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**YOUR MUSIC OR MINE, MISS?
CULTURALLY RESPONSIVE PATHS TO
INCLUSIVE MUSIC EDUCATION**

JAYNE PRICE

A thesis submitted to the University of Huddersfield in partial fulfilment of the requirements
for the degree of Doctor of Education

The University of Huddersfield

September 2020

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Abstract

This study examines the way in which secondary aged pupils from minority ethnic groups are currently served by the music provision offered in schools and from Music Education Hubs in England. The research considers the pupils' experiences and perceptions, it investigates how teachers conceive and operationalise pedagogy in response to cultural diversity, and identifies the institutional cultures and practices that may impact on minority ethnic pupils' active engagement and participation in elective music provision.

The principle aims of this doctoral study are to foreground the voices of the pupils in identifying pedagogy and practice which is responsive to cultural diversity, and to make recommendations for initial teacher education and continuing professional development which advance inclusive teaching and learning in music.

Employing a theoretical framework of critical race theory, interviews were undertaken with ten secondary school music teachers and four Music Education Hub leaders. Group interviews were undertaken with fourteen focus groups, comprising fifty-one pupils in total, in three case study schools in West Yorkshire.

The analysis indicates that pupils valued ownership, choice and agency in their musical learning and open accessibility of resources and musical experiences. Pupils were keen to learn about the music from their cultural heritages, they articulated the potential of this as a culturally sustaining pedagogy and as a way of developing cultural understanding. At the same time, some recognised their teachers' lack of knowledge, lack of sensitivity and their reluctance to confront difficult political histories and contexts which would lead to a greater understanding of the music. The analysis identified a lack of data to monitor the 'reach' of the music provision provided by the Music Education Hubs and schools, and a lack of governance, challenge and critical reflection on this issue.

The research findings indicate the need for teachers to engage with critical theory in order to develop alternative modes of pedagogical practice that challenge the dominant ideology in music education and to develop their subject knowledge further in order to address issues in teaching musical contexts.

Table of Contents

Chapter 1 Introduction	9
1.1 Background and purpose.....	9
1.2 Aims of the research.....	13
1.3 Context.....	14
1.4 Theoretical background	18
1.5 Definitions.....	20
1.6 Chapter summary	21
Chapter 2 Literature Review.....	24
2.1 Introduction	24
2.2 Differential participation.....	25
2.3 Multicultural education	27
2.3.1 Multicultural approaches to music education	29
2.4 Hegemony of western art music.....	32
2.4.1 Musical literacy	33
2.4.2 Comparative approaches.....	34
2.4.3 The curriculum.....	35
2.4.4 Assessment.....	37
2.4.5 Self-perpetuating	38
2.5 Towards critical pedagogy	39
2.5.1 Democratic approaches.....	40
2.5.2 Emancipatory approaches	42
2.6 Towards a culturally responsive music education.....	44
2.7 Chapter summary	46
Chapter 3 Methodology	47
3.1 Introduction	47
3.2 Research design.....	48
3.3 Method and implementation	54
3.3.1 Case study research	57
3.3.1.1 Student focus groups.....	58
3.3.1.2 Further discussions with teachers.....	60
3.3.1.3 Documentary evidence	60
3.3.1.4 Observations and field notes.....	61
3.3.2 Vocal and instrumental provision.....	61
3.4 Ethical Considerations.....	62
3.4.1 Risk of harm.....	62
3.4.2 Informed consent.....	64

3.4.3	Privacy and confidentiality	65
3.5	Framework for data analysis	65
3.6	Concepts of quality in qualitative research	70
3.6.1	Validation procedures	71
3.7	Chapter summary	74
Chapter 4	Pupils	75
4.1	Introduction	75
4.2	The importance of music – ‘A great opportunity to do other things’.....	76
4.3	Barriers and drivers for participation	78
4.3.1	The importance of performance	78
4.3.2	Social interaction	82
4.3.3	Family influence	83
4.3.4	Academic achievement and employment	85
4.4	My music or yours?	86
4.4.1	Enthusiasm for learning a broad range of music	86
4.4.2	Musical context	90
4.4.3	Music for all?	92
4.5	Inclusive pedagogy	95
4.6	Chapter Summary	96
Chapter 5	Music Education Hubs.....	98
5.1	Introduction	98
5.2	A crisis of purpose	98
5.3	Breadth of provision	101
5.4	Barriers and strategies	105
5.5	Discourse about race	108
5.6	Chapter summary	111
Chapter 6	Teachers.....	112
6.1	Introduction	112
6.2	Curriculum intent	112
6.3	Perceptions of the pupils	114
6.4	Curriculum development	116
6.5	Assessment	123
6.6	Inclusive Practice	124
6.7	Chapter Summary	126
Chapter 7	Discussion	127
7.1	Introduction	127
7.2	Overarching themes	127
7.3	Research questions.....	130
7.3.1	What experiences and perceptions underpin minority ethnic pupils’ active engagement and participation in elective music provision?	130

7.3.2	How do teachers conceive and operationalise pedagogy in response to cultural diversity in the context of secondary school music provision in England?.....	132
7.3.3	What are the institutional cultures and practices that may impact on minority ethnic pupils' engagement and participation in music?.....	133
7.4	Recommendations.....	135
7.4.1	Identifying pedagogies that are responsive to cultural diversity.....	135
7.4.1.1	'Usualising' and actualising.....	136
7.4.1.2	Diversifying the curriculum.....	136
7.4.1.3	Decolonising the curriculum.....	137
7.4.1.4	Musical mentoring.....	138
7.4.1.5	High quality monitoring and evaluation.....	138
7.4.2	Recommendations for initial teacher education and CPD to advance inclusive teaching and learning in music.....	138
7.5	Contribution to knowledge.....	139
7.6	Limitations of the study.....	141
	Bibliography.....	143
	Appendix 1 Teacher participant topic plan.....	162
	Appendix 2 Case study data collection matrix.....	163
	Appendix 3 Pupil sample.....	164
	Appendix 4 Pupil participant topic plan.....	165
	Appendix 5 Teacher data topic plan (case study schools).....	167
	Appendix 6 Music Education Hub leader topic plan.....	170
	Appendix 7 Community organisation topic plan.....	171
	Appendix 8 The coding process.....	172
	Appendix 9 Searching for themes.....	174
	Appendix 10 Final themes.....	176

List of Figures

- Figure 2.1 Ethnicity and participation in extra-curricular activities in music
Donnelly et al. (2019:43)
- Figure 2.2 Four levels of integration of ethnic content
Banks (2016:156)
- Figure 3.1 Criteria for Culturally Responsive Research
Price, adapted from: Meleis (1996), Papadopoulos and Lees (2002),
Rodriguez et al. (2011), Lahman et al. (2010) and Smyth (2015)
- Figure 3.2: Indicators for a Socially Just Music Classroom
Philpott with Kubiilius (2015)

Dedications and Acknowledgements

Thank you so much to my original supervisor Professor Christine Jarvis. I really have appreciated your guidance and intellectual challenge, but above all your patience and kindness throughout this process. I would also like to say a heartfelt thank you to Professor Hazel Bryan for believing that I could do it when I didn't, for supporting me through the final hurdles and making it possible for me to finish it.

Thank you also to my colleagues in SEPD, it is an absolute pleasure to work with such a dedicated team of people. I promise I'll be less grumpy now!

I would like to express my sincere appreciation to the pupils and teachers who participated in this study, for welcoming me into your classrooms and for talking so freely and honestly about your experiences.

Finally, completing the thesis and managing the day job would not be possible without my family, Brian and Jayden. I'm sorry for all the times I wasn't there, or was there in body, but not in spirit. Thank you for putting up with me. You are my world.

Dad, I know you would have told anyone who would listen (and some who didn't want to) about this. This thesis is dedicated to you and Mum. I miss you both. You taught me how to be.

Careful the things you say
Children will listen
Careful the things you do
Children will see and learn
Children may not obey, but children will listen
Children will look to you for which way to turn, to learn what to be
Careful before you say "Listen to me"
Children will listen

'Children will listen' by Stephen Sondheim from 'Into the Woods'

List of abbreviations

ACE	Arts Council England
ABRSM	Associated Board of the Royal Schools of Music
A Level	Advanced Level
AMIE	Alliance for a Musically Inclusive England
BAME	Black, Asian and Minority Ethnic
BLM	Black Lives Matter
BME	Black and Minority Ethnic
BPI	British Phonographic Industry
CPD	Continuing Professional Development
CRT	Critical Race Theory
DCMS	Department for Culture, Media and Sport
DfE	Department for Education
GCSE	General Certificate in Secondary Education
HE	Higher Education
ITE	Initial Teacher Education
NGO	Non-Governmental Organisation
NRS	National Readership Survey
QCA	Qualifications and Curriculum Authority
SIMS	School Information Management System
UCET	Universities Council for the Education of Teachers
UK	United Kingdom
US	United States
WCET	Whole Class Ensemble Tuition

Chapter 1 Introduction

1.1 Background and purpose

There is strong advocacy for the power of music education in supporting the development of pupils' cultural understanding (Loza 1996, Cook 1998, Small 1998, Volk 2002). Indeed, the previous iteration of National Curriculum Programme of Study for music acknowledged the inherent relationship between music and identity:

As an integral part of culture, past and present, music helps pupils understand themselves, relate to others and develop their cultural understanding, forging important links between home, school and the wider world.

QCA (2007:179)

Cultural understanding was outlined as a 'key concept' in the music Programme of Study, to be developed through:

- a) Understanding musical traditions and the part music plays in national and global culture and in personal identity.
- b) Exploring how ideas, experiences and emotions are conveyed in a range of music from different times and cultures.

QCA (2007:180)

The inclusion of units of work focused on 'world' musics is the primary way in which music teachers have addressed this aspect of the curriculum. The underpinning justification for this can be categorised into three main arguments: firstly, that as pupils live in a culturally pluralist world, increasing their understanding of 'other' cultures has the potential to change prejudicial attitudes and behaviours (Elliot 1989, Volk 1992, Loza 1996, Oshrlie 1996, Roesse 1998, Cain, Lindholm & Walden 2013); secondly, in a culturally plural society, minority groups are disadvantaged unless education includes 'their' cultures too (Elliott 1995, Welch 2002, Drummond 2005); and thirdly that the inclusion of 'world' musics in the curriculum brings a number of benefits for pupils' musical development (Kwami 1996, Boele 2001, Stock 2002, Cain 2005). But 'world' musics are often 'homogenised, stripped to essential characteristics and static geographic tendencies' (Thompson 2002:16); supporting notions of the 'canon' and the 'other', reinforcing stereotypes that undermine the cultural understanding that music educators are charged with developing (Bradley 2015). It is questionable whether cultural understanding can be developed through a multicultural music curriculum that lacks depth, integrity and understanding of the contexts of the

examples used (Green, 2001; Drummond 2005; Butler, Lind and McKoy 2007); or that ignores the power relationships at play in deciding whose music to include and whose to overlook (Benedict 2006).

Green (2003), Spruce (2007) and Philpott (2010) highlight that although the music curriculum might include a broader repertoire of music, the way that it is introduced, performed, discussed and analysed remains firmly rooted in a western art perspective. Approaches advocated by exam boards assume that all music can be analysed using the same criteria, (in terms of concepts such as structure, pitch, harmony etc) meaning that different perceptions of how music is constructed, and what music means to the people who make it, can be ignored or misunderstood. Further, the hegemony of western art music in both the school music curriculum and formal instrumental teaching provision, with its inherent emphasis on musical literacy and theoretical knowledge, means that other skills, such as aural ability and improvisation, are not as highly valued. Spruce (2015:295) argues that this sets up a discourse which implicitly devalues those musics which lie outside of the western European tradition, suggesting that those whose voices do not articulate the 'legitimised' messages are more likely to disengage from school music and the formal music curriculum.

The current iteration of the National Curriculum for music (DfE 2013) requires pupils 'to listen with discrimination to the best in the musical canon' and 'to perform, listen to, review and evaluate music across a range of historical periods, genres, styles and traditions, including the works of the great composers and musicians'. This places western art music at the centre of the formal music curriculum, adopting a 'deficit' model in which music educators are responsible for enlightening pupils to a particular music education agenda (Silverman 2012). Teaching only 'the best' music, naively proposes an equitable music education, overlooking the fact that such curricular choices represent a specific and narrow cultural perspective (Bradley 2015).

In recent years, there has been a call for music education which expands beyond practices that prioritise only one way of music knowing, challenges inequities, and is more socially

just (Abrahams 2005; Jorgensen 2007; Reimer 2007; Benedict, Schmidt, Spruce & Woodford 2015). Attention has been drawn to differential participation in music provision between majority and minority ethnic pupil populations (Elpus & Abril 2011; DeLorenzo 2012; Mantie and Tucker 2012), which in England is manifest across extra-curricular musical activities (Filmer-Sankey 2005; Donnelly, Lazetic, Sandoval-Hernández, Kameshwara, & Whewall 2019), GCSE examination entries (Johnes 2017) and the study of music in higher education (Scharff 2015; Derbyshire 2015). There is increasing evidence that music education needs to be reshaped and democratised to secure engagement and nurture talent from diverse backgrounds (Daubney, Spruce & Annetts 2019; Donnelly et al. 2019; Savage and Barnard 2019; Youth Music and IPSOS 2019). There has been limited critical examination in England of the systemic policies, procedures, operations and institutional cultures which impact on minority ethnic pupils' differential participation in elective music education provision and there is a need for further research to support curriculum reform and the development of nuanced pedagogy which is responsive to cultural diversity.

There has been some recognition that the relatively narrow musical backgrounds of the majority of music teachers 'do not equip them well to deal with a range of musical styles, traditions or different teaching methods' Lamont and Maton (2010:64). In calling for further opportunities for training and development for music educators, Savage and Barnard (2019:41) highlight the following response from a research participant.

I don't see any beat boxing or DJ-ing, music technology is virtually non-existent in my local primary. I'm not sure the teachers know what Bhangra is. There's a stream of white middle-aged men teaching western classical music in the peripatetic system, thinking they're radical if they play a blues number!

Irvine (2009) argues that many teachers have a desire to develop practice which is responsive to cultural diversity but with only a cursory understanding, their efforts often fall short. Dekaney and Robinson (2014) suggest that it is possible that teachers approach inclusion with pedagogical and curricula reform which involves only restructuring the content. However, without considering fully the contexts in which the music is created and

performed, introducing music from another culture or facilitating a 'world' music ensemble, functions only as a cultural product, and does not provide a culturally relevant experience.

Cain (2010) reports inadequate initial teacher training for music teachers in this regard and argued the need to address this to avoid tokenism in the classroom. The contrast between the socio-cultural contexts of teacher trainee populations compared with the more diverse school pupil population has been problematised (Gay and Kirkland 2003; Sleeter 2004; Solomona 2005; Ullucci and Battey 2011). Lander (2011) argues that many trainee teachers are unaware of, or unresponsive to how culture impacts on pupil learning and suggests that this is related in part to the mono-cultural nature of the trainee population. The macro-societal relationships between dominant and minoritised groups can influence the ways in which schools and teachers orient themselves in daily interactions with students, when making pedagogical decisions and on their actions in the classroom. These serve to either enable or disable minoritised students' access to educational opportunities and impact on their outcomes (Lander 2011; Smyth 2015). Richardson (2007), Schippers (2010) and Barrett (2015) have called for a more critical approach to music teacher education in which teacher educators develop and strengthen music teachers' commitments to equitable, culturally responsive and liberatory practices.

Culturally relevant pedagogy, first articulated by Gloria Ladson Billings (1995), serves as a theoretical construct to identify pedagogical practice that is particularly important for pupils who have traditionally been underserved in schools (Ladson Billings 2019). The pedagogy aims to address pupil achievement, but also to support minoritised pupils to affirm their cultural identity and empower them to challenge inequities perpetuated in school. Also described as culturally responsive teaching (Gay 2010), it uses the 'cultural knowledge, prior experiences, frames of reference and performance styles of ethnically diverse students to make learning encounters more relevant to and effective for them' (Gay 2010:31). Applied to music teaching by McKoy (2016), it underpins music education which is inclusive, diverse, equitable and accessible for every learner. There is limited research in England

focusing on the development of culturally responsive music education and this study takes steps to address this.

1.2 Aims of the research

This inquiry questions the way in which secondary aged pupils from minority ethnic groups are currently being served by the music provision offered in schools and from Music Education Hubs. There is limited research which focuses on the pupils' view; therefore, the study interrogates the issue of inclusive music education from minority ethnic pupils' perspectives and identifies the institutional and personal constructs that impact on their engagement and participation. This analysis is used to identify culturally responsive pedagogies and practice and to consider the implications for music teachers' training and professional development. The principle aims of this doctoral study are:

- to foreground the voices of minority ethnic pupils in identifying pedagogy and practice which is responsive to cultural diversity
- to make recommendations for initial teacher education and continuing professional development which advance inclusive teaching and learning in music.

The research questions are:

- What experiences and perceptions underpin minority ethnic pupils' active engagement and participation in elective music provision?
- How do teachers conceive and operationalise pedagogy in response to cultural diversity in the context of secondary school music provision in England?
- What are the institutional cultures and practices that may impact on minority ethnic pupils' engagement and participation in music?

At a time in which the Arts Council England have promoted a fundamental shift in its approach to diversity, demanding that all funded organisations develop plans to ensure that 'our arts make progress in reflecting the nature of our communities; giving a voice to everyone, irrespective of background, ethnicity, gender, sexuality, age and disability' (Bazalgette, speech, Sadler's Wells 2014) and an increased focus on how we can develop

more inclusive music education (Alliance for a Musically Inclusive England (AMIE), Youth Music 2019), it is timely for this study to critically consider the forces at play in facilitating and obstructing participation across diverse pupil populations. Much of the critical literature which considers ethnicity and music education published so far is written either in an American context where the music curriculum is markedly different to the National Curriculum for music in England, or in contexts which focus on educational practices which disadvantage indigenous peoples of Canada, Australia and New Zealand. This research considers these intersections in an English context. In making recommendations for teacher preparation and professional development, it fits into the growing call for approaches to teacher education which challenge trainees' assumptions and predispositions (Lander 2014, Dunne, Kay, Boyle, Obadan & Lander 2018), but particularly focuses on how this might be done in terms of music education, contributing to the debate developed by Rohan (2011), McKoy (2013) and Cooke (2015).

1.3 Context

Music provision in secondary schools in the England typically consists of:

- a core programme of class music teaching for all pupils in Key Stage 3 (ages 11-14) which follows or is informed by the National Curriculum for music
- optional examination programmes for pupils in Key Stage 4 (ages 14-16) and Key Stage 5 (ages 16-18)
- an optional programme of vocal/instrumental tuition taught by visiting peripatetic teachers employed by a local Music Education Hub or by the school itself and most often paid for by parent(s)/carer(s)
- a programme of optional extra-curricular activities which may include vocal groups, choirs, various and all kinds of instrumental ensembles, music technology focused activities, composition workshops, student directed activities utilising school facilities and instruments, full scale musical productions in collaboration with other departments and a programme of performances and concerts throughout the year.

Music Education Hubs (MEHs) were established in 2012 in response to the National Plan for Music Education (DfE & DCMS 2011), replacing and building on the work of Local Authority

music services to 'augment and support music teaching in schools so that more children experience a combination of classroom teaching, instrumental and vocal tuition and input from professional musicians' (DfE & DCMS 2011:10). Accountable to Arts Council England, MEHs are designated in each Local Authority and bring together music services and other arts organisations, community and voluntary organisations intending to 'create joined up music education provision' (Arts Council England n.d.) within the local area. Each MEH has a lead organisation responsible for the funding and governance of the hub; the majority, but not all lead organisations are the previous music services. The core roles of Music

Education Hubs are:

- to ensure that every child has the opportunity to learn a musical instrument (though whole class ensemble teaching programmes, ideally for a year but for a minimum of a term of weekly tuition on the same instrument)
- provide opportunities to play in ensembles and perform from an early age
- ensure that clear progression routes are available to all young people
- to develop a singing strategy to ensure that every pupil sings regularly.

Their extension roles are to:

- offer CPD to school staff, supporting schools to deliver music in the curriculum
- provide an instrument loan service with discounts or free provision for those on low incomes
- provide access to large scale and/or high-quality music experiences for pupils working with professional musicians and/or venues.

(DfE & DCMS 2011:26)

91.22% of whole class ensemble programmes take place in primary schools with a clear focus on pupils in Year 4 (ages 8-9) (Fautley and Whittaker 2017). Secondary pupils engage with the Music Education Hubs through instrumental and vocal ensemble programmes, small group and individual instrumental tuition and through participation in large scale/high quality musical experiences.

Participation in music outside of the Key Stage 3 compulsory curriculum is low. In 2017/18, 5.95% of pupils studied music at GCSE level (Daubney et al. 2019). In 2015-16, music and music technology entries accounted for only 0.83% of the total number of A level entries (Whittaker, Fautley, Kinsella & Anderson 2019). The 2017 Key Data on Music Education Hubs (Fautley and Whittaker 2017) shows that 7.6% of primary and secondary pupils receive instrumental or vocal tuition (outside of whole class ensemble programmes) and

4.09% of KS3 pupils, 3.32% of KS4 pupils and 3.98% of KS5 pupils participate in Music Education Hub run ensembles and choirs.

There is concern about the increasing marginalisation of music in the curriculum. The reduction of the Key Stage 3 curriculum from three years to two is prevalent in many schools; in 2018/19, music was compulsory for all pupils in year 9 in only 47.5% of schools, compared with 84% in 2012/13. There has also been an increase in the number of schools where music is only offered in the Key Stage 3 curriculum as part of an enrichment programme, or on a 'carousel', where music is taught for part of the year in rotation with other subjects; and overall, there has been a reduction in the time allocated to music across the secondary curriculum of 13.5% between 2010 and 2017 (Daubney and Mackrill 2018). At Key Stage 4, GCSE entries fell 16.66% between 2014 and 2018 and at Key Stage 5, A level entries fell by 38% between 2010 and 2018 (Daubney et al. 2019). The ongoing decline of music in schools has been linked to the increase in the academisation of schools, where the National Curriculum is not compulsory; curriculum narrowing in schools prompted by a focus on a knowledge based curriculum and an emphasis on the 'core' subjects at the expense of the wider curriculum; and accountability measures such the introduction of the English Baccalaureate (EBacc), a performance measure focused on the percentage of pupils being entered for and passing a suite of subjects at GCSE that excludes music as well as other arts and technical subjects (Bath, Daubney, Mackrill & Spruce 2020).

Despite several Government, NGO and charitable body initiatives which articulate increasing access and diversity in music education as their primary purpose (Daubney et al. 2019:6); there are also growing inequities in young people's access to music provision. There are significant differences in pupils who access instrumental tuition, with 74% of children coming from National Readership Survey A and B (Higher and intermediate managerial, administrative and professional) social grade backgrounds compared with 55% from C (clerical and junior managerial and skilled manual) and D & E (semi-skilled and unskilled manual workers and non-working) backgrounds (Associated Board of the Royal Schools of Music (ABRSM) 2014). The British Phonographic Industry (BPI 2019) survey highlighted a

21% decrease in music provision in state schools over the previous 5 years, compared with a 7% *increase* in independent schools. The survey also found that almost a third of schools servicing the most disadvantaged communities in the England do not facilitate any extra-curricular musical activities and a quarter offer no instrumental lessons to those who want them, compared with almost all independent schools and state funded schools that service the most affluent communities.

In 2017, 5.4% of pupils from high social deprivation groups elected to take GCSE music, compared with 8.3% of pupils from low deprivation groups (Daubney et al. 2019) and a disproportionate number of A level Music entries came from independent schools (Whittaker et al. 2019). Variations between ethnic groups have been highlighted both in the percentage of all GCSE entries taken by the cohort that were in arts subjects and the percentage of pupils in the cohort with at least one arts entry Johnes (2017). The pupils least likely to enter an arts subject are from South Asian backgrounds, with 39% of Pakistani, 41.9% of Indian and 47% of Bangladeshi pupils having one or more arts entries. The highest percentage comes from Black Caribbean pupils (59.8%), White and Black Caribbean (58.5%) and Gypsy Roma (55.1%) pupils. 48.9% of pupils from Black African pupils enter at least one arts subject and 54.6% of White British pupils.

Students from minority ethnic backgrounds are under-represented in higher education in music. Whilst the latest figures for higher education show a minority ethnic student population of 30.2%; at the Royal Northern College of Music it is 10% (RNCM 2019), at the Royal Academy of Music it is 13.8% (RAM 2019) and the Royal College of Music it is 10% (RCM 2019). Black students are particularly under-represented, with the population varying between 0% and 2% in these organisations compared with the national population figure of 9.5%. Scharff (2015) reported that 2% of music conservatoire staff and 1.7% of professional orchestral musicians were from minority ethnic backgrounds.

Derbyshire (2015) argues that the current National Plan for Music Education (DfE & DCMS 2011) is unevenly delivered and has not been fully effective in removing barriers for access to music education in terms of geographical location, social background and ethnic

background. The National Plan's focus on the distributive model of social justice outlined by Spruce (2017), in which the goal of equality of opportunity is the defining concept, fails to consider other aspects of injustice that may contribute to what Wright (2015:343) calls the 'failure of music education's battle to recruit, retain and foster positive achievement amongst diverse student groups.' Spruce argues that a distributive model of social justice leads to 'characterising young people in terms of a deficit model rather than in terms of what they might bring to the sites of music education as sentient musical beings that often embody rich musical and cultural heritages' (Spruce 2017:725). After Spruce, this study adopts a concept of relational social justice, which aims to consider the ways in which social structures and discourses construct and sustain inequalities and the extent to which 'individuals are valued, respected and recognised' within music education.

1.4 Theoretical background

To fulfil the aims of the study, the research has been undertaken from a Critical Race Theory (CRT) perspective. Critical research starts from the premise that traditional positivist and interpretivist approaches are incomplete because they neglect the political and ideological interests at work in social situations. One of the central tenets is the notion of power and control as 'critical researchers begin from the premise that all cultural life is in constant tension between control and resistance' (Thomas, 1993:9). The ontological position is that beliefs and values are socially constructed, privileging some views of reality and under-representing others. Mertens (2007:216) argues that 'it is necessary to be explicit about the social, political, cultural, economic, ethnic, racial, gender, age and disability values that define realities' and that in order to understand or come to know these realities, it is vital to have an 'interactive link' between the researcher and the researched, 'respect for culture and awareness of power relations is crucial'. In this sense the notion of the researcher as an impartial observer is removed, the researcher's role is to expose and challenge the power relationships at play.

CRT emerged in the 1970s from the critical legal studies movement in America, when early critical race theorists such as Bell and Freeman highlighted the failure of critical legal studies to adequately include colour as part of the critique of the legal system in helping to create,

support and legitimise the prevailing class structure and resulting inequalities in American society (Ladson-Billings 1994). Parker and Lynn (2002) suggest that that CRT seeks to expose the ideological, psychological and social contexts which underpin inequality, when racism (in terms of its accepted definition) has been 'declared' virtually eradicated. The central concept of CRT is 'white supremacy' which, rather than a term for extreme right wing violent racist behaviour, is explained as a description of the everyday, engrained, natural and ordinary racism experienced by people of colour (Delgado and Stefancic 2001). CRT particularly focuses on analysing these experiences within the broader social and cultural discourse of institutionalised racism (Kivel et al 2009), refuting claims that institutions make towards objectivity, meritocracy, colour blindness and equal opportunity (Solorzano 1998). Thus, Ladson-Billings (1998:11) suggests that 'the critical race theorists' strategy becomes one of unmasking and exposing racism in all its various permutations'.

Critical race theory began to be applied to educational contexts in the 1990s. Writing in a US context, Ladson-Billings (1998:18) identifies a number of ways in which institutionalised and systematic racism is manifest. In terms of the curriculum, she identifies three discriminatory processes: 'master scripting' where there has developed a standard or body of knowledge that pupils need to know in which stories of minoritised peoples have been 'muted or erased when they challenge dominant culture authority and power'; the race-neutral or colour blind perspective where pupils are taught that they are all immigrants in a 'celebration of diversity' and lastly unequal access to the enriched curriculum via gifted and talented courses. I believe that these processes have relevance in terms of the English music curriculum.

The main critique of CRT (particularly relevant for this study because of the cost of instrumental tuition) is focused on the cause of oppression. Cole (2009) argues that Racism in capitalist societies cannot be understood without relating racialisation to modes of production, to economic migration patterns and to social class. From a Marxist perspective it is social class which is the dominant cause of inequality rather than race. While acknowledging these criticisms, Lander (2011) explains:

CRT seeks to examine the 'pervasive nature and effects of passive racism which arises from the centrality of White privilege which cuts across class. In my experience White working class student teachers tend to demonstrate White privilege when talking about race, especially in their well-intentioned yet naïve everyday interactions which can disadvantage BME pupils regardless of their class.

Lander (2011:354)

CRT recognises the intersectional nature of oppression and seeks to explore the complex nature of how race and other forms of subordination interact to shape the experiences of minority ethnic people (Hylton 2012). Solorzano and Yosso (2002:25) suggest that CRT 'works towards the elimination of racism as part of a larger goal of opposing or eliminating other forms of subordination'.

Underpinning critical approaches is a 'call for action', where above all, the researcher acts as an advocate for change. It has been argued that CRT researchers must move from making important theoretical and conceptual contributions to directly challenge social relations (Ladson-Billings and Donnor 2008; Blaisdell 2009; Hylton 2012). The proposed study is underpinned with the moral purpose to find ways of developing the cultural competence of beginner teachers to enable them to lead music education which is more inclusive through an increased understanding of issues which may act as barriers to the participation of minority ethnic pupils in the formal and non-formal music curricula.

1.5 Definitions

I have used the terms 'participation' and 'engagement' interchangeably in this thesis to acknowledge the broad range of musical activities that pupils may be involved in as part of their musical lives. This includes the full range of activities outlined in section 1.3, as well as informal musicking such as listening to music or 'jamming' with friends and making music in community settings. Other terms used to describe music making and pedagogies include formal, non-formal and informal teaching and learning. These approaches were defined by Green (2008) and adopted by the Musical Futures initiative which has been widely adopted in schools in the UK and abroad. The formal approach is characterised by structured teacher led musical activity, usually curriculum bound and explicitly designated as teaching and learning. This approach includes most classroom and instrumental teaching and large-scale ensemble direction. In non-formal approaches, skill acquisition is gained

through practical application, the teacher's role is as a musician and music leader, and pupils contribute to designing and creating the musical outcome. The informal approach is characterised by pupil led, independent learning where pupils identify learning goals for themselves, usually working collaboratively in groups. The teacher acts as facilitator; listening, diagnosing and supporting pupils' self-directed learning.

I have used the term 'world' musics reluctantly throughout because I acknowledge the term as 'othering' (Said 1978) in the way that it reduces and homogenises any music that is not part of the western art or western popular genres (Byrne 1999, Birrell 2012, Kalia 2019). It perpetuates the idea that western music should be treated with respect, while everything else around it can be put in one category. However, it is difficult to identify a suitable alternative when referring to music from a number of different countries in the plural, juxtaposed with western art & popular genres. The Guardian now refers to the 'global' album of the month (Kalia 2019), for me this term is no less 'othering'. The recently published Model Music Curriculum (DfE 2021) uses the term 'traditional'; I believe that this reinforces the notion that while western art and popular genres are viewed as generative, musics from different parts of the world stay static and frozen in time (Thompson 2002). I have attempted to mitigate the issue by referring to 'world' musics rather than world music, and I use single quotation marks to indicate that I adopt the term with a critical stance.

