of world music. Teachers were asked what the value was of world music in the curriculum, and what the challenges are of teaching world music in the classroom. Similarly, students were asked in questionnaires to indicate which aspects of music education they felt were most important, as well as which aspects they most enjoyed or disliked. The questionnaires also asked students which kinds of music they listened to outside school, played outside school and played inside school. The original fieldwork plan for this project assumed that demographic, specifically ethnic diversity, would have some bearing on the amount of world music that was desired in the curriculum, or how much world music was valued, or how much world music was being delivered in school music, or some mixture of the three. What was noticeable about the outcomes of this research was that there was no pattern that linked schools with a more diverse population to a more diverse music curriculum, and no evidence that the rural schools found world music less relevant because of their more monocultural makeup. What in fact seemed to be more

evident was that the attitude of the teachers towards world music in the curriculum had a much more impact than the location or demographic profile of the school. Chapter 7 has explored how Fox Hill College and Manor Farm School, the two rural schools in the study, had extremely positive attitudes to world music despite being situated in the least ethnically diverse areas in the study; similarly, as we saw in chapter 4, Hodshill School and Horscombe Academy both had strong Western classical focusses in their music departments with little inclusion of world music in their curricula and almost none in their extra-curricular programmes, despite being urban schools with diverse populations.

This research suggests a number of links in the case study schools between the attitudes of the teachers and those of the students towards different styles of music, particularly world music. By ascertaining teachers' attitudes from interview data and students' attitudes from interview data and response to the Likert scales on the questionnaires, it could be seen that those teachers with a more positive attitude towards world music had students who were more engaged with world music. The link between these attitudes became clearer as the schools were compared. Each of these links are examined here: the teachers' choice of examination, which put emphasis on aspects of music education that the teachers considered valuable or were proficient in delivering; teachers' own musical interests and expertise, which guided their choice of material to deliver in the classroom; a school music ethos or stylistic focus, which was nurtured by the teachers; and specific opinions or views that were mirrored both in the teachers and students in the same school. The link suggested in this research needs further investigation, in a larger study, in order to unpick the relationship between teacher and student attitudes; Nonetheless, I will begin to outline a loose framework here to begin to examine this suggested link, summarised in figure 16 below:



This diagram shows that the attitude of the teacher feeds into a cycle which can then self-perpetuate. The teacher's attitude dictates the actions taken in the schools music department (even in the most democratic of music classrooms, as the teacher will have made the decision to develop a democratic classroom, which is not the norm in most schools). These actions in turn create results, some of which will be an effect on the students' attitudes. These results culminate to shape the ethos, musical focus and identity of the music department. Once this has happened, the ethos then begins to inform the actions of the music department, and so the process can become self-perpetuating. I will now turn to the case study schools to give examples of this process.

Teacher attitudes: All teachers come to the classroom with their own musical backgrounds, interests and expertise which shape their attitudes in the classroom (Emmanuel 2005, Georgii-Hammond 2011); some teachers may be influenced by teaching experiences or training that they undertook which changed their perceptions (Stanley 2000, Mateiro and Westvall 2013). The majority of the teachers in the case study schools came from a Western classical musical background. Mr Baluwa came from a popular music background, and Ms Dejkovic had a dual background, training in classical piano whilst also studying her native folk music and pursuing ethnomusicology academically. Some of the teachers had been influenced by other musical events or training, which had an impact on their attitude towards music in the classroom; for instance, Ms Dejkovic had invested her time in developing her understanding in jazz, which she perceived as a weakness; Mr May became personally interested in Chagossian music because of his interactions with the Chagossian students he taught; Mr Harding learned tabla after being exposed to and becoming interested in a variety of different types of world music. These backgrounds and experiences gave the teachers their own individual attitude towards music in the classroom.

Actions: The attitudes of the teachers informed actions that were taken with regards to the delivery of music within the school. Teaching staff in each school made decisions about what musics to teach and skills to develop at Key Stage 3, which ensembles to offer in their extra-curricular programme, and which type of examination they would offer for Key Stage 4 and post-16 music, and which exam board. So although the BTEC and A level offer different approaches to post-16 music, creating diversity in this Key Stage to an extent, without a single balanced exam board, teachers will choose which

exam to teach, and this linked in with their own expertise and what they have confidence in delivering. For instance, Mr Grey asserted that Horsecombe Academy did not offer BTEC music because the school “lack[s] the experience or the knowledge base in order to run effective BTECs” – i.e. the teachers in the school were more adept at delivering A levels, which fit their expertise better. For some of the teachers, their choice of exam, exam board or assessment was influenced by aspects of music education they valued: Ms Dejkovic at Manor Farm School chose the Edexcel board because it was the only board that had any world music in it which she found important. Mr May at Fox Hill College chose the BTEC because he felt it was more accessible to students, including the Chagossian students that he had developed an interest in. St Michael’s School and Midford Sixth Form College offered BTEC and A level because it reflected the expertise of staff from different musical backgrounds. Ms Brown from Hodshill School told me that she promoted the Bach chorale assessment over popular-style bassline assessment because she felt engaging with Western classical music theory prepared her students better for university. The teachers at Hodshill School and Horsecombe Academy chose to run Western classical ensembles and provide orchestral instrument tuition to their students because they saw this as breaking down barriers to musical success, demonstrating that they found engagement with Western classical music tantamount to musical success.

Results: The actions and decisions of music staff with regards to the music delivered in each school then had a direct impact on the formal school music education experienced by students, named here as ‘results’. It is here that evidence can be seen that the teacher attitudes affect student attitudes, via actions taken in the department. In the case study schools, the impact of teacher decisions about musical styles in the curriculum seemed to go further than the teachers realised. The interview data suggests that teachers tended to believe that students were bringing music to the classroom much more than students themselves believed they were (almost all the BTEC teachers praised the diversity of the BTEC and the autonomy it gave the students). Students in all schools that took part in the questionnaires reported that they engaged with a much wider range of musics outside of schools than inside of school (see figure 17). This suggests that the curricula at the case study schools were teacher-led, even at the post-16 phase, and students were not bringing their own music into schools. Looking back to the original rationale that a diverse student body would encourage a diverse musical classroom, if students are not

bringing their own music into schools, then the diversity of the student body wouldn't have much of an impact on the music curriculum of a school. This could also explain why teacher's attitudes (and the musics they favour) seem to impact the student's attitudes. Thinking critically, another rationale for the impact that teachers have on student attitudes towards world music could be explained thus: either teachers are teaching areas of the curriculum they are confident in more frequently and better, and students are *learning* more about what the teachers enjoy or teachers are inadvertently *discouraging* students that already have an interest in other kinds of music from going on to post-16 music. I say inadvertently because all the teachers I spoke to saw value to world music in the curriculum, even though some did not have an active interest or confidence in this area (the majority of classroom music teachers come from a Western classical musical background, as noted by Welch 2002 and Hargreaves and Marshall 2003). However, valuing world music does not necessarily mean it is well represented in the curriculum, and chapter 4 showed how despite the teachers at Hodshill School and Horsecombe Academy valuing world music, they still made decisions to focus on Western classical music. A school's choice of examination attracted certain students to the course. Some schools, like Hodshill School and Horsecombe Academy, noted that by offering A level with a Western classical focus, they lost good musicians to other schools that offered post-16 music qualifications more suited to the students' musical style. The majority of schools in the study had very low uptake of post-16 music, reflecting the national trend, and some, such as Horsecombe Academy and Cambrook Catholic School, ran the risk of post-16 music being withdrawn altogether if numbers continued to fall or remain low. Teacher influence on students' attitudes would explain differences in the attitudes of students taking the same exam in different institutions. Manor Farm School, Hodshill School and Cambrook Catholic School all ran the Edexcel music A level, and yet the students had extremely different views on world music, which showed more of a link to the attitudes of the staff or ethos of the school than the style of the examination. There were also specific examples of teacher's attitudes being reflected in student's attitudes. For instance, the teachers at Hodshill School put great value on music theory, which they believed prepared students for university. The A2 students both also put high emphasis on learning music theory, despite Amy being a popular musician and Western classical music theory being of limited relevance to her. During the lesson observations at Manor Farm School and Cambrook Catholic School, the students at Manor Farm School showed that they were

more at ease and comfortable learning about world music, specifically asking more questions and not wanting to be considered ‘ignorant westerners’, than the students at Cambrook Catholic School, which was reflective Ms Dejkovic’s confidence in delivering world music in comparison to Ms Atkinson’s relative lack of confidence.

Ethos: The culmination of the decisions made by teachers in the music department and the results this produced fed into a musical focus or set of values that each school had, called ‘ethos’ here. Many teachers discussed some sort of school musical ethos that they nurtured: Manor Farm School was strong in jazz (even though Ms Dejkovic had a background in ethnomusicology, she had developed her own jazz skills in order to develop strong jazz ensembles in the school); Cambrook Catholic School, Horsecombe Academy and Hodshill School were Western classical based, with the teachers at all three of these schools reporting that they had continued to foster this identity because it fitted in with their own expertise; and Fox Hill College had worked Chagossian music into the fabric and identity of its music department due to both the representation and involvement of the Chagossian students, and Mr May’s personal interest in engaging the Chagossian students in music at the school. Both Ms Dejkovic and her students at Manor Farm School were very vocal in their support for world music in the curriculum, and both the teacher and some of the students engaged with world music beyond the requisites of the exam syllabus. In Cambrook Catholic College, both Ms Atkinson and the A2 students noted that the culture of Western classical music within the school meant that music students at post-16 didn’t miss world music in their curriculum. Hodshill School was undeniably Western classical in its approach to and expertise in music and the staff gave great attention to Western classical music in the curriculum in comparison to other types of music; although the two A level students did call for more diversity in the post-16 curriculum, due in part to the discontent of the popular musician on the course who had struggled with the Western harmony aspects, they both reinforced the importance of aspects of Western classical music training, such as formal western music theory. The ethos of the schools then took on an influencing role of their own, with actions being based on the ethos of the school. For instance, Ms Brown justified the lack of world music ensembles on the fact that the school had a Western classical music focus. In this way, the ethos step feeds back into the actions step, and the original attitude of the teacher has had a profound effect on the musical values of the school, including the attitudes of the students.

Figure 17: Extract from student questionnaire with total results for questions 1, 2 and 3 from all schools. Answers in italics are those written in by students.

1. What types of music do you listen to outside of school? *Some examples have been given to you, and spaces left for you to add your own types of music. Tick how often you listen to each type of music.*

	Never	Some times	Monthly	Weekly	Several times per week	Daily		Never	Some times	Monthly	Weekly	Several times per week	Daily
Pop	2	5	2	7	8	4	Western Classical	2	3	2	4	4	8
Rock	8	4	4	3	5	4	Jazz	3	6	5	7	3	1
Reggae	13	5	3	1	4	2	Rap		2			1	1
<i>Prog Metal</i>						1	Metal						2
<i>Latin</i>						1	Folk		1		1	1	
<i>R'n'B</i>				2	2	1	Dubstep		1				
<i>Film/game music</i>						1	<i>Dub-jazz-reggae</i>					1	
<i>Electronic</i>				1	1		<i>Drum 'n' bass</i>		1				
<i>Indie</i>					2		Alternative						1
<i>Grime/grunge</i>					1	1	Country		1				
<i>Brass House</i>						1	Classical					1	
<i>Acoustic pop</i>						1	Romantic					1	
<i>Funk</i>				2			Chanson					1	
<i>Hip hop</i>				1			British Trad.						1
<i>Dance</i>				1			European Trad						1
<i>Pop punk</i>						1	Asian Trad				1		
<i>Metalcore</i>						1	American Trad						1
<i>Hardcore</i>				1									

2. What types of music do you play outside of school? *Some examples have been given to you, and spaces left for you to add your own types of music. Tick how often you play each type of music.*

	Never	Sometimes	Monthly	Weekly	Several times per week	Daily		Never	Sometimes	Monthly	Weekly	Several times per week	Daily
Pop	11	7	3	5		2	Western Classical	7	2		4	6	9
Rock	15	4	1	4	2	2	Jazz	12	7	3	1	5	
Reggae	22	3	1	1			Church					1	
<i>Indie</i>				2		1	Latin					1	
<i>Prog Metal</i>					1		Folk					1	
<i>Metal</i>					1	1	90s		1				
<i>Trad Irish</i>						1	Rap		1				
<i>Classical</i>					1		R'n'B	1					
<i>Romantic</i>					1		Heavy Metal				1		
<i>Baroque</i>				1			Funk					1	
<i>Pop punk</i>					1		British Trad.						1

3. What types of music do you play inside school? *Some examples have been given to you, and spaces left for you to add your own types of music. Tick how often you play each type of music.*

	Never	Some times	Monthly	Weekly	Several times per week	Daily		Never	Some times	Monthly	Weekly	Several times per week	Daily
Pop	12	6	2	5	1	2	Western Classical	7	2	2	6	7	3
Rock	19	3	1	2	1	2	Jazz	16	2		5	5	
Reggae	22	4	1				Musicals				1		
<i>Prog metal</i>						1	R'n'B	1					
<i>Metal</i>					1		Indie				1		
<i>Folk</i>			1	1			Pop punk				1		

Of course, as well as having a very small data sample, this research only targeted post-16 music students – a much broader study would need to be conducted to discover why there seems to be a link between teacher and students attitudes towards diversity. But with declining numbers of students opting to take music at post-16, it is important to investigate any links to discover why uptake is so low, and this line of enquiry has potential to unlock some of what is happening at the school level.

#### 9.4 The challenges of teaching and learning world music

The amount of world music that students are exposed to varies greatly at the post-16 phase, largely depending on which music syllabus students are studying and, as we have seen, what the attitude of the teacher or school has towards world music. Even within one type of examination, there are variances. Of the six case study schools that offered A level music, four were using the Edexcel board and two were using the AQA board. Even though the set works on the Edexcel syllabus were biased towards Western classical music, and there was not a guarantee that a world music piece would even be chosen by the exam board as a set work every year, this still demonstrated a far greater representation of world music than the AQA board, which had no world music pieces within its repertoire of set works. The BTEC, with its more flexible syllabus designed to allow students to bring their own music into the coursework, also has the effect of creating even greater disparity between the amount of world music that is offered between different schools, which can be seen when comparing the world music driven course at Fox Hill College with the more popular music orientated courses at Midford Sixth Form College or St Martin's School. There is a world music module on the BTEC course, but it is not compulsory. Is there enough world music? On paper it certainly seems that world music is poorly and inconsistently represented, which throws into question the value with which it is viewed by those making the decisions about which musics are important enough to be taught in the post-16 phase. Despite its poor representation in music syllabi, this study has suggested that world music is valued highly by students. Nonetheless, there are challenges in delivering world music in the classroom, not just because teaching a diverse curriculum requires a diverse skillset in teaching, learning and expertise (Wiggins 1996, Campbell 2004 and 2007), but also

because the traditional low representation of world music means that it is still unfamiliar in the British music classroom. And of course, world music encompasses such a massive range of genres, styles, countries, traditions, instruments and theory systems that even those who are proficient in world music teaching cannot possibly be an expert in every kind of music that falls under the broad umbrella term that encompasses all musics not of Western popular or classical origin.

The challenges for teachers delivering world music in the classroom mainly stemmed from their own professional knowledge of the subject area. Although some teacher training courses (most notably in the Netherlands) have made strides in addressing world music with trainee teachers, some even dealing with pedagogical issues as well as content (Schippers 2006), Welch (2002) notes that the vast majority of music teachers have entered the profession through the classical training route. To access initial teacher training as a music teacher you must complete a music degree; in order to access tertiary music education, you have to complete the music A level; to access the music A level, you must be competent in Western classical music traditions. The most common classroom teacher training routes for music teachers are maintaining the narrow Western classical expertise in the music teaching profession and creating a cyclical, self-perpetuating situation where the expertise in the classroom partially govern what is taught, and what is taught goes on to govern the expertise in the classroom. Ms Atkinson at Cambrook Catholic School and Mr Francis and Ms Brown at Hodshill School all expressed how they found teaching world music aspects of the curriculum challenging because of their own lack of knowledge and exposure, and the expectations of being a professional outside of your comfort zone. Even Ms Atkinson, who enjoyed teaching world music, found her own lack of knowledge and vocabulary as the main barrier to teaching world music – she told me that one of the reasons she loved teaching Rag Desh in the Edexcel GCSE was because she had invested so much time and effort to learn it. Mr Harding at Midford Sixth Form College also listed “Skills, understanding of the concepts because they are going to be probably outside of our cultural area” as the main challenges he saw in teaching world music; but he also noted that attitudes towards world music need to change, “...having people, and having universities more open minded about some of these things as well. Not the ivory tower.” (Interview with Mr Harding, Head of Music, Midford Sixth Form College, 25/06/2015). Despite being confident and educated in world music, Ms Dejkovic told me that she had problems

recruiting music teachers who were comprehensive enough in all areas of music needed to teach a diverse curriculum:

Knowledge is the problem. The younger colleagues that are coming into the profession have a very questionable and dubious knowledge in general... So you can imagine how rare it is to come across somebody that has any knowledge of world music. A lot of them are coming with pop degrees and they're applying to jobs in schools that teach A level... A lot of the new colleagues that are coming into profession are either afraid of what's unknown or they have this view that they've done their degree and don't have to work on themselves any more. (Interview with Ms Dejkovic, Head of Music, Manor Farm School, 16/03/2015)

Like Mr Harding, Ms Dejkovic noted both a lack of knowledge and a poor attitude as factors that contributed to challenges of teaching world music.

Some teachers showed an awareness of, and attempt to address, the issue of authenticity when delivering world music in the classroom. Ms Dejkovic reported that she organised "high quality authentic [gamelan and steel pan] workshops" for the students, and both Ms Dejkovic at Manor Farm School and Ms Atkinson at Cambrook Catholic School made some attempt at delivering gamelan and Cuban *son* in an appropriate way.

Authenticity is a concept that has troubled academics examining world music in the classroom. The greatest issue with the term 'authenticity' is the tendency for it to be used in an essentialist way, framing musics and traditions as static, rather than living. Palmer (1992) suggests an authenticity continuum, where 'absolute authenticity' is presented as the opposite of compromise. Although he acknowledges that 'absolute authenticity' cannot be achieved in the classroom, he passes the responsibility to teachers to monitor how far along the continuum towards compromise a musical style can travel before it loses its stylistic essence. Johnson (2000) criticises Palmer's concept of 'absolute authenticity', arguing that the continuum idealises and enforces a static concept of authenticity. Johnson advocates a more flexible and practical definition of authenticity to be used in the classroom, warning that a ridged definition can lead to practitioners limiting their teaching of world musics, or avoiding it altogether, because an essentialist state of authenticity cannot be achieved in a school environment. Trimillos (2004) defines authenticity as "the authoritative or the credible from a consumer viewpoint" (Trimillos 2004: 26). This definition offers a fluidity, allowing the concept of authenticity to adapt to different consumers and circumstance, allowing for perspective. Trimillos borrows the term 'staged authenticity' from cultural tourism:

It denotes a conscious, often idealized re-presentation of a cultural setting, in this case music learning. Its notions of credibility and ethnographic purity outside the native setting

are relevant to the project of the music ensemble and the Other. It provides a dialogic relationship between musics of the Other and musics of the Self, for example, the greater efforts expended to bring a Thai master teacher from Bangkok for piphat than a vocal coach from Oslo for the art songs of Grieg. (ibid: 35)

Trimillos notes that traditions and teaching practices can be re-imagined in western educational settings as a type of staged authenticity. This acknowledgment of the contrived nature of recreating musical experiences draws educators out of a dichotomy where they are obliged to strive for ‘absolute authenticity’, and could allow them to focus on aspect of the tradition that have the most educational value. Schippers (2008) describes educators as:

...making choices of strategic inauthenticity, where the relationship between the original and the new reality [e.g. classroom context] can be represented by two circles that may overlap either (i) completely (the educational experience is identical to the source or model); (ii) partly (certain aspects correspond to the source or model); or (iii) not at all (the new experience has a completely new identity) (Schippers 2008: 341).

Schippers’ “strategic inauthenticity”, like Trimillos’ “staged authenticity”, acknowledge and accept that educational classroom contexts are not trying to recreate a musical tradition exactly, rather provide an educational experience that transmits understanding in the most appropriate way. At times, this may mean purposefully *not* emulating the original contexts or traditions of the musical practice (for instance, Trimillos notes that traditional kabuki drumming teaching techniques include striking pupils, which would be completely unacceptable in Euro-American classrooms (Trimillos 2004: 36)).

‘Absolute authenticity’ in the classroom is impossible to achieve because of real logistical constraints. Klinger notes:

Perhaps it is not possible to transform the music curriculum into something that experts... consider truly multicultural. The constraints of time and the pressures of performances are compounded by a reliance on available musical materials, often without accompanying sound or pronunciation guides. Matters of contextualization are left primarily to the classroom teacher. Multicultural/multiethnic inclusion in the music curriculum continues to be a challenge, even for fine teachers (Klinger 1996: 35-6)

Here, Klinger touches on the divide between academics theorising about, and at times idealising, authenticity, and the classroom practitioners trying to grapple with the realities of teaching in imperfect circumstances. Beyond the examples Klinger gives, other issues that affect music teachers’ delivery in the classroom include location, teacher expertise, resources, time constraints, budgets, perceived importance of music in the curriculum and curriculum outlines. Teachers cannot achieve ‘absolute authenticity’

in their classrooms, but I argue that this is not what they should be aiming for. Teachers should be assuming the role of gatekeepers, not emulating culture bearers or trying to be experts in what they are not. Classroom practitioners should be aiming to provide a *meaningful* experience, rather than necessarily an *authentic* experience. A meaningful musical experience is one that inspires students, gives them an introduction or opening into an area of music and then gives them the encouragement and means to carry on. It is an experience that is accessible to students, perhaps links to their existing musical or cultural experiences and develops them. It is an experience that is well explained and contextualised, and is relevant to students. It is entirely possible that aiming to create an authentic representation of a culture in a specific circumstance is also the most meaningful experience, but it is not necessarily so. I would argue, for instance, that a twelve-week term of learning West African djembe drumming from a classroom practitioner on cheap replica drums is not as authentic as listening to a high quality field recording and looking at a djembe that was created in Mali for one lesson, but it would be more meaningful because the students have engaged with the music; they have the opportunity to build practical skills; they could use these skills to take drumming further if they wished; the length of study would give the opportunity to build context; and it is accessible to students because they have been given the tools and instruction to access the music. Giving this sort of opportunity to students allows them to explore the music further if they choose, but it also gives students the chance to question the experience. Even if the musical experience is inauthentic from an essentialist point of view, it can spur a learning opportunity to discuss what the music, instruments, performance contexts and so forth would be like in their original setting (Johnson 2000).