During the thesis, I have used the Advance HE guidance (2020) to make decisions about the use of terminology to refer to minoritised pupils. I have used 'minority ethnic' to highlight that *everyone* has an ethnicity and that the issues being referred to relate to minority groups in an English context and the discrimination and racism that they face. Black, and minority ethnic (BME) and Black, Asian and minority ethnic (BAME) terms have not been used as they can be perceived as being convenient labels that are placed on minoritised groups which highlight some minority ethnic groups over others.

1.6 Chapter summary

Unequal access to educational opportunities is an issue of social justice (DeLorenzo (2012)). By undertaking this inquiry, it is not my intention to adopt a paternalistic approach by

implying that there is one way to engage in music education, that there is one particular type of music education that all pupils ought to have access to, or even that all pupils *should* access music provision; personal choice is a right, and paramount. However, a lack of access is an indicator that all is not well with the 'music for all' rhetoric outlined in the current National Plan for Music (DfE & DCMS 2011). Gillborn (2017:98) reminds us that The Stephen Lawrence Inquiry report's definition of institutional racism indicates that we need to focus on outcomes and effects rather than intentions:

Institutional racism consists of a collective failure of an organisation to provide an appropriate and professional service to people because of their colour, culture or ethnic origin. It can be seen or detected in processes, attitudes and behaviour which amount to discrimination through unwitting prejudice, ignorance, thoughtlessness and racist stereotyping which disadvantage minority ethnic people.

Macpherson (1999:321)

I argue that the current monoculturalism of music education is reflective of a value structure that mitigates against full participation in music provision. Exclusively offering one form of music education fails to offer pupils the right to exercise rational choice because alternatives are never presented (Mantie and Tucker 2012).

This first chapter has provided a rationale for the research and shared the aims of the study and the research questions. It has identified some contextual information to outline the nature and extent of differential participation and outcomes in music education. It also identifies Critical Race Theory as the theoretical framework adopted for the study.

Chapter 2 reviews literature which interrogates minority ethnic pupils' engagement and participation in music education. The hegemony of western art music is a key feature of current critical debate on the issue. The nature of culturally responsive education is considered alongside emerging critical pedagogies.

Chapter 3 outlines the methodological framework for the study. Data collection strategies are outlined and justified, and ethical issues are considered. The chapter concludes with an explanation of the analysis method used.

Chapter 4 is the first of three findings chapters. In this chapter I analyse the pupils' data, focusing on their perceptions of the importance of music, the barriers and drivers for their engagement and participation and their critical awareness of how the curriculum and classroom practice is responsive to cultural diversity.

Chapter 5 focuses on the discussions with the Music Education Hub leaders. This chapter considers the breadth of provision offered and the perceived barriers and strategies for widening participation. I also critically consider teacher talk about 'race' and how inclusive practice is monitored and evaluated.

Chapter 6 provides an analysis of the data from the interviews with teachers which focused on how they conceive and operationalise music provision which is responsive to cultural identity.

Finally, **Chapter 7** considers the conclusions that can be tentatively drawn from the data in relation to the three research questions. I interrogate the themes that emerge from across the data set and make recommendations for music teachers' training and professional development.

Chapter 2 Literature Review

2.1 Introduction

Acts of racism, racial violence, racial prejudice and abuse do not exist in a vacuum. They are not isolated incidents or individual acts, removed from the cultural fabric of our lives. Notions of cultural value, belonging and worth are defined and fixed by the decisions we make about what is or is not our culture, and how we are represented (or not) by cultural institutions.

Runnymede Trust (2000:159)

In developing its 2010-2020 strategy, 'Great Art for Everyone', Arts Council England (ACE) articulated its mission to: 'enable excellent arts and culture to thrive and to ensure that everyone has the opportunity to be inspired by the arts'. The Arts Council recognises the importance of 'ensuring that children and young people are able to experience and participate in the arts and can continue their engagement as audiences or as potential practitioners' in order to fulfil these aims' (ACE: 2013:40). An evaluation of this strand of the strategy found that a 'step change' was needed 'to ensure genuine equality of opportunity for the protected groups in order for ACE to achieve its goals' (Blood et al. 2016:58). Derbyshire (2015) argues that if the inequities identified in the delivery of the National Music Plan are not addressed, many young people with musical talent will not have the opportunity to realise their potential, leading to a music profession which is unrepresentative of the wider society and cultural institutions which are isolated from the creative drive of diverse communities.

In this review of the literature, I start by highlighting the evidence of differential participation and engagement in elective music provision across demographic groups, including ethnicity, and outline the barriers to participation for minority ethnic pupils that have been articulated in earlier research, focusing on sources that discuss the issue within the English context. I then consider the ways in which music education has responded to cultural diversity, identifying the dominant normative practice of a multicultural approach which is manifest by the inclusion of 'world' musics in the music curricula and repertoire. I present a critique of this approach articulated in the literature, highlighting the ongoing hegemony of the western art tradition which permeates music teachers' pedagogy and practice, and serves to mitigate against this potentially inclusive practice. Finally, I examine emerging, more critical approaches, setting these within the context of culturally responsive

practice. I have drawn on literature which is mostly post millennial, initially heavily influenced by American researchers, together with researchers from Canada, Australia and Scandinavia. The publication of the Oxford handbook of Social Justice in Music Education (Benedict et al. 2015) which included work in the English context with a clear anti-racist perspective was significant.

2.2 Differential participation

Donnelly et al. (2019) outline the positive impact of participation in extra-curricular activities on academic and social outcomes for children and young people such as improving attendance and academic performance as well as a correlation with higher levels of civic participation and engagement in adulthood. Their data, taken from the Understanding Society Survey suggests that young people who attend music classes regularly are 40% more likely to aspire to pursue further education. Donnelly et al. (2019:19) suggest that possible explanations for this could be that activities require dedicated and intensive commitment over a sustained period of time which inculcates a particular disposition to academic study, or that the networks pupils build through these activities impact on their education aspirations. Pitts (2008) argues that involvement in extra-curricular activities has a valuable role to play in engaging pupils with music and in securing their long-term interest and confidence in performing.

Over recent years, several reports highlight the unequal participation and engagement in the arts and music provision in particular. Using the Understanding Society Survey data, Donnelly et al. (2019) report that approximately 20% of pupils take part in music provision outside of school and that there are significant variations in participation between pupils in terms of their socio-economic circumstances, age and gender, with 11% of the lowest income households taking part compared to 32% taking part from the highest income households; a significant decrease in participation as pupils get older; and girls being much more likely to take part than boys.

There are also significant differences in participation according to ethnicity:

Figure 2.1 Ethnicity and participation in extra-curricular activities in music
Donnelly et al. (2019:43)

	White British	Other white	Mixed	Indian	Pakistani	Bangladeshi	Asian	Black Caribbean	Black African	Other Black
%	19.81	26.53	25.21	28.15	3.78	13.58	44.30	10.97	12.54	13.55

Donnelly et al. (2019:63) conclude that the benefits gained from participation in extra-curricular activities are unavailable to the most marginalised groups in society, 'It is not so much a question of choosing not to participate, but rather a question of an unequal playing field in the opportunities and chance of participating'. The cost of learning a musical instrument is a particular barrier for equality, access and inclusion (Daubney et al. 2019). The National Children's Orchestra of Great Britain data shows that less than 20% of the participating children receive their music tuition in school, the vast majority being privately taught (Derbyshire 2015).

Perceptions of arts and culture and the creative industries may play a role in discouraging people from minority ethnic backgrounds in engaging with the arts and musical experiences (Blood et al. 2016). Jermyn and Desai (2000:59) suggest that those from low socio-economic and minority ethnic backgrounds believe that they would look and feel 'out of place' in traditional arts venues. Furthermore, publicity materials often reinforce the view that minority ethnic people would not be found either in the audience or on the stage. In the case of classical music, there have been few role models 'whose visibility attracts and connects' with those from minority ethnic backgrounds Derbyshire (2015:13). Blood et al. (2016:55) assert that the 'feeling of lack of ownership or welcome in cultural institutions could be argued to begin in children and young people'.

Parental perceptions are also identified as a barrier, with minority ethnic families less likely to encourage participation in the arts or careers in the creative industries (Oskala et al. 2009). Filmer-Sankey et al. (2005) argue that parents are more likely to encourage pupils to study 'more academic' subjects and outline some cultural barriers to participation including religious belief, cultural traditions and logistical difficulties in attending activities

outside school hours, particularly in relation to Muslim students' participation in music activity.

Recent evidence demonstrates that many young people interested in learning music are doing so in informal and non-formal ways. The ABRSM (2014) found that 21% of pupils who self-identify as playing a musical instrument learn in alternative ways such as with their peers, using music technology or by being self-taught in other ways. This reflects new movements in music education which have aimed to be more inclusive through the use of non-formal and informal pedagogies and by incorporating a broader range of music. Youth Music and Ipsos MORI (2019) report that one in five young men say they make music on a computer, but DIY music videos, digital music making, DJing and rapping have not traditionally been part of the formal music education curriculum. The report argues that not recognising these musical identities is a missed opportunity to support young people in their musical development. Derbyshire (2015) argues that it is essential that music organisations offering formal and non-formal inclusive music education are more effectively acknowledged and become more central to the offer of Music Education Hubs. Youth Music & Ipsos MORI (2019:15) call for music education in schools to be 'reshaped and democratised' to start from young people's existing creative identities in order to nurture talent from diverse backgrounds.

It is clear that schools have a vital role to play in providing access and supporting engagement to musical activity (Pitts 2008; BPI 2019; Donnelly 2019). Schools provide a context for extra-curricular activities and encourage arts and cultural engagement through their curriculum (Blood et al. 2016), it is therefore important to now focus attention on the how the music curriculum in schools has responded to cultural diversity.

2.3 Multicultural education

In England, a new discourse on race, cultural diversity and education began to develop in 1960s in response to the growing pupil population with Caribbean, Indian, Pakistani and Bangladeshi heritage (Maddood and May 2001). Initially approaches consisted of a 'colour-blind' humanistic approach which emphasised the importance of judging a person on their

own merits, and a welcoming of people of other cultures by encouraging their cultural practices (Madood and May 2001:306). The colour-blind approach is described by Rosenthal and Levy (2010) as an attempt to promote equal treatment and reduce prejudice by removing attention to race and ethnicity. In addition to the valuing of individual uniqueness, 'not judging a book by its cover' approach described above, they explain that implementation has taken other forms such as the emphasising of similarities between different groups, and ultimately, assimilation, in the belief that if all adopt the mainstream culture, there is no longer any psychological basis for prejudice (Rosenthal and Levy 2010:219).

In the 1970s, in the light of a growing recognition of racism, and the identification of schools 'as one the principal sites of racialised oppression' (Madood and May 2001:307), the then Labour government commissioned an inquiry into the causes of underachievement of children of 'West Indian' (a term no longer used) origin. The committee published an interim review, known as the Rampton Report (DES:1981) which highlighted racism as a factor, manifest through the cultural bias of IQ testing, racial stereotyping by teachers and the inadequacy of teacher training in preparing teachers for multicultural classrooms. The Rampton Report caused significant controversy and under a new Conservative government, the final inquiry report was published under a new Chair (DES:1985). The Swann Report shifted its emphasis towards a form of 'inclusive multiculturalism' as a solution (Madood and May 200:307). Multicultural education is based on the principles that all marginalised groups have the right to maintain their own cultures and have these recognised and respected; that prejudice develops from a lack of knowledge and understanding about each other; and that we need to challenge the notion that everyone shares a common culture, or that one culture is superior to another (Rosenthal and Levy 2010). It has been the normative framework and national policy to advance tolerance and recognition of cultural difference (Howarth and Andeouli 2012).

2.3.1 Multicultural approaches to music education

At about the same time, as part of a growing movement to broaden the music curriculum away from a singular focus on western art music, Vulliamy and Lee (1982) argued that the serious study of 'ethnic' and contemporary popular music could go some way to addressing the dominance of Eurocentric approaches to music education. They outlined a range of projects introducing steel pan, reggae, 'African drumming', classical Indian music, Latin American percussion and Balinese gamelan; emphasising the practical and accessible nature of the projects, the potential for developing rhythmic and improvisation skills and the appeal of the material to 'immigrant' pupils (Vulliamy and Lee 1982:127).

Following the principle that in order to live peacefully in a diverse and global society, pupils need to understand their own cultural heritage and those of others, it is argued that as music is a fundamental aspect of culture, learning about each other's music is a direct way of developing and understanding inner cultural working (Volk 1992, Loza 1996). Teaching 'world' musics can support inter-cultural understanding by highlighting shared values and drawing attention to the enrichment that can come from sharing with one another (Roese 1998), and thus achieve self-understanding through the understanding of others (Elliott and Silverman 2015:450). It can provide a way of breaking down barriers and has the potential to change prejudicial attitudes and behaviours, (Elliott 1989; Oehrle 1996). Cain, Lindbolm and Walden (2013:81) suggest that showing pupils that there are different ways of experiencing musics is particularly important in mono-cultural settings for 'opening avenues to intercultural understanding and empathy'.

Elliott (1995) and Welch (2002) argue that as people identify themselves with a particular type of music, the inclusion of the musical traditions of the pupils and community can contribute significantly to students' self-identity and may increase the accessibility of the curriculum for diverse pupil populations. The recognition and inclusion of students' musical cultures has been one of the key arguments for 'more conscious' multicultural curriculum strategies, (Karlsen and Westerlund 2015).

A further claim for learning and engaging with different 'world' musics, is the impact on the musical development of the pupils. Learning music from different traditions increases pupils' musical vocabulary, broadens their sound base and can stimulate a level of challenge (Boele 2001; Cain 2005; Drummond 2005). Stock (2002) argues that studying music of different cultures helps to combat stereotypical views of musical cultures but also that it encourages the pupil to notice and reconsider musical concepts in their own music, therefore enabling a deeper understanding. Drummond (2005) and Cain, Lindholm and Walden (2013) take this a step further by suggesting that exposure to a range of different musics provide creative opportunities for musicians as musical cultures borrow and integrate new elements from each other, providing conditions for cultural transformation and renewal. If the teaching of the musical tradition incorporates the inherent musical learning processes, it provides an opportunity for a broader range of musical skills to be recognised and valued (Kwami 1996).

However, from the start, the introduction of 'world' musics was positioned as contentious and a potential site of unease for teachers. Vulliamy and Lee (1982:127) cautioned that the introduction of 'world' musics had to be made with considerable tact, and advised that it is often best to 'introduce ethnic music by means of a form which does not have strong personal associations to pupils' in order to avoid self-consciousness of the pupils concerned and alienation and hostility from others.

Many published sources have given surface information about different musics and traditions which have been open to misuse in the classroom, and there have been a range of different practical suggestions, advice and theories, rather than a coherent picture that teachers need (Pitts 2018). Floyd (2002) highlights that many of the resources produced to support teachers to teach 'world' musics, with their transcriptions of authentic music transcribed for Orff instruments and superficial background information, have allowed the unauthorised appropriation of techniques and samples, often without acknowledgement. These representations are often anthropological in their approach, and links are drawn between groups of people with assumed similarity. Attempts to reflect and represent

diverse pupil populations through this process are naive, since the pupils' musical identities may have little to do with their ethnic, religious or cultural background, (Mantle & Tucker 2012; Karlsen and Westerlund 2015). This approach limits the freedom of minoritised groups by confining them to their perceived cultural and ethnic enclaves, and fails to recognise that other aspects of their identity may be more than, or just as important as their ethnic and cultural heritage (Cain 2015; Mitchell 2016).

Whilst driven by good intentions, multicultural education has been criticised for its role in perpetuating communal segregation and undermining the rights of individuals, (Mitchell 2016). In music, teachers have sought to value cultural diversity and highlight diverse musical traditions based on a specific notion of 'world' musics that foregrounds the 'concentration and preservation of cultural roots and distinctiveness' and the 'cultivation of historically justified, authentic musical practices in the classroom' (Karlsen and Westerlund 2015:372). While western music has moved on, developing and evolving through time, evidenced by the curriculum focus on the history of music; 'world' musics are presented as though they have somehow escaped external influences, remaining static, steeped in tradition and fixed in time (Thompson 2002). Rather than developing inter-cultural understanding, Gaztambide-Fernandez and Stewart Rose (2015:463) argue that notions of authenticity are often based on stereotypes and essentialised views of non-dominant musical practices which are perceived as 'exotic' (after Said, 1978) and commodified as 'world music'.

'World' musics are usually presented in the curriculum as an addition to, and in relation to the central focus on western art music (Cain 2015; Hess 2015). The approach used is often reductionist in nature, where the music of one country or region is used to represent an entire continent. This 'tourist curriculum' is both patronising and trivialising as children visit 'other' cultures and then go 'home' to the daily classroom which reflects only the dominant culture (Owen 2018:18). It is highly unlikely that such an approach has any impact on pupils' cultural understanding, as engaging with 'world' musics purely in terms of the

dominant cultural norms is 'little more than cultural imperialism which will inevitably result in the music being perceived as inferior or primitive' (Spruce 2016:29).

As indicated earlier, the very conception of music as 'world music' is problematic. Originally coined as a marketing term, it is a catch all that refers to non-western music of every kind, 'it groups everything that is not 'us' into 'them' (Bryne 1999) and supports the narrative that 'other' people's music is less evolved and less deserving of a nuanced approach (Kalia 2019). Haynes (2005) suggests that 'world music' is often packaged as an exemplar of global harmony and those who consume it (typically, white affluent customers), are perceived to have progressive, cosmopolitan values.

However, it can have a distorting effect on the meanings of world music by propagating a familiar paradigm of white appropriation of indigenous musical forms and thus asymmetrical power relationships based on exploitative exchange. In so doing, it also reifies a form of whiteness whilst implying cultural insularity for indigenous Others.

(Haynes 2005:366)

Despite the increased range of musical traditions included in the music curriculum, these appear to be 'tagged on' rather than being carefully integrated (Kwami 2001). Finney (2009) refers to this as the selective tradition, where over time some works are preserved and given special attention. Kwami (2001) suggests that by their exclusion, teachers inadvertently or consciously undervalue some musics in the eyes of their students. Bradley (2007) asserts that teachers must consider who decides which musics to include and thus invalidate others through their omission.

2.4 Hegemony of western art music

The label used to categorise music in early efforts to introduce a broader range of musical traditions into the classroom in England was crude. By using the term 'ethnic', Vulliamy and Lee (1998) imply that western musics are not ethnic, that the music is 'exotic' and whilst not explicitly stated, more primitive, thus reinforcing the superiority of western art music above others (Kwami 1996). According to Thompson (2002), the centrality of western music and the 'othering' of 'world' musics is evident in teacher talk, for example when teachers refer to western music as 'ours' and 'world' musics as 'theirs'; when 'world' musics

are articulated as belonging to particular cultures which are identifiably different to western cultures; when classical music is associated with the fundamental, for example in discussions about subject knowledge in teacher training or in discussions of curriculum intent; and when value judgements are implied, for example, in constructions of 'world' musics as oral traditions, as having a societal function, or as not accessible in the classroom.

2.4.1 Musical literacy

Small (1996), Louth (2013) and Spruce (2015) highlight how western art music hegemony is underpinned by linguistic processes of reification (the act of changing something abstract into something real) and in the use of representations which over time become frozen metaphors (used so frequently that it becomes a new meaning of the expression) which serve to reinforce these concepts as self-evident and always have been so. The most obvious of these is the musical score. Unlike other traditions that use notation systems, western art musicians think of the score as *the* music, it becomes the medium through which the composition takes place, and guides every aspect of our attempts to reproduce it (Louth 2013:77). This process makes it possible to preserve a canon of 'musical works that have outlived their creators to become apparently permanent features of the musical landscape' (Small 1996:31) and perpetuates a genius composer narrative that has shaped the distinct roles of composer, performer and listener in the western tradition. This way of thinking has become 'naturalised and 'self-evident' as the only way of engaging with music (Spruce 2015:294).

The importance of the score in western approaches has led to a body of notational and theoretical knowledge which can be taught in a way that is divorced from the musical sound to which it pertains. Spruce (2016) highlights two consequences of this, firstly notation is valued in narrow terms, ignoring other ways that musical notation is used around the world; secondly, and more dangerously, those who do not read music may be considered to be musically 'illiterate'. As Kwami (2001:144) highlights, 'for the majority of the world's people, musical literacy does not involve the ability to read or write music', rather, musical literacy operates as the ability to communicate with each other through *making* music,

through improvisation and through dance, movement and language. Those possessing the staff notation form of music literacy, can progress to the highest levels of academic music study whilst generally, those who do not, cannot. Furthermore, Kwami (1996) argues that the quest for western musical literacy is elitist when used as the major criterion for judging musicality, because of the investment in time and money that it requires. Often when teachers have introduced 'world' musics into the classroom they have done so through notational and pedagogical practices that are incongruent with the way in which the music is typically learned, either aurally or through immersion in practice. Bradley (2015) highlights this practice in itself as a form of colour blindness, where the use of staff notation is justified as providing a common start for all children, however, the compromises that this makes to the music and the whitewashing of 'world' musics implied need to be recognised.

2.4.2 Comparative approaches

The 'evolutionary' metaphor (Louth 2013) which is evident in discourse about the analysis of music and the history of music also serves to devalue musics outside the western art tradition by venerating harmony, form and pitch which are particularly important for western concepts of musical development above other musical elements such as rhythm, timbre, texture (Green 2003, Spruce 2015). As Stewart Rose and Countryman (2013) explain, the elements of music, or the 'interrelated dimensions of music' in the current National Curriculum Programme of Study for Music (DfE 2013), harmony, melody, tempo, rhythm, texture, dynamics, timbre, form, have become a foundational curriculum component of classroom music education in England and the fundamental framework with which children and young people are taught to analyse and understand music. This emphasis on the formal structures and musical elements presents western art music as an elevated art form, neutral in its representation beyond sound and characterised as universal and timeless (Countryman 2009; Rampal 2015). Left unchecked it becomes a powerful normative discourse which places western art music as the ideological bedrock of music education (Spruce 2017).

In Stewart Rose and Countryman's (2013:48) view, the use of the elements as an analytical framework has become 'an oppressive pedagogy which devalues diversity, limits access and

denies individuality'. It positions some musics as other, by imposing an analytical framework on styles and traditions which are created and developed in different ways and by oversimplifying and essentialising, it fails to develop an understanding of the music as it is created and performed in its context. The framework 'negates personal ways of experiencing and knowing by demanding conformity to a particular way to listen and respond to the music' and the incompatibility of the framework with the way that many pupils engage with music, confirms that 'they do not belong; they are not musical in the sanctioned sense of the word' (Stewart Rose and Countryman 2013:50).

2.4.3 The curriculum

Discourses about the music curriculum often focus on the musical repertoire that is to be included, underpinned by assertions about *which* music is considered 'good' for pupils. During the development of the very first iteration of the National Curriculum for music, initial proposals emphasising a broad repertoire which included popular and world music were met with intense debate in the educational and national press about the fundamental purpose of teaching music and the genres of music that *should* be included in the repertoire introduced to pupils, (Gammon 1999, Shepherd & Vulliamy 1994). The two sides of the debate are illustrated thus:

Music is essentially a practical subject, something that we should all take part in, music in schools should not simply be limited to the narrow though excellent, field of western classical music. Music of other cultures and backgrounds has a wealth of variety of offer our children,

(McNicol 1991)

and the counter-argument:

For the sake of all children, whatever their ability, we need to recover a sense of values in music. If children are to learn appreciate music for its own sake, they need to understand the complicated grammar of western music. This can only be done if students are given a musical education that cuts through the dross, and they are taught to read music at the earliest appropriate moment and analyse it in depth.

(Chew, 1991:21)

Although the current National Curriculum for Music (DfE 2013) supports diversity and inclusion, and contemporary music classrooms are characterised by the use of digital music technology and a diversity of repertoire which includes popular, jazz and 'world' musics, often with access to a broad range of instruments associated with those styles and

traditions; in reality, teachers are expected to teach and assess western musical content (Spruce and Matthews 2012). Curriculum documents appear to support a hidden curriculum through textual coding which reinforces and endorses a hegemonic perspective, such as when the National Curriculum (DfE 2013) requires pupils to 'listen with increasing discrimination to a wide range of music from great composers and musicians' (Cain 2015, Hess 2015a). Spruce (2016) suggests that broader musical styles and traditions are seen as stepping stones on the way to engaging with western art music and that there is evidence to show that the pendulum is seen to have swung too far away from classical music and the musical values inherent in western art music continue to be promoted as high-status musical knowledge. A recent Ofsted review of music outlined:

Too often, the schools visited expected little of pupils. They failed to ensure that all pupils understood, and could use practically, common musical features such as notation, time signatures, scales, melody shape, chords and key signatures. When pupils performed, especially when they sang, teachers rarely showed pupils the musical notation.

Ofsted (2013:4)

The current Minister of State for Schools makes no secret of his belief that music of the western art tradition is 'more rigorous', 'high quality', simply better than any other form of music. Writing in *The Times* (11/1/19), he explains:

Too few pupils are benefiting from a sufficiently rigorous approach. I want every child to leave primary school being able to read music, understanding sharps and flats, to have an understanding of the history of music, as well as having had the opportunity to sing and play a musical instrument.

(Gibb 2019)

Spruce and Mathews (2012:121) assert that western art music's hegemony is legitimised through three processes: firstly, by the suggestion that 'world' musics have not been compromised in any way by bringing them into the classroom and that pupils can gain a greater cultural understanding, despite the musics being disconnected from the contexts that gave them meaning; secondly, through the promotion of the idea that categorising music into style and genre types is the only way of classifying music, so that the music curriculum typically becomes organised by discrete units such as Samba, Blues, Reggae, etc; and finally, by asserting the relational superiority of western art music through the

comparative analysis of 'world' and popular musics using the attributes and characteristics of high-status subject knowledge.

2.4.4 Assessment

As attributes of western art music are conceived as being synonymous with high status music and by implication high status knowledge, the way in which music is understood is often seen as embodied in reading music, theory exams, aural tests, study of the musical elements and musical analysis. They have become legitimised within assessment processes and used as tools of selection (Spruce 2017). It is argued that this presence of western art music ideology in assessment criteria and rubrics disadvantage those pupils whose musical enculturation and practices are embedded in different musical traditions (Kwami 1996, Green 2003, Philpott 2010, Spruce 2017).

The use of synecdoche when music educators use phrases to describe musical ideals such as a good tone quality, using proper technique, or clear phrasing, substitute ideals associated with western art music for universal ideals for *all* music, when in fact they are context specific (Louth 2013). Fautley (2015:517) uses the example of a dhol drummer whose performance is difficult to assess when the criteria used is designed to assess a performance on an orchestral instrument. The stratification in assessment practice demonstrates that the dhol drummer's skills are not valued by the dominant assessment culture, often leading to the dhol drummer retreating from 'school' music. Spruce (2015) agrees,

Those whose voices do not or cannot articulate the legitimised messages of the sanctioned knowledge and knower codes are likely to disengage from school music. Disengagement from school music or being unable to construct a voice that is accepted and heard within the school is not, however, necessarily a symptom or consequence of a lack of 'musical ability' or interest in music. Rather, it is often the result of a disjuncture between how music is experienced and engaged with outside school, and the paradigm of musical engagement required by a socially mediated school curriculum.

(Spruce 2015:295-6)

Current music advocacy is characterised by the argument that *all* pupils can excel in music, underpinning calls for open participation and in securing music's place as a fundamental aspect of a pupil's education, but these discourses often fail to acknowledge that the

privileging of particular musical practices, traditions and forms of musical knowledge may result in the alienation of many from musical opportunities (Benedict et al 2015, Derbyshire 2015). Both Hein (2018) and Molk (2019) highlight the dominance of harmonic knowledge in considerations of musical value. Rhythmic skills which are dominant in music of black origin are rarely considered, along with other relevant skills such as improvisation, timbre and production. This prioritisation of harmony shapes which music is considered to be worth studying, and the musicians who will have access to study at the highest level. If we are serious about *music for all*, we need to critically reflect on 'who' is not present in music programmes, in the curriculum and in music pedagogy (Hess 2017).

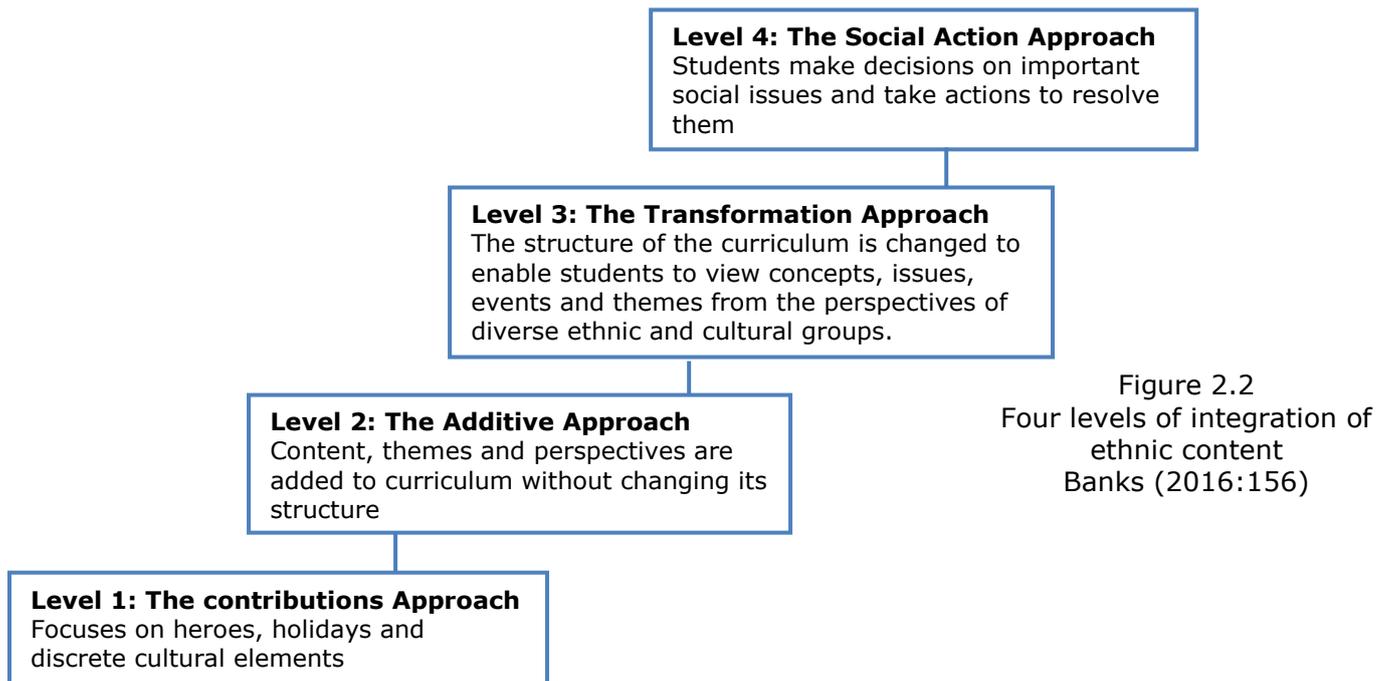
2.4.5 Self-perpetuating

There is evidence to suggest that pupils see music as an elite option that requires both natural ability and special skills. According to Lamont and Matons (2010), this perception increases as they get closer to choosing their GCSE options. This inevitably also impacts also on A level choices (Whittaker et al 2019). Kosa (2009) has argued that undergraduate music programmes perpetuate systematic racism and classism by restricting admission to those students who have access to formal instruction and quality instruments. She suggests that because the economic gap has a racial pattern, this has become a racially discriminatory practice.