In addition to the challenges presented when teaching world music, students also noted challenges in learning world music. Issues regarding learning world music were most notable with the A level students, who particularly struggled to learn non-Western music from the perspective and framework of Western harmony:

Maria: I'd say [the biggest challenge learning world music is] how we have to learn it from a Westernised point of view, and how we're so integrated like, 4/4 is the norm and this key is normal and sticking to all the notes in the keys how we're used to... We understand that as a Westernised view. But then if someone from Cuba was learning it it's just be like 'this is normal', it's a simple rhythm, it's a simple musical melody. Whereas if they tried to learn a piece that we find simple then it's probably going to be the same difficulty. (Interview with Maria and Hannah, AS students, Cambrook Catholic School, 14/03/2015)

The issue that most A level students found when dealing with music in the Edexcel syllabus was the huge amount of vocabulary (usually not in English) that they were required to learn. “I think it’s probably the technical terms.” Hannah, an AS student at Cambrook Catholic School, told me when I asked her what she thought the biggest challenge was when learning world music. “Like the words we’ve been learning that aren’t even in our language, it’s in another language. And then we have to remember what it is and the meaning, it’s just difficult and confusing.” (Interview with Maria and Hannah, AS students, Cambrook Catholic School, 14/03/2015). During my observation of a gamelan lesson at Manor Farm School, Ms Dejkovic had to give her students lists of vocabulary to learn at home, and admitted that even she found it difficult to remember all the vocabulary. The scores for the world music pieces in the Edexcel A level also created problems for the students:

Skye: I think it’s the language and the score. If we forget something in a classical piece, if we have the score we can flick through and think ‘oh that’, but in the world music scores I can’t follow them and that makes it really hard. So when I say this happens in this section, I don’t know if it actually is because I can’t see it. (Interview with Skye and Lisa, A2 Students, Cambrook Catholic College 14/03/2015)

In both the world music lesson observations (gamelan at Manor Farm School and Cuban music at Cambrook Catholic College) the scores were a massive issue, and students found them baffling and distracting, as discussed in chapter 8. Both teachers told me (and their classes) that the score was confusing (the gamelan score at Manor Farm School that was causing more confusion for the students) or wrong (the *son* score at Cambrook Catholic School that had syncopated rhythms transcribed incorrectly). Of course, most world musics are not supposed to be written down, and certainly not in Western notation, which often cannot accurately describe the rhythmic nuances or performance techniques used in non-Western classical pieces. But the use of the score for the exam is forcing students to use an inappropriate method of engaging with many musics, and in a way devaluing many genres of music by quantifying them into a written form in which they don’t belong, like squeezing a square peg into a round hole.

The A level and BTEC are not equal in their practical engagement in music. The A level is based on three separate aspects; they vary slightly between the exam boards, but generally the course is made up of 30 percent performance (a mixture of solo and ensemble), 30 percent composition, and 40 percent written analysis (in the form of a

listening and/or essay exam). A level music lessons tend to be preparation for the written analysis section of the exam or composition, which is often completed individually on computer software, sometimes under 'exam conditions' (i.e., there is a limited time in which students can complete their compositions, which must be worked on under teacher supervision). Performance preparation takes place outside of the classroom, usually during instrumental or vocal tuition lessons or at home, as something almost auxiliary to the course. The BTEC, on the other hand, has performance embedded in the course. A typical BTEC lesson might usually consist of students breaking off into groups and engaging actively in music. Sometimes there are more formal taught sessions, but they do not dominate the course in the way they do on the A level. Assessment is coursework-based, with the emphasis on performance and rehearsal diaries, reflective pieces or essays based on the practical work they have been doing. Plainly, there is a distinction between the dominance of score-based analysis in the A level and the practice-based structure of the BTEC. Cook (2008) notes:

Musicology has traditionally been a retrospective discipline; the scholar works against the tide of history, so to speak, turning time back so as to arrive at the Urtext, the composer's original conception purged of subsequent accretions. And the conception of music as, in essence, a notated text transforms performance into the reproduction of a meaning that is already in the notes, placed there by the composer and recaptured – one might say decoded – by the performer or musicologist. (Cook 2008: 58)

This approach can be seen in the score-based, historically focused music A level. Not only is this approach inappropriate for world music genres (when they are included) because of the use of Western notation, but it is also inconsistent with current academic trends in musicology which, according to Cook, are becoming more concerned with multiple meanings of music and moving away from a 'decoding' approach. Perhaps the reason that the BTEC students found fewer challenges when learning world music is because they were learning it through a practical performance route, a manner which is much more in tune with the way in which many world musics are usually taught and learned, and therefore they do not have issues of dealing with inappropriate scores and vocabulary lists to learn for a written exam.

Schools that offered both the BTEC and the A level complained about issues regarding assessing non-Western music, which didn't fit with the main musical style at which the courses were aimed and challenged the assessment criteria. In the BTEC the group work and ensemble nature of the coursework meant that students that didn't fit with the

musical styles of the main group had to compromise, for example Rashaan having to play bass guitar instead of violin in his coursework; there was an example where a student's instrument was so incompatible with the rest of the group in terms of tonality that he was looking at completing his coursework outside of school in order to continue playing the instrument he wanted (Patrick, the Irish pipe player, at St Martin's School. Both examples are discussed in more detail in chapter 5). Of course, in terms of attaining grades, the BTEC had more of a focus on progress and learning than obtaining a specific grade, which means that a student should not necessarily suffer by playing a musical instrument in which they are not proficient (in terms of obtaining grades, at least), but it is an issue only faced by students who don't conform to what the rest of the group are doing, and by making students abandon non-Western popular instruments learning opportunities could be lost and the very essence of bringing and sharing music could be compromised.

There are also assessment issues within the A level. Teachers showed me the assessment criteria for their exam boards, pointing out that it was impossible for them to effectively mark a classical piece against a world music piece, particularly when you have a score against a chord chart or improvisation stimulus. There were instances here too of students changing styles to suit the exam: Amy from Hodshill School was trying to play Bach pieces arranged for bass guitar because she thought there was a bias towards Western classical music; Tyler from Horsecombe Academy didn't feel he could use his DJing work in his performances, and was therefore performing on a different instrument; Jonathan from Horsecombe Academy chose to play classical pieces from the graded exam syllabi in his performance coursework instead of the jazz style he usually played; Ezra at Midford Sixth Form College also felt that he had to use a classical piano piece instead of a jazz improvisation. Here, the difference between the A level and the BTEC is that the standard at which you play does matter in the A level, the assessment criteria shows little interest in the process of developing musicianship in the way that the BTEC does. A level is concerned with assessment of learning, whilst BTEC is concerned with assessment as learning, to use Scott's categories (Scott 2012). In addition to issues with the performance coursework, I was told of an example where a good composition had to be totally scrapped because it didn't fit within the framework of the AQA composition coursework requirements:

Zoe: [Ezra] had to do a composition, he's amazing but he plays gospel, soul, jazz with extra keys and modulations everywhere, and it sounds really good, but then he's not very classically trained so he was trying to put it onto paper and he couldn't do it and it wouldn't get him any marks. So he had to just completely scrap it and do it by the book. And I think it's very restrictive of your artistic freedoms because you can't express yourself for the exam and it's supposed to be about your expressions. (Interview with Zoe, Ezra and George, AS students, Midford Sixth Form College, 07/05/2015)

Although many of these examples refer to popular musicians, due to the general lack of representation of world musicians on the courses, it does not take much of a stretch of the imagination to visualise how a world musician may have difficulty fitting into either of the widely-offered post-16 music courses available in the UK. With an increasingly multicultural Britain which celebrates cultural diversity<sup>6</sup>, and a more world music being represented earlier in the school system and in university settings, this can be seen as an issue that needs to be addressed if we want to engage the world musicians already in our schools in curriculum world music at all.

### 9.5 Uptake and Engagement

Uptake of school music courses, including post-16 music courses, is a serious issue facing music education in the UK (Bray 2000, Lamont and Maton 2008, Welch et al. 2011). Increasing budget restraints mean that low-uptake subjects are at risk of not being offered by schools, and even at risk of being discontinued by exam boards altogether; many small-entry language GCSE and A level courses are already threatened with discontinuation (Speak to the Future 2015). The issue of poor engagement in school music is not a new one. Ross (1995) argued that students are widely disengaged with school music because they find it irrelevant and boring (his word), criticising teachers for trying to teach what cannot be taught, and failing to adapt to new musical and pedagogical styles. In response, Gammon (1996) argues that the quality of music provision across the UK is often good but inconsistent, and that although there are some wonderful schools that offer an engaging music education, there are also schools that offer poor music provision and fail to engage students. The findings of this research appear to agree more with Gammon than Ross: the schools offered a more diverse approach to music seemed to attract more students to post-16 music qualifications – Manor Farm School, Fox Hill College, St Martin's School, and Midford Sixth Form

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<sup>6</sup> At least officially. For instance, the London City Hall events include Diwali, Windrush celebrations, Morris Men day of dance, Vaisakhi and Eid.

College (it is noteworthy that Manor Farm School, St Martin's School, and Midford Sixth Form College all offer more than one course option for post-16 music). Hodshill School and Cambrook Catholic School had low uptakes, and Cambrook was one of the schools at risk of having the music A level withdrawn; Horsecombe Academy had a relatively good uptake on the A level (which may be a result of the extra music funding and the recruitment of music place holders into the school), but there was still a threat that if the number of students enrolling on the music A level dropped, the course could be discontinued; all three of these schools only offered the A level music course.

There were some interesting issues regarding the engagement of ethnic minority groups on the post-16 music courses. Mr May had managed to engage the Chagossian students with school music incredibly successfully by embedding *sega* music into the school's music curriculum and musical identity. Other school had difficulty engaging specific ethnic groups, particularly students from South Asian backgrounds. Ms Atkinson noted that a number of the Bangladeshi students in Cambrook Catholic School played musical instruments outside of school but did not bring their music into school; she told me she felt they were embarrassed to bring their music into the classroom, and that the school often didn't find out they played an instrument until Key Stage 4, when it was too late for the students to take GCSE music. Midford Sixth Form College only had one student from a South Asian background enrolled on a music course over the two academic years of my visits. Mr Harding and Mr Baluwa expressed that they had continual issues recruiting students from the South Asian community onto formal music courses, although they were much better represented on the extra-curricular music programme. Mandeep, the Punjabi *bhangra* singer who was enrolled on the BTEC at Midford Sixth Form College, outlined three reasons that she thought prevented South Asian students from taking post-16 music courses: family pressure, lack of confidence of South Asian students of their musical abilities, and expectations that students will take a 'good' career, such as medicine or accountancy. The teachers at Midford Sixth Form College confirmed that they believed that parental discouragement accounted for at least some of the reason why South Asian students were underrepresented on music courses. There is also evidence in Harris' (2002) work that parental approval plays a role in the low uptake of a subject that students seem to otherwise enjoy. However, when questioned further, Mandeep told me that she didn't actually know anyone who had been stopped from taking music by their parents, but she had heard about it. This linked back to Rao's

(2001) account of social status as a motivating force in Indian culture. Literature tells us that musicians have a low status in South Asian communities (Bailey 1995 and 2011, Brown 2007), and also that there is often a disengagement from music in the Muslim community because of music's perceived relationship with *haram* activities (Harris 2002 and 2003). However, this is not to say that South Asian music is not happening outside of school: there is a vast, varied and lively tradition of South Asian music and dance in the UK (Farrell 1993, Farrell and Welch 2000, Grau and Chor 2001, Pool 2004). Understanding these issues and engaging the South Asian community into formal school music could be beneficial, both for the South Asian students who may wish to draw upon music that is already happening outside of school within a classroom music context, and for students who are from non-Asian backgrounds, who could benefit from being exposed to a new music in an organic way.

#### 9.6 Diverse music, non-diverse areas, and democratic classrooms

One of the reasons often given in defence of a diverse music curriculum which explores music from non-Western origins as well as Western music, is that a diverse student body should be reflected in the curricula offered to students (Anderson and Campbell 2010, Fung 1995). The UK has an increasingly diverse population, as do many other Western countries; however large cities tend to have much more diverse populations (in terms of ethnicities, religions, cultural backgrounds and languages spoken) than rural areas, as can be seen by demographic analysis of the case study schools in chapter 3. With this in mind, one might expect to see a greater need or call for world music in urban areas, where the population is more diverse and world music might have more immediate relevance to the student body. Indeed, part of the rationale of including schools from urban, suburban and rural locales in this study was to examine what effect different demographics might have on the existing diversity of music in a school or the desire for more musical diversity in the exam syllabi. So it is interesting that the two rural schools in the study that have the greatest population of white British students are the schools that have actually cultivated a culture where world music is celebrated, and where students appreciate and call for world music to be included in the exam syllabi perhaps more than any of the urban or suburban schools in the study. This suggests that demographic may not be as much of an indicator as I originally thought it would.

Although this is quite an interesting finding, it is important to consider the limitations of these findings. I mostly only spoke to students that had opted to take post-16 music exams, and it is likely that many young musicians who do not 'fit' the exam do not continue with their formal music education into post-16, meaning that students that are on the course are more likely to be students that are satisfied with the examination syllabus that their school offers.

Both Fox Hill College and Manor Farm School have dynamic music teachers with a great personal interest in world music, and encourage this positive attitude towards diversity within their department. There was clear expertise and confidence in delivering a world music curriculum in both music departments. Manor Farm School took a more general approach in their world music curriculum, whereas Fox Hill College (due to circumstances within the school) had a heavier focus on one type of world music and worked on building it into the ethos of the school. Students at both schools had a positive attitude to world music, and did not find it irrelevant to them at all, despite the lack of diversity in the local area compared to the urban and suburban schools. This was particularly notable at Manor Farm School, where the population was so much less diverse compared to all the other schools. Countering this example is Hodshill School, Cambrook Catholic School and Horsecombe Academy, three urban schools that offer a Western classical focus within their departments, despite having some of the most diverse student intakes of all the study schools. Music was prolific enough in two of the schools, Hodshill School and Horsecombe Academy, for the school to choose music as a specialism subject; but nonetheless staff discussed issues with low uptake of post-16 music in all of these schools, and there were concerns that music A level would not be allowed to run because of low numbers in two of them.

Clements (2009) asserts the importance of evaluating tertiary-level music programmes to assess to what extent they engage minority student, and the same can be said for school music courses. Fox Hill College in particular has successfully engaged a significant proportion of the minority Chagossian population in the school through music programmes, despite issues in other areas in the school which appeared, at least to the Chagossian students, tantamount to victimisation (Christian (2005) discusses racism in in the British education system). It is not uncommon for immigrant populations in schools to be perceived as 'other' and therefore experience discrimination

(Banks 2008: 132). From the accounts I was given at Fox Hill College, the Chagossian students were certainly seen as problem within the school. However, through the work of Mr May and the music department, the Chagossian students were benefitting from the music programme in ways that reflected the four categories of developing musical agency for immigrant students outlined by Karlsen and Westerlund (2010). As mentioned earlier, Jerry spoke about how the success of the drumming group allowed the students to challenge the troublesome reputation they had gained in the school, allowing them to form a new, more positive identity. Being able to explore *sega* music within a British school allowed students to negotiate their Mauritian and British identities. Being allowed to perform as a group gave the Chagossian students collective agency, particularly in an environment where (as Mr May and several of the students told me) they were discouraged from congregating and even speaking their native Creole. And being part of a variety of music projects, including collaborating with other music ensemble in the school such as the choir, allowed the group to share their practices as well as engage and develop positive relationships with other students in the school.

In the recent past, the music department at Fox Hill College had been working in direct contrast to the attitudes of the rest of the school, which was creating a divisive and persecutory environment for the Chagossian students. The music department at Fox Hill College helped to develop positive attitudes between different ethnic groups within the wider school. We can also see this principle working in a less direct way in Manor Farm School: the democratic and transformative attitudes towards diverse music had developed students who were open minded about different musics and keen to engage with culture beyond their own. Of course, democracy in the classroom is a complex issue that goes beyond simply offering a broad curriculum, and is concerned with pedagogical approaches (Allsup 2003 and 2007; DeLorenzo 2003). A truly democratic classroom requires student-led learning, and viewing all opportunities as learning opportunities, which runs counter to the nature of examinations and teaching to a syllabus (Allsup 2007). Despite Mr May's incorporation of Chagossian music into the school curriculum and enrichment programme, and Ms Dejkovic's engagement with world music, the Key Stage 4 and post-16 curricula are governed by exam boards, and both teachers are required to teach their students what is necessary to excel in examinations rather than necessarily teaching in a democratic way. Although the BTEC

is more conducive to a democratic classroom, with a more student-led structure, attempts by the government to make it more rigorous are eroding the flexible nature of the course which makes it so appealing: Mr May talked about going back to the GCSE rather than offer the level 2 BTEC, because of changes to the assessment (teachers at Midford Sixth Form College also spoke about finding an alternative to the BTEC because of difficulties with the new assessment requirements).

Fox Hill College and Manor Farm School are not truly representative of the situation in all rural schools, just as Hodshill School, Cambrook Catholic College and Horsecombe Academy are not representative of all schools in London. Rather than using these schools as a representation of rural or urban music education, this research has instead highlighted how unpredictable the provision can be, and that even in a school in a relatively non-diverse area can still deliver and inspire a diverse music curriculum and make it relevant to the students. Fox Hill College also reminds us that although many schools may have a rural location, diversity is spreading from urban centres and as Fox Hill College addressed new challenges linked with its radically changing demographic, other schools across the UK may be facing similar issues. Looking beyond the UK, there are other global examples of music education systems that negotiate the relationship between dominant and minority music in their curriculum. Pitzer (2013) examines how a USA First Nation tribal school creates a music programme that “reflects the values, culture, and tradition of the community in which it is located and that seeks to provide the adolescent students of the Yamaka Nation with opportunities to learn about, play, and sing the music of their ancestors.” (Pitzer 2013: 48). The music programme within the school actively develops ties with the community, with members of the tribal community volunteering to teach about indigenous culture in the school and students participating in community events, sometimes at a national scale. Additionally, traditional music making has been adapted within the school context, for instance girls are now allowed to play drums (an activity traditionally reserved for boys), and students expanded their native flute repertoire to include non-native music, such as Christmas carols. In Australia, Marsh (2000) notes that as government policy shifted away from assimilationist ideal towards pluralism and multiculturalism, teachers became responsible for educating their students about Aboriginal culture, and yet Aboriginal music has not widely been introduced into the music curriculum. Marsh’s study examined how student-teacher attitudes changed after engaging in a school based

‘performer in residence’ programme with an Aboriginal culture-bearer musician. She found that, as a result of participating in the project, student-teachers had developed their own content knowledge, challenged stereotypes, were more culturally aware, thought more critically about appropriate teaching pedagogies, and had a more positive attitude towards the importance of Aboriginal music in the curriculum. Although in both these contexts – First Nation culture in the USA and Aboriginal culture in Australia – the inclusion of indigenous music is far from widespread on a national scale, these specific examples show how music from minority groups can be incorporated into the classroom successfully by cultivating a relationship with culture bearers, engaging students in the classroom (as is the case with the Yamaka Nation school) and challenging misconceptions and developing teacher confidence in practitioners (as seen in the ‘performer in residence’ programme in Australia).

When speaking about diversity, most students and teachers were concerned with diversity of musical content of the course; however, there were a few examples of some teachers and students who discussed wider democratic principles when asked about issues surrounding diversity on their music course. For instance, at Horsecombe Academy, Jonathan and Laura’s conversation about world music’s ability to bring people together and understand other cultures (quoted again here):

Laura: It sounds cheesy but I think by knowing more about world music and culture it would bring lots of people from different parts of the world together because if you can hear and know the context then you can infer where they’re coming from. And I think it’s nicer to all sort of understand each other. Music’s like a forgotten language... and also by learning about world music from a young age, it can conquer things like racism, because if you know a bit about the culture and the context, and music, it can bring you closer together with other people.

Jonathan: It’s about making you a more well-rounded person. And making you break free from the stereotypes and trajectory and choosing your own trajectory.

(Interview with Tyler, Laura, Jonathan and Simon, AS Students, Horsecombe Academy, 12/01/2016)

Laura saw learning about world music and culture as bringing people together, and that a deepened understanding of other cultures – a less ethnocentric approach to education – could go a way to combating racism. This comment, alongside Jonathan’s comments that a well-rounded education could allow a student to “break free” from stereotypes, links into Dewey’s (2004) argument that a democratic education is concerned with

creating learners who are able to reason for themselves, and therefore perpetuate democratic ideals as they become adults in society. Mr Harding also discusses a wider understanding of the term diversity. When answering the question “do you think there’s enough diversity in the post 16 syllabi that you offer here?”, he told me:

...diversity is a funny, all-encompassing umbrella term. Most people think of cultural diversity and elements of race or genre type of stuff, and it does have those things and I think that the syllabi may be struggling to catch up a little bit. I think the wider and more interesting question of diversity is the skills we’re trying to give young people when they are musically educated and want to go into that industry, the wider creative sector. Or bring creative sector thinking to business or whatever. So very often people doing A level music are quite into music but they don’t necessarily often want to go and often be a musician or work in the industry. (Interview with Mr Harding, Head of Music, Midford Sixth Form College, 25/06/2015)

Mr Harding’s comments about skills links to the idea of the wider implications of the education offered to students – not just the things they learn, but also the skills they learn, be it employability skills, which Mr Harding touched upon, or democratic skills.

When considering democratic music education, there are two threads to be examined: content and pedagogy. Content is concerned with choosing musics that are representative of learners in the classroom, or allowing the learners agency in choosing the materials they learn. Democratic pedagogy is concerned with learning democratically, and absorbing democratic principles. Krüger (2011) notes that a democratic music education installs democratic principles into practice, rather than necessarily being concerned with curriculum content:

Yet as ethnomusicologists, we should be less concerned with our content selection in university courses and classes, and instead carefully design strategies for instruction and transmission that instill in students the belief that all people have equally important and meaningful musical and cultural values, and that lead them toward respect and responsibility, care and compassion for all peoples and their musics. Indeed, learning about meaning while listening to world musics can enhance in many students such democratic and tolerant attitudes toward people whose beliefs, values, behaviors, and practices are often significantly different from their own. (Krüger 2011: 300)

Krüger is, however, cautious about over-ambitious claims of ethnomusicology’s abilities to tackle social inequalities in a blanket way. This approach is also reflective of Bank’s (1993a) transformative multicultural education, while an over-emphasis on content diversity could lead to an educator adopting an additive approach which is superficial and tokenistic. With this in mind, we can examine the extent to which the

BTEC offers a democratic music education. Although students from popular music backgrounds and most teachers who ran the courses praised the BTEC for allowing students the flexibility to follow their own musical path, many students from non-Western popular music backgrounds found themselves marginalised. The reason that the BTEC is not fulfilling the aims of a democratic music education is because the course structure, with its emphasis on ensemble work as assessment, fosters a situation where the musical styles of the course can be overly-focused on the interests of the dominant musical group, to the detriment of other musicians on the course. These musicians can then become forced to compromise or adapt, or else embark on extra work outside of school, in order to complete the course, rather than being able to bring and share their music.