The majority of music teachers are trained in the western classical tradition, meaning that they are likely to empathise with the elite codes inherent within the music curriculum and are therefore predisposed to impose western art music frameworks when teaching 'world' musics in the classroom (Philpott and Kubilus 2015, Gaztambide-Fernandez and Stewart Rose 2015). They often model their practice on the methods and repertoire acquired in their own informal and formal education (Cain 2015), and it is argued that their narrow musical backgrounds do not equip them well to teach a range of musical styles and traditions (Hargreaves et al 2007). In this way the hegemony of western art music can be seen as self-perpetuating.

2.5 Towards critical pedagogy

Despite years of broadening repertoire and practice in the classroom, the full extent of the tenets of multicultural education have not yet been realised (Campbell 2018). The discussion so far has outlined that the first two levels of Banks' (2016) model of multicultural curriculum reform (Fig. 2.2) have been incorporated into music curricula in England.



Level 3 and level 4 require music educators to go further. The Transformation Approach changes the assumptions inherent in the curriculum to acknowledge that the mainstream or dominant perspective is only one of several perspectives from which the curriculum content can be viewed. Banks (2016:161) suggests that the emphasis should be on 'multiple acculturation' which he defines as the recognition that minority ethnic and cultural groups have 'deeply influenced, shaped and participated in the development and formation of society and culture'. The Social Action Approach includes components that educate pupils for social criticism and social change where the teacher's role is to promote democratic values and the empowerment of the students.

Philpott with Kubišius (2015) identify two approaches emerging in the literature to advance more socially just music education which offer a way of shifting practice towards the

democratic and social action domains to counter the issues with the more traditional pedagogies outlined in section 2.4; these are democratic and emancipatory approaches. Democratic approaches are concerned with curriculum representation, developing curricula that connects with pupils' musical lives, and the dismantling of traditional power structures in the classroom with the aim of 'making sure that all pupils are able to take part and ensuring that a wide variety of perspectives are fully embraced' (Philpott with Kubilius 2015:427). Emancipatory approaches reveal and challenge the power relationships inherent in musical practice with pupils, 'explicitly teaching students how music education relates to politics and other forms of experience' (Woodford 2012:85).

2.5.1 Democratic approaches

Given that schools have diverse pupil populations, the music curriculum must incorporate a broad range of musical cultures in a meaningful fashion (Roberts and Shehan Campbell 2015). However, as argued earlier, it is crucial that these are not engaged with in a way that implies inferiority (in comparison to western art music); or relegates them to secondary status by treating them as 'exotic' (Woodford 2012). Rather, a balanced curriculum must replace a Eurocentric perspective with a world view and challenge students to rethink their own understandings of music (Kwami 1996).

A number of alternative approaches have been advocated in the literature for more sensitive ways to consider 'world' musics in the classroom. Roese (1998) suggests that it is possible to avoid stereotyping and tokenism by identifying similarities and differences across different musics. Schippers (2010) and Cain, Lindholm and Walden (2013) suggest comparing how different musical traditions approach contextual themes. These could be themes linked to musical contexts such as music and the royal courts, music and fusion, music and travel; themes which link music to emotions such as music and love and music and death; or links to social factors such as music and dissent or music and technology. Schippers (2010) argues that this manner of teaching has the potential to breakdown prejudices and barriers and prepare pupils for enriched cultural understanding. He argues that this approach

fulfils three conditions that are important in the context of cultural diversity in music education: it naturally includes music of all periods, styles and genres; it highlights music as a dynamic phenomenon that interacts with changes in society; and it provides students from all backgrounds with opportunities to connect themes and ideas to music they are familiar with.

Schippers 2010:175

An extension of this approach focuses on how musical concepts such as the organisation and subdivision of musical time, modes and scales, and musical textures are employed similarly and differently across different musics. Stock (2002) suggests that this approach enables the teacher to teach *music*, rather than western music alone. Cain et al (2013) call this the conceptual elements framework, suggesting that rhythm/beat, melody, form/structure, and tone colour/dynamics would be useful themes with which to explore a wide range of music.

In order to make curriculum representation a transformative practice, Philpott and Wright (2012:454) apply an emancipatory lens, where inclusion means:

- the right to be included intellectually, socially and culturally, but not to have to conform to the dominant culture
- the right to acquire the tools for critical reflection on musical and cultural 'givens', and to perceive musical participation as possible in the future
- the right to participate in decisions about music in the educational environment, to express opinions and have those opinions listened to and respected.

The problem of teachers making assumptions about pupils' cultural identity and affinities by including presumed culturally relevant music in the curriculum may be avoided by developing a curriculum that is more connected to the pupils' every day musical lives (Allsup and Shieh 2012). To facilitate this, teachers need to be willing to move *between* cultures rather than attempting to engage pupils in the study of traditional or 'authentic' musical forms (Karlsen and Westerlund 2015), and lead pupils in searching for musical materials that they find culturally interesting; co-creating repertoire and musical engagement which arises from the pupils' musical interests, identities and abilities (Young and Burke 2019).

Wright (2015) argues that informal learning strategies associated with the Musical Futures approach have the potential to disrupt traditional teacher–pupil power relationships by increasing pupils' sense of autonomy, independence and responsibility as they become part

of the pedagogic process. Working on music chosen by themselves, controlling their own learning sequence directed by musical goals they have set for themselves, and formatively and summatively assessed through observation, renders 'the *process* of musicking significant as opposed to the *product*' (Fautley 2015:520). Fautley identifies ipsative assessment, where pupils are concerned with their own development against previous performance, as powerful for developing democratic classroom practice. Wright suggests that,

....students' development of skills, knowledge and abilities were meeting evaluation criteria that allowed them to be successful.... This required a shift from assessment criteria formed from a dominant culture (academic music) perspective toward those based on more pragmatic and flexible criteria.

Wright (2015:351)

2.5.2 Emancipatory approaches

Emancipatory approaches require teachers to acknowledge and challenge the hegemonic structures that maintain the status quo in music education and consider how this shapes their own practice as musicians and teachers (Green 1996). They also have the obligation to explore this with pupils. If music teachers are to contribute towards cultural understanding, teaching about 'different' music is not enough; a more critical approach includes exploring with pupils why certain composers and music have been privileged and whose voices and music are missing (Benedict 2006, Stewart Rose and Countryman 2013); as well as highlighting the socially constructed criteria used to develop an increased understanding of the music. While Louth (2013) suggests that it would be impossible to provide completely neutral language, music teachers should remain vigilant about their own use of frozen metaphors and discuss with pupils how seemingly harmless phrases and the criteria used to analyse music have the potential to predetermine conceptions of musical value.

When selecting or developing new musical materials, which music we choose to teach and how we teach it are pertinent questions, concepts of greatness or heritage cannot be the only reasons for choice (Green 1996). Teachers also need to be prepared to engage in

discourse about issues such as globalisation, identity, authenticity, and the political and oppressive contexts that surround the music. Bradley explains further:

Educators who present sanitised contexts for the music they teach or who avoid contexts altogether contribute to the on-going devaluation of the arts in education. A people's music holds their histories, their belief systems, their humanity. If teaching is a political act, teaching music is even more so. When music educators can find the courage to adopt empowering pedagogies that take on discussions about even uncomfortable political histories, they harness music's potential to develop deeper understandings about people and cultures.

Bradley (2012:104)

Critical reflection is an essential tool for teachers and pupils to increase their awareness and address issues of inequality and injustice in the classroom. Cooke (2015, after Ingram and Walters 2007) provides a framework across three themes: historical contexts, political contexts and social contexts which has the potential to reframe critical reflection as integral to the process of musical learning, and to encompass reflection as a democratic process rather than being led by the teacher. For example, within the historical theme, one of the issues to explore could be the dominant perception of low and high art and its impact on assumptions about the creation and performance of different musics. In the political theme, Cooke suggests focusing on the elements needed to develop a more socially just and inclusive music classroom, such as providing opportunities for pupils to express their own opinions about school music, the curriculum, and what they want to develop. The social theme offers opportunities for pupils to reflect on the culture, social norms and ethos surrounding different musical practices and consider the implications of these in relation to their own musical development.

The point is that pupils are able to employ critical reflection 'in' action and greater awareness is achieved *through* musical activity. It involves teachers becoming increasingly aware of their own values and beliefs and how these impact on the pupils and developing an environment in which pupils have the confidence to express opinions and ask challenging questions (Cooke:2015). Spruce (2017:730) identifies the following preconditions for the emergence of socially just discourses in music education: firstly, awareness that teachers' habitus and values have the potential to mitigate against the disruption of the normative discourses described earlier'; secondly, the creation of dialogic spaces within which

marginalised voices are heard, agency expressed and participation enjoyed; and finally that social justice needs to be conceived as an ongoing, dynamic process in which the curriculum, musical knowledge and teacher/pupil relationships act responsively to meanings emerging from this dialogue.

2.6 Towards a culturally responsive music education

Culturally relevant or responsive education is based on the premise that many pupils fail because their teachers have not made connections between curriculum content and their pupils' existing schema, prior knowledge and cultural perspectives (Irvine 2009). First articulated by Ladson-Billings (1995), the term culturally relevant pedagogy embodies a more synergistic relationship between the home and school culture. Culturally relevant pedagogy rests on three criteria or prepositions: students must experience academic success; they must develop and maintain cultural competence; and pupils must develop critical consciousness (Ladson-Billings 2015b).

In order to support academic achievement, culturally relevant teachers demand high level performance of *all* students, aiming for mastery rather than coverage of content. Being culturally competent means the ability to be firmly grounded in one's own culture of origin and fluent in at least one other culture. In an ideal world, pupils would become *multiculturally* competent. Raising pupils' socio-political competence means helping pupils to understand the connection between what they are being taught and their everyday lives; their learning can and should be connected to the everyday problems of living in a society that is deeply divided on racial, social, economic, religious and political lines; and education can and should alleviate those problems and divisions (Ladson-Billings 2019). Culturally relevant teaching is appropriate for all pupils, and a fundamental aspect of effective teaching and learning (Irvine 2009, Gay 2013, Ladson-Billings 2019).

Gay (2016) explains culturally responsive teaching as using pupils' cultural heritages, legacies, experiences, and their points of reference as a resource to serve their needs more effectively, and in a way in which they do not have to compromise their cultural identity and cultural socialisation to have access. Learning therefore becomes an emancipatory process

that frees teachers and students from the notion that a particular kind of cultural capital is worth having (Bond, 2017).

Three underpinning principles emerged from Ladson-Billings (1994) initial research, which demonstrate culturally relevant pedagogy in practice: Firstly, the teachers' conceptions of self and others; teachers believed that all pupils were capable of success, they seized opportunities to challenge stereotypes and raise aspirations, they saw themselves as part of the community, and teaching as a way of contributing to that community. Secondly, the social relationships they developed in their classrooms; teachers maintained equitable and reciprocal relationships with students and developed a community of learners in which pupils collaborated with and supported each other, Thirdly, teachers' conceptions of knowledge; teachers conceived knowledge as constructed and shared, and their role as facilitating learning, they shared with the pupils their critical stance towards the curriculum and they developed assessment practices that were jointly constructed with pupils and multifaceted.

In music, while efforts have been made to select music of diverse cultures and to design cultural and cross-cultural units of work, what is missing in traditional approaches is repertoire that reflects the goals and interests of the pupils (Abril 2013) and engaging musically with communities through strategies such as collaboration with musicians and preparing performances together (Goble 2010). While examples of culturally responsive practice in music are beginning to emerge in the literature (Hess 2015a, Lind & McKoy 2016), Bond (2017:172) has identified the following opportunities for further research in the development of culturally responsive pedagogy and practice in the music classroom:

- More empirical data about the operationalisation of culturally relevant pedagogy in music teaching and learning is needed.
- Future researchers should address work in diverse classrooms to increase the applicability of findings and speak to the complex realities of multicultural classrooms.

Information gleaned from such work would assist music teacher educators in their endeavour to address cultural and musical diversity in preparation programmes.

2.7 Chapter summary

In this chapter, I have outlined the most recent evidence of unequal participation and engagement in elective music provision which has been identified in the current literature. I have included the findings of the two previously published studies which investigated the participation of minority ethnic children in the Arts (Jermyn and Desai 2000), and specifically in ensemble music making (Filmer -Sankey et al. 2005) undertaken in an English context. I then outlined the approach intended to be inclusive of an increasingly diverse pupil population which centred on the introduction of 'world' musics into the music curriculum. In questioning the lack of impact of this approach on the participation and engagement of minority ethnic pupils in formal music education, I outlined the critique of this approach in the literature, before moving to present current pedagogies which focus on critical and culturally responsive practice. At the time of writing, this review revealed a dearth of literature which centres on the perspectives of minority ethnic pupils' outside of Doctoral theses. It has also demonstrated that there is little research on the impact of the widely used informal and non-formal approaches, which have the potential to advance social justice in music education, on the engagement and participation of minority ethnic children. This literature review has illuminated the lack of research into the ways in which music provision in schools and Music Education Hubs respond to cultural diversity. The literature review provides the context for the study which aims to develop a deeper understanding of culturally responsive pedagogy in music education to contribute to the gaps in knowledge highlighted by Bond (2017).

Chapter 3 Methodology

3.1 Introduction

The methodology chapter outlines the methodological decisions made to undertake this inquiry. The discussion is profoundly important as it explains the epistemological basis for the critically framed qualitative research design. It outlines the data collection methods used to address the research aims and details the use of thematic analysis to interrogate the data. The chapter concludes with an explanation of the approaches adopted to ensure the quality of the research.

The research questions are:

- What experiences and perceptions underpin minority ethnic pupils' active engagement and participation in elective music provision?
- How do teachers conceive and operationalise pedagogy in response to cultural diversity in the context of secondary school music provision in England?
- What are the institutional cultures and practices that may impact on minority ethnic pupils' engagement and participation in music?

Any research undertaken is inextricably linked to the way in which researchers conceptualise the social world that they are investigating. Assumptions about human nature and agency, ontology and epistemology will have the most significant influence on the chosen methodological approach and ways of collecting and analysing data, (Wellington et al 2005). Ontological assumption is concerned with the nature of reality; whether social reality is viewed as external and independent of individuals or as a product of individual consciousness and subjectively experienced. In other words, is it 'hard and objective' or a 'product of the subject's own perception and cognition?' (Basit 2010:6). Merterns (2007:213) states that 'in the ontological sense, one has an assumption about what is real when one decides what type of evidence one will accept'. The type of evidence accepted underpins epistemological stance. Epistemology is the way in which researchers consider the nature of knowledge and how it can be acquired. If knowledge is perceived as objective and tangible, then that would lead to the collection of evidence in ways that align with the

natural sciences; observable evidence would be the most valid and distance from the participants would be important to maintain the 'neutral' stance as the researcher. If knowledge is perceived as personal and subjective; researchers would need to be close to the participants to gain a full understanding of their perspectives and experiences.

My ontological position is that 'reality' is socially constructed; it is personal and context dependent (Freeman 2006) and therefore to gain an understanding of the social world, it is essential to understand how people define their situations (Marshall and Rossman 2016). My epistemological stance is that knowledge lies within the understandings, interpretations, experiences and the meanings that people make and is gained through interacting with them, talking with them and listening to them (Mason 2002). I believe there are political and ideological interests at work in social situations that privilege some views of reality and disenfranchise others, and the research is framed within a Critical Race methodology which recognises that 'race' and racism are central factors in the social order (Hylton 2012).

3.2 Research design

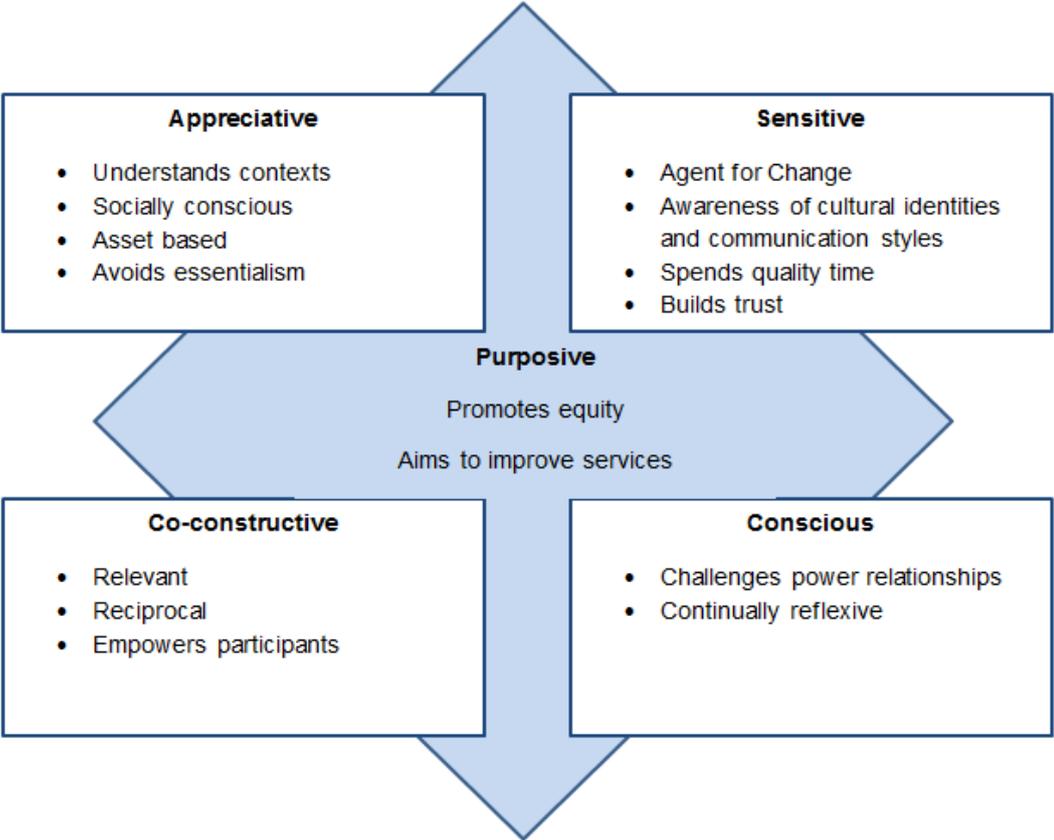
According to Marshall and Rossman (2016), the strengths of the qualitative approach are its ability to uncover a deeper understanding of the participants' lived experience, probe complexities and processes, and examine where and why policy and practice are at odds; these attributes are pertinent to this study. The aim of qualitative research is to gain an understanding of the nature and form of phenomena, to interpret, synthesise and to develop explanations, concepts and theories (Richie et al, 2003, Denzin and Lincoln 2013). It is a particularly appropriate method because the inquiry is exploratory, and the contributory factors are not initially easily identified in advance (Creswell 2013). The qualitative approach has the potential to support culturally responsive and justice orientated research with minoritised groups because it can isolate particular populations, provide a space for them to discuss the impact of programmes and policy decisions and give 'voice' to their perspective (Denzin and Lincoln 2013). Key to this is the interpersonal skills of the researcher, manifest through building trust with the participants, maintaining good relationships and respecting norms of reciprocity and sensitivity in terms of any ethical issues (Marshall and Rossman 2016).

Critical Race Theory recognises the experiential knowledge of minoritised groups as critical to understanding inequality (Chadderton, 2012), but a number of researchers have highlighted the critical tensions at work in the study of race and ethnicity. Qualitative research in sociology and anthropology grew out of concern to understand 'the exotic, often dark skinned other' (Denzin and Lincoln 2013:5) and historically has 'pathologised' marginalised groups (Lahman et al 2010:403). Gunaratnam (2009) suggests research on race and racism has been characterised by the colonial legacies of racial categorisation and essentialism, where race is conceptualised as pre-set, tangible and objective, based on biology and/or culture and individuals are used to represent all of those in the racial or ethnicity category. My position is to recognise that categories of race and ethnicity are unstable and subjective, reinforced by complicated and uneven social processes where 'whiteness' is normalised. Gunaratnam argues that during the research and analysis, researchers should constantly consider how essentialism can construct racialised effects, and how these might intersect with and obscure other forms of difference. Adopting a critically reflexive stance during the research is essential to enact a culturally responsive approach. Santoro (2015:74) suggests that culturally diverse educational contexts present particular difficulties for 'outside' researchers and proposes that researchers need to 'constantly interrogate their own assumptions about what they take for granted, what they listen for and how they hear what they are told'.

Lahman, Geist, Rodriguez, Graglia & DeRoche (2010) remind us that research is conducted by raced, gendered, classed, and politically orientated researchers. Research involves power and the aim should be to do research with people, rather than on them. The research was planned with a commitment to practising culturally responsive research which has been outlined by Meleis (1996), Papadopoulos and Lees (2002), Rodriguez, Scharz, Lahman & Geist (2011), Lahman et al (2010) and Smyth (2015) I have synthesised in the model below (fig.3.1) and summarised in the bullet points that follow. Smyth (2015) suggests that in considering the criteria, researchers should give careful attention to the approach taken

to the development of the research questions and the subsequent analysis as well as the methods employed.

Figure 3.1 Criteria for Culturally Responsive Research
 (Price, adapted from: Meleis 1996, Papadopoulos and Lees 2002, Rodriguez et al 2011, Lahman et al 2010 and Smyth 2015)



Culturally Responsive research is purposeful in that it is focused on promoting equity and improving services, (Lahman et al 2010). It is involved in advocacy and negotiation achieved through a foundation of respect and the development of trust (Papadopoulos and Lees 2002) and reports data in a way that advocates for minority communities. This research has a clear purpose to develop understanding of culturally responsive music education and to make recommendations for the design of initial teacher training and CPD to support teachers to design more inclusive curricula and learning opportunities for young people. In the model above, I summarise the criteria outlined in the literature under four principles for culturally responsive research; it should be appreciative, sensitive, co-constructive and conscious.

Appreciation of the participants is demonstrated in culturally responsive research by:

- Developing an understanding of the cultural, political and historical contexts in which they undertake the research (Meleis 1996, Rodriguez 2011), through contact with participants and prior reading, research and preparation (Papadopoulos and Lees 2002)
- Being socio-culturally conscious; recognising that participants may have different, conflicting and multiple perspectives about reality, power and knowledge (Rodriguez 2011, Lahman et al 2010)
- Seeing cultural differences in areas such as thinking, talking, behaving, not as 'problems' but as opportunities for developing understanding about realities and co-constructing knowledge (Rodriguez 2011, Lahman et al 2010)
- Avoiding essentialism by recognising that cultural differences do not always override other forms of difference (Papadopoulos and Lees 2002); that differences in the study population are not necessarily representative others and the importance of individual stories in building the knowledge base (Rodriguez 2011, Lahman et al 2010).

Before I conducted the research, I had visited six of the schools several times to observe trainee teachers leading lessons and had sat alongside and talked to pupils as they were working. Two of the schools were close to the school that I spent most of my career as a music teacher and had very similar pupil population profiles, and two of the schools were close to where I live. Living and working in the area enabled me to develop an understanding of the contexts in which I carried out the research. During the analysis, I valued the importance of individual stories by reporting verbatim responses and synthesising and contrasting different participants' experiences.

Sensitivity throughout culturally responsive research is demonstrated by:

- Acting as an agent for change by creating environments which enable all participants to successfully contribute to the research (Rodriguez 2011, Lahman et al 2010) through creative and transformative approaches (Smyth 2015)
- Being aware of participants' social and cultural identities and acknowledging these throughout the research process (Rodriguez 2011)
- Understanding and facilitating the participants' preferred communication style/language (Meleis 1996, Smyth 2015)
- Spending sufficient quality and quantity of time with participants to develop rich data and a deeper understanding (Meleis 1996).
- Building trust with participants through the avoidance of secrecy and the appropriate disclosure of the researcher's story or perspective (Meleis 1996, Lahman et al 2010).

While I was unable to spend large amounts of time with the pupils, I tried throughout to build trust with the participants by explaining the aims of the research carefully and supporting participants to contribute to the research by collecting data in a range of ways during each encounter.

Culturally responsive research *co-constructs* knowledge with participants by:

- Ensuring that the research is relevant to the participants, addressing issues faced by them and serving their interests (Meleis 1996, Smyth 2015)
- Developing reciprocal relationships, considering participants as true partners so that the research meets mutual goals (Meleis 1996, Papadopoulos and Lees 2002)
- Empowering participants by involving them in the analysis, sharing information as it becomes available, checking initial findings and treating them as consultants in the process (Meleis 1996, Rodriguez 2011, Smyth 2015).

The research was designed to foreground the pupils' perspectives in developing an understanding of more culturally responsive music education; I shared with subsequent focus groups my initial thinking and findings, and checked with them that I understood fully what they were explaining.

Culturally responsive researchers are *conscious* of:

- Identity and power differences and seek to challenge these by developing collaborative, horizontal relationships (Meleis 1996, Papadopoulos and Lees 2002, Smyth 2015)
- How their own values and perspectives are socially constructed and how their personal story, behaviour and presence affects the data they collect (Papadopoulos and Lees 2002, Rodriguez 2011). They are continually reflexive throughout the research process in order to improve it (Lahman et al 2010).

It has been argued that 'matching' ethnicities between the researcher and the participants can be advantageous for culturally responsive research because it puts participants at ease; it can provide a more 'equal' context for the data collection and could allow more accurate and sensitive information to be collected (Rodriguez 2011). It is assumed that the researcher would enjoy more favourable access conditions and have a prior understanding of and a commitment to their community, (Papadopoulos and Lees (2002). Chadderton (2012) acknowledges that research undertaken by white researchers has contributed to the continued marginalisation of non-white voices. However, Gunaratnam (2009) suggests that if 'race' is seen as the defining ethical and social interaction issue between the researcher and participant, other aspects of the power relationship may be ignored, arguing that this is based on the often-false assumption that the researcher/participant relationship is characterised by difference and estrangement which must be overcome. This is particularly pertinent in this case because of the power relationships at play in terms of adult/child, teacher educator/student and outsider/insider dynamics. In order to develop a more collaborative approach, I used focus groups to collect data with the pupils. Focus groups have been identified as an appropriate data collection method when working with minoritised groups because they provide opportunities for the participants to frame and develop particular perspectives through discussion with other participants with similar experiences; it is possible for researchers to detect cultural variables and identify shared and common knowledge; and they generate critical comment and discussion which is useful

for identifying areas for development in relation to the improvement aims of the research (Kitzinger 1995). Focus groups have the potential to move some way towards rebalancing the power relationship between the researcher and participants, their dynamic can be different to other forms of interview, because the group is collectively powerful in that they have shared knowledge and understanding that the researcher does not (Smithson 2000).

Kamberelis and Dimitriadis (2013) outline three functions of group approaches to research which are made possible because of the social interaction which takes place during the discussion: pedagogic, political and inquiry. The pedagogic function is the development of an understanding of the issues which are critical to the group's interests, through the exposure of the social facts that are portrayed as normal; the positions, interests and values which are represented, juxtaposed with those which are silent. The political function is the potential for the emancipation of marginalised or oppressed groups through the development of a collective 'voice', which comes from participants sharing experiences and similar testimonies. The inquiry function is the potential for answering 'how' and 'why' questions through the generation of rich, nuanced and more complex levels of understanding arising from how people ascribe meaning to their lived experiences.

Kamberelis and Dimitriadis (2013:316) see the pedagogic, political and inquiry functions as intertwined and at work simultaneously; they argue that group approaches 'offer unique insights into the possibilities of critical inquiry as deliberative, dialogic and democratic practice'.

3.3 Method and implementation

In order to meet the research aims, I needed to have access to minority ethnic pupils and their teachers who I could work with to develop a deep understanding of their perspectives in relation to inclusive practice in music education and a case study approach was designed to facilitate this access. In identifying appropriate settings, I used the most recent Ofsted reports to identify schools with a higher than average percentage of minority ethnic students in two Local Authorities. I wrote to the Heads of Music in each school, and asked if they would take part in an interview with me, with the intention that these would help me to identify the most interesting cases in terms of the music provision provided, their response

to cultural diversity, where I felt it was likely that I would be able to build trusting relationships with the participants, and where entry would be possible (Marshall and Rossman 2016). I approached fourteen schools and ten teachers responded. I knew eight of the ten teachers through my work as a PGCE music tutor.

Informed by the review of literature focusing on critical pedagogy and culturally responsive education (Spruce 2012, 2013, 2015, Woodford 2012, Philpott and Wright 2012), I identified the following areas that I wanted to explore during the data collection, based on Philpott's (2015) Indicators for a Socially Just Music Classroom (see figure 3.2):

- Teachers' socialisation and training and the extent to which these shape and impact upon pedagogy and practice
- Conceptions of musical knowledge, progress and achievement
- How these are enacted within the curriculum, pedagogy and assessment strategies
- How music that reflects the cultural traditions of the students is included and resourced within the curriculum
- The distribution of musical achievement and active participation across the student population
- Awareness of the political dimensions to music praxis and the nature of evaluation and critical reflection
- The extent of students' 'ownership', choice and contribution to curriculum development.

Figure 3.2: Philpott with Kubilius (2015)
Indicators for a Socially Just Music Classroom

Curriculum, Pedagogy and Assessment	Inclusion, Participation and Diversity	Criticality and Reflection
<ul style="list-style-type: none"> • A wide conception of what counts as musical knowledge • A wide conception of what counts as musical learning and development • A wide conception of what counts as musical achievement 	<ul style="list-style-type: none"> • Students having ownership of and responsibility for their knowledge and learning • Students having some choice over the music they engage with • Teachers and students making music together as real musicians do 	<ul style="list-style-type: none"> • A dialectical construction of knowledge and pedagogy between students and teachers • An awareness of the political dimensions to culture and musical practices • Critical reflection on curriculum, pedagogy

<ul style="list-style-type: none"> • A wide distribution of musical achievement among various social and cultural groups • Assessment practices that are able to recognise the same • Assessment strategies that validate a wide range of musical achievement • A wide range of resources that promote inclusion 	<ul style="list-style-type: none"> • An inclusive conception of who is regarded as a musician among staff and students • Respect for a wide range of cultural traditions • Students' own cultural image reflected in the school curriculum • The open accessibility of resources (physical and human) • High levels of motivated participation at all levels of schooling and in wider society • A lifelong approach to musical learning 	<p>and assessment (teachers and students)</p> <ul style="list-style-type: none"> • The student as cultural and educational critic • An openness to change in musical practices that can be instigated by students and teachers
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I prepared the schedule (see Appendix 1) for my initial interviews with the responding music teachers using these lines of inquiry. Typically, qualitative interviews are approached as conversations (Patton 2015); the semi-structured format enabled me to identify a range of issues and questions to be covered, but to respect how the teachers framed and structured their responses (Gray 2014). The conversational approach enabled me to explore issues as they arose, investigate motives and feelings, probe accounts and clarify my understanding. Face to face interviews also enabled me to consider non-verbal information such as facial expression, hesitation, tone and physical reactions to further enhance understanding of the participants' perspectives (Bell 2010). Following Arthur and Nazroo's (2003) advice, the schedule included prepared questions to ensure that relevant topics were covered systematically and with some uniformity, but also included possible aspects for further discussion to enable me to have the flexibility to pursue salient detail and exercise judgement and sensitivity during the interview. The interviews were audio recorded and I jotted notes occasionally to remind me to follow up aspects of the conversation and note strong emotional and non-verbal responses (King and Horrocks 2010). The interviews provided a rich source of data in developing an understanding of how teachers conceive and operationalise music pedagogy in response to cultural diversity.