### 9.7 A call for world music

One might expect a desire for more world music in the curriculum from students who play non-Western instruments, but the vast majority of students that I spoke to, regardless of their musical background, wanted to learn more about world music. In some cases, students told me that even though they disliked the piece of world music in their syllabus, it didn't reflect their general feelings towards world music (this was often true of the A2 students learning the gamelan piece on the Edexcel A level syllabus). For instance, Ezra at Midford Sixth Form College spoke about how he found the gamelan rhythms challenging, or as he phrased it, 'disgusting', but how he enjoyed learning them and about gamelan as a whole; the students at Manor Farm School told me that they did not particularly like the gamelan piece, but that that was not reflective of their feelings towards world music on the whole. A total of 28 students filled out questionnaires, indicating how much they enjoyed learning about Western classical music, popular music and world music (figure 18).

Figure 18: Extract from student questionnaire with total results for excerpt of question 9 from all schools. Answers given in total responses and percentages.

	Strongly dislike	Dislike	Neither enjoy nor dislike	Enjoy	Really Enjoy
Learning about western classical music		3 10.7%	6 21.4%	13 46.4%	6 21.4%
Learning about popular music		2 7.1%	11 39.3%	12 42.9%	3 10.7%
Learning about world music		1 3.6%	12 42.9%	13 46.4%	2 7.1%

In terms of the popularity of world music, it fared similarly to popular music, with 53.5 percent of students enjoying or really enjoying learning about world music, and the same number of students feeling the same way about popular music. Western classical music came out as the most popular in this survey, with 67.8 percent of students indicating that they enjoyed or really enjoyed learning about it; however Western classical music also came out as the least popular music style on the survey, with 10.7 percent of students indicating that they disliked learning about Western classical music, in comparison to the least-disliked style, world music, which was only disliked by 3.6% of students. What is interesting about these responses is less the overall popularity of the different styles of music, but the polarisations in opinions, which is somewhat more telling. Western classical music was the most divided, while world music had the most narrowing of opinions, with 42.9 percent of respondents indicating that they neither enjoy nor dislike learning about world music. This is possibly reflective of the lack of world music in the curriculum; for instance, whilst conducting the questionnaires at Horsecombe Academy, one AS student filling in her questionnaire asked me how she was supposed to answer how much she liked learning about world music when she didn't learn about it. It is noteworthy that Fox Hill, the school that most engaged with world music, did not take part in the questionnaires, and neither did Midford Sixth Form College, the school with the most diverse demographic.

During interviews, I asked students if they thought learning world music was beneficial. The overwhelming majority of students told me that they saw benefits to learning world

music. Only one student was less positive about learning world music: Skye, a classical flautist on the A2 course at Cambrook Catholic School told me: “That kind of appreciation that there are different types is quite important, but I don’t know if you have to do it just for the sake of it.” (Interview with Lisa and Skye, A2 Students, Cambrook Catholic School, 16/04/2015). Most of the A level students saw a sort of academic benefit to understanding different types of musics (Mills 2005). Sometimes this linked to an understanding how musics linked to one another, as Micah from the A level course at Hodshill expressed:

Micah: I’d say one of the main benefits is that you have a huge awareness of music, because now you have different styles of music and they all are evolving differently and you just need to be aware of how they stemmed and how they’ve all grown and stuff. (Interview with Micah and Amy, A2 students, Hodshill School, 03/04/2015)

Other students were more interested in the cultural aspects of learning world music, and understanding other cultures’ musical values. “It’s important to understand the way other people express themselves,” Zoe told me while I was interviewing the AS students at Midford Sixth Form College. Ezra added. “As a musician I just want to conquer everything... knowledge is power... That’s why I would prefer to learn a lot of world music” (Interview with Ezra, Zoe and George, AS students, Midford Sixth Form College, 07/05/2015). Maria, an AS student at Cambrook Catholic School, expressed a similar idea, but also added that it was important to understand “what we find normal, and what other people and cultures find normal”, as well as noting that:

Maria: If I ever compose a piece or need to write a piece, I can go ‘oh, well this is a style I like the sound of’, I can imitate it or copy or reference it... And it’s always good to be able to go ‘well I learnt about this kind of music and I’m able to reference it or able to bring back the fact that I learnt it’. (Interview with Maria and Hannah, AS Students, Cambrook Catholic School, 16/04/2015)

Laura and Jonathan at Horsecombe Academy discussed music’s ability to help bridge cultural divides and understand one another better:

Laura: It sounds cheesy but I think by knowing more about world music and culture it would bring lots of people from different parts of the world together because if you can hear and know the context then you can infer where they’re coming from. And I think it’s nicer to all sort of understand each other. Music’s like a forgotten language... and also by learning about world music from a young age, it can conquer things like racism, because if you know a bit about the culture and the context, and music, it can bring you closer together with other people.

Jonathan: It’s about making you a more well-rounded person. And making you break free from the stereotypes and trajectory and choosing your own trajectory.

(Interview with Tyler, Laura, Jonathan and Simon, AS Students, Horsecombe Academy, 12/01/2016)

Jonathan: It's not just about world music, it's about culture as well. If you learn about world music you learn about culture. You learn about what makes that music that music. You learn about the history of it. Music is essentially just history. You wouldn't learn world music without learning where it's coming from. It's the same as classical music, you have to learn where it comes from. Sure you learn classical music but you'll learn more about the world itself if you learn about different genres of music and that can influence you as a person and further your musicianship. (Interview with Tyler, Laura, Jonathan and Simon, AS Students, Horsecombe Academy, 12/01/2016)

Some A level students noted the way in which music benefitted them as musicians, particularly in their compositions (Stock 1991, Volk 1998). The A level students at Manor Farm School told me that they felt learning world music improved their composition work. At Midford Sixth Form College, the students discussed with me ways that world music helped develop practical and compositional work:

Ezra: Learn some new chords, learn some new rhythms.

Zoe: New ways of playing things.

Ezra: Because the way the west play is completely different to the way people in Asia would play. I'm African, and the way we would play. People in South America would play. So it's completely different the way we play here, pop, pop chords, songs, the same four chords in every pop song, whereas when you go somewhere else in South America you start hearing some new stuff. Even though we know it now here it's just something completely different. That way you just build a knowledge base.

Zoe: And you build a better basis for inspiration and stuff. So if you want to write something yourself you have loads of different things that you've been influenced by. And also, if you learn everything the way they teach it in this country, like as [Ezra] was saying if you went to Africa or something, they're so much freer with their music, even classical music. I was watching a documentary on BBC4 about the only full black orchestra in the world and they were playing classical music, and it sounded like classical music, but they were playing it in an African way, so it was just different. So it's just stuff like that I think's really important to explore.

George: It gives you different techniques for performing or composing or whatever so it can be very useful.

(Interview with Ezra, Zoe and George, AS students, Midford Sixth Form College, 07/05/2015).

At Horsecombe Academy Tyler discussed ways that world music had influenced John McLaughlin, a guitarist who he greatly admired. Tyler felt that engaging in music in India had developed McLaughlin as a musician in a positive way, and felt that he was missing out from being influenced in a similar way by diverse musics in his education:

Tyler: You've got the great musicians, who are incredible people. I'm a guitarist so I'd say someone like John McLaughlin. You look at different points in their life where they've completely changed. So like John McLaughlin goes to India in 1967, lives there for a few months, he comes back and his music has completely changed, he has no interest in what he was doing before, and he's so much better. He's this amazing player even more so. I think the fact that you're being restricted from learning these things – we touched South American music, West African, the closest we got to African music was that Yiri song at GCSE. (Interview with Tyler, Laura, Jonathan and Simon, AS Students, Horsecombe Academy, 12/01/2016)

In response to this, Jonathan likened only learning about classical music to only using a small part of your brain, and went on to explain that he saw learning world music as beneficial, but absent from the A level:

Jonathan: It's like this film I saw, like you only use five percent of your brain and that's like classical music. And if you went into other genres in as much depth as you did with classical music it would open up a whole different thing. If people on the A level were learning about world music and different types of music, who knows what type of musicians would spawn out of the A level course? Because it would be more expansive and would inform you more as a musician. (Interview with Tyler, Laura, Jonathan and Simon, AS Students, Horsecombe Academy, 12/01/2016)

BTEC students also saw benefits to learning world music, and like the A level students, some of them pointed out ways that it could help with composition work. For instance, Adam from Midford Sixth Form College talked about using diverse musics to create more fusion styles of composition:

Adam: You become more creative in the way that you can create a song, and you can have different techniques to it, add to it. Add different styles to it... it helps you become more creative in a way that you can create a song, and you can add different styles to it in different genres. (Interview with Adam and Frank, BTEC students, Midford Sixth Form College, 07/05/2015)

Other students told me that they had been introduced to different types of music on the BTEC course and had then explored them, and they felt this had developed them as a musician. The main difference between benefits noted by the A level students and the BTEC students were not how much they valued world music, or really the benefits they listed, but more the way they framed how world music was benefitting them in terms of their professional outlook. For A level students, world music was an addition to the repertoire of music to study; for BTEC student, the value of world music came from the ability to draw on more musics ultimately to make more money or forward their musical career. Frank, a BTEC student at Midford Sixth Form College, explained how exploring new musics could be a double edged sword for musicians on the BTEC course who are trying to forge the beginnings of a professional career:

Frank: You can be careful and connect one genre to another. If it makes sense and if it goes well. It also depends on your audience as well. My audience are more Afrobeat so if I were to go and do another genre then it would be a little bit fishy because they know me for my Afrobeats. But if I did Afrobeats and mixed something with that, that's kind of opening to two audiences together. Knowing each other's genre, that's when it becomes something positive. (Interview with Adam and Frank, BTEC students, Midford Sixth Form College, 07/05/2015)

Cindy also told me that becoming proficient in a wide range of genres can benefit you as an artist and ultimately make you more employable: "If you actually want to be an artist as a career and you can do different styles, you can reach a wider audience, you're more likely to be successful in different genres (Interview with Rashaan, Cindy and Tomas, BTEC Students, Midford Sixth Form College, 07/05/2015). The different attitudes between the BTEC and the A level is somewhat reflective of the different natures of the courses: in the more academic A level, students are more concerned with how learning diverse musics will enhance their understanding of music; in the vocational BTEC, students are more able to see how the types of music they learn will affect their career path in the music industry. The teachers I spoke to also saw value in world music, and even in schools where Western classical music was greatly prioritised, like Hodshill School and Horsecombe Academy, the teachers still saw value in a diverse curriculum (chapter 4). Schools with teachers that had very positive attitudes towards world music, like Manor Farm School and Fox Hill College, were actively trying to incorporate more world music into the curriculum (chapter 7).