3.3.1 Case study research

Robinson (2014) outlines the possible functions of case studies such as psychobiography, theory exemplification, the demonstration of a possibility, and the functions most pertinent to this study; theoretical insight gained from intensive study of a relevant case, and the illustration of best practice. While recognising the importance of context and setting (Marshall and Rossman (2016), the purpose of the case study approach was to make logical generalisations to come to a theoretical understanding, rather than to make problematic generalisations to a population (Horsburgh 2003; Doody, Selvin & Taggart 2013). I developed a multiple case study design in order to provide a 'snapshot' of one group of pupils across three schools at one moment in time (Cohen, Manion and Morrison 2011:302). This was not a comparative study of multiple case schools, but rather, the research drew from multiple schools in order to develop a deeper understanding of culturally responsive practice. The multiple case approach enabled me to reveal different perspectives (Creswell 2013) and to consider the focus holistically, with access to a number of sources of data which would provide complexity, richness and depth to the inquiry (Thomas 2016).

Drawing on Hitchcock and Hughes (1995), the boundaries of the case study have been drawn using temporal, geographical, organisation roles, functions and characteristics.

Dimensions from Hitchcock and Hughes	Case specific boundaries
Temporal characteristics	<ul style="list-style-type: none"> • All interviews took place between the Summer and Autumn of 2017 • Pupils were age between 11-16
Geographical parameters	<ul style="list-style-type: none"> • All schools were situated in one geographical area, that is West Yorkshire. • All three schools were situated in areas of social deprivation • All three schools served urban communities with high numbers of minority ethnic pupils
Defined by individuals in a particular context at a point in time	<ul style="list-style-type: none"> • Across all three schools, participants included pupils who were actively involved in elective music provision and those who accessed curriculum music only • All three schools were state schools
Defined by characteristics of a group	<ul style="list-style-type: none"> • All pupil participants were minority ethnic pupils • There was a blend of minority ethnic and white British teachers
Defined by role and institutional arrangements	<ul style="list-style-type: none"> • All participant teachers were experienced music teachers who were subject leaders in music

The case study research was designed to enable access to the pupil participants and to facilitate the collection of a broader range of data (see Appendix 2) which I negotiated with each Head of Music in order to secure an in-depth understanding, adding to the rigour, breadth and complexity of the inquiry (Denzin and Lincoln 2013) and to contribute to the richness of analysis (Lambert and Loiselle 2008, Freeman 2006). Yin (2014) identified 6 types of data collection for case studies: documents, archival records, interviews, direct observation and participant observation. I adopted the following strategies:

3.3.1.1 Student focus groups

I undertook four focus group interviews with minority ethnic pupils in both Case Study Schools 1 and 2, and three focus group interviews in Case Study School 3. The group sizes varied from two pupils to six pupils and included groups who were actively participating in music provision and groups who were not. In terms of the sample, all three schools were state schools, (therefore offering the National Curriculum) situated in areas of social deprivation, serving communities with a high percentage of minority ethnic families. I asked the teachers to identify the pupil participants using a quota sampling strategy:

- All the pupils were to be minority ethnic pupils
- A mix of male and female students
- Students who were identified as pupils with special education needs & disability (SEND)
- Students who were identified as Pupil Premium (pupils who have received free school meals at any time within the previous 6 years DfE 2021)
- A mix of pupils across all year groups
- Half of the sample should be musically active, half of the sample not musically active
- Up to 6 focus groups of 3-6 pupils.

This strategy ensured a range of participants which reflected the characteristics of the population while providing pragmatic flexibility in the final sample composition (Robinson 2014). Pupils either self-identified their ethnicity or I was given the information by the Head of Music (see Appendix 3).

Group approaches have been advocated for use in research with children and young people because they can trigger freer discussion and encourage participation from a wider group of participants (Gallagher 2009, Rodriguez et al 2011). Shyer participants or those who feel they have nothing to say can be encouraged to engage in a discussion which is instigated by other group members and the focus group approach can increase young people's confidence to articulate perhaps more critical perspectives because of the support which comes from expressing feelings that are common to other members of the group (Kitzinger 1995).

I used the focus group as a means of listening to the students as the key stakeholders in teaching and learning in music; I wanted to learn from their lived experience of the music provision (Halcome et al 2007) and to focus not just on what they think, but how and why they think that way (Kitzinger 1995). Doody et al. (2013) suggest that group approaches are useful when generating impressions of a service, programmes or products and when identifying problems with a service.

I aimed to draw on the group dynamics that might accentuate similarities and differences of opinion, or encourage participants to change their minds and agree with views they would not have considered, or question each other's responses and seek clarification and explore caveats in order to increase the depth of the inquiry and to unveil perspectives that might otherwise be hidden (Freeman 2006, Lambert and Loiselle 2008, Doody et al 2013). The focus group method emphasises the socially constructed nature of individuals' attitudes and beliefs and assumes that the emerging collaborative views expressed promote greater understanding (Smyth 2015, Patton 2015). Language is viewed as a functional and constructive medium which achieves a variety of actions during the course of the discussion (Smithson 2000).

In order to facilitate the pupils' thinking and reflection, and encourage more extensive discussion, I planned a number of activities in addition to open ended questions for the focus groups (Hopkins 2014). In doing this, it was my aim to encourage the participants to interact with each other rather than me so that the discussion revealed individual and

emerging group perspectives (Kitzenger 1995). These included a mindmap activity, a vignette and a post-it note activity, (see appendix 4).

3.3.1.2 Further discussions with teachers

Returning to the case study schools enabled me to talk further to teachers using the initial interview as a basis to plan further questions, (see Appendix 5). This flexibility allowed me to follow up previous responses and add areas of interest arising from my transcriptions and very early analysis. Being mindful not to overburden teachers, I additionally drew on my observations and discussions with the students to seek more detail where necessary, explore apparent contradictions, unclear concepts and new ideas to further develop my understanding in subsequent interactions with teachers (Rubin and Rubin 2012).

3.3.1.3 Documentary evidence

I recognised that documentary evidence had the potential to augment, challenge and corroborate evidence from other sources (Yin 2014) and would be an important part of developing my understanding during the case study inquiry.

Music departmental curriculum documentation such as the KS3 and KS4 long term plan, medium term unit of work planning, assessment criteria and examples of text-based teaching and learning resources would be rich data sources for developing understanding of the teachers' conceptions of musical knowledge, progress and achievement. They would also provide information about how music reflecting the cultural traditions of the students is included and resourced within the curriculum together with some indications of teachers' subject knowledge related to a broad music curriculum. In my initial meetings with the Heads of Music, I asked them if I could have access to the above documents which enabled me to start to draw some early inferences which would be explored further with participants during the teacher and student interviews. It is important to acknowledge that documents are written for a purpose; they are produced, shared and used in socially organised ways. Their analysis is most useful when seen as inferences worthy of further investigation and combined with in-depth interviews that enable discussion with their creators and recipients (Rubin and Rubin 2012, Silverman 2014, Yin 2014).

3.3.1.4 Observations and field notes

In order to further develop rich descriptions of the case study music departments, I undertook short periods of direct and participant observation of KS3 and KS4 music lessons and rehearsals during the data collection period in each school. To a certain extent, this exposed me to the day to day routines of the participants, (Schensul, Schensul and LeCompt 1999). The key purpose was to observe the curriculum in action. I wanted to observe the ways in which participants' concepts of musical knowledge, development and achievement manifest as discourse norms in the classroom and to consider the nature of ownership, choice and the co-construction of knowledge within the music classroom and rehearsal space. During the field work, I noted my thoughts, reflections, ideas, issues in my reflexive journal. Interviews were audio recorded and transcribed as soon as possible afterwards in order for me to add as many non-verbal cues and subtleties of emphasis as possible.

The purpose of undertaking observations and field notes was to see what was taking place in situ, to immerse myself in the rich and complex context of contemporary school music provision. It was also because 'what people do and what they say they do' may differ (Robson 2002:310). The purpose of undertaking the observations and field notes was also because, as a former insider, and now semi-insider researcher, I wanted to have the opportunity to look with fresh eyes at the classroom context; to see the 'known as strange' (Holliday 2002:27). In this way, the observations and field notes were intended to enable me 'to enter and understand the context under investigation'... rather than to gather data on 'facts, events or behaviours' (Cohen, Manion and Morrison 2011:457). Observations that were captured in my field notes are interwoven into the analysis sections.

3.3.2 Vocal and instrumental provision

It was important to gather data which also encompassed opportunities provided by Music Education Hubs and other organisations for pupils to access vocal and instrumental tuition. In addition to the discussions about this aspect of music provision with pupils and teachers in the school-based data, I also interviewed four Directors of Music Education Hubs which serve the two local authorities in which the case study schools were based and two other

local areas. The interviews were semi-structured lasting approximately an hour, and the interview schedule focused on the distribution of musical achievement and active participation across the student population; how music that reflects the cultural traditions of the student population is included in the provision; the involvement of community groups in training and delivery to broaden the scope of the provision; and the nature of governance, critical evaluation, reflection and accountability, (see Appendix 6).

In order to access perspectives of students who are musically active outside of the school provision, I visited a South Asian community music organisation and conducted paired interviews with pupils accessing the provision, (see Appendix 7). I also documented informal conversations with staff and parents.

3.4 Ethical Considerations

The design and execution of the research was guided by the Ethical Guidelines for Educational Research published by the British Educational Research Association (BERA 2011). The guidance is based on an underpinning premise of respect for all participants and for the integrity of the research process which requires us to balance the inquiry with our obligations towards and care for those who participate with us (Etherington 2007). As the BERA (2011:6) guidance outlines, 'especially sensitive ethical issues arise when researching sensitive situations influenced by contexts of cultural difference and which impact on educational experiences.'

3.4.1 Risk of harm

Consideration of the potential harms and benefits of the study is particularly pertinent in research involving children and young people. Alderson and Morrow (2004) argue that the primary questions for researchers in order to justify the intrusion into their lives are: Does the research need to be done? Do children need to be involved and if so, in what capacity? In order to investigate culturally responsive, inclusive music provision, it was vital to develop an understanding from minority ethnic pupils' perspective and therefore gathering data directly from them was essential. I positioned the young people as capable of recognition, respect and voice (Gallagher 2009). Before each focus group session began, I

carefully explained that I was interested in their experiences, opinions and feelings about music provision, however at this point and during the session I was mindful not to insight 'criticism' of music teachers; the questions and activities were designed to encourage them to consider their own involvement in music and to explore positively with them what inclusive music provision looks like.

I was conscious of the loss of standard teaching time that the research would cause and discussed with teachers how to minimise this. Like Sousa et al. (2013), it was important for me to make the focus group sessions as enjoyable as possible for the students. The activities were participatory and adapted as necessary to support students with different abilities, (Alderson and Morrow 2004) based on my discussion with the teachers. Care was taken to avoid any risk of harm or emotional discomfort; during the data collection, students were never pushed to speak further on a subject that seemed to be triggering any embarrassment or awkwardness.

Brinkmann and Kvale (2005:164) outline a number of ethical issues with interview research: firstly, the asymmetrical power relationship inherent in the interview process where the interviewer initiates the discussion, determines the topic, poses the questions, follows up answers and terminates the conversation; the instrumental and 'one way' nature of the dialogue as the conversation serves only the researcher's ends, the researcher asks the questions and the interviewee answers; the interview as manipulative dialogue, when the researcher asks questions in the hope of revealing hidden meanings and perspectives, and the interviewee is not clear about what information the interviewer is really after and connected to this, interviewers have monopoly of interpretation, the interviewer has the privilege to interpret and report what the interviewee really meant.

I carefully considered the potential harm that a critical, anti-racist perspective which is prepared to highlight manifestations of white privilege at play within the music provision may cause to individual teaching staff within the case study sites, and this was an ethical dilemma which I faced constantly throughout the fieldwork and during the writing of the

report. In the subsequent chapters, I have written further about this as part of the reflexive processes described below.

3.4.2 Informed consent

One of the key principles of the BERA guidance which underpins the respect for participants is voluntary informed consent. Clearly the nature of the information given about the study and its intentions is central to gaining consent from participants. While the BERA guidance implores researchers to avoid deception or subterfuge, Taylor, Bogdan and Devault (2016) suggest a truthful but vague portrayal of the specific focus is appropriate to reduce self-consciousness and perceived threat which may lead participants to either hide or stage events for the benefit of the researcher. In my initial discussions with the music staff and in my formal communications with the Headteachers, I emphasised the aim to investigate the nature of successful teaching and learning in music within culturally diverse secondary school settings and did not disclose my critical stance.

As argued earlier, foregrounding the voices of children and young people as active participants in research can empower them because of their contribution to knowledge building. However, safeguarding formalities mean that children and young people can only be included after negotiation with, and with the permission of adult gatekeepers, which calls into question the extent of the *voluntary* consent of participants (Fassetta 2015). I took the view that consent from the Headteacher, teachers and/or parents only allowed me to seek consent from the pupils. Participant information and consent forms outlining the data collection processes, why their participation was sought, how the data would be used to inform the doctoral thesis and any subsequent related publications, and assurance of anonymity, the secure confidential storage of data and their right to withdraw were provided for and signed by each participant. However, in order to access the minority ethnic pupils that might be prepared to talk to me, I asked teachers to identify particular groups of students and I am conscious that their relationship and obligation to their teachers may have influenced their decision to take part (Gallagher 2009), although I did have two pupils in the Case Study School 1 and a focus group in Case Study School 3 that decided not to take part. I explained to all of the participants that their consent could be

withdrawn at any time and that there would be no further collection or analysis of the data and if they requested, removal of existing data from the records (Thomas 2016). In situations where I interviewed participants more than once, rather than viewing gaining consent as a one-off discussion at the beginning of the process, I saw this as a continuous process of integrity, checking at each stage of the data collection that the participants were happy to continue (Ellis 2007).

3.4.3 Privacy and confidentiality

Another key tenet of ethical research is the confidential and anonymous treatment of data. In focus groups, the presence of other research participants obviously compromises the confidentiality of the data collection (Kitzenger 1995) and participant consent must be given in the understanding that there is potential for breaches in privacy if a member of the group discloses information outside of the group, (Halcomb et al 2007). Before each focus group I explained to the students that they could talk to other people about what was said, but asked them not to disclose any names of people that had said it (Alderson and Morrow 2004). I also made clear to the students the limit to total confidentiality that I could assure to them, in line with safeguarding policy (Punch 2002).

All participant information and data were anonymised, including all computer records in line with GDPR policies and guidance. Throughout the thesis, participants have been identified as a number only. I have also been conscious to avoid unwittingly revealing the identity of the case study schools through the provision of detailed locality based contextual information which would enable those familiar with institutions in the area to identify them. All data in electronic form was kept securely, using the University secure computer network, and the use of password protection; paper records have been kept in a locked filing cabinet.

3.5 Framework for data analysis

The aims for analysis in qualitative research are to describe the phenomenon being studied, to identify the conditions or suggest explanations for the phenomenon and to begin to develop a theory of the phenomenon (Flick 2014). Due to the large amounts of data generated, data reduction is a central task, involving processes of organising, focusing,

abstracting, précising and transforming data from the original transcripts, documents and observations. Miles, Huberman & Saldaña (2014:10) suggest that 'the analytic challenge for qualitative researchers is to find descriptions and explanations that still include all of the gaps, inconsistencies and contradictions inherent in personal and social life'. A common procedure is to identify key themes and concepts which are devised by the researcher and derived both inductively from the data, capturing the essence of talk and interaction with the participants, and from a priori understanding influenced by the literature (Spencer et al 2014:272).

I used thematic analysis, described by Braun and Clarke (2006, 2012, 2016 and 2017) to interpret the data. Thematic analysis provides a complex, rich and detailed interpretation and involves a systematic process of interrogating the data to find repeated patterns of meaning which are identified inductively and theoretically without trying to fit into a pre-existing coding frame. Clarke and Braun (2017:297) explain that thematic analysis is a method rather than a methodology, which can be used across of range of theoretical constructs, including research within a critical framework to 'interrogate patterns within personal and social meaning around a topic and to ask questions about the implications of these'. Clark and Braun (2006) explain that themes may semantic, identified with the explicit meaning of the data; or latent, these are underlying ideas, assumptions and conceptualisations and ideologies that shape semantic content. Searching for latent themes was particularly important to this enquiry.

Braun and Clarke (2006, 2016) are critical of the notion of themes 'emerging' from the data, arguing that this denies the active role of the researcher. The process is interpretive from the start, it is the researcher who identifies patterns, decides how to interpret, defines themes and makes choices about what to include or discard (King and Horrocks 2010). Nevertheless, thematic analysis is grounded in the data; themes are identified because of their prevalence and their 'keyness' (Braun and Clarke 2006:82). King and Horrocks (2010:150) define themes as 'recurrent and distinctive features of participants' accounts,

characterising particular perceptions and or experiences that the researcher sees as relevant to the research question’.

Thematic analysis is an iterative process, which involves moving backwards and forwards over the whole data set to identify areas of convergence, divergence and complementarity (Doody et al. 2013), and importantly for this study, can also be applied to sections of the data to compare and contrast different perspectives or aspects (Braun and Clarke 2006). I used a combination of cross-sectional and non-cross-sectional strategies during the analysis. I interrogated pupil data, teacher data and Music Education Hub separately to gain a sense of distinctiveness, outlining different conceptualisations of themes as necessary, as well as interrogating the whole data set to develop overarching themes and concepts which did not necessarily appear in an orderly way in the data. I also focused on particular accounts across the data set in order to deepen understanding of complex narratives and processes which would enable me to make comparisons such as those between teacher and pupil accounts and between non-participating pupil accounts and musically active pupils (Spencer et al 2014:273).

Thematic analysis progresses through stages which lead from data organisation and management through to the interpretive and explanatory presentation of the findings. The analysis involved the following stages which were adapted from Braun and Clarke (2006 and 2012), King and Horrocks (2010) and Spencer et al (2014).

Stage 1: Familiarisation of the data

The analytic process starts with the familiarisation of the data which involves immersing oneself in the data in order to critically and analytically consider what the data means (Braun and Clarke 2012). Urged by Gray (2014) and Silverman (2014) I started the analytical process as soon as the first data was collected, as this supported participant validation and further data collection. In transcriptions, I recorded contextual features, non-linguistic features such as sighs, laughter, and pauses and paralinguistic aspects which conveyed meaning such as volume, tone and pitch as suggested by King and Horrocks (2010). While King and Horrocks (2010:148) argue that ‘it is not the purpose of

transcription to produce a corrected version of what people have said', I omitted fillers and repetitions where I felt these were distracting (David and Sutton 2011:335), but did this with great care to minimise any distortion of meaning. The transcription of focus group data paid careful attention to the interactive discussion between participants, (Smithson 2000, Hyden et al. 2003, Lambert and Loiselle 2008). Hyden et al (2003:311) suggest that how the participants 'establish a common ground' and 'add their contributions to the common ground' are important in terms of recognising the unique insights to be gained from the situated discussion. I focused on how the participants talked about the topic themselves, but also how they co-constructed the narrative by referring to what someone had said previously, how they linked their point of view to the previous comment through connectives and on instances of agreement or disagreement with other participants through audible background comments.

This stage of the data analysis began to identify aspects which were interesting, recurrent and relevant in relation to the research questions (Spencer et al 2014) and in reading and rereading the data, I highlighted text and made notes as memory aids and triggers for coding and analysis (Braun and Clarke 2012).

Stage 2: Coding – (see Appendix 8)

This stage involves working systematically through the data items, coding features that are potentially relevant and that may form the basis of repeated patterns throughout the data set (Braun and Clarke 2006). I gave equal attention to each data item and initially identified as many potential codes as possible, tentatively labelling latent as well as semantic levels of meaning. This was an iterative process where definitions of the codes were gradually refined as I collected more data (Rubin and Rubin 2012). Once all the data was coded, it was sorted so that all the material identified with each code could be reviewed together to develop an understanding of the detail and distinctions in the associated extracts of the data (Spencer et al 2014); this of course led to further refinement. I was mindful of the need to maintain the connection to the original context and so extracts were identified inclusively to include some of the surrounding material. As suggested by Spencer et al

(2014), I further organised this sorted data into framework matrices which would support the cross case and account comparison analysis described above.

Stage 3: Searching for themes – (see Appendix 9)

In this stage the sorted coded data was interrogated in order to move the analysis from codes to themes. This involved reviewing the data to identify where there is overlap, where there are unifying features and clear elements of difference and gradually combining and sorting the codes into potential themes which encapsulate the essence of what the data is about. During this stage of the process, the emerging relationships between codes were explored and an initial thematic map developed (Braun and Clarke 2006, 2012).

Stage 4: Review

Stage 4 identified by Braun and Clarke (2006, 2012) is a two-part review process in which the thematic map is reviewed firstly with the collated extracts of data and then again with the whole data set. This led to further refinement of the themes until they fully captured the overall tone and most important aspects of the data in relation to the research questions.

Stage 5: Developing explanatory accounts

The final stage involves the 'deep analytic work' in which the themes are explained and the data is interpreted in relation to the research questions and contextualised within the scholarly field (Braun and Clarke 2012:9). The following chapters will articulate my interpretation, aiming to 'deepen thinking in theory, policy and practice' (Spencer et al 2014:336).

To summarise, the key principles that informed the analysis of the data were:

- The interpretation remained grounded in the data; to facilitate this, reduction strategies during the process were handled sensitively so that the original words and views expressed by the participants were not lost. These are used throughout the following chapters to support the analysis.

- The developing analysis was captured at each stage of the process and examples included in the appendices so that the decisions made can be scrutinised
- The process was recursive and flexible, allowing for continual refinement of the interpretation.

3.6 Concepts of quality in qualitative research

Traditional conceptions of validity and reliability which may be used as criteria for evaluating research were developed in the natural sciences and so are not entirely applicable to interpretive qualitative research. Reliability which concerns the extent to which the research is replicable, and validity constructs concerning the accuracy of measurement and the extent to which the findings can be generalised to populations other than the sample, rely on different ontological and epistemological positions on 'truth' and 'reality' than my position outlined earlier in this chapter.

Lewis et al (2014) outline the following difficulties with reliability: as there is no single 'reality' to be captured, replication is impossible, the aspiration is naïve because of the complexity of the phenomena under study, the impact of the contextual factors and the influence of the researcher. Marshall and Rossman (2016) explain that qualitative research is a dynamic process; the researcher purposely avoids controlling the research conditions and concentrates instead on recording the complexity of the situational contexts and interactions as they occur. The value in the qualitative approach adopted for the study is that it enabled me to develop concepts and pursue further lines of inquiry developed inductively from the data. I recognise the need to be self-reflective about my role in the research and I am conscious that my personal history and political stance shapes my interpretation (Creswell 2012). However, Lewis et al (2014:355) suggest, 'reliability should not be seen as an alien concept'. In order for wider inferences to be drawn for practice, the curriculum and the development of music provision, it has to be believed that the factors, associations and themes found in the original data would recur outside of the current study sample.

A traditional approach to validity focuses on whether the research instrument measures what it intends to measure, underpinned by the search for 'truth'. It follows the principle that there is an independent, objective reality to be revealed. In contrast, I have adopted an interpretivist position which emphasises the possibility of alternative interpretations and contestable truths and therefore the validity measure becomes one of credibility and the defensibility of the knowledge claims made (Kuzmanic 2009). Lewis et al (2014) argue that the exactitude of research readings, the extent to which they are supported by explanatory evidence and their capability for drawing wider inference' as definitions of construct, internal and external validity are salient in qualitative research.

Lincoln and Guba (1985) suggested that the quality of naturalistic research should be assessed in terms of four criteria: credibility – the extent to which the inquiry was conducted so that the findings are credible and recognisable from the participants' perspective, transferability – the extent to which the theoretical framework and detailed accounts of the research context are articulated to enable others to judge its applicability to similar settings, dependability – the consistency of the inquiry processes over time which support an increasingly refined understanding of the setting, and confirmability – the extent to which the interpretation is supported by evidence from the data so that the findings could be confirmed by others. Flick (2014:484) explains that the issue for qualitative research is how to articulate the link between the phenomena studied and the version of them provided by the researcher. The aim is to 'present reality rather than reproduce it', empirically grounding accounts in those of the participants.

3.6.1 Validation procedures

I used a number of strategies to support the credibility and defensibility of the inquiry. A key aspect of culturally responsive research is to share preliminary findings with participants, inviting them in to the analysis process (Rodriguez 2011, Smyth 2015). This practice goes some way to resolving the unequal power relationship between the researcher and researched, treating the participants as 'consultants' within the project (Alderson and Morrow 2004), supporting the ethical imperative to develop relationships with participants based on mutual respect (Buchbinder 2011, Kornbluh 2015). Member checks or validation

interviews are advocated to develop more accurate accounts of the participants' perspective and as one way to recognise and challenge the researcher's biases and distortions (Lincoln and Guba 1985, Creswell and Miller 2000, Buchbinder 2011, Creswell 2012).

I planned the validation interviews with students in the case study schools by asking for one or two volunteers from each of the focus groups to attend a final interview towards the end of my time in the school. The multiple visits to the South Asian community music group enabled me to see all of the students again after their initial interview. I perceived and planned validation interviews as opportunities to test tentatively identified themes, developing explanations and interpretations, solicit further information, gather additional details, resolve confusions and misunderstandings and consider how the research could be improved (Alderson and Morrow 2004, Kornbluh 2015). Rather than sending a transcription or a final interpretation for participants to check, the intention was to adopt a more collaborative approach (Creswell and Miller 2000), valuing the students' input over time, using my initial interpretations as a basis for subsequent encounters in order to develop a deeper understanding and enrich the analysis (Cho and Trent 2006, Harvey 2015).

Member checking was a much more challenging process with the teacher participants in this study because of the potential to develop an analysis which highlighted unconscious and institutional racism. Hallet (2013) acknowledges the risk of harm in adopting an indiscriminate approach to member checking and argues that researchers should consider how relational dynamics coupled with the findings could negatively impact the participants. Hallet recommends critical reflection on what the process might look like for each participant and advises that validity measures should never outweigh the need to avoid harm. This may be incongruent with the transformational precept which underpins critical approaches to inquiry where the researcher acts as an advocate for change (Creswell 2012). The teachers I worked with were committed to developing inclusive practice and it is within this context that I could carefully and reflexively further explore current practice with them in my subsequent visits to the schools. It was not possible to meet the Directors of the Music Education Hubs again to conduct a formal validation interview. However, I am

involved on a Hub Advisory Board that the Directors attend. I shared emerging findings from the research, leading to a move to initiate a cross Hub action research and staff development project focusing on developing inclusive practice.

In outlining the particular ethical dilemmas posed by the study of racism in educational contexts. Figueroa (2000:88) suggests writing in a field which is linked with the crusade for social justice through the exposure of covert institutionalised racist policies and practices can be in tension with the advancement of 'impartial' knowledge. 'If the researcher's position is that racism is reprehensible, how does this affect the validity of the research being carried out?' Reflexivity is identified by Creswell and Miller (2000) as one of the validity procedures appropriate for critical research and involves the disclosure of assumptions and beliefs that shape the inquiry, and reflecting on the social, cultural and historical forces that shape the interpretation. Described by Powell et al (2016) as the capacity of the researcher to reflect critically about the impact of the research on themselves, the participants and the body of knowledge under investigation, it is focused on change and transformation and according to Lahman et al (2010) is one of the most important constructs in culturally responsive research.

Robson (2002:172) reminds the researcher to be aware of their social identity and background and any close relationship between the research setting and the researcher. From a personal perspective I am a white British female. I taught music in secondary schools with diverse pupil populations for 15 years, before becoming a teacher educator responsible for the training and development of trainee music teachers. I have a close relationship with both the settings and the research focus. Cohen Manion and Morrison (2011:225) developed Robson's ideas, suggesting that highly reflexive researchers are aware of the potential for their perceptions, values, background, biases and world views to influence the research. From my personal perspective, I was seen as an inclusive teacher who had strong participation from pupils from minority ethnic backgrounds in elective music provision, but my perception was that participation by minority ethnic pupils was uneven across different aspects of the music provision. From a values perspective I wanted to

explore this further to see if there were race issues at play in school provision. As I started to read Critical Race Theory I developed the lens through which I now view the world and this has clearly influenced and shaped my study. In demonstrating my awareness of these issues in relation to my biography, my social and professional identity, my perceptions and values, I am seeking to ensure reflexivity by 'holding myself to the light' (Cohen, Manion and Morrison 2011: 225). During the course of the study, my reflexive journal was used to record ongoing introspection and critical engagement with the issues raised (Norris 1997, Cho and Trent 2006).

Systematic and transparent data collection, analysis and interpretation support the dependability and confirmability quality measures described by Lincoln and Guba (1985). I recorded all the major stages in developing and organising the thematic analysis and the successive versions of the thematic structure are presented in the appendices as an audit trail (King and Horrocks 2010). During the analysis I made full use of the data, as I found convergence and collated corroborating evidence among the different sources of information (Creswell 2012), I also highlighted contradictory evidence and considered alternative explanations (Maxwell 2013). I have attempted to provide a clear account of the logical and conceptual links in my interpretation and have supported the analysis with extracts from the data. The data is kept in a well organised, retrievable form to enable confirmation of the findings by others (Marshall and Rossman 2016).

3.7 Chapter summary

The aim of the methodology chapter is to explain the principles, theories and values that underpin the research design and articulate the practical and ethical considerations in undertaking the empirical research. I have endeavoured to achieve this here, reiterating the research aims, outlining the ontological and epistemological position that supported the critical qualitative approach adopted. I have outlined the data collection methods together with the ethical considerations that underpinned my interactions with participants. I explained the use of thematic analysis to develop the explanatory account and finally, discussed the strategies employed with respect to securing the quality of inquiry.

Chapter 4 Pupils

4.1 Introduction

In the next three chapters, I present an analysis of the data collected from three groups of participants; minority ethnic pupils, leaders of Music Education Hubs, and secondary school Heads of Music. The data illuminates three aspects of the enquiry respectively; the pupils' experiences and perceptions which underpin their engagement and participation in music provision; an examination of the provision provided by Music Education Hubs which encompasses instrumental music teaching, music centre ensemble provision and small and large scale performing opportunities; and finally, the consideration of the curriculum and the teaching of music in secondary schools, including both the formal curriculum and the provision of extra or wider curricular activities. The participant data sets provide different perspectives in relation to the research questions, therefore I present a separate thematic analysis of each data set first, before considering overarching themes, synergies and divergences across the data corpus (Braun and Clarke 2006) in response to the aims of the study and the research questions in Chapter 7.

In the study, I have articulated the aim to foreground the perspectives of minority ethnic pupils in identifying culturally responsive pedagogy and thus it seemed important to consider these fully first. In this chapter I present an analysis of the data generated from the discussions with pupils in three secondary schools and in one community setting. I conducted 14 group interviews in total with 51 pupils who were either selected by their teacher or self-selected during my time spent in the music departments and the community setting. The analysis develops four key themes:

- The importance of music
- The barriers and drivers that underpin pupils' participation and engagement
- Pupils' experiences of pedagogies and practices, my music, or yours?
- The pupils' perceptions of inclusive pedagogy.