Although there was a call for world music in the curriculum generally from the students I spoke to, most of these students came from a Western musical background, either Western classical or popular music. The voices that remained largely unrepresented were those of world musicians themselves, who are generally underrepresented on the courses and usually engaging with music totally separate from school. Ms Atkinson told me about the challenges she faced when encouraging Bangladeshi students to bring their music into school:

Ms Atkinson: A lot of kids here come from cultures where actually they have the music but they never bring it to school. We've got kids who do like, go to Bengali music classes every Saturday and are amazing at it and you don't find out until year 10, because they keep really quiet about it. (Interview with Ms Atkinson, Cambrook Catholic School, 02/07/2015)

It is difficult to know how these students might feel if there were more world music in the post-16 courses, or if the inclusion of world music would make the courses more inclusive and accessible for these students: different cultures put different values on

music education (chapters 2.6 and 6 explored some of the challenges engaging students from South Asian communities because of attitudes towards music and musicians, including parental and social pressure (Rao 2001, Harris 2002), lack of confidence of South Asian musicians, low status of musicians (Bailey 1995 and 2011, Brown 2007), music's link with *haram* activities in Islam (Harris 2002 and 2003), and the lack of representation of South Asian music in the curriculum). Fox Hill College was the exception to the rule in this study, in terms of the engagement of world musicians in the school right up to the post-16 phase. But the school had very unique circumstances, including a teacher with a personal interest in promoting the music of one of the ethnic groups in the school and the use of music to engage students in education who had poor English language skills and a lack of familiarity with the British school system. Sadly, it is likely that Fox Hill College is the exception to the rule in a national context too.

One of the research sub-questions for this project is 'Does music in schools fit the demographic profile? Should it?'. This question directs focus to the relationship between education, music and community, both in its current state and in a (potentially) ideal state. Should music in schools reflect the local community, or should there be a core national canon? Can there be both? To unpick this point, I make two references:

...all schools – whatever the ethnic mix of their students – should provide a music curriculum that reflects the culture of the students, and also broadens it. (Mills 2005: 145)

Formal systems of music education should certainly take into account children's genuine interest in music and specific kinds of musical activities – although it should not be solely focused on what children prefer but also on what they need to know. In this way, music education can offer opportunities to broaden the musical perspectives of young people and develop new abilities and skills... music education has to be related to students' musical cultures and meet their musical needs, but it sometimes has to go beyond their wishes and comfort zone in order to initiate learning. (Kertz-Welzel 2013: 383)

To be effective, music education has to simultaneously do two things. Firstly, it must engage students. Sharan and Tan (2008) describe student engagement as “one of the critical goals of education, and a criterion for evaluating its effectiveness” (Sharan and Tan 2008: 41). Both Mills and Kertz-Welzel in the citations given here note that a curriculum should reflect students' cultures and interests, as a means of engaging students. Both then advocate broadening students' musical experiences, which leads into the second thing that music education should do: extend students. Although extension can happen as a result of becoming increasingly proficient in one type of music, delivering a curriculum that is broad in the styles of music it explores can also

extend student knowledge, understanding and skill set. Additionally, relying only on extending students by increasing proficiency in a single type of music in a classroom setting runs the risk of excluding students who are not engaged with that style of music. A broad music curriculum can contribute to both the engagement and extension of young musicians. Additionally, having a curriculum that explores and gives value to a variety of musics levels the playing field, allowing musicians from a variety of backgrounds access to the music curriculum and an equal chance of success. Students and teachers in this research project reported that musicians from non-Western classical music backgrounds, who did not have a strong grounding in formal music theory, were at a disadvantage in the A level, a course which focussed heavily on Western classical music. This meant that musicians who did not have previous training in this musical style were not on an even treading as their classically-trained peers, no matter how good they were as a musician.

The issue of engaging and extending music students links quite fluidly with the relationship between music education and the community it serves. Part of the engagement/extension argument is that first you must engage, then extend: you start where the students are, where they have some knowledge, understanding and interest, and then you develop that existing musicianship and begin to introduce new musical experiences. To have a music curriculum which is built around concepts of certain musics being important to know and then adding in a few examples of 'pop' or 'ethnic' musics for diversity is tokenistic and additive, in the way that is criticised by Banks (1993a, 1993b and 1995), Hoffman (1996) and Swartz (2009). And so, regardless of the demographic makeup of a class or local community in which a school is situated, a diverse music curriculum can be beneficial for all students. The incorporation of Chagossian music at Fox Hill College is a good example of how music from the local community can be used to engage some students and extend others. Manor Farm School shows that non-Western musics that do not reflect the largely white middle class student body at all can be used to extend students and develop musicianship. The National Curriculum for Music, in its current manifestation, is decidedly non-prescriptive in its instruction; the subject content outline for Key Stage 3 is a total of 203 words. There are no specific genres, styles or musical works that must be taught. This leaves adequate scope for teachers to adapt their curricula to the needs of the students, at least up to Key Stage 3. Unfortunately, the structures of the post-16 examinations (even in the more

flexible BTEC, as this research as shown) do not always allow for such student-centred adaption.

## **Chapter 10**

### **Conclusions**

This research delivered results that were not totally unexpected, whilst simultaneously going in directions that were wholly unexpected. In a basic way, the results of the research confirmed much of what was discussed in the literature or deduced from exam specifications: that ‘world music’ was under-represented; that there were cultural, as well as musical, benefits to having a diverse music curriculum; that elements of elitism and exclusivity existed within the post-16 music examinations through the choice of musics represented. But the most prominent thing that came through from the research was the desire for, and value attached to, a diverse curriculum that included world music. Another interesting outcome was the way that demographic played into the research: the level of ethnic diversity of a population seemed to have little bearing on how much world music was happening in a school, and neither did it seem to influence the desire for world music in the curriculum. Which leads into the third interesting finding: teachers’ attitudes towards different musical genres appeared to have greater impacts on the way students’ viewed world music, and how much world music was being engaged with in schools, than the ethnic diversity of school populations. In this way, teachers are gatekeepers to different styles of musics and musical experiences, and I have argued in this thesis that the role of gatekeeper should be embraced with a focus on meaningful diverse musical experiences rather than an attempt to be an expert striving for an elusive absolute authenticity. Although these themes emerged from a comparison of the data from interviews, questionnaires and visits from the schools, the data also showed that the schools were incredibly complex organisms; despite offering similar formal music qualifications, each school had a unique mix of features (for instance, but not limited to: demographic, location, music or other academic specialisms, the expertise of the teachers, local music and arts experiences that were available, resources, budgets and uptake of music examinations) which created its musical environment. Therefore, each school had a unique relationship with, and understanding of, musical diversity. In addition, I met many teachers and students who were immersed within the world of school music with different experiences and relationships to different musical styles. I was particularly taken aback by many of the conversations I had with students, who had a very secure idea of who they were as a

musician and where they wanted to go, some of whom were making their music courses work for them, and others who were frustrated with their course, which was not helping them realise their musical or educational ambitions. I have therefore tried to avoid over-analysing the data, to elevate the risk of losing the narratives of these individuals and institutions. Instead, I have told their stories using themes to frame them within the research. To draw a conclusion to this work, I shall refer back to the research questions outlined in chapter 1 of this thesis, beginning with the six sub-questions and ending with the main question, to reflect upon and draw together the themes and discussions that this research has explored, both intentionally and unintentionally.

### 10.1 What music is happening in (and out of) school?

The music that was happening within schools was largely dictated by teachers and exam boards through exam syllabi, particularly in schools that were offering the A level route. The BTEC offered more opportunity for democracy within the classroom, but even within this more fluid framework many students had to make compromises about the kind of music they explored, often to fit in with the kinds of music that the majority of the class were interested in exploring. This thesis has suggested that teacher attitudes affect student attitudes towards diversity, and this should be considered when noting that extra-curricular activities and musical opportunities will often be dictated by teachers' expertise as much as by students' interest. Therefore, it is unsurprising to note that much of the music that students engaged with outside of the classroom, which as a collective made a long and diverse list, did not make its way into the classroom, even in schools that offered the BTEC course. Furthermore, there were some examples of young musicians from musical backgrounds that differed from the main group having to make quite significant compromises in order to fulfil the requirements of the course, for instance rehearsing and recording coursework outside of the school, performing coursework in a style with which they were less confident, or playing a completely new instrument. In terms of world music, schools that had a music teacher with a particular interest in world music seemed to have greater opportunities to explore some form of non-Western music. Having a significant cultural group represented in the school was not a guarantee that the music of that group would be specifically represented within the school music department, either within the curriculum or in an extra-curricular

programme. Those groups that did have their music represented had significant support and drive from their music teacher.

The styles of music that were available to students in post-16 music courses differed considerably from course to course, even within the same qualification. For instance, the AQA A level syllabus had no world music included in the set works whatsoever, whilst the Edexcel A level syllabus has an anthology included some world music pieces, although they were not selected as set works every year. When world music pieces were used as set works, there were considerable issues with the amount of vocabulary and terminology that needed to be learned. In the two post-16 world music lessons that were observed for this study, the teachers were committed to trying to teach gamelan and Cuban *son* in a meaningful way, but the pressures of the course content and time limitations meant that many musical concepts could not be covered in enough depth for good understanding.

#### 10.2 Does music in schools fit the demographic profile? Should it?

There was great variance between schools regarding the extent to which their music department represented the demographic of their student body, both in terms of the ethnicity of the students enrolled on the course and the musics that were being explored within the music department. Representation of different students on the courses will be addressed later in point 5. Hodshill School and Horsecombe Academy both belonged within the urban category of schools, and had diverse populations, including significant Afro-Caribbean populations. However, both had a very definite focus on Western classical music, and very little engagement with any musical forms that stemmed from Africa or the Caribbean, beyond a few examples in the Key Stage 3 curriculum or set works in the A level syllabus. In contrast to this, and yet also having a music programme that was not representative of demographic, was Manor Farm School. Manor Farm School was the least ethnically diverse school within the study, and yet there was a positive attitude towards world music from both the teacher and students, and concerted attempts to include meaningful and authentic world music experiences in the curriculum. Midford Sixth Form College had very little South Asian music represented in their music department, despite the College having a South Asian majority within the student population. However, South Asian students were extremely

under-represented on the music courses despite the head of music's attempts to engage the community, and the music that was happening in the music department was fairly representative of the students that were enrolled on the course. Fox Hill was very successful at engaging the Chagossian population musically, and Chagossian drumming became a strong part of the music department's identity; however, the Chagossian population were still a minority within the school so they were, perhaps, 'over-represented' musically. The music teachers at Cambrook Catholic School generally had a positive view of world music but had a complex demographic, being a Catholic school in an Asian Muslim majority area of London. The school was open about difficulties they had engaging with their young Asian musicians within the school, despite the fact that it knew the students were engaging with music outside of school. St Martin's School was also positive about musical diversity. The school had a notable Afro-Caribbean population, and this group was fairly well represented on the BTEC course and many of these students were exploring Afrobeat. What this brief analysis brings to light is the very individual situations and issues faced by schools, which makes trying to over-categorise them reductionist and unhelpful.