4.2 The importance of music – ‘A great opportunity to do other things’

The analysis of the data suggests that the way in which pupils perceive music is a fundamental factor in their active engagement and participation in musical activity both in and outside of school. The pupils identified a number of aspects which can be described as cognitive and psychosocial extrinsic benefits of musical engagement (Crooke 2016). These include: the impact of engaging with music on the pupils’ emotional and mental well-being; perceived connections between their participation and their academic development and achievement; the positive impact of making music with others on their ability to work cooperatively and the development of confidence through their participation in performance activity.

Four of the pupil groups discussed how playing their instrument or listening to music ‘calms them down’, helps them to cope with their emotions and feelings and gives them a relaxing pastime away from ‘more academic’ work, revision and examination preparation. Two of the pupils describe how music takes them ‘out of the moment’:

P2: ...when you are playing, it calms you down in a way, it takes you somewhere else, where nothing else can take you... (FG1)

P:23: I suppose music provided like a safe, well not a safe place, but like for me to be in a world of my own, so I could get away from everything that was stressing me out and stuff. So yeah, I just turn to music when I’m like upset or anything. (FG7)

Music is seen as a legitimate relaxation activity for time away from examination revision and also as a Key Stage 4 option subject that provides ‘light relief’ from more academic subjects:

P21: When I picked my options in Year Eight, I picked History and I picked IT and they were like academic subjects and even though my mum wanted me to pick Citizenship, I was like I don’t feel like I can concentrate with like twenty-five hours a week of just work, work, without having like hands-on activities like music... (FG7)

Music lessons are also enjoyable:

P:44 It’s just like you relax in the lessons, it’s like when you go for a job, yeah, they say it’s not really work if you enjoy it, so for us, this is not really a lesson, because we enjoy it, you know what I mean? (FG12)

Pupils recognise music as a subject that develops creativity and imagination. Focus group 2 suggested that participating in musical activity supports their learning in other subjects by developing recall skills and their resilience. This extract summarises their argument:

I: Are there any other benefits that you have found in playing music?

P4: Musicians are actually smarter, because there is so much more than you can learn. You pick up skills for the rest of your life. You have to remember the patterns, and then it helps you because you can remember more things outside, like your work. I'm doing GCSEs and you have to remember lots of things, and it's helping with that.

P5: It helps you focus and your memory because you have to practise every day even if it's just for 15 minutes, it just helps build your focus and your confidence. (FG2)

Pupils also outlined the benefits of making music with others, this is outlined as a key motivator for their participation in extra-curricular activities, but also their engagement in class. They explained that working with others provides opportunities to develop their communication skills, their ability to collaborate with other people and their sense of community in working together to achieve a common goal. Two of the pupil groups discussed the importance of teachers selecting groups of pupils to work together who could support each other. Focus group 12 explained that 'more confident pupils should be grouped with less confident pupils.' Focus group 10 also highlighted the opportunity for pupils to support each other:

P34: I'd say everyone has to start somewhere.....so if somebody is better than someone....

P33: Learn from them and develop your skills, gain more confidence from what other people are doing. Let's say someone's more experienced at one thing, and someone's more experienced than another, they could like teach each other their skills and like help them expand on their knowledge. (FG10)

The relationship between performing music and developing confidence was mentioned in several of the discussions with the pupils. Pupils outlined how preparing for, practising and refining a performance builds confidence, and confidence is perceived as a key aspect of musical ability.

The discussion about the importance of music with the pupils perhaps is best summarised by the following pupil:

P44: We learn so many different skills, like it builds up your confidence, your performing skills, it develops your teamwork skills, your listening skills your talking skills, you know what I mean, like your communication skills, it gives you great opportunities to do other things. (FG12)

Music is perceived as being 'different' to other subjects; it is more fun, more hands on, with opportunities to work independently and socially. Ultimately the pupils value the subject for the 'life' skills that musical activity helps them to develop, and particularly for the 'focus' it affords them with, or the 'relaxation break' which they perceive as supporting their learning in other subjects; this corresponds with the motivating factors articulated by the participants in Donnelly et al.'s (2019) study and the benefits articulated by Hallam (2010). It was often used as a legitimising factor to justify their participation and engagement to parents by the pupils and also by their teachers. However, there was a sense that the pupils' engagement is timebound, articulated in these discussions about music supporting, or as light relief from 'more academic' or 'harder' subjects. Taylor (2008:37) cautions that 'the pitfall of relying heavily or exclusively on extrinsic arguments in music advocacy is music risks becoming being seen as the means to an end rather than the end itself'. Only two of the pupils I spoke to were considering studying post 16 music, the main reasons seemed to be linked to employability and to their perception of being 'good enough' to continue, which underpinned some of the barriers and drivers for engagement and participation.

4.3 Barriers and drivers for participation

The analysis of the pupil data in relation to the theme of barriers and drivers for involvement identified four key aspects:

- The importance of performance
- Social interaction
- Family influence
- Academic achievement and employment

4.3.1 The importance of performance

Three of the focus groups emphasised how they felt excited, proud and a 'sense of achievement' when they had created and performed a piece of music:

I: What made you choose music?

P44: It's way of expressing yourself to be honest

P43: yeah, it's way of expressing yourself and it's better than all of the other things cause like....

P45: When it sounds good, I just get like a bit hyped

P44: Yeah, Yeah

P45: When it sounds good, you just get gassed

P44: You feel proud of yourself. (FG12)

The link between performing and 'pride' in achievement is a strong one. Pupils who played Indian musical instruments suggested that if Indian music was included in the curriculum they would have an opportunity to demonstrate their instrumental skills:

I: And if the music teacher was going to teach about Indian music, how would you feel about that?

P24: Excited because I know how to play some instruments, so I'd feel like I was the best. (FG03)

P2: I would be like, well I guess I'm going to get an A in this then! (laughter).

P1: Quite proud to be honest, I feel like all my friends would be like 'wow, look how good she is', I feel like classical Indian music isn't very talked about and it's not very popular compared to pop music. (FG01)

These excerpts also suggest exclusion from opportunities to play their instruments as part of music making in the classroom, leading to a disconnect between the music they are engaged in outside of school with the music inside school and a lack of representation within the curriculum (Drummond 2005; Roberts and Shehan Campbell 2015).

The majority of the focus group discussions indicated that the pupils valued the performing opportunities they had in school both as part of music lessons and as extra-curricular activities. The discussions with focus groups 7 and 13 illustrate the pupils' enthusiasm:

I: Do you take part in the concerts and extra-curricular activities?

P20: Every single one. [laughter and agreement from all]

P21: Every single one, every concert that ever exists.

I: And have you done that right from the word go?

P20: I've done it every year, I've done every single concert since Year Seven. (FG07)

P48: Yes, sometimes we have like Culture Fest, and (name of school) Got Talent is coming out now, so everyone will want to take part.

I: What makes pupils get involved do you think?

P46: Passion

P48: their friends. (FG13)

Some pupils explained that seeing large scale performances in school had inspired them to get involved themselves. Pupil 11 explained:

P11: Like I didn't really go to them [extra-curricular activities], and after like going to some concerts, like our school ones, then like just a few weeks ago, was Music Day, and watching people perform, it just looks really good and it makes more people want to go. (FG04)

The approach of the teacher is crucial in providing performing opportunities and in developing a supportive classroom environment (Lind and McKoy 2016). Focus group 12 illustrated this point:

P43: Like in Y7, I don't know what happened, but we didn't have a proper music teacher then, and it was really boring and then Miss came at the end of Y7.

P44: And it became really interactive and we had shows and everything.

P43: Yeah, we already had shows and everything in the first month of her coming, we were already performing and she's really good. We have more practical lessons, because we used to write in books, we don't have any books any more.

P44: I think that's much better. (FG12)

From my observations and field notes: I was inspired to see these pupils in a workshop lesson in CS3, in which the pupils had significant agency in developing the live performance. The teacher had written individual parts for the pupils and the class was separated into two groups. One group performed while the others were practising their parts with headphones or supporting the performers with their parts. There was a real sense of 'community'. The teacher had set up a performance area and the pupils were engaged in high level aural critique of each other to refine the performance. They were rehearsing for a performance and the pupils were excited about this.

Pupil 19 suggested that in lessons, a concert type performance opportunity should be planned:

P19: I think that we should like have the chance to, like we've never planned lessons, like we should have a couple of lessons where we decide what we want to do and everyone creates their own performance, like an actual proper performance, not just practicals in class. (FG06)

Blood et al. (2016) argued that schools play a key role in helping to engage young people in arts and culture, through providing a context or community for participation. There is some evidence to suggest that childhood participation has a long-term impact on adult engagement with the arts (Oskala et al: 2009) and participation in musical activities in particular (Pitts 2008). The extra-curricular activities in one of the case study schools were characterised by inclusive and culturally responsive approaches that included open access ensembles (Walden 2019) pupil led groups, and repertoire which reflected the interests of the pupils (Gay 2010, Abril 2013, Hess 2015a, Lind and McKoy 2016). Pupil 51 explained:

P51: We do Culture Fest, where pupils show their cultures. From year 7 to 10, they show the audience what kind of culture they have, and their talents like dance and music. People can come, like parents and all that from different places.

P50: People are allowed to sing, like perform in their own languages, so we get the opportunity to sing songs that are popular in our own country, or people can do performances where they do like cultural dances and stuff like that. (FG14)

Only one of the pupil participants participated in central Music Education Hub led extra-curricular provision. This suggests that the provision is not yet providing a broad range of activities accessible to all pupils or inclusive of all musics. Derbyshire (2015) has argued that there is a fault line developing between formal music provision provided by Music Education Hubs and more inclusive approaches led by community organisations, and that the move for Music Education Hubs to embrace a broader range of music making opportunities has been slow and variable.

Pupils' performing ability is a key influence on pupils' initial and sustained participation in musical activity. When asked what might stop them from participating, pupils in Focus group 1 explained:

P2: Like a lack of ability.

I: Do you mean if you didn't feel you were good enough to carry on playing?

P2: Yeah, I guess so, because you get to a point where you're either good enough or you're not and if you're not good enough there's no point, do you know what I mean? Unless you're going to improve and get so much better.

P1: Yeah, especially when you get to a certain age, when you're not that good,

P2: Yeah like when I'm 18, I know I'm not going to get that good, but if I get to 18 and I'm not as capable as I should be, then I'll consider dropping it. But I don't want to be a professional anyway. (FG01)

Other pupils indicated that a lack of performing ability stopped them from taking part, for example, Pupil 18 explained:

P18: You have to be good at it.

I: You have to be good?

P18: To get good at it, you have to get better each time by joining in a lot more, by playing a lot more. (FG06)

When discussing musical ability, the pupils inevitably related this to performing skills. While the pupils had an inclusive view of who could be good at music; they recognised the effort and practice it takes to be able to play an instrument:

P21: if you're just like focused on that instrument, not messing about and stuff, by the middle of Year Nine, end of Year Nine, you'd just be great at it because like

you've put in the effort. [P23: Yeah] In music, if you don't put in any effort, the instrument is not going to do it for you. (FG07)

4.3.2 Social interaction

All the pupil groups identified aspects of social interaction as being important for their participation in musical activity. Some pupils outlined the benefits of learning their instrument with other people:

P24: I've learnt more here, I've learnt more things and it's better because we get to communicate with other people. Like with my old teacher it was just one on one, but now I've made loads of new friends so it's better. (FG03)

Friends can support or hinder participation in larger scale extra-curricular ensembles:

I: Was there a time when you wanted to participate in any of the activities but felt you couldn't?

P7: Not me, but I know people that have, like they're a bit scared. I have this friend that's, we had, we were, she was saying that she was a bit scared to sing, because she thought everybody would laugh at her.

I: Is there any sense of any peer pressure or anything like that, that would make people not want to get involved?

P7: I think it's easier if you have friends that go, because you feel more comfortable inside and things. (FG04)

P32: I used to be in a group and we used to perform at the theatre and stuff. It's a group that would do drama and we would sing basically. I stopped because I was more bothered about my friends, so if my friends didn't do it, I wouldn't do it either. I wasn't uncomfortable with the people there because I didn't really know them that well, but because my friends weren't there and they gave me the idea of going and when they stopped going, I didn't want to go either. (FG10)

Other pupils discussed the importance of working in friendship groups in bands:

P45: We learn more like, we learn more like together

P44: Fam, you know what's the good thing though, she [the teacher] picked the good people yeah, because if you've done like a good song, and everyone like didn't listen to anyone yeah, you wouldn't even get passed it, you get me? Fam, like when she picks the right people yeah and everyone gets along, we went through better tunes. (FG12)

Learning in friendship groups is a fundamental aspect of the informal learning approach because friends usually have same musical tastes. This has a practical function in that consensus is reached in which music they choose to learn, but also a more fundamental function which could be linked to culturally relevant pedagogy; informal learning is 'fundamentally tied up with learning to create music which affirms and celebrates, rather than contradicts, or threatens, one's individual and group identity' (Green 2008:122). Pupils work more cooperatively in friendship groups and engage in 'group learning' which Green

defines as 'unconscious, implicit learning via group interaction', and 'peer-directed learning' in which 'knowledge and skills are learnt through being explicitly and intentionally imparted from one or more group members to one or more others' (Green 2008:120). The informal learning pedagogy has been shown to increase take up of music at GCSE significantly (Green 2017).

4.3.3 Family influence

Previous research found that minority ethnic children are less likely to be taken to arts events by their parents (Bunting et al. 2008; Oskala et al. 2009). For some pupil participants, encouragement of family members was a key influence on their participation. Music was part of the daily routine of family life, and it was taken for granted that they would be involved from an early age:

P3: I've like grown up with it, I've got it from my dad and my cousins (points to the other girls)

I: So, are you all related?

P2: Yeah, she's my sister, and she's my cousin.

I: So, do you play lots at home?

All: Yeah

P2: It's virtually every day in our household,

I: Really? And is that because your family plays as well?

P2: My Dad, his whole family is absolutely musical, like my Grandad plays every single day, my Dad, my Uncle does, so it's just taken for granted that we would all kind of play too.

P1: Before we even started playing we just used to sing along with them or we would like clap to the beats. (FG01)

I: Do you make music outside of school as well as inside of school?

P20: Yeah, I help my dad a lot, like when he's got like he'll create a track or something and like he'll send it to me and make sure, because obviously I've got the best ears, so I like sound proof it all, then because all my little cousins and stuff, they're into music, I can like help them because I can like play like the basics of a lot of different instruments. (FG07)

Previous research identifies family economic circumstances as a barrier to musical engagement (Flimer-Sankey et al. 2005; Derbyshire 2015; Blood et al. 2016). In the case study schools, all instrumental lessons were free. This was a significant decision of the schools' leadership teams in order to make musical participation possible for the pupils:

I: Do you think that everybody in school has equal opportunities to play musical instruments and get involved?

P24: Yes

I: How do they do that?

P24: Our music teacher, he sets up loads of things, lessons in school and he says that at least every student should get a free lesson, so lunch time lessons are free and you learn about the scales on a guitar or the notes on a piano. (FG03)

However, the choice of instruments in these schools was limited to popular music instruments; guitar, bass, drums, keyboard or singing.

Two of the five year 10 groups highlighted that there had been some objections to them taking music as a GCSE option from their parents, focused on employability:

P22: Yeah, my mum was like kind of telling me what to choose, like don't choose Music, like you're not going to get anywhere with it. But it's not like where I'm going to get with it, it's just like what I enjoy doing and what I want to do. Like she told me to choose Citizenship [P21: Oh like welcome to the club!] and don't choose History, choose Geography.

I: Were your parents different?

P20: Yeah.

P23: I suppose I got like the choice of what I wanted to do because my mum wants me to have like fun now and just like relax a bit. But when I get to college, like I'm deciding for my career, so have fun now and decide my career in college. (FG07)

P32: My Dad, he just doesn't want me to get in the mindset of becoming singer, I don't, but he says he's just scared that I might want to become a singer, and he's in that mindset, that he wants me to do something better than actually just singing. (FG10)

As indicated earlier, focusing on extrinsic benefits of music education persuaded some parents that perhaps taking GCSE Music was a viable option:

P21: Yeah, I know my mum, when I said, she didn't want me to pick Music, she didn't have any idea of Music, because I never, in Year Seven and Eight, I never came home and said mum I want to play music, I want to do Music. I never said that and it came to the options, I was like mum I want to do Music. She was like you're not doing Music, don't be so stupid, and then she went to talk to Miss and we had a fifteen minute conversation and Miss explained what you learn in Music, how and all this event stuff that you do and how it can help you progress to college and stuff and CVs and then my mum was like well that's not actually a bad option. It's like parental barriers are a big thing, but once you knock them down, I think it comes from the student barriers. (FG07)

This analysis echoes previous studies that have identified parental perceptions as a barrier to participation in music, with minority ethnic families less likely to encourage careers in the creative industries (Blood et al. 2016). Filmer-Sankey et al. (2005) also found that there was parental pressure to study 'more academic' subjects.

4.3.4 Academic achievement and employment

The pupil participants were clearly committed to their academic achievement. This manifest itself in discussions about balancing time between school work and musical activity:

I: Is there anything that would stop you from learning music?

P2: I think it would just be really if I just wasn't able to keep up with school, that's the only thing, because it just gets too much sometimes. (FG01)

Also, when they were considering further study options after their GCSEs:

I: So what would be the deciding factor to make you do music when you leave?

P32: Our grades, so if I get a good grade for my music GCSE, Dad would give me a more open mind in whether I want to do music or not, because I don't want to pick something that I know I wasn't good at before. So if I was good at music and I got good grades in my GCSE, that's probably going to make me want to do music, or carry on doing music, but if get bad grades, it just shows that I wasn't that good at it, so I wouldn't do it. (FG10)

Focus group 1 also explained that the poorer GCSE results of their music department in comparison to other departments in the school, influenced their decision not to take music as an option subject. The negative impact of the performativity culture and accountability measures such as the EBACC on music provision in schools has been well documented (Daubney and Mackrill 2018; Savage and Barnard 2019; Bath et al 2020). This data added to a sense that music was not perceived as an option subject in terms of future progression, or a subject that carried the same gravitas as other subjects. Pupils' perceptions of how music fits with their future career clearly influences pupils' option choices at GCSE level and post 16. These extracts show that music is perceived as 'hard to get into', but also that the pupils are unsure about what careers might be available if they studied music:

P22: At least I've got like a bit of knowledge about it, but I'm thinking like in career wise, like to get into the music industry its hard, and you have to be like exceptional. I'd like to learn something, go to university and to be something that is easier to become, like do you know what I mean, than just trying to get into the music industry. (FG07)

I: So, you've definitely made the decision that you are not doing music, can you tell me why?

P29: yeah, I'm not really looking to be a musician when I grow up

P30: I don't need to be able to play music to put a fire out

I: You want to be a firefighter?

P30: yeah in the army

P29: Probably because it doesn't fit it to a lot of jobs (FG09)

I: Are any of you thinking about taking music when you leave?

P34: I don't really know where it's going to get me, that's why I'm not sure

P32: If I were to do it I'd do it as an enrichment
P35: Yes, as an extra thing
P32: Yes, as enrichment it's not something I'd actually wanted to do
P34: For me it's the career, what I could do after, but I am probably looking at music, but I'm not sure where I'm going to go after that. (FG10)

One pupil did see a broader range of career possibilities than performing:

P20: That's the good thing with music because it's not just about the performance, you can go down so many different aspects. You can go into like interviews, you know, like you can do reviews, you can do like promoting your own record label, producing, like it's got so many different ways to go down and it's still all linked to music, but I'm not sure where I'm going to go after that. (FG07)

Given that a key motivating factor for pupils' musical engagement is through performance activities and their perceptions of ability in music are performance orientated, it is not surprising that when talking about career options, the pupils focused almost exclusively on performing careers. Youth Music and Ipsos MORI (2019) has highlighted the need for professional guidance for young musicians, particularly in navigating progression routes and understanding the career opportunities available to them. The relationship between music and employability was a theme that underpinned pupils' discussions of the importance of music, their perceptions of music as subject in relation to other subjects in school, parental support and the pupils' long-term participation in musical activity.

4.4 My music or yours?

4.4.1 Enthusiasm for learning a broad range of music

All of the pupil groups articulated an enthusiasm for learning a broad range of musics. This was partly due to boredom with the repetitive nature of the existing repertoire:

I: What sort of things do you think you should be learning in the music curriculum?
P51: People should learn a diverse kind of music because it's not always to do with one type of music, for example, we always do pop, but some people say I want to do this song, because that's why I'm here, but you have to do other things as well. For example, if I want to be a drummer, I'm not always going to drum one type of music. (FG14)

The pupils articulated an enthusiasm for learning a broad range of musics. This was partly due to boredom with the repetitive nature of the existing repertoire, but also that they wanted to learn music that they identified with, a key aspect of culturally responsive practice (Lind and McKoy 2016). Comments from the pupils in the 'inclusive music' task included:

Give everybody chance to listen to each other's music;
Learn how to make dubstep or trap remixes or editing songs;
Give everyone a chance in what they enjoy, not just rock or 'normal' music;
Learning about typical black music;
Do more music lessons based on different parts of the world. (Inclusive music task)

The comment about 'normal' music suggests that this pupil has internalised the normative discourse which places western art and popular musics at the centre of music education to the extent that anything outside of this could be considered not normal (Countryman 2009, Rampal 2015, Spruce (2017)).

The pupils who played Indian instruments also wanted the music to be represented:

I: If I was to say to you what do you think makes a good music curriculum, what do you think should be in there?
P3: Different backgrounds and different cultural music because like, yeah because if these instruments [diliruba] were included, like what they do and like the instruments and what they play could be like in there.
P1: Because we've done like the same types growing up since reception so it just gets a bit boring in the end.
P2: So that would be cool, if they did like different cultures but they showed us the instruments and how to play them.
P1: If people could come and show us them as well, that would be quite good.
P2: Yeah, we'd get to try them or something. (FG01)

When asked how important it was to learn about music from their own cultural heritage, they told me that it was 'extremely important'. Two of the pupil groups argued for what could be described as culturally sustaining pedagogy (Paris and Alim 2017); pedagogy that seeks to perpetuate and foster cultural pluralism, viewing learning as additive rather than adopting deficit approaches. This extract exemplifies the sentiment:

P2: I think to making sure that the culture doesn't fade away is important for each culture, I mean it's important for British Asians that Indian Classical music doesn't go away and stuff but that's not necessarily just so it doesn't fade away it's because, I don't know how it say it, it's like, I think it *deserves* (pupil emphasised this word) recognition, you know what I mean? It's not just that, some cultures aren't given the chance necessarily. Like in school if you did a certain culture it would be like Caribbean, or African and we'll do the odd Indian, so it's like important for each culture to make sure it doesn't fade away for specific types of people but it not even just that, it's more like recognition and realising that there is more out there rather than just English songs all day, not that there is anything wrong with English songs, cause I like listen to English songs all the time. (FG01)

Some of the pupils articulated that they also felt they had a connection with the music that was important to explore:

P20: Extremely important [All: Yeah, Yeah], that's why I'm glad we've got steel pans, because I feel kind of like, because that's like we've all been brought up like that, like the steel drums, like playing them, like proper getting into it, like I am so glad we have that, because that gives us like a chance to be like yeah, this is what we know and we can do (Agreement from other pupils). (FG07)

P34: Yeah, like in our, because we're in the, we're in our own band, our aim is like we want to do songs like, you know, we've kind of been brought up with and like they're more like the Reggae side and stuff, because that's what we've known. So, kind of like bringing that more into like our kind of environment. (FG10)

These pupils were articulating their appreciation of their teachers allowing them to use their heritages, experiences and points of reference (Gay 2016) in their musical learning. This extract illustrates the potential power of culturally responsive music education:

I: How important is it do you think to learn music from your own cultural background?

P46: it's just a wow!

I: Can you explain that a little bit more for me?

P46: It's just a shock, knowing that your culture's known, knowing that other people from other cultures like it, you may think that you are different, but some people can like what your culture has done. (FG13)

At the same time, teachers need to be careful about making assumptions about musical heritage. Cain (2015) and Mitchel (2016) argue that other aspects of pupils' identity may be more than, or just as important as their ethnic and cultural heritage. The discussion with Focus group 12 illustrated that point:

I: How important is it to learn music from your own cultural heritage

P42: 50:50

P43: I think it is a bit important but I wouldn't like....

P45: It depends what music you're into

P43: It is but....

P45: And you know what when you chilling with your boys yeah

P43: Friends [admonishing P45 for his use of the phrase 'your boys']

P45: You know what tunes

P44: Your friends (becoming more insistent)

P45: My friends, (pause, relenting) like when you're going home and Mum is listening to some songs, like Gypsy songs yeah, and obviously, you're into Gypsy songs in it, but obviously I'm into like Hip Hop, cause all my friends like listen to Hip Hop, so obviously I went into Hip Hop. (FG12)

Hess (2019) argues that music teachers must ensure that the music they select is 'actually' relevant to the pupils. Rather than making assumptions about music they assume to be relevant because of cultural heritage, teachers should take time to find out about the music pupils have affinity with (Lind and McKoy 2016).

Focus group 1 argued for the representation of Indian music in the curriculum, but also against the often essentialised nature of the teaching of 'world' musics (Gaztambide-Fernandez and Stewart Rose 2015:

P1: Yes, but it could be a whole white class, but they need to learn, they need to recognise other pieces because there's not just Indian music in India, there's English songs in India, there's Spanish songs in India, and you know like all these pop singers they have, you know like Justin Bieber, he has a song that's like Spanish as well, or he's featured in a Spanish song and that's going all around the world because he's famous. I was looking at it the other day, there's people in Mumbai, there's people like in Manilla, there's people in England, in Canada and America, it's just like Spanish songs are getting recognition because of these artists.

P2: Yeah, you know like when you do African music, they introduce one song, I can't remember what it is, but it's really famous that everyone learns, and it wasn't like African music, it wasn't the whole of, do you know what I mean? It wasn't representative of African music, it was just like where going to learn this today to give you a bit of an insight and that's it. (FG01)

The pupils are articulating their experience of 'world' musics in the classroom which are often presented as if they are static, steeped in tradition or fixed in time (Thompson 2002). Holder (2017) uses the example of 'African Drumming' to articulate this point. It is rare to see contemporary music of African countries as part of classroom resources and lazy labelling (Africa is not a country) and the lack of contextualisation of the music in time and space (given that Djembes date back to the 12th Century), may give pupils the impression that the music has stayed static whilst European music has 'moved on' in terms of instrumentation, technology and technique.

Although heavily contested in the literature (Spruce 2016), the majority of the pupil participants suggested that focusing on music from different cultural heritages could support cultural understanding. This included understanding of their own cultural heritage as well of those within the school community:

I: Okay, quite a few of you said yes, why you think it's important?

P8 I think it's because if you learn more about other people's cultures, it just makes more people open minded and very like understanding of how other people are different to you and I think it makes the world a lot better. (FG04)

I: Do you think it's important for you to learn about music of your own cultural background in Music lessons?

P19: Yeah, so you can understand it more, like even though there's loads of different ones, you can get to know your own one, where you come from, like how the music where you come from is made and stuff. (FG06)

P44: Even songs form their [the teacher's] background, or can we try a song from my background, so that you can understand me more as a teacher...

P43: Yeah

P44: and that then gets a better relationship with your teacher

P42: So then you can do more stuff. (FG12)

4.4.2 Musical context

Some pupils articulated the importance of learning about the contexts in which music is created and performed to understand the music more:

P42: It helps you not be ignorant as well, so like you might hear a certain piece of music and you're like, I don't want to listen to that type of music, but you don't even know what you're saying, you know what I mean? So, like if you understand the meaning of it and why they've written that song or what it means to somebody else, it helps a lot more to reach out and branch out and stuff like that.

P10: You've got a wide range of things to learn about and the teachers prepare insightful lessons about certain music and what the origins are, because you kind of, before you start trying to perform it, you need to know like what it's about and why you're learning about it.

But one of the groups articulated their teachers' lack of confidence in addressing musical contexts that connected with difficult political and colonial histories and racism:

I: What about when you're doing the lessons on Reggae, what sort of contextual information are you given?

P20: Its more about like the different types of Reggae.

P21: Yeah, I don't think they touch on like the ins and outs of the people that made it. I think like the teachers, I think the teachers over-compensate on how sensitive we find it (P23 Yeah).

P20: Yeah, like yeah, I think that's it, like I understand because at the end of the day they're doing their job and their job isn't to offend anyone, but at the same time, you still need to, we still need to learn about it.

P21: I think I'd still want to learn about it.

P22: I'd rather, I want to learn about stuff like that

P21: Even if they don't feel comfortable like teaching it, I mean they could say (P20: bring someone in, have a workshop), if they don't feel comfortable, right, I mean obviously I'm not going to say oh you've still go to teach it, because you don't if you don't feel comfortable, but at least like *try* and teach it and then pre-warn the students, like [P22: this is what's going to be taught] (P23: Yeah). But I still think that like it *needs* to be taught.

P20: It does.

P22: I think it really does. (FG07)

The pupils have a good relationship with their teacher and one of them felt able to challenge her during another lesson. Her response seems to suggest unease with discussing race issues further:

P22: Like we've been learning about Blues music, right and then Miss will be just like skipping on, la, la, la, Blues music and I'll be like "What about the African-American slaves?" (P20: Yeah) and then she'll just like go "Is that appropriate for a

classroom?" Well I think it is, I mean I'm pretty sure it's *something* to do with Blues music, but like they try and skip over it. I don't think they're saying it because you've said something wrong, they're saying it because they feel awkward about the situation, that they don't know the answer to what you're saying. (FG07)

Castagno (2008) argues that white teachers often suppress talk about race, either by ignoring or reprimanding pupils to silence, or through 'colour muteness' - the avoidance of language that refers to race. Bradley (2012) makes the case that the avoidance of discussion of historical and cultural contexts in which music is created is a firewall to prevent discussion that might lead to questions about race. It demonstrates a 'fear of causing offence' or a 'fear of doing the wrong thing' (Young and Burke 2019:4) that underpins a race neutral or colour-blind perspective that is one of the discriminatory processes described by Ladson-Billings (1998). Teaching about Blues is an opportunity to teach positive black history; 'the fact that musical traditions emerged from this is testament to the creativity, resourcefulness and sheer resilience of people who were regarded as sub-human by the colonisers and imperialists who subjugated them' (Holder 2020). Two of the pupil groups talked to me about the importance of teaching Blues from a positive perspective:

I: How important is it to learn about music from your own cultural background in school?

P26: I think it would make you proud of how your ancestors were and all that, and how like they could have made guitar for example, it would be nice to like learn it too...

P25: The background of my family were slaves, and it would be good if we learnt about the music, like Sir taught us about the music of the slaves

P26: Yeah like Jazz and all that

P25: Like you know when someone says something and the rest of the people repeat it

I: Call and Response?

Both: Yeah, Yeah

I: When you were learning about the Blues how did that make you feel and think about what happened?

P25: Like they could make music with what they had, like you can make music with anything, like a chair, you could bang on it and start singing with it

P26: Like I'm not proud if my ancestors had like racists against them and all that, but I'm glad that they turned a bad situation into something that they could be good at, if that makes sense, like singing. (FG08)

P21: Right, so we've done a Blues composition and like Miss, she kind of touched on like how it came from African-American slaves, but then I think it was a good thing, I think it was a good thing that she said that because I was like well I can connect with that now I know, because obviously I'm black. But I feel like I can connect with that more now I know it came from Africa-American slaves and even though they were in such like a deprived world, they still came out with something good from it,

they came out with a new sense of Blues music and look where it's come now, it's still here. (FG07)

4.4.3 Music for all?

The discussions with the pupils suggest that some of them are aware of the reductionist approaches to 'world' musics, the tokenistic representation and 'lack of respect' in the music classroom, and that this impacts on their participation in the provision. For the pupils who played Indian instruments in particular, they explained how their musical skills were marginalised from the mainstream and they identified a lack of teacher knowledge as a problem. Talking about GCSE Music Pupil 2 said:

P2: To be honest, it's not that good, all my friends that do it, they don't really find it that good

I: And do you think that is because of the syllabus or because of the teaching?

P2 I think the syllabus because I've seen what my friends learn and it's not got not much variety, but also there's not much detail. You know how I had to perform one time for the class because they were doing Indian Classical Music, but they didn't have much detail in it, but some of the information was also wrong and I was like ok...

I: Can you remember what was wrong?

P2: Yeah, it was like what's a raag, and I explained to them what a raag was and stuff, and they had a completely different meaning and I was like whoa, but like obviously I wouldn't tell them they were wrong because obviously their exam requires something different, so it was not like I could say anything. (FG01)

In pupil 4's school, pupils learn Dhol and Tabla as part of units of work on Indian music:

P4: Yeah like when my teachers try and demonstrate the instruments, they don't always play it properly or have enough respect for it, because they're always just banging on it, they never respect that type of instrument.

I: So, are you able to demonstrate a little bit for the teacher?

P4: I have, yeah so you had like the choice to play which ever instrument you wanted, so they had like my instrument so, I just starting playing it and demonstrating it, that's what I do

I: How does it make you feel?

P4: It does bother me obviously because we're learning it in a really good way, and some other people just show it and just gets a bit annoying sometimes, you know how to do it but they just show them how to do it the wrong way

I: Is it different in your school?

P5: They have all the kinds of instruments, but they only show the types of instruments that everybody would be able to play, like the African drums, we sit in a big circle and you just have to bang it, they don't really teach you the actual skills and all the different techniques and the way you're supposed to touch all the different instruments. (FG02)

When the pupils were involved in performance activities in school, they played for 'cultural celebrations' and were isolated from wider musical activities:

I: I'm really interested your experiences of music in school. Do the teachers at school know that you play?

P2: Yes, they do actually yeah. We've done like 'East meets West', which is like a little party almost, we did a little performance for that.

P1: Celebrating different cultures.

P3: We've done performances in school before

P1: And for open days at school, they ask us if we will do a little thing. (FG01)

P24: In primary school, like every year we have this thing called Vasaki, which is like a celebration thing, and then one of the teachers asked me to do a demonstration of the dhol and the tabla in the assembly.

I: Did you do that on your own or with other pupils?

P24 I did that on my own.

P2: We did a performance at an open evening, the teacher just asked me and I was like, mmm ok, because I don't get anything out of it, they just left us in a corner to play. Like when Year 6 come into the school and I remember there was this one woman who asked me, "Have they just asked you to play to make us think that you're involved?" Do you remember? But we're not involved what so ever. (FG01)

Focus group 1s solution was to have an inclusive ensemble in which they could get involved:

I: And that's what you were talking about last time, that if the school wanted to make sure music was inclusive, to have like a band or some sort of orchestra that included everybody (P2 Yeah) and try and mix the instruments...

P2: I know it's hard because the notes are different and the composition is different and stuff but it would have been cool to give it a shot because I know like there used be like this woodwind orchestra or something and we never like got a chance to....

P1: Yeah like people who want to be musicians in the future need to be able to know different notes, how you can interpret all different kinds of music.

P3: And there is lots of cross over music that it would be possible to play together

P2: Yeah or we could try and I could go and ask my teacher to help and he would help me, but like we never got given the chance. It's partly you know awareness. I don't blame a lot of people, obviously it's not their fault that they not been shown it. (FG01)

These extracts suggest a lack of culturally responsive teaching within their schools. Rather than drawing on the 'cultural knowledge, prior experiences, frames of reference', and performance styles of ethnically diverse students to make learning encounters more relevant to and effective for them (Gay 2010:31); the teachers' lack of knowledge and perceived lack of respect when playing the instruments and when teaching Indian music, and the pupils' separation from the high-status ensembles within the school served to exclude the pupils and alienate them from further participation at examination level.

In the case study schools, informal learning approaches were used to engage and motivate the pupils. A key principle of the approach is that pupils choose the music they play, (Green

2008). However, the teachers exercised ultimate power over which music was 'acceptable' and which was 'inappropriate'. Rap music seemed to be 'demonised' in particular.

I: So, I've been talking to Miss and she's been telling me that she's been doing some units of work on Hip Hop and Reggae, because the pupils really like the music. Do you think that that would help engage more pupils in music if we did units of work that pupils were interested in?

All: Yes

I: So, in this school which music would be the best to teach?

P32: The trouble is nowadays, no music is really appropriate, everyone just likes to listen to the current stuff and it's not all the same anymore, it just all inappropriate, explicit.

P33: Yeah, they [the teachers] see it as a limit (FG10)

P21: I like people like Big Sean, Kanye West, 2Pac, even Bryson Tiller, even though he doesn't rap, all them people are and I feel as though that is never, ever going to be something that is played at secondary school, in a concert. (Agreement from P20 and P22) Like even Bryson Tiller who doesn't even use that much bad language (P22 Yeah), it's never going to be in concert. (FG07)

I: Do you ever feel that music that you might do introduces stereotypes?

P20: Yeah, (P23: Yeah) like that, anything to do with rap, you're not promoting the right type of message, you worship the devil, all sorts of stuff like that, which I think that's more aimed at black people, (P22: Yeah I think it is) like but then they need to remember like how many successful rappers out there who are actually promoting positive messages (P22 Yeah). Like, yeah, like a lot of black rappers, like they are quite polluted, yeah, they do have strong political views and stuff, but what they're saying isn't necessarily wrong.

P21: I think what it is, right, is they have strong views and there's nothing wrong with strong views, it's what they say and how they say it. Instead of saying something nicely, right, they'll use inappropriate language of what they say, eighteen plus explicit content, but they're still saying the right things, just in the wrong way (P23: Yeah). (FG07)

Holder (2020) highlights the hypocrisy with which Hip Hop is demonised by music teachers by juxtaposing the 'glamorised' violence contained in Hip Hop, Grime and Drill lyrics with other examples of violence happily discussed in school, and part of the mainstream curriculum such as Carol Anne Duffy's 'Salome', or this extract from Dr Jekyll and Mr Hyde discussed as a sample GCSE examination question on the BBC Bitesize website:

Hyde broke out of all bounds, and clubbed him to the earth. And next moment, with ape-like fury, he was trampling his victim under foot, and hailing down a storm of blows, under which the bones were audibly shattered and the body jumped upon the roadway....

Hip Hop has much to offer in engaging pupils and developing their creativity through a music they are deeply immersed in, but also in understanding their political stances and culture (Holder 2020). By excluding this music from the curriculum, we are sending a 'clear

message to the creators of this music whose cultural expression we value' (Hine 2018). It is suggested that popular repertoire used in schools is more representative of the teachers' everyday culture, rather than the pupils' (Lindgren and Ericsson 2010, Hess 2019). In marginalising or excluding particular popular musics from the classroom and performing spaces, we risk marginalising the pupils who have affinity with such music from formal music education (Kallio 2015).

4.5 Inclusive pedagogy

Choice and agency in music learning was important to the pupils when identifying inclusive practice. Choice was the most common comment in the 'inclusive practice' task and was articulated in terms of the repertoire they learnt to play, in their choice of instrument and in the groups they worked with to make music. One group expressed some frustration when the teacher intervened with their music choice:

P15: They don't give us a choice of like what songs to do.

P14: We was in the band the other week, they said oh yeah, what song are you going to do, we'd researched all the songs, we decided on a song, I think it was called Believe yeah and then next week, we ended up doing the Shape of You.

I: Right, okay, so sometimes when you choose the music, then it's not...

P15: The teachers don't go along with your choice. (FG05)

From my observations and field notes: *The pupils in CS1 were working in small bands. They were all playing the same parts from notation or tab, and the teacher patrolled the practice spaces. There was little sense of 'agency' for the pupils, chiming with their discussions with me about a lack of 'real' choice in their 'self'-directed music making.*

But when they trusted the teacher, they knew it was about challenging and stretching their musical learning:

P43: It's more that she gives us different songs and we decide if we want to do that, she won't force us to do it

P45: No not really

P43: Yeah but we all accepted to do 'Havana' right?

P44: Yeah but we like that song, but like you know that other song, we don't really like that song, but it's just out of our comfort zone, but she's like but still do it because you're going to learn so much from it.

P42: Yeah, we get to pick like what we want to do but like sometimes Miss will challenge us to do something new that we haven't done before. (FG12)

The pupils also articulated inclusive practice in terms of the inclusive ethos of the music department. This theme consists of three aspects; building confidence, securing an

inclusive environment and providing unrestricted opportunities. The pupils suggested that in order to be inclusive, teachers should:

- Build pupils' confidence by encouraging them to participate more in lessons;
- Put higher students with low students together;
- Don't force them, let them do what they are comfortable with;
- Find pupils' natural talent;
- Create groups that have people who are confident and shy, mix them up;
- Focus more on the less confident students. (Inclusive music task)

As articulated in section 4.2, pupils associate musical ability with confidence; pupils who are less confident may feel that this is a barrier to inclusion. When talking about an inclusive environment, pupils identified that teachers need to:

- Help people feel more comfortable around others in the music scene;
- Focus on improving and everyone doing something new;
- Everyone has a talent and no one should be judged. (Inclusive music task)

Some pupils suggested that some activities were restricted in terms of age, ability or to GCSE pupils:

- Allow lower set opportunities;
- Allow young year groups to take part;
- All sets do the same things to make others feel better;
- All pupils can have a chance to play the drums;
- You're welcome to come into the music department and do what the other people do. (Inclusive music task)

The pupils perceived inclusive open ensembles as one way of providing inclusive practice.

I: And what makes that inclusive? You mentioned about the fact that the school pays for the instrumental lessons, so that's one way isn't it. Are there any other ways that make everybody feel welcome?

P8: Because like when we are told about these bands or groups or these activities, there's not like, we're not told a certain person can come, we're just told everybody can come, which is quite a nice thing to have. (FG04)

4.6 Chapter Summary

In this chapter, I have presented an analysis of the data arising from the discussions with pupils. The pupils identified a number of key aspects that underpin their engagement and participation in music. Firstly, the way that they perceive music as 'light relief' from, or supporting their learning in other subjects means that they were unlikely to pursue the academic study of music beyond the GCSE year. The analysis identified four key aspects that served as barriers or drivers for participation: the importance of performance; social

interaction; family influence and academic achievement and employment. The pupils' testimony indicated an enthusiasm for learning about the music from their cultural heritages, they saw the potential of this in terms of culturally sustaining pedagogy and as a way of developing cultural understanding. At the same time, some recognised their teachers' lack of knowledge, lack of sensitivity and reluctance to confront difficult political histories and contexts which would lead to a greater understanding of the music. In identifying inclusive and culturally responsive practice in music education, the analysis suggests that pupils valued ownership, choice and agency in their musical learning and open accessibility of resources and musical experiences.

Chapter 5 Music Education Hubs

5.1 Introduction

This chapter presents an analysis of interviews with four Music Education Hub leaders that served the geographical areas in which the pupil participants and the teacher participants were based. Music Education Hubs provide whole class ensemble tuition in primary schools and individual and small group instrumental tuition across the whole age range. They also provide a number of Music Centres in each area which offer further opportunities for children, young people and adults to access tuition and a range of ensembles. The analysis outlines three key themes which potentially impact on minority ethnic pupils' participation and engagement which have shaped this chapter: a crisis of purpose; breadth of provision; and discourse about race.

5.2 A crisis of purpose

All of the Music Education Hub leaders suggested that the main purpose of their organisations was to provide 'music for all':

MEH1: It's something that we've, in all the sort of training days and when we've developed the vision, we've always said that it's about music education for all.

MEH4: For us as educators and lead partners in the Hub, I've always said this and I still maintain that our responsibility is for every child, because that's what, you know, so it doesn't matter where they are, what sort of background they come from, the aim is to make sure there is something of worth musically for all those kids, whether they're in special school settings, whether they're new to the city, because we get an awful lot of Eastern Europeans that are here now, we've got the areas where, let's call them more troubled areas, and we are constantly looking at ways where we may be able to capture the children.

They linked this to their moral responsibility as a publicly funded service:

MEH3: So we are a Council service which has a direct remit to support all learners, children and beyond.

They argued that all pupils had access to the music provision:

MEH1: There is never any, any feeling that, you know, different people are sort of more appropriate for being involved in Music and I know we have some of the guitarists, when I went to one Music Centre, who were obviously South Asian, from South Asian families and were brilliantly involved in everything, absolutely everything that was going on, and there didn't seem to be any feeling amongst them, it was a really good group to see, from a point of view of saying yeah, that's integration working really well and inclusivity working really well.

The ways in Music Education Hubs action this central purpose is to focus on increasing participation, by encouraging pupils to continue instrumental tuition after taking part in whole class ensemble teaching programmes (WCET). The Music Education Hubs also run Music Centres in out of school settings in order to facilitate community involvement:

MEH3: We also run Music Centres, which are community service points of access. They are for adults as well as children, so they're for the whole family, meaning for everyone from two to ninety-two, literally, we've got that range. About one thousand five hundred, one thousand six hundred students each week come along to our seven Music Centres.

They also signpost opportunities and bring organisations together in order to provide a broad range of music provision:

MEH3: We act as broker, we pass it on and they are their own independent business, we've got a relationship with them in a number of ways. The first and most obviously, if a school phones up and says I want some DJ work, where do I go. I'll say go to our partner, we trust them, we know their work, we quality assure them, great.

MEH1: 461 whatever you come up with as a school, we'll try and find a way of making that work and if we can't, we'll point you to the direction of somebody who can.

One of the leaders suggested that they aimed to broaden pupils' music experiences through the provision of large-scale performance opportunities or through opportunities for pupils to see large scale ensembles performing:

MEH1: Schools are saying yeah; our children don't see an orchestra playing and therefore that's vital for us that we do have that. But again, that's market driven, so for us, if, and the orchestra, that week always books out, we can do thirteen concerts over the week and it's always by about this time, they've all gone for the following year.

Making the provision affordable is a key part of ensuring that the musical activities and tuition is accessible. The Hubs use the majority of their Art Council England funding to subsidise the provision, and they also target resources to areas in challenging economic circumstances:

MEH1: The other side of that is to try and look at the areas of deprivation and where the hotspots are. Where there's lots going on and where are the areas where, you know, if you ask the children if they wanted to continue after the whole class, you'd get ninety nine percent hands up saying yes I'd love to and then the actual take up might be, you know, maybe one child, if you're lucky and therefore, you know, we're sparking off the interest, but we're not able to have the sort of, the capacity to follow

those children through. So that's a big challenge because financially we're on a sort of break even budget, so there's no spare money to suddenly say let's divert that towards this area.

TS4: The key thing for us as the Hub now is finding those cold spots and targeting those cold spots. You know, we've got the problem and I'm sure that other colleagues have told you, you know, schools' budgets are being hit, so they're having to really look at what they offer. We've got to try and maintain an offer in our schools, whilst still looking at those areas that aren't engaging, for whatever reasons there may be.

In the discussions there was a sense that the National Plan for Music Education (DfE & DCMS 2011) is not fully achieving its aims. One leader explained 'if I divided our Arts Council England grant between every pupil between the ages of 5-18, it works out at £8 a head, making a mockery of Nick Gibb's (Minister of State for School Standards) postulations about wanting to give every pupil the opportunity to learn an instrument'. Daubney et al. (2019) highlight concerns that Music Education Hubs are struggling to meet their core role of providing affordable progression routes for all young people which impacts on equality, access and inclusion. One of the leaders shared that the challenge of encouraging progression from whole class ensemble tuition to continuing instrumental tuition exercised the management team in their group 'away' day: 'How can we make whole class instrumental ensemble tuition different so that it is a spring board to a longer-term involvement in music?'

MEH1: Part of me, perhaps the old-fashioned part of me, just feels that actually have we got wider opportunities, you know, WCET right? Because we are in a situation where there are fewer numbers having instrumental lessons and it's perhaps too easy to say that it's since, you know, Wider Opportunities was brought in, we've devoted our time to creating, to turning that into a successful scheme for people and we've taken our eye off the ball with small group and individual tuition. But I think there is a definite feeling amongst parents, that their children have tried it, in Year Four, they've tried Music, let's do something different. Whereas when children, you know, took up an instrument and came along to Music Centre, they saw it as a lifelong passion and therefore we, you know, we had more children who were playing for a longer time, than we do now.

MEH2: I mean we have a lot of whole class ensemble tuition, for example in parts of our area that are almost completely Asian, so there's that side of it and some pretty amazing stuff happens, but it's the continuation of that into anything else, that doesn't happen.

MEH3: I want to find new ways of doing whole class learning. I want every child to learn meaningfully and it's too easy for schools not to engage. We could give it to all schools free, it would involve spending most of our budget on it and it would mean we'd have to stop supporting a lot of the other work that we think is extremely valuable to support.

The discussions with MEH leaders suggest tensions between their various roles, particularly those of providing an opportunity for all pupils to learn an instrument through whole class instrumental teaching (DfE & DCMS 2011); their role in leading improvement in curriculum music (Ofsted 2013); and the more traditional role of the previous music services in providing progressive instrumental and ensemble tuition which potentially provided routes through to the study of music at a higher level. This may contribute to the inequities described in chapter 2 highlighted by the ABRSM (2014), the British Phonographic Industry (2019) and Daubney et al. (2019).

5.3 Breadth of provision

The Music Education Hubs provide ensembles and tuition for strings, woodwind, brass, percussion, vocalists, keyboard, electric and bass guitar. One Hub includes an inclusive ensemble where the music is especially written and everyone is catered for, although the website indicates it is for beginners to Grade 2, suggesting that its focus is on those who learn formally. The provision across the four Hubs also included an iPad ensemble, DJ classes, a Steel Pan ensemble and West African drumming groups.

When asked about a broader range of instruments and ensembles, the discussions outlined how these are 'othered' in various ways. Firstly, there seems to be a lack of strategic planning both in maintaining continuity and in the provision of regular instrumental tuition. Lessons are not offered routinely in the same way as other instruments. When they are included, it is either part of whole class ensemble tuition, teachers are brokered from partner organisations or employed for 'one off' cultural events:

MEH1: We don't have a Taiko teacher now, we actually invested in a couple of Taiko sets, which were great fun and really went down well in schools. But the big problem that schools had was storing them, because the big Taikos are really big and to have a, you know, a set of those in schools, that thirty children at a time could use, means that basically the classroom is permanently set up for Taiko drums. So those don't happen anymore.

MEH1: We still have quite a lot of African Drumming, although it's, it's sort of, it's been replaced by the Ukulele, because there seems to be just a huge, you know, surge of Ukulele players all over the place.

MEH2: What we did with South Asian instruments was when we had some spare money, we actually went to the Sikh Temple and asked what instruments would you like? So, we actually bought some harmoniums and sitars and things because we felt

that that was actually the best place for them to be taught and therefore, you know, those went into the Temples and people were taught there and then we did things like, you know, a joint concert with them, so they would come along and play, so that they felt as though it was part of the same organisation:

The Hub leaders also explained that they struggled to find staff:

MEH1: But we lost our wonderful Steel Pan teacher, he went back to Jamaica and unfortunately, we didn't, we couldn't find anybody who we felt could deliver it in the same way that he could and with the local Steel Orchestra stopping as well, there's been a real dip in Steel Pan delivery, I suppose in the area.

MEH4: The Eastern European music is a little bit more problematic in that we tried to find somebody who could actually support us to support the kids more.

Two of the Music Education Hubs solved this issue by working with partners:

I: So, the teachers that are within the partner organisation? Can you allocate them to schools in the same way as other instrumental teaching? Do you offer for example dhol teaching on a one to one or small group basis, like you would trumpet?

MEH4: Yeah, how we do it, we have links to their programme of activity that they can do. So [the organiser] will send us information, if they're doing Summer Schools and we'll advertise that through our networks and we constantly do that.

MEH3: Finding staff who have the skills that we need on whatever discipline is difficult and that's why partnerships are very important, because within our own staffing, we take the best person for the job, for the work we have to do. We haven't, at this moment, ventured looking for tabla etc teachers, because we've used staff in the past from a partnership organisation and things like that. So that's simply because it becomes very difficult for us to get into schools, you couldn't teach a whole class of Tabla, for instance.

From my field notes: *The Director of the South Asian community music setting said that they were the 'brown' contingent of the local Music Education Hub. This confirmed the interview data that suggested that community organisations providing Indian music lessons were 'othered' from the main organisation.*

However, there was also concern that teachers, particularly of South Asian instruments taught in ways that meant that the pupils lost interest. The undercurrent in the following data extracts is that the teachers are not as skilled as other instrumental staff; they teach in more 'traditional' ways that are not suitable or engaging enough for teaching in larger groups. The use of the terms 'we' and 'they' emphasises the separation between these staff from the 'core' staff of the Music Education Hubs. The leaders did not address how the teachers had been inducted and trained to work in the school environment:

MEH4: It is [the hub staff profile] very traditional at this moment in time, because finding staff who have the skills that we need... that's one of the problems, I think, with the Hub and the whole class ensemble teaching, some of the instrumental work that they do doesn't lend itself to whole class stuff and it tends to be that more

specialised stuff, whether its tabla teaching, dhols, you know, it did work for a while, but the children will go and work with [the partner organisation] on a one on one, one to two, one to three and very much small groups situations, and they've got the skills to do that. We've had our staff, some of our percussion staff, who have worked with them, so they've picked up some of those skills and those skills then stay where they are, yeah.

MEH1: We've, we employed [teacher's name] to come in and do some work. What we found was there was great interest in that, but the long-term sustainability was a problem. Schools, you know, after a year of that happening said well no, we don't want it anymore, we want something different and again, because we are limited to having to sort of say schools are the customers, if you like, then we've got to go with what's wanted there. I mean she was great, [name] was brilliant, but I think it was the sort of, the more classical side of South Asian music and therefore it, that was, lots of it didn't go down as well, it didn't have the sustainability, I think, for two schools that she was in. So yeah, we have tried some of those things and so much of it depends on the individual delivering it as well and getting the right person. It's like, I was saying about loving [teacher's name] approach, that you have to almost sort of break down some of the expected cultural barriers in order to make it accessible. I think we would find that as well, if we went into anything with a completely purist attitude, if you went in to teach whole class strings, saying to the children they are not going to be using the bow for at least, you know, nine months, until they've mastered pizzicato and the open strings, that just wouldn't happen (laughs).

In my field notes: I reflect on the dilemma I faced during an interview with one of the Music Education Hub leaders, who made a number of racist jokes. As a researcher I did not want to make the rest of the interview untenable or compromise future researchers from entering the space. I was deeply offended but knew that as a researcher the literature tells me I should stay neutral to ensure the continuation of the interview, and to maintain a rapport with the interviewee. My identity as a researcher is not my sole identity and as a professional educator at the University, this doubly compromised me.

Some musics were considered to be accessible for whole class instrumental tuition:

MEH2: Samba, we do, actually the strange thing is we do Samba, we did Ukulele, but it's always, to be honest, it's always rhythmic stuff that goes down better, like we did some Bamboo Tamboo sessions and it's just amazing, because these kids are just not on the planet when they first come in the room and then, you know, we got them just and really, you know, to bang in time and everything. Yeah, very creative. Its again about accessibility isn't it and sort of making a good sound fairly quickly, you know, whereas give them a violin and it takes them a while to get a decent sound out of it.

In this extract the MEH leader implies a 'primitive' nature (Kwami 1996) and a lack of skill inherent in the musical traditions described which asserts the hegemonic position of western music as being more complex and the focus of higher order study (Spruce 2017).

The difficulty in finding staff is part of a narrative of 'helplessness' when discussing the differential participation of minority ethnic pupils across the MEH provision. One of the MEH leaders said 'So we haven't had that much success, even when we had four Asian music

teachers working, it sort of fizzled out and that was a real shame.’ One of the leaders related that partner organisations were also finding it difficult to find staff, but again absolved the MEH of any responsibility:

MEH4: They had taken somebody on to replace [Teacher’s name] and we met him and this was more of an exploration for us, but then of course it didn’t work out and they’ve [partner organisation] had lots of different changes, so they have nobody now either. My point would be if they don’t have anybody, if they can’t get people, it makes our job even harder, because we would use them if they did have them. So, I think it is, this lack of skilled, you know, tutors, within those different cultures are becoming harder and harder to find. Yeah, for me, if they’re there and if they found them, great, because it saves, it saves an awful lot of hard work for us.

In addition to the difficulties in finding and retaining staff, the MEH leaders reported ‘one off’ events that did not seem to be sustainable or have any impact on longer term participation:

MEH3: About fifteen years ago, one of the most joyous experiences of my teaching life was conducting a (name) Training Orchestra in a Gurdwara in South Leeds, wearing a headscarf to cover my hair and all the kids, it was a totally unsuitable space to do a concert, because you have about six-foot headroom and the sound was terrible. But it was absolutely lovely and that hasn’t reoccurred. But it’s not for the want of trying.

MEH2: We did a mass ensemble for the Albert Hall and we took six hundred and forty kids down to London and that had a mixture of Indian Dance, Tabla playing, our conventional brass band, a choir and performed a Sufi Hymn, it was pretty grandiose, you know and we did that and so we taught all these kids how to sing in Urdu. We wanted to continue on from it, but it’s failed completely, well failed because we probably just didn’t do it.

One leader cited financial constraints as a factor:

MEH1: We can’t possibly get to everybody because of the financial situation. We actually bought some harmoniums and sitars and things. But there was an Instrument Fund at the time, about four or five years’ ago, when we did all of that, and that dried up, so you know, that ability now to sort of, to put instruments into place has gone now as well.

All of the leaders seemed unsure of what else to try, and hoped that the research might give them the answer.

MEH1: What can we do? Are we forcing them to do something they don’t want to do? You know, and in which case, you know, there’s no point.

MEH3: We do have some very good success stories. We have some very, very strong continuers from primary school into secondary school, from secondary school out into the wide world, who come from BME backgrounds. But I would be lying if I said I didn’t think it was a pyramid shape which is probably steeper sided than for the white and especially the middle class community. But separating BME from class is an interesting one.

MEH4; If there's another step, the next stage, and you're sort of thinking how could we do things differently in our area, then I would love to feel that there isn't a barrier...it just doesn't feature on the radar of lots of people.

MEH2: We would value any kind of research in that line because you know, like I said, it sounds horrible doesn't it, but you run out of speed and just time just doing the day job.

This sense of hopelessness reveals a lack of critical reflection about the impact of existing teaching and provision (Mills 2008) and an approach that sees diversity as the problem rather than the overwhelming whiteness systemic in all aspects of the provision (Hess 2018).

5.4 Barriers and strategies

When identifying barriers to participation, while two of the hub leaders acknowledged that the lack of diversity within the teaching staff and within the current participants in the music centres may have an impact on further recruitment; generally they perceived barriers to participation through a 'deficit' perspective (Gay 2013).

MEH1: I have a sister who is half Malaysian and a brother and sister who are West Indian and I remember my sister saying you're so totally aware whenever you walk into a room of how many other black faces there are in that room and I felt it when I've been in the opposite situation for example when we made our links with the Sikh Temple and sitting round in the room and thinking I'm the only white face in this room, its only until you're put in that position, that you realise some of the, I suppose the huge steps that you have to make and the huge confidence you have to have, as an individual, to cope in that situation.

MEH3: I mean we try to make this place as welcoming as possible, but looking around, you don't see, other than white faces on the street, round here. It's a nice place to put the venue is nice, the venue has got a good car park, it's close to the station, it's got shops, you know, it's a good place to have an educational thing but it's in a very white suburb of the city.

The Hub leaders suggested that there were cultural, religious and language barriers to access:

MEH2: Because the pathway is not something that they will resonate with and their family does not resonate with it either.

MEH3: The biggest single one is the 'we don't, our community doesn't have a tradition of doing this sort of thing' (hand gestured speech marks).

MEH3: Linguistic barriers for new arrivals is certainly the case, especially for out of school music making. In school music making, it's less of a problem, because an instrument stuck in the hand is an instrument stuck in a hand and a child doesn't know whether they're not supposed to find it strange. I've seen kids in their second week in the country taking part in whole class ensemble teaching and obviously

thriving, because it's something which transcends language. But asking those children to persuade their parents to take them to a place they haven't visited on a Saturday morning, to get involved, is a bigger ask, because the level of familiarity isn't there. So, language is certainly a barrier for some.

There is a perception that there are particular barriers for Muslim children:

MEH1: We have had situations where we've been out into schools that have possibly sort of eighty, ninety percent of South Asian children in it and we've been delivering a recital maybe and children have put their hands over their ears to sort of, so they don't listen, because they felt that it wasn't the right thing for them to do and I think in those situations, it's very difficult to know what to do. but that was their immediate response and you think there are obviously other pressures and sort of expectations culturally that are coming to bear on young people, when they come across Music.

MEH3: There are certainly barriers around religion, as someone who has taught brass instruments myself in the south schools, anecdotally, a school I used to teach whole class brass lessons in, we lost half the class during Ramadan and we, these were not all the Muslim kids, surprisingly. There were two Mosques in that corner of the city, one which served the largely Bangladeshi community and one which served the largely Kashmiri Punjabi community and one said playing the trumpet is haram during Ramadan and one said it wasn't. Now I'm not an Islamic scholar, sufficient to make a judgement on it, but half the kids went and half the kids didn't, which was just one of those things and there is that barrier, undoubtedly. I perceive that it's less than it was, looking around classrooms when I visit in schools with a high South Asian Muslim population, I get far less of a sense of I'm not signing this and I'm not banging that drum, than I did ten, twenty, I'm old, thirty years ago, in the city. But I would struggle to put hard evidence on that.

The final barriers articulated by the Hub leaders were financial barriers:

MEH3: However engagement in Music Centres where children choose to come is less strong, except the social class cuts in in this in a big way and if you're talking about the children of university lecturers and consultants at St James', then that's quite high, but in a sense, not entirely what we're talking about I suspect and that does, that is obvious, that if you look at our Youth Orchestra, we have a probably disproportionately large British Chinese community in our Youth Orchestra, for instance. The barriers of poverty are clearly there and they are more prevalent in some of BME communities and the new arrival communities than they are in the wider community and the self-imposed restrictions of not asking for bursaries and fee waivers.

The Music Education Hub leaders outlined that they have developed a range of strategies to broaden participation. In one Hub, this included ensuring that there was provision across the city during a recent restructure, so that areas largely populated by minority ethnic families would still have access. One of the Hubs was also considering alternative teaching pedagogies in order to find new ways of providing access:

MEH2: The other one is Skype lessons, because we've done that for a year now as a pilot, so we're ready to run that out as a broader strategy and that was taken from

the fact that some of these kids are not getting the opportunity to do it and so it takes Mohammed to the mountain (laughs), you know what I mean, yeah?