Does music in schools fit the demographic profile? According to this research, it varies greatly from school to school. *Should* music in schools fit the demographic profile? The answer is complex. Students in general were positive towards world music in schools, and saw the benefit of it. Many wanted the chance to study more world music in school. If this were being used as a justification to advocate a more diverse music curriculum, then there is a dichotic answer: if you are in an urban school, then yes; if you are a rural school, then no. Perhaps the question should be reworded to ask *should the music of different demographic groups be used to engage them in school music?* Music education is facing something of a crisis with extremely low uptake of students on optional formal music courses. With this in mind, any successful strategy to engage students in school music is important to secure the future of music education in schools, and to keep music education meaningful and relevant to students. In this study, the music department at Fox Hill College showed how engaging directly with the music of an ethnic group within the school can be incredibly successful not only in engaging them in school music but also engaging and integrating them into wider school life.

### 10.3 Is world music and diverse musical education valued by teachers and students?

Overall, world music was seen as a valuable part of a balanced music curriculum. Very few people showed indifference to world music, and although some teachers and students found it challenging, nobody expressed overtly negative views towards world music or indicated that they felt it should not be included in the curriculum. Students indicated that they found learning about a broad range of musics more important than learning about one type of music in depth, noting that they could specialise in higher education, that learning about a variety of music challenges them and engages a broader range of students in the course. Students generally enjoyed learning world music, which rated similarly to popular music in terms of popularity of study on the questionnaires. Teachers on the whole saw the value of world music in the curriculum, although it was clear that some teachers were more confident delivering world music than others. But teachers were also concerned about preparing students for university, which they felt required a focus on Western music theory, and seemed unaware of the diverse options of music courses in tertiary education, including those in popular music, performing arts and world music. In the world music lessons that were observed in this study, the teachers made a clear effort to present the musics in a way that was respectful and authentic, and avoided simply viewing world music through a Western classical music framework, despite often inadequate and confusing resources from exam boards.

Although world music was generally valued by students and teachers, the majority of the voices I heard were from Western classical or popular traditions, and few are the voices of non-Western musicians themselves, who are under-represented on music courses. Students who were engaged in non-Western traditions, for instance students from Fox Hill College, often had positive attitudes towards world music; but Fox Hill College is something of an extraordinary school, and it is beyond the scope of these findings to speculate how world musicians more generally might view world music in the classroom. Some students that found elements of learning world music challenging or expressed frustration at the exam syllabus: not every single person in this study was completely enthused by world music. But many students were, and even students that found the music challenging generally saw benefit to learning it. This highlights the diverse views and musical backgrounds of the students taking post-16 music qualifications, and the need for post-16 music courses that cater to a variety of needs.

#### 10.4 Is the A level/BTEC music exam syllabus broad enough for purpose?

Students on the A level course were generally critical of the breadth of the A level, stating that they would like the opportunity to explore more different kinds of music. Students on the BTEC, for the most part, praised the flexibility of the BTEC, which allowed them to incorporate their own musics into the syllabus. Teachers of the BTEC were also positive about the BTEC's flexibility, whilst teachers of the A level thought the exam syllabus was narrow, but prepared students for university, which is what they saw as the A level's purpose. So it would seem that the BTEC was viewed as having more potential for breadth than the A level. However, although the BTEC had *potential* for diversity, there were issues regarding the delivery of the BTEC, and as previously discussed, many students had to compromise their primary musical interests in order to fit into the group. This calls into question the BTEC's ability to cater to a variety of musical tastes on the same course. When the A level did offer breadth of musical styles, there were considerable issues with the representation of world musics and particularly the use of musical scores, which teachers noted were inappropriate and unhelpful for teaching the set works.

Of course, in order to answer the question *Is the A level/BTEC music exam syllabus broad enough for purpose?* we have to address the question *What is the purpose of the music A level/BTEC?* Only 50 percent of students who completed the questionnaires indicated that they wished to pursue music in a professional capacity, either by studying music at university or pursuing a career in music, but less than 25% saw their post-16 music as preparing them for their university course. Putting aside the actual requirements to proceed to study music at university, justifying the narrowness of the music A level in terms of gaining a place at university when this is not a major motivating factor for most students who take A level seems counter-intuitive. The continued low uptake of music A level nationally could result in the course being deemed as too costly to continue offering. With this in mind, a broader and more inclusive curriculum that attracts more students who take the course for a wider variety of purposes seems more sensible than offering a narrow course that will appeal to a select few students who have the aim at gaining access to tertiary level music courses.

This is particularly relevant when considering the continued diversity of higher education music courses that are available.

#### 10.5 Who is and isn't studying music? Why?

There was a clear divide between BTEC and A level in terms of the types of musicians that were drawn to the course. In general, the BTEC attracted popular musicians, whilst the A level attracted musicians from a Western classical background. There were a few examples of popular musicians on the A level course and classical musicians on the BTEC, but this was often because it was the only post-16 music qualification available at their school. These musicians often reported issues fitting in with the course and found that they lagged behind their peers in certain aspects of the course.

There was not necessarily an obvious exam option for non-Western or traditional musicians, although Fox Hill College had great success recruiting and engaging students from Chagossian music backgrounds on the BTEC course. This research did not specifically aim to examine one ethnic group and their relationship with formal music education. Nonetheless, it was clear that in one school in particular there was a specific difficulty engaging the South Asian community in post-16 music education, despite having a huge representation of South Asian students in the college. What is particularly perplexing is that South Asian music is relatively well represented in music curricula, and so one might expect the issues around accessibility to be less prominent. What is clear from this research and existing literature is that there are wider cultural issues regarding music in South Asian society, including parental pressure to pursue 'acceptable' careers, the low status of musicians in South Asian society, the status that music has as *haram* in Islam and societal pressure not to embarrass one's family. Although this issue came to the forefront at Midford Sixth Form College, the music department at Cambrook Catholic School also reported issues with engaging their Bangladeshi students.

#### 10.6 What challenges does a diverse music curriculum present in the classroom?

Most of the teachers interviewed for this research came from a Western classical or Western popular music background, although a few had some expertise in world music

traditions, and two had undertaken post-graduate degrees in ethnomusicology. Some of the teachers in this study felt confident delivering world music aspects of the music curriculum, but a number of them lacked confidence or expertise, despite seeing the value of world music in the curriculum. Some of the teachers found resources lacking, and there was particular criticism of the A level exam specifications: some teachers found the representation of world music to be woefully small. There was also criticism of the way that world music in exam syllabi was something of a vocabulary test rather than actually examining musics from other cultures meaningfully, and the inappropriate and incorrect musical scores in Western notation. Some of the teachers interviewed reported a poor attitude towards world music from colleagues or other teachers they had worked with in the past. Teachers noted issues with assessing world music performances using the exam board marking criterion, which was designed for different (usually Western classical) styles of music.

Students found it difficult to learn world music from a Western perspective, which is largely how it is framed in the A level syllabi. Students also complained about the large amounts of vocabulary that was required to be memorised.

#### 10.7 Do the academic musical options in post-16 education fit the requirements of post-16 students?

This study had shown that the current post-16 music courses available to students have a number of issues regarding musical diversity and student requirements, some of which are intrinsic to the design of the courses and some of which result from the way in which they are inevitably delivered in the classroom. The A level does not cater for a broad range of musicians, and students that come from a non-Western classical background are at a significant disadvantage on this course, not least of all because of the grasp of Western harmony and theory that is required. The BTEC has a much greater potential to be broad by design, however it is challenging for schools to deliver the BTEC syllabus in a way that can cater to the diverse musical backgrounds of every student on the course fairly because of the ensemble nature of the course. There were examples of students who were from a 'musical minority' within their school who were forced to make compromises that other students did not have to make, often creating more work for them. Despite the potential for breadth on the BTEC course, it was

generally dominated by popular musicians. The specific musical focus of these courses, whether by design or delivery, was creating a sort of musical exclusivity towards Western classical music on the A level, and Western popular music on the BTEC. Although Western classical elitism in the A level was generally accepted as fact by teachers and students, those enrolled on and delivering the BTEC generally could not see any negative implications from the dominance of popular music on the course, except those students who had been negatively impacted. Three of the seven schools offered both the BTEC and A level, but the others offered just one of the courses, and the teachers made the decisions about which courses and syllabi to deliver. This left students with relatively little choice about which course they might end up on if they stayed at their school for sixth form, regardless of their musical interests (specifically when considering that music may be one of four or five subject choices to consider when choosing an institution in which to study). So, although there is a certain amount of breadth across all the possible music qualifications students can take at the post-16 phase of secondary school, this breadth of choice is largely unavailable to individual students.

Questionnaire results indicated that studying music at university was only the fourth most important reason that students chose to take a post-16 music course, after 1) wanting to pursue a career in music or be a musician, 2) enjoying music or enjoying being a musician, and 3) doing well in music GCSE or doing music GCSE. Teachers often justified the theory-heavy A level in terms of preparing student for university, but students were more motivated by having a career in music and general enjoyment of music. The BTEC could perhaps be seen as a better way of realising these aims, with its focus on music industry and ensemble skills. In terms of diversity within the music curricula, students generally saw value in a diverse music curriculum, and world music specifically, and expressed a desire to explore more unfamiliar musics. According to teachers and students, world music in the A level was at best tokenistic, often non-existent, and at worst transmitted inaccurately. Although world music was explored in the BTEC courses at some of the schools, sometimes the students had taken very little away from the learning, which throws into question the effectiveness with which the BTEC address world music. Still, in terms of diversity and addressing the requirements of students, I tentatively suggest that the BTEC is somewhat more successful, especially considering that BTEC carries UCAS points and is a pathway into higher education.

However, in terms of catering to diverse young musicians simultaneously, both qualifications are far from ideal. Schools are facing increasing pressure for results and continuing funding cuts. More needs to be done to ensure that post-16 music qualifications are relevant to students, which includes considering young musicians from increasingly diverse musical and cultural backgrounds, and to understand the motivations of students on post-16 courses. The uptake of post-16 music courses is low, and if this trend continues then music courses run the risk of being considered too costly to deliver in schools. If not enough schools offer post-16 music courses, exam boards may begin to cut music courses, as has happened with low-uptake language courses in recent years. Addressing the role of diversity in the post-16 music classroom is perhaps a good lens through which to start evaluating the music curricula we offer post-16 students.

### 10.8 Implications and limitations

This study contributes to an increasing body of literature which examines world music in schools in the UK and other Euro-American countries. Much of the existing literature focuses quite broadly on rationalising the benefits of a diverse music curriculum in schools. This study focuses specifically on post-16 music, which is a key ‘gateway’ phase between secondary and tertiary education, but which perhaps for this reason has bucked the trend of offering a more diverse music education that we see in Key Stage 3 and higher education. This exploratory study has brought to light some of the issues faced by a small selection of demographically diverse schools in south east England, and began to draw together some themes to suggest a number of common issues. The field would benefit from further investigation into the common issues identified in this research, employing a larger sample across a greater geographical location, to see if these common issues are prevalent nationwide. If a wider trend can be identified, then this research could contribute to the instigation of positive changes in post-16 music education.

As with any research project, this data has some limitations. I initially had issues recruiting schools onto the project, due to difficulty getting in contact with the correct people within the schools, and schools being too busy to participate. I also suspect that many schools were concerned about having someone coming in and prying around their

music department, such is the culture of fear perpetuated by relentless Ofsted inspections. Therefore, the schools that were recruited fell under two categories: those that I had managed to make some contact with through professional contacts (knowing someone who knew someone that worked in the music department), or those who responded to my 'cold calling' the department because they had a particular interest in world music or sympathy with the aims of the research. I have used the urban/suburban/rural framework to ensure a contrasting set of schools, and there are certainly a variety of schools with different attitudes towards world music and varying approaches to the music curriculum represented within my case study schools. However, it cannot be asserted that this sample of schools is necessarily a representative sample of all schools in the UK. In addition to this, because of the small sample size, this study cannot offer enough evidence to make bold claims about how the results may apply to schools nationwide. Rather the results from this contrasting group of school are intended to represent some of the issues that arise when teaching a diverse curriculum, as experienced by these particular schools.