One of the Hubs is also considering how they could develop more open access to the elite ensembles:

MEH1: Yeah and we had a talk from a guy from the National Youth Orchestra yesterday and he was, he was saying that traditionally that's been seen as a very white middle class public school organisation and he said they've been trying so hard over the last two years to combat that and that they now have, he said that a quarter of the students who are playing in the National Youth Orchestra are BME students, which is phenomenal. I asked him how, I said how have you got to that, that number? Is it a sort of positive discrimination in the best way, or is it because those children were simply the best and therefore they've got there? And he was a little bit cagey, but did say that one of the things, that they don't just accept children into National Youth Orchestra purely on ability, they also talk to them [applicants] about how open they are to working with other people, to being involved in their Inspire Programmes, their Education Programmes and how good they would be at being a role model for other young people to sort of get them involved in music. So, he said there are a range of reasons now that they make their choices as to who gets into the orchestra.

Two of the Music Education Hubs are also thinking carefully about the choice of repertoire both in large scale open access provision and in instrumental tuition:

MEH3: We certainly however bend over backwards to be, for instance, when we put on our big Primary School Festival, we'll make sure that there's nothing in any of the songs that we invite the children to sing that is inappropriate for any community, that if we are going beyond English, that we are going correctly and appropriately beyond English. We're not asking children to sing something which is not a children's song and which is, you know, you can't sing that!

MEH4: When you go up and you're demonstrating brass instruments and play a theme tune from an Asian film that all the children seem to know, they actually, that link is almost made and that's part of what we try and do and consistently try and do.

Three of the Music Education Hubs had schemes in place to reduce financial barriers and also to fund outreach work:

MEH1: We have things like the Gifted Music Scheme and pupils who are identified through school as being in need and in areas of deprivation and therefore we try and sort of use Pupil Premium [funding] to do that. Of course, with having lost all our local Council funding as well, that was what we had used to give us sort of the ability to provide bursaries and that sort of thing, and that all went.

MEH3: We always say to anyone who is prepared to listen, we'd rather have the child without the fee than no child at all, we'll find a way of including absolutely everybody, one way or another. We have a very comprehensive series of bursaries and even if they're too difficult, we'll still find a way of getting round it, but it's getting people through the door to ask for it, is the hard thing. So that's a significant one.

They were also attempting to engage with schools and communities in order to ensure that the provision met their needs:

MEH2: We're going to go out and see every school and spend some time, and that means that, you know, there is an opportunity there and also there is an opportunity for, you know, the Headteachers, and Leadership Teams, to tell us what they think they need.

MEH4: But it isn't always that, it depends very much on the community that they come from and it's the communities that, for me, we have to work with to make sure that there is understanding of the support that we can give their children, and that musically it isn't threatening to them because as soon as it is, (claps hands indicating disaster) it's 'no you can't' and so we constantly do that.

5.5 Discourse about race

It became clear during the interviews with Music Education Hub leaders that they had not often previously considered race as a focus of discussions about inclusion. At a number of points in the discussions the Hub leaders implied that there was no problem, revealing a colour-blind approach to diversity (Solorzano 1998, Ladson-Billings 1998).

MEH1: Because to be honest, it's not, it's sometimes when I go around and I just sort of look at the concerts and things that are happening, I'm not thinking how many black faces, how many white faces, how many South Asian children.

MEH2: We haven't specifically, no, [done anything specific to support the minority ethnic population] I think what we try to do is try to make it as wide as we possibly can. I think what we're doing now, I think is we've probably spent the first couple of years trying to stabilise the ship, if you know what I mean.

MEH3: We are required to hold data on SEND and I can say with pride that we are in the top quintile or Hubs for inclusion, both in terms of the percentage of SEND children taught and those involved in ensembles. I would love to have the same data to say that we had the same for BME, because we have the same ethos of inclusion, it's 'every child matters'.

MS3: We have active and ongoing participatory links with inner-city Durban, in South Africa, which our Jazz Group has now visited, (Unclear) has now gone to three times and our Folk Group have gone twice. On one occasion, we've had a black saxophonist and on one occasion, the Folk Group had an Asian double bassist and, in both cases, the reaction of the South Africans was choice; 'What are you doing with them?' you know, it was completely..... because if you think we've got inclusion issues, talk to Durban.

One argued that by making a universal offer was an inclusive strategy:

MEH3: The universality of a lot of what we do and a universal offer is by definition one hundred percent inclusive. No child gets the opportunity to say that's not for children like me, however they define like me. We know that there are an awful lot of barriers, awful lot of 'like me-isms' that can be produced to prevent engagement.

There was some evidence of a lack of confidence when talking about race issues which was articulated as fear of stereotyping and causing offence:

MEH1: I'm probably using the wrong terms, but I'm sorry, there's not a racist bone in my body, but I can't always choose the right words, so.

MEH2: It's very sensitive, and you never want to be in that situation of offending anybody.

MEH1: We're looking at things like in the future doing the, the Ibiza Proms idea with the Youth Orchestra and that, we want to, obviously then be working with DJs and with rappers and that kind of thing would be great to open up to sort of, you know, [a more diverse group of pupils] but is that compartmentalising people in the wrong way? Because am I saying that as a black youth, actually what you want to do is to be rapping, whereas actually you might be a superb trombonist, you know. But on the other hand, if someone was to say, was to accuse me and say you're not, you're not representative of the city, I would be horrified, I would hate it.

In the Music Education Hubs' annual data return to Arts Council England, there is no request for information about protected characteristics other than for the number of pupils accessing whole class ensemble tuition. Blood et al. (2016) have argued that this is a serious limitation that restricts organisations' ability to evaluate their provision. In the discussions, it became obvious that the leaders were reliant on anecdotal evidence of minority ethnic participation, or on visible markers:

MEH3: I am often asked by councillors, when I sit in the concert hall watching a big primary school performance, where are the non-white kids? And I turn around and say it is of course much more complex than that, you've no idea of the ethnic origin of these children who are on stage, and of course, some of them are Polish etc. But no, I don't have the figures. My gut feeling is that our engagement in the localities and neighbourhoods which are highest BME is good, and our engagement at Primary School level with those communities is strong.

MEH1: Last year, I think we had three Indian students in the Youth Orchestra, which was great. Unfortunately, two of them have left to go to University, so we're left with one girl. But yeah, it's a big challenge because you look at our, our Youth Orchestra, which is probably our top group and yeah, it's white. I wouldn't say its white middle class, but I'd say it's white, yeah.

The leaders highlighted difficulties in collecting the data; firstly because of a lack of capacity, one leader said 'We're groaning under the data that we are obliged to collect, without going into data that we would *like* to collect'. Secondly, they suggested that there was a reluctance in participants to provide ethnicity data. Finally, that it was difficult to secure the accuracy of the data; that largely because of increased academisation of schools,

the data was not readily available. The responses suggest that tracking participation data it is not high up on the self-evaluation agenda or scrutinised as part of governance.

I: In terms of evaluation, is it something that is talked about and is part of the valuation process?

MEH3: Not on a formal basis very often. It crops up occasionally, we talk about it in terms of inclusion rather than in terms of a separate thing, all of its own. So, an aspect of breadth, an aspect of inclusion is talked about, both at a Hub level and a Service level

MEH1: When Arts Council are asking for data, they've not asked for any ethnic breakdown. The Council now don't ask for ethnic breakdown on forms and things that they have, so we've actually taken it off our booking forms now as well.

The Music Education Hubs had very little representation of people of colour within the teaching and leadership staff or at governance level. Two of the Hub leaders saw this as a problem and were trying to address it. Two did not articulate this as a problem. One said:

MEH3: We have people who are on our team; like [name], who is absolutely steeped in Trinidadian culture, even though she's white British. She knows more about Trinidad than a lot of Trinidadians do. So, we have good contacts in there. We have workforce on the ground who have good knowledge, so we can ask people, [same name] is also on the Committee for the Carnival. We have a fantastic man, one of our drum teachers, who we can ask and because we're part of Learning Improvement, if there's anything I'm not sure will work, we have people we can go to.

One of the music Hub leads admitted that there was probably a difference between rhetoric and reality in terms of their 'music for all' mission.

MEH2: We do have an Inclusion and Equalities Policy. I think though that if I was honest about it, is it going to make an awful lot of difference? I don't know whether it does really. I think it's probably just if I'm, it's probably just something that we have really, rather than what we actually, you know, and yet I suppose in a way, we believe that, but making it happen is another thing. It's like a lot of things, isn't it, it's that you, you would hope that you're doing something, but you probably, it's like in a lot of cases isn't it, you're not really, you're not doing it, you think you're doing it and you've probably got a blind spot in relation to that, you know, and it probably needs someone else to actually really dig down into it and research it and say these are the actual facts, you know, this is what's really happening, you know and yeah.

Two of the Music Hub leaders suggested that the discussions had raised awareness of the issues and were keen to be involved in development work.

MEH 1: Now you ask it, we should be doing it, [monitoring participation of schools with high percentages of BME children] but we're not. We've put into place some development days and some recruitment days with the sixty members of staff; we try and make sure we've been to every school once or twice, you know, with different types of instruments as well, and we do notice sort of how the booking

forms come in following that. But what we need to do more of is to look at where those areas are, that they're coming from.

MEH 2: I don't know, I think the thing is what this has flagged up is I think it would be really good, one of the things is that we have a Music Conference once a year in just south of Birmingham and we have these breakout workshop type things, but I think this would be a really good one to discuss. We would value any kind of research on that line because you know, it sounds horrible doesn't it, but you run out of speed and time just doing the day job.

MEH1: There's so much, that it would be, it would be good to work with somebody to look at where we are and I suppose, partly because we are completely outside the Council and therefore we're not linked in with, with groups who would be looking at that kind of inclusivity. We tend to sort of think, I suppose, we've got to make sure we survive as an organisation, and there are so many other pressures on you as a business to sort of keep going, that yeah, something like looking at that breakdown and how we would, you know, it would be great to put together some kind of bid that would allow us to have a sort of, you know, a long term real effort to say if we do things differently and if we approach it in this way, can we make it work.

5.6 Chapter summary

This chapter has presented the analysis of the data collected from the interviews with four Music Education Hub leads. All articulated their mission as 'music for all'. The data suggested that while whole class ensemble tuition provided a range of musical experiences for the primary pupils taking part, securing progression routes was challenging, and the long-term impact on increasing participation was not evident. The Music Education Hubs provided tuition and ensemble playing opportunities for a broad range of instruments, but tuition on instruments from other musical traditions was not part of the mainstream provision. The Hub leaders identified that finding teachers who were able to motivate and sustain pupils' interest in learning was challenging. The analysis identified a lack of data to monitor the 'reach' of the music provision provided by the Music Education Hubs, and a lack of governance, challenge and critical reflection on this issue.

Chapter 6 Teachers

6.1 Introduction

In this chapter I present the analysis of the data collected through interviews with ten music teachers, including three that led the music provision in the case study schools. All of the teachers worked in schools with a diverse pupil population. My aim was to develop an understanding of how the teachers conceive and operationalise pedagogy in response to cultural diversity in their schools.

6.2 Curriculum intent

The discussions with teachers about their curriculum intent revealed the aims for the music curricula that they had developed for Key Stage 3 pupils. These were categorised into four sub-themes; the development of musical skills; extrinsic skills; developing cultural understanding and the aim for pupils to enjoy their music lessons. Surprisingly, many of the teachers articulated the extrinsic skills first, these included resilience and focus, memory skills, physical dexterity, creativity, social and group working skills. These mirrored the skills that the pupils discussed. This response was typical:

T8: It's all the wider skills that the pupils learn, the teamwork, even manual dexterity, the problem solving. I think we are one of the few subjects that offer so many of those holistic kind of whole person skills. If they leave school at the end of the day and don't know that A is on the second space in treble clef, it's not going to stop them in life, you know? There are very successful people who can't answer that question, so it's not the be all and end all at all. The skills you learn through doing music, fundamentally working together as a group and problem solving, being creative, those are what I'm trying to develop. As far as I'm concerned, I don't think it's the, the content that's important, I think it's the skills that you do.

Only three of the teachers articulated the musical skills they aimed to develop. These focused on performing, composing and listening skills. One of the teachers explained how they had been using the Musical Futures approach to develop these skills more holistically. Another teacher emphasised performing as the key activity in every lesson. Teacher 3 discussed broadening their listening repertoire by encouraging them to listen to classical music in preparation for the GCSE curriculum:

T3: So getting them used to classical music, because that tended to be a big thing a couple of years ago, that I put on a piece of classical music, whatever it is, they're like 'Oh I hate classical music, it's boring, it's for old people' and just getting them a

bit more open to that, which I feel has been really quite useful, because I've seen that change; we've listened to this in Year 7, we've listened to it in Year 8, so when you get to Year 9 and you're taking options, it's not a surprise that that's going to happen at GCSE.

This articulates one of the issues inherent in the music curriculum; many of the schools focus on informal and non-formal approaches with a repertoire of mainly popular music in Key Stage 3, but the GCSE and A level syllabi require an in-depth knowledge of western art music.

Four of the teachers suggested that they wanted the curriculum to support the pupils' cultural understanding. For example, Teacher 6 said:

T6: I think it can also help with cultural awareness, appreciation. I think that's a massive thing. We've got, as you know, we've got a very large; diversity is huge here and on the whole, we're very, very harmonious, and again music is one of those levellers, it's, you know, it doesn't matter what your background is, as long as you can engage the pupils and hook them, you can bring them together.

Teacher 1 said:

T1: It's about learning and understanding about different cultures. Different ways of going about creating music, composing, but also for example in Year 7, we cover, we do a Stomp Project, to focus on rhythms and poly-rhythms, but then we do African Drumming and Blues and that gives them different ideas of where music actually, popular music came from, so a bit of history base. The Blues lessons, they get a lot out of, they really enjoy them because they have that initial understanding of ah, okay, that's the slave trade and that's where it all developed from, and then African Drumming, we've got a class set of Djembe, so we can just incorporate different cultures into the curriculum and it just makes them aware of and appreciate, and develops their appreciation of the different cultures.

The first of these extracts is interesting as the teacher is not talking about using 'world' musics to develop cultural understanding, instead he argues that by finding music that the pupils engage with; playing it together can build friendships and understanding. Teacher 1 highlights the potential musical benefits of the inclusion of different traditions argued for by Boele (2001); Stock (2002) and Drummond (2005), and also recognises the influence Blues had on popular musical styles (Holder 2020). However, neither extracts imply that a critical approach is adopted in considering *how* cultural understanding is developed through these processes (Spruce 2016), Owen 2018).

A number of the teachers articulated pupil enjoyment as a key aim. This extract provides an example:

T6: Just what it gives those pupils, it gives so many things. It's not just the joy of learning an instrument and seeing yourself and being able to play with other musicians, which is what I'm massively keen on, you know, getting, especially Key Stage 3, we're getting them making music with other people. I hate music being a solo activity that, you know, everyone needs to practise and practise individually, I think you get more joy when you're working with other musicians.

6.3 Perceptions of the pupils

All the teachers described their settings as having diverse pupil populations and differential participation and engagement in music provision between different minority ethnic pupil groups. The teachers below identified that white pupils were the most likely to be accessing instrumental lessons and taking part in extra-curricular musical activities:

T1: One of the patterns, one of the patterns that we have trouble with is that we have a large majority of white pupils coming to extra-curricular activities and doing lessons, instrumental lessons.

T6: We don't have many pupils, in fact we have very, very few pupils coming through that play an instrument, that have individual Music lessons. If they've had individual Music lessons, it's very, very few. If they do, they come from, they are from a white background. We do pull in some and it's mainly white, white pupils from, I'm going to say slightly better areas, but more middle-class areas. We haven't got a massive percentage of that and it's those pupils that play instruments.

T5: You get very few ethnic minorities doing GCSE Music, so in classes of, average class over the last few years has probably been about twenty, there may have been one. I think they kind of devalue it possibly, as employment or you know, as a GCSE. They see Science are more important.

T8: We get a few musically, don't get many, we get quite a few of the Afro-Caribbean pupils singing, that's probably the biggest involvement. Our traditional Christmas Concert, in the Choir, we've got a handful of ethnic minority kids, literally a handful and nobody in the band at all. The Show gets people involved because it's acting, singing, dancing and that kind of thing, so we do get probably a fairly representative mix, I would say. The Cabaret is invitation only and we just choose kids who are going to give a good performance and again it's not necessarily going to be that many from ethnic minorities. That's nothing to do with who they are, it's just who's good at performing and making a good show out of it. So, in terms of regular commitments, in terms of, the Choir is probably the only one that regularly meets and as I say, there's a handful, it's not many.

Generally, although the teachers acknowledged this as a pattern; there was very little evidence of teachers critically reflecting why this might be the case and limited evidence of actions they had taken to address it. Only one of the schools (case study school 1) kept data that would support this kind of critical evaluation. The lack of quality data available

nationally to monitor the participation of minority ethnic pupils in Arts Council England funded music programmes has also been highlighted as problem by Harvey (2014) and Blood et al. (2016). The three case study schools had taken steps to fund instrumental lessons at least for GCSE pupils, which they suggested supported minority ethnic pupils' access.

Teacher 8's testimony outlined above is particularly worrying; there is no reflection about why the pupils would be more likely to engage with a production type of performance rather than a Christmas concert, and no acknowledgement of the unconscious bias that might be at play when only 'chosen' pupils are permitted to take part. The pupil participants identified open ensembles as a key feature of inclusive practice. Several of the teachers referred to the pupils during these discussions as 'ethnic minorities' rather than pupils, revealing a lack of competence in the 'language of race and diversity' highlighted by Lander (2011:356).

Other identifications of patterns demonstrated some 'essentialising' in terms of associating musicianship with particular minority ethnic groups of pupils as described by Haynes (2013):

T7: The Romanian students love music, they absolutely love it and performing arts in general, but especially music, because it can be, I think it can be difficult for them, being bilingual and the barriers that they experience to learning in some of the lessons, because of the teacher may not speak Romanian and they're developing their English as well. Whereas, well you'll know this, as being a music teacher yourself, it's so accessible, even if you can't speak English, because most of the modelling is practical anyway. So as soon as they're doing anything that involves clapping or keeping time, they suddenly feel one hundred percent involved and the Romanian students especially, they're always here at lunchtimes.

T5: We also have some black students who are really good at music and I think sometimes their kind of progress is higher than the other students, they make more progress from the start of the year than they perhaps do in other subjects.

The majority of the schools had high numbers of Muslim pupils and the teachers specifically identified this group of pupils in terms of their limited participation in the music provision.

One of the explanations offered was the pupils' attendance at Madrassas which prevented them from being involved in extra-curricular activities that required attendance after school:

T1: 60% of our pupils are Muslim, so it's a large majority and that's where we suffer in terms of extra-curricular because they go to mosque for 4.00, so the ability for them to stay behind isn't, it's just, its non-negotiable really.

T3: No, this is again, the mosque thing, as well for a lot of students, not all students clearly, but there's, you know, there is issues going on with homework, which I've heard in the past, or you may have found that as a form tutor as well, so not to do with music, but they've got such high commitments at the mosque, we're talking every night, some of them, aren't we, till eight o'clock at night

One teacher described how she was working proactively with her feeder primary schools, she explained that the pyramid of schools were working together to embed music engagement early:

T2: One of the feeder primary schools came in and brought a choir, all Asian students, which was absolutely fantastic to see, because that's the first time ever, that we managed to get them involved. So, they're obviously making steps as well, which is impacting here. But there are still a very small population of Asian students who come from Islamic schools, where they don't have any music whatsoever and we do get some children from other very small primary schools.

6.4 Curriculum development

When discussing curriculum development in response to cultural diversity, notions of agency, choice and currency were highlighted. Four of the teachers discussed the importance of building the curriculum around the pupils' interests and responding to pupil feedback about the music they wanted to learn. This is a key aspect of culturally responsive pedagogy highlighted by Gay (2016).

T1: So, I think we do, we do incorporate, and we do, are aware, of the different cultures within the school and when in the concerts, kids can come and they can perform whatever they would like to perform. In a classroom concert, they can perform whatever they like to perform. In Year 9, when they do group or solo performances, they can choose. So, they can bring their own influences in and then people will respect that and understand culturally where it's come from if there's anything different.

I: And do the students do that?

R2: It's kind of led by them really isn't it, in a way.

R1: Yeah, but not culturally; by personal interest.

R2: Which I suppose sometimes might reflect, has the potential to reflect what their cultural heritage is, but it tends to just be like you say, popular stuff that's around at the time, or....

R3: Yeah, like we set up the rock school thing on a Wednesday, didn't we, just because there was loads of Years 7s and Year 8s that just really wanted to play, you know, the drums and the guitars and stuff like that, but you wouldn't really link that back to heritage, would you?

R2: No, it was choice, wasn't it (R1: yeah), yeah and before that, it had been a keyboard club because that's what they wanted to do, or it had been a samba band, because that's what they wanted to do, do you know. (Case study school 1)

Two of the teachers suggested that they endeavoured to draw on music that the pupils know:

T2: So, I always start with the Indian Music, because obviously that, because no matter what the background of the Asian students, they always, they do watch Bollywood movies and there's a particular piece of music called Teri Meri and it's from a film called Bodyguard, which is a Bollywood film and they all know it. I've never yet found an Asian student that doesn't know it. So, we watch the performance of that bit of the movie, then we listen to it, then I show them the notes and then they go away and work it out. But because it's such a catchy tune, even the other students in the class also like it and I put the words up and things like that.

T4: So, I've actually just put one together this morning, which is actually called the Tribute Topic. So, I'll just quickly show you this and because of the things that had been happening on the news and in the media in the last couple of weeks, I've put something together that fits along with that. So, for example this thing here will be the one with Manchester and the Artists for Grenfell and so here we've got Ariana Grande singing at the Tribute Concert and then we've got the Troubled Water and then we're just doing very rough versions of this. But it's something that they're engaged with, because they'll recognise, or some of them will recognise that obviously the Grenfell thing is Number One in the Charts at the minute.

In one school, the teacher explained that Samba percussion instruments and djembes were bought, rather than melodic instruments to be sensitive to Muslim pupils:

T3: I think we did a number of years ago with, when we bought the Samba Bands and the Djembes, one because it was popular, the African drum is quite popular with a lot of schools, isn't it, but I think that was one of the reasons why we did it, because we were told drumming is alright sort of stuff, so we thought, actually and its fun and its quite popular, so schools at the same sort of time, so that's probably why that came in.

There was also a sense of uncertainty and a lack of confidence around the strategies they outlined:

T3: Not yet, but I'm wanting to bring in a bit of an R&B Group to tackle that, the same with the Choir, just because I think it's very much the genre of music and the way that its taught puts off people that don't want to do that and there's a reputation at the minute that it's the white British kids that come along and they sing classical music.

T4: Sort of, I mean I don't want it to sound like I'm patronising these students by doing things like that. But we do have a Steel Band and you know; Caribbean heritage is part of the cohort. But the Steel Band was already here when I started anyway and it's not necessarily the black kids who would take part in the Steel Band, it's anyone takes part in the Steel Band. So, it's kind of overcoming any boundaries or preconceptions that people might have had, I think.

T7: So, no, it doesn't really, we don't, it doesn't really impact. Maybe it should, maybe it should, maybe I should find more listening examples and more, because you can still do generic listening, listening to music from different cultures, you

know, just well let's listen to, you know, how many beats there are and what's the rhythm, can you clap, you know, there's lots of stuff you can do, it doesn't matter what the music is, does it and maybe I need to widen the curriculum.

I also detected some defensiveness from the teachers during these conversations, as these extracts show:

T6: Well you see I'm a funny one on this one, I think sometimes the easy option for some people could be if you're working in a school with a large, say a large black cohort of pupils, oh okay, I'm maybe going to pick music which appeals to them. So, we've got a lot of pupils, like Carnival is huge around here, you know this, so I know that if I do a unit of work on Carnival, they're going to be yeah, yeah, love this, love this, but is that best for them? Because they've got some background in that, now I want to give them a wide range of music, so even though they've got, you know, they have cultural diversity, I try to give them a broad spectrum and you know, an insight into different musical styles. So yes, I'm going to make you look and listen to classical music, I'm going to make you listen and look and study and explore the Blues, or we might do Reggae, or we might do, you know, composition, looking at traditional, you know, what counts as, if you boil it down, basically classical musical tradition, if you're looking at film scores. But it's how you present it to them. So, I really am a stickler for we study, you know, we study the range. Whatever your background is, I appreciate it and I want to use skills that you've got and passions you've got, but I don't think you should limit what you study.

T7: I was essentially taught that a diverse curriculum yields the best results in a school of students from diverse backgrounds and being inclusive about that curriculum as well, so it's not, it's not targeted specifically. So, if I do a scheme of work on western classical and a scheme of work on the music of Africa, neither of those would be targeted to a specific group of students. Every, all students would be exposed to all of those musical backgrounds and that's essentially it, that's what I was taught.

T4: [A bit nonplussed] I don't think so, I mean probably the closest bit on that would be we do a Jazz and Blues topic, which starts off with the heritage of obviously the slaves from Africa to America and we listen to some slave songs and how that's developed. But we're also, I mean we do that, we also have, at this school, we have, I don't know if it's up on the wall there somewhere, we have Black History Month, we celebrate Black History Month. I don't know if, I don't think many schools do, but we have Black History Month, which I think is in November? October? November? Mmm, October I think. So, I kind of, I kind of coincide it with that. But I don't think it's, I don't think at any point it would be inappropriate to do so.

What is interesting about these extracts is that the teachers seemed to identify the inclusion of 'world' musics as the only way of responding to cultural diversity. Their uncertainty in the strategies they were employing suggests a lack of awareness of the issues, and the adoption of a race neutral and colour-blind perspective which justifies inaction through denial (Bradley 2012; Lander 2014). The teachers' defensiveness is typical of the well documented emotional responses from white people when discussing issues connected with race (Picower 2009; DiAngelo 2018).

Another pertinent issue highlighted by the teachers is a lack of deep knowledge and understanding of 'world' musics:

T7: I've seen this group of Romanians singing songs that are Romanian, we have been talking about how can we bring that more into the curriculum and that's been quite difficult to be honest because I don't know anything about Romanian music, so I've had to look into that a little bit.

T8: I don't think we do very much on Asian cultural music and I think that's largely because I think it's incredibly difficult to teach as a class. One of the [GCSE] set works last year, was Indian classical music and it was a swine to teach because a) I didn't know enough about it to start with, so I had to do a lot of research to understand it, and there's so many technical terms and it's such a different way of approaching music. But b) it's very hard to make it work in a classroom situation. Blues, everyone does Blues because its formulaic, it's easy to teach and there's almost immediate gratification for the kids in what they can achieve, that sounds Bluesy, chromatic notes on the Blues scale, it doesn't matter what you do, it sounds Bluesy. Put the E flat in and the F sharp, wow, you're away and musically that's all you need to do. But that's so much more difficult to do immediately and to get the concept across and where's it going and how does it develop and where's it come from and all that. That's maybe just a lack of my own knowledge, I don't know. But that's why I think we don't do enough of that sort of thing, because it's actually incredibly hard to do.

T5: I suppose it's because we, it's not our background is it? It's not what we're comfortable with as teachers. I don't know if there are any Asian music teachers, I've never come across one. Because maybe if you had an Asian music teacher, you would be learning about it. But it definitely is lack of knowledge, I wouldn't probably know where to start. We'd be very uncomfortable I think or rubbish at working out assessment criteria and you know, what would you be looking at, what would you be looking for and what would you want them to get out of it, I don't know.

This is challenging for music teachers, in part because of the confusing and contradictory advice about teaching 'world' musics (Pitts 2018); a fear of causing offence by not teaching 'world' musics authentically (Bradley 2015); the lack of opportunity to learn about a broad range of musics attributed to the hegemony of western art music that dominates their training as musicians and teachers (Hargreaves et al. 2007); as well as the often essentialised information about 'world' musics inherent in educational texts (Holder 2020). However, Patel, McCauley, and Holder (2020) argue that this is an excuse; music teachers ought to be willing learn, from other musicians where possible, in order to ensure that we connect with the pupils' musical interests. Being competent in at least one other culture is a key premise of culturally responsive pedagogy for teachers, as well as a learning goal for pupils (Ladson Billings 2019).

Analysis of the Key Stage 3 curriculum in the case study schools identified a number of approaches to the inclusion of a broad range of music. The most common approach was the use of discreet units of work on a range of 'world' musics. Across the ten schools, the following traditions were included: 'African' drumming, Samba, Blues, Gamelan, Hip Hop, Reggae and one school included a unit on Indian music. The second approach was an 'Around the World' unit of work that included one lesson each on Bhangra, Japanese, Fusion, Salsa and Samba.

Some of the teachers use 'world' musics for teaching key musical concepts; for example, Teacher 8 used Gamelan music to introduce pitch:

T8: In Year Seven, we'll do pitch, so we'll look at Gamelan so they can do this, we make stuff up on the glockenspiels, but we use Gamelan as our way into that. The Gamelan approach means that you've got to stick with crotchets and quavers basically because that's how it kind of works. So, we do a class performance and they create their own piece, and then they need to write it down, so that's why we'll introduce notation, so they will do treble clef notation, so that they can write it down and these are into keyboard and then we do introduce keyboards and play tunes and build up skills and reading skills, because that is quite important, I think.

In one of the lessons I observed in case study school 1, the teacher was introducing a Samba piece to the year 7 pupils. The lesson was the third lesson in a six-week unit of work focusing on rhythm notation. In the previous lessons the pupils had revised semibreves, minims, crotchets quavers and semi quavers, they had played rhythm flashcards, spent some time doing 'musical maths' with the rhythm notation and arranged a four-part rhythmic piece using given and their own 1 bar rhythms. The observed lesson started with the forbidden rhythm game. The teacher then introduced the pupils to 4 'Samba' parts using notation and aural clapping demonstration. The rhythms were simple and used to introduce the pupils to a dotted crotchet and the dotted quaver. When the teacher was confident they could clap the rhythms accurately, the pupils were given a range of percussion instruments (not all Brazilian) to perform the rhythms again. The teacher developed the class ensemble piece by adding a call and response, an introduction and a coda. The context of the music was not discussed, the lesson focused on ensuring the accuracy of the rhythmic parts, learning the function of the dot in rhythmic notation and keeping in time when playing.

The teaching approach discussed in the descriptions above is problematic, because it uses pedagogies which are incongruent with the way that Gamelan and Samba musics are conceived, performed and taught in their contexts. Kwami (2001) argues that to introduce 'world' musics sensitively, teachers should not resort to strategies that negate those employed in the tradition. Kwami also suggests that it is important to retain the music's essential elements so that it can be traced to its original source. These lessons are examples of the insidious nature of the use of western notation to define musical literacy (Spruce 2016); rather than a more inclusive definition which includes skills such as aural ability and sensitive ensemble playing which are inherent in the Gamelan and Samba traditions.

Teacher 4 discussed a potentially less problematic approach, similar to the conceptual elements framework advocated by Cain et al. (2013), in which concepts such as rhythm/beat are useful themes with which to explore a wide range of music:

T4: I still nominally do stuff, but I don't think we do it in enough detail, but it's very hard to do it justice without being tokenistic about it. I use it as a vehicle for teaching what I want to teach. So, I want to teach about rhythm, so we do African Drumming in Year 8 for example. So, we'll do rhythm stuff, generic rhythm stuff, crotchets and quavers and making up rhythms and words and stuff like that, natural rhythms in Year 7. We'll revisit it, in the spiral curriculum, we'll revisit it in Year 8 and we'll do the African Drumming. We do look at Rap, I know it's not World Music, but cultural wise, it still comes under that umbrella, I think. Again, that's our continuing with rhythm and playing in time and all that stuff.