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## Appendix A.

### Key information for comparison of A level syllabi stylistic content

Exam board	Unit 1	Unit 2	Unit 3	Unit 4	Unit 5	Unit 6
AQA	<p><b>Influences on Music</b> Focus on two Areas of Study (AoS) from: AoS1: The Western classical Tradition (compulsory) AoS2a: Choral Music in the Baroque Period AoS2b: Music Theatre: a study of the Musical from 1940 to 1980 AoS2c: British Popular Music from 1960 to the present day. Listening exam (AoS 1) and historical study (AoS 2).</p>	<p><b>Creating Musical Ideas</b> Either: Brief A Compositional Techniques: Harmonisation of a 16 Bar Diatonic Melody/Controlling Textures</p> <p>OR</p> <p>Brief B Free composition or pastiche in response to a given genre, chosen from one of the following: Vocal music, Small ensemble, Electronic music, Keyboard music.</p>	<p><b>Interpreting Musical Ideas</b></p> <p>Performance. Option for sequencing and multi-track/ close microphone recording given</p>	<p><b>Music in Context</b> Focus on two Areas of Study (AoS) from: AoS1 The Western classical Tradition (compulsory) AoS3a English Choral Music in the 20th century AoS3b Chamber Music from Mendelssohn to Debussy AoS3c Four decades of Jazz and Blues 1910–1950.</p> <p>Listening exam, historical study (AoS 1 and 3).</p>	<p><b>Developing Musical Ideas</b> Either: Brief A Compositional Techniques: Harmonisation of a Bach Chorale/The Classical String Quartet</p> <p>OR</p> <p>Brief B Free Composition or pastiche (in any style or genre)</p>	<p><b>A Musical Performance</b></p> <p>Technology-based performances options.</p>
Cambridge	<p><b>Listening (Music of the Western tradition)</b> Section A: The ‘First Viennese School’ 1770–1827 Prescribed Works: Haydn Symphony no. 55 (The Schoolmaster), Hob. 1: 55 Mozart Clarinet Quintet, KV 581 Beethoven Violin Concerto, Op. 61 Beethoven Symphony no. 3 (Eroica) – last movement (finale) only</p> <p>Section B: Love and Loss Core Works: Purcell Dido and Aeneas (Act I excluding the overture; Act</p>	<p><b>Practical musicianship</b></p>	<p><b>Performing</b> Should reflect a single focus from any tradition, e.g. one substantial piece or a group of pieces which reflect a common theme, style or purpose, on any instrument (or voice).</p>	<p><b>Composing</b> A single composition (or a group of shorter related pieces conceived as a whole) for any instrument, voice or combination. The composition may draw on, or be a fusion of, any traditions or styles. It should be submitted in both written and recorded forms. If the style/tradition is not precisely notable, a full account of the composition and recording processes must be provided.</p>	<p><b>Investigation and Report</b> The topic for investigation must have a clearly-discernible link with Performing ([unit] 3) or Composing ([unit] 4)</p>	<p><b>Investigation and Report</b> The music studied may be drawn from any tradition. Candidates are required to choose, as a single focus for detailed study, a further body of music drawn from repertoire not represented in Paper [unit] 1.</p>

Exam board	Unit 1	Unit 2	Unit 3	Unit 4	Unit 5	Unit 6
	<p>III from Dido's entrance) Verdi Otello (Act 1 Scene 3; Act IV) Schubert Die schöne Müllerin D795 (Songs 1, 2, 4, 7, 8, 11, 19 and 20)</p> <p>Section C Candidates will be expected to demonstrate that their listening in preparation for Sections A and B has been informed by a wider understanding of contextual and cultural issues appropriate to the topics.</p>					
Edexcel	<b>Performing Music</b> – any style of music, any instrument(s) or voice(s)	<b>Composing</b> – chosen brief selected from four given by Edexcel	<b>Developing Musical Understanding</b> – Areas of Study: Vocal Music and Instrumental Music	<b>Extended Performance</b> - any style of music, any instrument(s) or voice(s)	<b>Compositional and Technical Study</b> – compositions: chosen brief selected from four given by Edexcel. Technical study completed in given style.	<b>Further Musical Understanding</b> – Areas of Study: Applied Music (including some world musics) and Instrumental Music
OCR	<b>Performing Music 1</b>	<b>Composing 1</b> – must complete two sections: The Language of Western Tonal Harmony and Instrumental Composition	<b>Introduction to Historical Study in Music</b> – Aural extract: solo instrumental chamber or orchestral repertoire from the period 1700 to 1830 <u>OR</u> popular instrumental music from 1900 to the present day. Prescribed works: 18th/early 19th century <u>Orchestra AND Jazz</u> 1920 to 1960. Contextual study.	<b>Performing Music 2</b>	<b>Composing 2</b> Section A Stylistic Techniques: exercises (maximum 8) based on one of: two-part counterpoint of the late 16th century; two-part Baroque counterpoint; chorale harmonisations in the style of J.S. Bach; string quartets in the Classical style; keyboard accompaniments in early Romantic style; popular song; serialism; minimalism. Section B Composition: one of: vocal setting of a text; instrumental interpretation of	<b>Historical and Analytical Studies in Music</b> - Section A Aural extract: accompanied vocal music 1900 to 1945. Section B Prescribed topics: two questions from three on one of six topics: Song; Programme Music; Music for Screen; Music and Belief; Music for the Stage; Post-1945 Popular Music

Exam board	Unit 1	Unit 2	Unit 3	Unit 4	Unit 5	Unit 6
					a programme; music for film/TV	
WJEC	<b>Performing Music</b> - One piece should reflect a chosen area of study	<b>Composing Music</b> - One composition demonstrating the musical techniques and conventions associated with the Western classical Tradition, one free composition	<b>Appraising Music</b> - Part 1: 1 hour appraising test based on extracts of music (set works) taken from the two Areas of Study selected for study by the centre. Part 2: 1 hour aural perception (melodic dictation, keys, chords, cadences) based on unprepared musical extracts	<b>Performing Music A/B</b> - One piece should reflect the new area of study (Music in the 20th and 21st centuries).  One piece to reflect a further area of study (Performing Music B only)	<b>Composing Music A/B</b> - Two contrasting compositions. One composition demonstrating the musical techniques and conventions associated with the Western classical Tradition (area of study continued from AS). One composition reflecting the new area of study (Music in the 20th and 21st centuries).  One free, innovative composition (Composing Music B only)	<b>Appraising Music A/B</b> - listening examination based on extracts of unfamiliar 20th/21st century music (new area of study). 1½ hour listening/written examination requiring candidates to analyse a set work and place the work within a broader musical perspective  Written examination requiring candidates to demonstrate knowledge and understanding of the overall musical style and output of one of the set work composers (Appraising Music 3 only)

Information extracted from the following specifications:

AQA GCE AS and A Level Specification Music: AS exams 2009 onwards, A2 exams 2010 onwards accessed 15<sup>th</sup> May 2014  
<<http://www.aqa.org.uk/subjects/music/a-level/music-2270>>

Edexcel Specification GCE Music: Pearson Edexcel Level 3 Advanced Subsidiary GCE in Music (8MU01) First examination 2014, Pearson Edexcel Level 3 Advanced GCE in Music (9MU01) First examination 2014. Issue 5 accessed 15<sup>th</sup> May 2014  
<<https://www.edexcel.com/quals/gce/gce08/music/music/Pages/default.aspx>>

OCR AS/A Level GCE Music Version 3 – September 2013 specification accessed 15<sup>th</sup> May 2014  
<<http://www.ocr.org.uk/qualifications/as-a-level-gce-music-h142-h542/>>

University of Cambridge International Examinations Cambridge International A & AS Level Music Syllabus code 9703 For examination in June and November 2013; Cambridge International AS Level Music Syllabus code 8663 For examination in June and November 2013 accessed 15<sup>th</sup> May 2014  
<  
[http://www.gov.mu/portal/sites/mesweb/CIE%20Syllabus%20and%20Support%20Materia%20\(E\)/pdf/9703\\_y13\\_sy.pdf](http://www.gov.mu/portal/sites/mesweb/CIE%20Syllabus%20and%20Support%20Materia%20(E)/pdf/9703_y13_sy.pdf)>

Welsh Joint Education Committee GCE Examinations from 2009 First AS Award: Summer 2009 First A Level Award: Summer 2010 Music accessed 15<sup>th</sup> May 2014  
< <http://www.wjec.co.uk/index.php?subject=92&level=21>>

Appendix B: World Music in the British Secondary School – Students’ Questionnaire

*Thank you for taking the time to complete this questionnaire. Please answer the questions as fully as you can. Please do not leave any questions blank.*

1. What types of music do you listen to outside of school? *Some examples have been given to you, and spaces left for you to add your own types of music. Tick how often you listen to each type of music.*

	Never	Sometimes	Monthly	Weekly	Several times per week	Daily		Never	Sometimes	Monthly	Weekly	Several times per week	Daily
Pop							Western classical						
Rock							Jazz						
Reggae													

2. What types of music do you play **outside of school**? *Some examples have been given to you, and spaces left for you to add your own types of music. Tick how often you play each type of music.*

	Never	Sometimes	Monthly	Weekly	Several times per week	Daily		Never	Sometimes	Monthly	Weekly	Several times per week	Daily
Pop							Western classical						
Rock							Jazz						
Reggae													

3. What types of music do you play **inside school**? *Some examples have been given to you, and spaces left for you to add your own types of music. Tick how often you play each type of music.*

	Never	Sometimes	Monthly	Weekly	Several times per week	Daily		Never	Sometimes	Monthly	Weekly	Several times per week	Daily
Pop							Western classical						
Rock							Jazz						
Reggae													

4. What type of music most represents you?

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5. What kind of musician are you? (e.g. singer; jazz musician; drummer)

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6. How important are these aspects of your music education?

	Not important at all	Not very important	Neither important nor unimportant	Important	Very Important
Learning about the music I am most familiar with					
Learning about new and different types of music					
Playing the music I am most familiar with					
Playing new and different types of music					
Composing music that I am most familiar with					
Composing new and different types of music					
Learning about one type of music in depth					
Learning about a variety of different types music					

7. Please indicate which music course you are taking

AS/A level music		BTEC Performing Arts	
AS/A level music technology		BTEC Music Technology	
BTEC Music			

8. Why did you choose A level or BTEC music/music technology?

i) \_\_\_\_\_

ii) \_\_\_\_\_

iii) \_\_\_\_\_

iv) \_\_\_\_\_

9. How much do you enjoy these aspects of music lessons? *Spaces have been left for you to add your own aspects. Please tick how much you enjoy them.*

	Strongly dislike	Dislike	Neither enjoy nor dislike	Enjoy	Really Enjoy
Listening and analysing music					
Composing music					
Performing on an instrument or voice					
Learning about Western classical music					
Learning about popular music					
Learning about world music					
Learning about new types of music					
Learning about music that represents me					