A number of the teachers discussed the need to squeeze the Key Stage 3 music curriculum into a shorter timeframe due to the curriculum reduction measures highlighted by Daubney and Mackrill (2018) and also needing to focus more on western art music skills due to a more 'demanding' GCSE syllabus. The extract below reveals how the harmonic and melodic understanding found in western approaches is perceived as a higher order musical skill than the rhythmic understanding at the centre of many world and popular musics (Hein 2018):

T2: Yeah, instrumental skills and mainly keyboard and that's simply because the amount of time I have, I can get them to access higher level skills using the keyboard, than I could, because they're always like 'miss, can't we have the Djembe Drums out, can't we have the Djembe Drums out' and I'm like that would be a really nice fun lesson, but I'm trying to assess some high level skills for you, you know, and I get them to improvise, I can get them to play with two hands, there's chord sequences, melodies and they all like religiously as well and I don't even have to

remind them to use just one hand, I don't get any of this [gestures 1 finger playing] anymore.

Many of the teachers acknowledged the need to consider music in its context in the classroom. This was also highlighted in the participant pupil data as an important source of cultural learning; of respect for their musical heritages; and for representation in the curriculum:

T1: I think it's also important that they know where the roots are and they do learn a lot from that bit of history and I always have noticed that when they're watching a short documentary or little bit about slavery and how important music is throughout that period. They just love, they just sit and watch and feedback a lot. So, I do make it relevant in terms of musical choices.

Teachers were conscious of the need to judge the balance between learning *about* the music and practical engagement *with* the music (Wiggins 1996):

T6: So as much as I possibly can, I talk about context, I think it's absolutely vital in the music curriculum that you talk about context. In terms of your question about how do the students respond to it, they, our students, I don't think this is necessarily a representation of all young people, but at this school, they suddenly start thinking I'm trying to give them a history lesson, 'But this is a music lesson, Sir'. Like they walk in the door, the first thing they want to talk about is 'Can I go in a practice room?', 'Can I go on the drums today?' and you know, that takes some managing.

T7: That's interesting that you ask that actually, because the majority of our students are just dying to do something practical. We do, obviously we cover the contextual stuff, but it's almost like they don't want to know, that's the bit that I have to work harder to keep engaging. They want to just get playing, they just want, so every single scheme of work, we absolutely talk about the contextual stuff. So the start of the Blues Unit, I, we talked about the Slave Trade, we watched clips from Twelve Years a Slave and where did the Blues come from and that was us talking about, you know, the Slave Trade and how it was originally brought over from Africa by African, or African-American Slaves and they would sing it to, you know, express how they were feeling at the time, in their sorrow and that's why it's called the Blues and you know, the students responded to it, but again, they kind of switched off a little bit at that point. It's been hard to keep them engaged and then you get a few, we've had like students just start making jokes, very quickly. Some of the things they come out with, you know, just, it's amazing. 'Yeah, I'm a slave, Sir, I'm a slave' and then like 'this is racist'. I agree that this is racist, but why is us talking about it racist?

The teacher here is struggling to understand why the pupils would accuse him of being racist, and yet in his description of the lesson, he demonstrates a lack of subject knowledge and understanding; African people were enslaved, they were not 'slaves'; Blues developed after emancipation (Ladson Billings 2015). This sort of misinformation and often offensive commentary is common in widely available sources (Holder 2020). Teachers need to be

conscious of pupils' feelings when faced with images and discourses which consistently cast their histories in victimhood and powerlessness.

6.5 Assessment

The data suggests that assessment criteria used by the participants is clearly based on western art music principles of notation, accuracy, and difficulty. This may disadvantage those pupils whose musical enculturation and practices are embedded in different musical traditions (Kwami 1996, Green 2003, Philpott 2010, Spruce 2017).

T6: I do place emphasis on notation because I know a lot of our pupils want to go on to study in the colleges that we have. So, we do look at notation at I also run music theory, in lunchtime, so we try and influence pupils from 9, 10 and 11 to come into that and it is quite successful. It ranges anywhere from twelve to thirty pupils who come along, to try and give them that greater musical theory knowledge, you know, trying to, by the time they leave, you know, have Grade Three, Four, Five knowledge of theory.

T8: Overall, by the end of the year, if they're a high achieving student, I would expect them to be able to perform music with accuracy. So that would include being able to play rhythmically in time, to be able to play melodies on the keyboard or whatever instrument, it doesn't really matter, or sing. So melodically correct.

T5: 317: If they're performing, we'll give them a mark for difficulty, how hard is what they're doing, so are they just playing the keyboard with one hand, are they playing with two hands, are they singing as well, you know, so they often get marked on difficulty assessment. They'll also get marked on accuracy. Ensemble skills, we mark how together and can they play in time to the beat, are they in time with the beat, but the rest of the group is out, but they're still in time, it's quite a hard thing, ensemble skills, when nobody can play in time. So yeah, ensemble skills (unclear) and then if it's a composition or they're putting more of their own stuff we're assessing, we might give them a mark for how many sections they've got.

One of the teachers indicated that she left the unit of work covering 'world' musics until after the assessment point. The extract articulates a lack of value of placed on musical skills inherent in these musics, in relation to dominant musical skills:

T2: I have to save all my World Music till the end of the year now, because I can't implement it anywhere else. So, it's like this week, every Year 7 and every Year 8, every Year 9, is doing World Music.

I: Right okay.

T2: Because it's the only way I could do it, I've already had to hand in assessment levels for Year Nine and the Year Seven deadline is tomorrow, so it's like the last three weeks are just pointless.

6.6 Inclusive Practice

Teachers articulated inclusive practice in three ways; through individualised learning, in developing and building relationships with pupils and in providing open extra-curricular activities which did not rely on auditions, notation, or previous experience of playing and instrument:

T1: Offering extra-curricular that is, that students, all students feel like they can go to, no matter if they play an instrument or not, which we do, with the Samba and the Singing and the Rock Band, but also with the Boys' Choir and the DJ.

Individualised learning:

T2: In my opinion, just being able to see an end result, where every single child in the classroom has got something out of your lesson, or out of your teaching over time, or you know, like I don't like to see any kid being scared or shy. I mean I know some of them are shy anyway, but I don't let anybody feel like they can't access the lesson and I always find a way.

T3: 1081: Seeing the kid as a whole kid and not just what you're going to get out of them. I kind of, whether rightly or wrongly, I see my music lessons more of a kind of confidence building. So even though they're learning those musical skills and they're working together, they've got to be doing it in something that they feel comfortable in, otherwise it's going to put them off music and that for me is, even if I know that they're not going to do Music at GCSE, you don't want that situation in your class.

Relationships with pupils:

T6:658 Relationships, it's relationships with pupils, this is what we talk about here. I think it's the key to everything, the relationships you have within the classroom. its having that relationship in the classroom and that understanding of pupils and it's key, if you can have that relationship with a pupil, you bring them on board, you can engage them, if they're not getting it right, not getting the simple things right in the lesson, you can have that conversation.

Some teachers believed in the power of music to enable pupils to succeed where they perhaps did not in other aspects of school:

T3: You get those kids in every form, who everybody else says is a nightmare and actually they're fab in our subjects. More often than not, those kids don't end up doing GCSE, they're not up there with the kind of top ability, if you like, but they've got something out of it and its obviously helping them develop as a pupil all round, which I think is where we get it wrong sometimes, just kind of focusing on that, data and numbers.

T9: Just because I, as a teacher, if a student goes out of the room thinking do you know what, I did that, I achieved that, then I've done my job, if they come out with a smile on their face. low self-esteem, it raises their self-esteem and a lot of kids, especially at this school, because English is not their first language, when every other subject is in English, they come out feeling almost deflated because like I'm failing at that and I'm failing at that because I don't understand what I have to do.

But Music, because it's the language of the world and you don't need to necessarily even speak. I can just demonstrate something on the keyboard and they can copy and I think that's where it works and that's why kids love it so much and they're so enthusiastic, at this school that I'm currently working at, because it's something that they feel oh I've achieved, I can do that.

The teachers articulated barriers to inclusion, particularly highlighting Muslim pupils' engagement. They suggested that there was family pressure to focus on other areas on cultural or religious grounds and a focus on employability which impacted on these pupils' engagement and participation.

T5: 284: My gut feeling is that its already happened and especially from home or just career, what careers that they're going to do. There are very stereotypical careers, I think, isn't there, for Asian people and maybe that's part of it, I don't know. Because there never has been, in twenty years, there's never been more than one, I wouldn't have thought, in each class and there's usually none.

T2: I think they are inspired in school, I don't think there's an issue with that. They know they like it, they know they want to do it, but it's that push from home and the support from home and I think the more families that become more westernised in that sense, because obviously they can still be Muslim and they can still, you know, go to mosque and things like that, but it's the permissions and if they're feeling like they're not allowed to do it and feeling like they're doing something wrong, I think that's the issue.

There was also evidence of essentialised thinking in terms of Muslim pupils' interest in music from two of the teachers:

T1: I think the main barrier is that reading music and that learning of instrument, but it's different for some cultures, you know, it just seems predominantly white for that, that sort of instrument learning and I don't know what the reason would be really.

I: Can you think of any reasons why participation is not representative?

T4: I think it's not in the culture for them, music. I think it's not something they do for enjoyment.

The teachers also acknowledged some systemic barriers to inclusion, these were articulated as a lack of resources, and the differences between the Key Stage 3 and Key Stage 4 curricula:

T7: The Year 7s did two Schemes, they did one on African Music, which I would have liked it to have been on djembe but we don't have access to djembe, so we discussed the instruments of Africa and they had various homework tasks around, you know, doing research and listening to African Music. You know, they certainly heard what the djembe sounds like, they knew what a djembe was, but they didn't get to play on one.

T1: I think for some to them, they've got a very specific idea of what Music is and that isn't anything like what it is and I think some of them, it works the opposite way, so some of them think it's going to be really academic and they're going to have loads of writing to do, they're going to have to complete all theory stuff and it's not going to be any fun and some of them think it's just going to be playing guitars and drums the whole time and we've got that sort of, it's difficult to get that balance of getting through to both of those groups without putting both of them off, if that makes sense.

6.7 Chapter Summary

This chapter presented the analysis of the data collected from interviews with the participant teachers. A number of teachers articulated the potential of the music provision in their schools to support the development of pupils' cultural understanding. They identified differential participation in extra curricula activities, instrumental tuition and optional academic music courses between minority and majority ethnic groups. The teachers specifically identified limited engagement from Muslim pupils. However, the analysis identified a lack of critical reflection on the barriers and drivers for engagement and an uncertainty about the strategies that might be helpful.

While all of the teachers developed KS3 curricula that included a broad repertoire of music, including 'world' musics; the teachers seemed to be unaware of the power relationships at play in deciding which musics to include and which to ignore; in the use of incongruent pedagogies when introducing pupils to particular musical traditions; and in adopting assessment practices which legitimise only western music practice. The analysis suggests that there are gaps in teachers' subject knowledge which prevents them engaging with musics that may be meaningful for their pupils, but also in their conceptual framework and confidence that would support them in recognising and responding to race issues.

Chapter 7 Discussion

7.1 Introduction

The principle aims of this doctoral study were:

- to foreground the voices of minority ethnic pupils in identifying pedagogy and practice which is responsive to cultural diversity;
- to make recommendations for initial teacher education and continuing professional development which advance inclusive teaching and learning in music.

This chapter begins with a discussion identifying the overarching themes, synergies and divergences across the pupil participant, Music Education Hub and teacher participant data. The theoretical framework of critical race theory and the rich and varied perspectives offered by the literature review are woven into this discussion. I then summarise the findings of the previous three data analysis chapters in relation to the three research questions. The next section goes on to make recommendations in light of the research aims. The penultimate section sets out key contributions to the field, and the chapter ends with a reflection on the limitations of the study and suggestions for further research.

7.2 Overarching themes

The research has been undertaken from a Critical Race Theory perspective and in order to identify the over-arching themes of the three different data sets, I returned to the three discriminatory processes defined by Ladson-Billings (1998) of master-scripting; race-neutral or colour-blind perspectives; and unequal access to the enriched curriculum in order to make sense of the data as a whole. The discussions about the curriculum with all the participants revealed that western art music is the normative discourse in the classroom and within Music Education Hub provision. While popular music has become widely used and 'world' musics are included in the curriculum, the legitimised high-status musical knowledge rooted in the western art tradition is clearly articulated throughout the data. The hegemony of western art music is formalised through the construction of the curriculum, embedded in teaching practices and manifest in assessment processes (Spruce 2017). I see this as an example of master-scripting, defined by Ladson-Billings (1998) as a standard body of

knowledge that pupils *need* to know, in which stories of minoritised peoples have been muted or erased.

The pupils demonstrated their understanding of this in their enthusiasm for learning a broader range of musics. Some pupils told me it is 'extremely important' to study music from their own cultural heritage and argued for culturally sustaining pedagogy to 'ensure that the culture doesn't fade away' (Paris and Alim 2017). Pupils wanted to learn about music they connected with through their heritages, experiences and points of reference (Gay 2016) and suggested that learning a broad range of musics could support cultural understanding, including of their own heritage. The pupils who played Indian instruments told me that representation was important, that Indian music 'deserved' to be in the curriculum. At the same time, teachers and Music Education Hub leaders suggested that lessons that focussed on the harmonic and melodic understanding found in western approaches developed higher order musical skills than the rhythmic understanding at the centre of many 'world' musics (Hein 2018).

Another marker of master-scripting is articulated in the concept of 'choice' which was a particular focus in the teacher and the pupil data. One of the ways in which teachers suggested that they adapted the curriculum in light of diversity was to offer pupils choice in the music they played. However, pupils explained that often it was a choice mediated by the teacher (Lindgren and Ericsson 2010, Hess 2019).

I have described the second overarching theme as a 'lack of knowledge', and I relate this to the discriminatory practise of the race-neutral or colour-blind perspective (Ladson-Billings (1998) which attempts to promote equal treatment and reduce prejudice by removing attention to race and ethnicity (Rosenthal and Levy 2010). The pupils articulate their teachers' lack of confidence in addressing the musical contexts that connected with difficult political, colonial histories and racism. Some suggest that the contextual information they are given is 'sanitised' in order to avoid challenging conversations. This could be explained as 'fear of causing offence' on the part of the teacher, or a 'fear of doing the wrong thing' (Young and Burke 2019:4).

The teacher and pupil data revealed the teachers' lack of a deep knowledge and understanding of 'world' musics (Patel, McCauley, and Holder 2020). This is manifest in poor contextual knowledge which is evident in the teacher interview data, in observational data, and was also articulated by the pupils.

As well as a lack of subject and pedagogic knowledge, I also saw a colour-blind approach as a lack of knowledge, understanding and competence in the 'language of race and diversity' highlighted by Lander (2011:356). This manifests in the Music Education Hub data when the leaders articulated that they had tried a number of strategies to encourage participation, but none of them seemed to be sustainable, and in the teacher data when the participants articulated uncertainty about how or whether it is appropriate to adapt the curriculum in light of their diverse pupil population. It is also manifest in the lack of governance and interrogation of data about participation according to demographic information, and particularly in discourse that suggests that there is 'no problem here' or when universal offers are assumed to be equitable. The teachers' and Hub leaders' defensiveness and identifying the problem as being from within the minority ethnic community (particularly within the Muslim community), exemplifies well documented emotional responses from white people when discussing issues connected with race (Picower 2009; DiAngelo 2018). Their uncertainty in the strategies they are employing, suggests a lack of awareness of the issues and the adoption of a race neutral and colour-blind perspective justifies this inaction (Bradley 2012; Lander 2014).

The final overarching theme in the analysis is 'access', linked to the discriminatory practise of unequal access to the enriched curriculum (Ladson-Billing 1998). While the pupils identified a number of benefits from participation in musical activities, the data suggests that their participation is largely time bound, something to do that is 'fun' now, but not necessarily in the future. This was evident throughout the data in the emphasis placed on academic achievement and employability. The data suggests that while both teachers and pupils value participation in music for developing extrinsic skills that could have an impact on employability, there is a lack of awareness of music careers outside of the role of

performer. The need for professional guidance for young musicians, particularly in navigating progression routes and understanding the career opportunities available within the arts and creative industries is evident (Youth Music and Ipsos MORI 2019).

A key element defining this theme is the process of 'othering' (Said 1978, Thompson 2002). The othering of staff who taught musical instruments from traditions outside of western art and popular musics formed a substantial part of the Music Education Hub data. This extended to concerns about the quality of the teaching; whether it was possible to sustain teaching in the long term; and the difficulties in recruiting and retaining staff. 'Othering' also occurs in the essentialised perceptions of Muslim pupils' participation in music which are evident in both the Music Education Hub data and in the teacher data; the barriers for Muslim pupils are seen as cultural and religious. In the pupil data, 'othering' is particularly experienced by those pupils learning Indian musical instruments, who were not part of the 'musical life' of the school.

7.3 Research questions

7.3.1 What experiences and perceptions underpin minority ethnic pupils' active engagement and participation in elective music provision?

The pupils enthused about engagement and participation in music provision in a number of ways. In terms of the affective domain, there was an overwhelming sense of enjoyment and fun; the pupils articulated how engagement and participation helped them to relax, helped them to develop their social skills and their sense of creativity and imagination. The pupils were clear that engagement in music developed their confidence and gave them a very strong sense of pride. While there were examples of how empowered the pupils were by their involvement, there were nevertheless examples of performing experiences that were disempowering. For example, when the Indian instrumentalists were involved in performance activities in school, they played for 'cultural celebrations' or were isolated from wider musical activities. The pupil who reflected:

We did a performance at an open evening, the teacher just asked me and I was like, mmm ok, because I don't get anything out of it, they just left us in a corner to play. Like when Year 6 come into the school and I remember there was this one woman

who asked me, "Have they just asked you to play to make us think that you're involved?" Do you remember? But we're not involved what so ever. (P2)

was articulating the centrality of western music in the school context and what Said (1978) referred to as 'othering'. Said argued that in the context of European imperialism the 'other' becomes 'exotic', and this was articulated perfectly by the woman who asked the pupil if they were invited to play, so there would be a perception of inclusion. The notion of western music as 'ours' and 'world' musics as 'theirs' (Thompson 2002) was physically manifest in this example, where the pupils were not part of the main event; the school band was playing in the hall, and they were in the corridor.

For the pupils who played Indian instruments in particular, their musical skills were marginalised from the mainstream. The pupils identified a lack of teacher knowledge evident when teaching Indian music (one of the teachers confirmed this when describing teaching the AQA set work as 'a nightmare'); the pupils felt the teachers were disrespectful of the instruments when teaching them in the classroom. This is the antithesis of culturally responsive pedagogy, which the pupils understood and were able to articulate, and is directly in line with Lamont and Maton's (2010) finding that the majority of music teachers are not well equipped to deal with a range of musical styles and traditions.

Not only did pupils articulate the lack of cultural knowledge or sensitivity of the teacher, they were also inhibited from having real choice in the music they studied; they were invited to choose which music they wanted to play, but when they chose Rap, they were told it was inappropriate. The teachers had ultimate power over which music was 'acceptable' and which was 'inappropriate.' There is of course an inevitable power play in any classroom between pupils and teacher, but this sets up far more insidious connotations in terms of rap music and its association with youth gang culture:

'Yeah, like that, anything to do with rap, you're not promoting the right type of message, you worship the devil, all sorts of stuff like that, which I think that's more aimed at black people' (FG7).

Holder's (2020) notion of glamorised violence resonates here in terms of hypocrisy and demonisation; rather than using this as an opportunity to explore complex cultural

associations and stereotypes, the teacher simply closes it down. Further, the teachers' concerns, even if well meant, fail to acknowledge that violence is present across the entire canon of the arts. Teachers should be encouraged to allow pupils to engage with musical materials that align with their identities and interests as these will be culturally interesting to them (Young and Burke 2019) and in order to engage young people they should facilitate a rich variety of musical experiences that will meet their expectations Derbyshire (2015) and connect to their cultural lives (Allsup and Shieh 2012).

7.3.2 How do teachers conceive and operationalise pedagogy in response to cultural diversity in the context of secondary school music provision in England?

The teachers articulated that a key focus of their inclusive practice was to allow pupils to make choices about the repertoire that they learned to play both in class and in extra-curricular performances. It is important that teachers make connections to the pupils' prior knowledge and cultural affinities in order to provide culturally responsive education (Irvin 2009, Gay 2010, Lind and Mckoy 2016). Pupil agency and choice is part of music teachers' practice in light of the informal and non-formal approaches that many schools adopt, however, a number of the pupils articulated that the choices were not completely free choices as outlined above. There is a danger that approaches using popular music will become a new hegemony if the popular repertoire is more representative of the teachers' everyday culture, rather than the pupils' culture (Lindgren and Ericsson 2010, Hess 2019). In marginalising or excluding particular popular musics from the classroom and performing spaces, we risk marginalising the pupils who have affinity with such music from formal music education (Kallio 2015).

The data suggests a lack of sensitivity to cultural diversity and a lack of awareness of culturally appropriate pedagogies. In terms of Banks' (2016) Four Levels of Integration of Ethnic Content (Figure 2.2), the teachers clearly enact the Contributions Approach at level 1. For example, they may teach a Blues project during Black History Month. With regards to level 2; the Additive Approach, they incorporated different units of work from a range of musical traditions. The teachers are not yet adopting the Transformation Approach, as a

number of teachers when teaching 'world' musics do so through the use of methods which are incongruent with the way in which the music is created and performed in its original context (Kwami 2001). The teachers in this study are not yet considering Banks' Social Action Level 4 approach; this includes components that educate pupils for social criticism and social change, and the teacher's role is to promote democratic values and the empowerment of the students. Bradley (2012) suggests that an empowering pedagogy would enable teachers to consider issues such as globalisation, identity and authenticity, and would embrace even uncomfortable political history, thus harnessing the opportunity to deepen understandings of people and culture. If music teachers are to contribute towards cultural understanding, teaching about 'different' music is not enough; a more critical approach would include exploring with pupils why certain composers and music have been privileged and whose voices and music are missing (Benedict 2006; Stewart Rose and Countryman 2013).

The teachers are not yet considering alternative approaches to teaching 'world' musics articulated in the literature. 'World' musics are still being planned and taught as units of work with the inherent danger that they are presented as essentialised views of non-dominant musical practices that have somehow escaped external influences, remaining static, steeped in tradition and fixed in time (Thompson 2002, Gaztambide-Fernandez and Stewart Rose 2015).

7.3.3 What are the institutional cultures and practices that may impact on minority ethnic pupils' engagement and participation in music?

The core curriculum of the participating schools and the Music Education Hubs almost exclusively presented all musics through a western lens. In this way the institutional cultures of the schools and Hubs can be described as positioned within the traditional western canon and the data from this research indicates that these issues are sedimented; there is a sparsity of secondary minority ethnic music teachers; there is a lack of opportunity to learn any instruments beyond the traditional western instruments in any depth either in schools or in the Music Education Hubs; and pupils who come to school with

either simply the interest or the knowledge and skills to play instruments beyond the western canon are unable to study these within the curriculum. Both Cain (2015) and Hess (2015) identify the central focus of the curriculum as western art music and the positioning of 'world' musics as 'other' and an 'addition to.' Examples of this from the data include the participants who played Indian instruments who were unable to take part in the large-scale ensembles in the school, they were unable to play their instruments within class music lessons and ultimately decided that GCSE music had little relevance for them, highlighting Gay's (2010) point that learning encounters for ethnically diverse students must be relevant.

The ongoing lack of access for minority ethnic pupils in elective music provision across the MEHs and schools is entrenched and there is a sense of hopelessness. Music Education Hub leaders' testimonies suggest that a number of strategies have been tried and that these have not been successful in securing long term change. There is a lack of strategic planning; collection, monitoring and evaluation of data, and a lack of strong governance to support significant change. Blood et al. (2016) have argued that this is a serious limitation that restricts organisations' ability to evaluate their provision.

The lack representation from minority ethnic staff as teachers, board members and leaders is self-perpetuating. Kosa (2009) has argued that undergraduate music programmes perpetuate systematic racism and classism by restricting admission to students who have access to formal instruction and quality instruments. She suggests that because the economic gap has a racial pattern, this has become a racially discriminatory practice. The vast majority of music teachers are trained in the western classical tradition, meaning that they are likely to empathise with the elite codes inherent within the music curriculum and are therefore predisposed to impose western art music frameworks when teaching 'world' musics in the classroom (Philpott and Kubilus 2015, Gaztambide-Fernandez and Stewart Rose 2015).

The performative culture in schools which foregrounds the achievement of externally determined targets, the publication of school league tables and the publication of Ofsted

reports has resulted in reduced numbers of pupils taking GCSE and A level music (Daubney and Mackrill 2018; Bath, Daubney, Mackrill & Spruce 2020). From an institutional cultural perspective, greater barriers to engagement in the Arts (Blood et al, 2016) is a consequence of such a performative culture, as demonstrated in the data where parents focus on employability as a rationale for choosing GCSE pathways and pupils focus on music as 'light relief' from other 'academic' subjects; employability in the music or wider arts industries was not considered as a possibility by parents or pupils.

7.4 Recommendations

7.4.1 Identifying pedagogies that are responsive to cultural diversity

Culturally responsive teaching requires teachers to build a music curriculum that reflects the interests, points of reference and experiences of the pupils (Lind & McKoy 2016). The pupil participants in this study want to learn a broad repertoire, learn about music from their own and others' cultural heritage and learn music that they choose for themselves. They are interested in the history and contexts of the musics they learn, they want their teachers to be confident enough not to shy away from addressing challenging contexts and to be able to lead discussions in a way that allows them to ask challenging questions. They also want their teachers to have strong subject knowledge, understanding and skills to be able to teach the music in a way that avoids trivialisation, misinformation, and incorrect demonstrations of instrumental technique. The pupils see this as part of showing 'respect' to the music.

Teachers need to take time to find out the musics the pupils have an affinity with rather than making assumptions about music they deem to be relevant because of cultural heritage (Allsup & Sheh 2012, Hess 2019). The first task is to work to create a climate for learning in which pupils have the confidence to express opinions, ask challenging questions and talk about 'their' music (Lind and Mckoy 2016). Recommendations for developing culturally responsive practice include the following processes:

7.4.1.1 'Usualising' and actualising

Teachers should employ 'usualising' and actualising strategies in the classroom. Usualising means 'to make usual/everyday/ubiquitous' so that pupils are acclimatised to its presence. I avoid the term 'normalise', as it assumes that there is a 'correct or normal' way of being. The strategy requires teachers to use materials: visual, sound, instrumental, that span diversity without inviting further comment or reaction; whereas the actualising strategy is a lesson or learning episode which is planned specifically to develop an understanding of different identities. For example, simple usualising strategies might include: replacing posters and images on displays to be more representative. In one of the schools I visited the timetables for instrumental lessons had large photographs of people playing the instruments, none depicted people of colour, and all were stereotypical corresponding male/female players. When playing a video of an orchestra playing, choosing one with people of colour in the orchestra would be another example. In case study school 1, one of the boys said 'I've never seen a black person in an orchestra', I showed him a video of the Chineke orchestra, his response was "Wow, why have I never seen this before?" An example of an actualising lesson would be a lesson introducing Blues with accurate and sensitively prepared contextual information.

7.4.1.2 Diversifying the curriculum

Diversifying the curriculum is about replacing the hegemonic western perspective articulated throughout the data with a world view. This strategy aligns with the democratic approach proposed by Philpott and Kubilius (2015) and Banks' (2016) Level 3 Transformation Approach (Fig. 2.2). A broad range of musics are introduced, and addressed rhizomatically rather than hierarchically in order to destabilise western art music at the centre (Hess 2018a, 2018b). In order to establish this approach, teachers would ensure that a broad range of music and musical experiences are provided; they would carefully contextualise the music studied, including western art music; they would explore and emphasise connections between the music; and they would engage pupils in different ways of making music, for example following aural cues rather than visual cues, or different notational practices.

In terms of the curriculum representation argued for by the pupil participants in this study, pupils would be included intellectually, socially and culturally (Philpott and Wright 2012). By dismantling traditional power structures in the classroom and challenging the hegemonic musical 'givens'; musical participation becomes possible. The strategy would include the breaking down of traditional assessment processes by focusing on co-constructed assessment criteria and the ipsative form of assessment (Fautley 2015). This would weaken the dominance of the notation, accuracy and difficulty criteria associated with the western art dominated practice outlined in the teacher data (Kwami 1996, Green 2003, Philpott 2010, Spruce 2017).

7.4.1.3 Decolonising the curriculum

Decolonising the curriculum aligns with the emancipatory approach proposed by Philpott and Kubilius (2015) and Banks' (2016) Level 4 Social Action Approach (Fig. 2.2). In decolonising the curriculum, the aim is to acknowledge and challenge the hegemonic structures that maintain the status quo. This requires exploring with pupils why certain composers and music have been privileged and whose voices and music are missing (Benedict 2006, Stewart Rose and Countryman 2013). The approach requires teachers to be prepared to engage in discourse with pupils about issues such as the political and oppressive contexts that surround different musics (Bradley 2012). These processes challenge teachers to develop their practice to address conversations about context such as this example from the pupil participant data:

P22: Like we've been learning about Blues music, right and then Miss will be just like skipping on, la, la, la, Blues music and I'll be like "What about the African-American slaves?" [P20: Yeah] and then she'll just like go "Is that appropriate for a classroom?" Well I think it is, I mean I'm pretty sure it's *something* to do with Blues music, but like they try and skip over it.

Culturally responsive practice requires teachers to develop pupils' socio-political competence, helping pupils to understand connections between what they are taught and their everyday lives. Learning can, and should be connected to the everyday problems of living in a society that is deeply divided on racial, social, economic, religious and political lines (Ladson-Billings 2019).

7.4.1.4 Musical mentoring

It's clear from the data that the pupils' sustained engagement and progression is linked to their perceptions of employability and their commitment to academic achievement. I suggest that the pupils would benefit from a music mentoring programme, which could provide individualised support for young musicians from minority ethnic backgrounds. The mentors' roles would be to advocate for them, to signpost opportunities, to introduce different roles within the industry, to discuss progression routes with parents and support them in their musical learning.

7.4.1.5 High quality monitoring and evaluation

The analysis revealed a lack of available data, lack of monitoring and governance to challenge the progress that Music Education Hubs are making with regards to access and engagement from minoritised groups. Leaders highlighted difficulties in collecting the data because of capacity, the difficulty of securing accurate data and reluctance of participants to provide it. Without data it is difficult to identify areas that need attention both at a local level and from Arts Council, England.

7.4.2 Recommendations for initial teacher education and CPD to advance inclusive teaching and learning in music

The analysis of the data has clear implications for initial teacher education and for continuing professional development. Gay (2013) argues that in order to implement culturally responsive teaching, teachers need to understand why culture and difference are essential ideologies and replace deficit perceptions of minoritised students and communities by critiquing their own beliefs. She sees culturally responsive teaching as a personal and professional developmental process for teachers, and that the knowledge and skills required are cumulative. Supporting pupils to become culturally competent requires teachers to become culturally competent (Ladson-Billings 2019).

A key recommendation is to engage teachers in critical theory and critical race theory in order to develop alternative modes of pedagogical practice that challenge the dominant ideology in music education (Brown-Jeffrey & Cooper 2011). The Music Education Hub data and the Teacher participant data articulated a curriculum intent focused on 'music for all'.

Supporting teachers and leaders to develop alternative pedagogies and practices which decolonise and diversify their curriculum would support them in aligning their intent and implementation.

This professional development would support teachers to consider their own identities and biases in relation to pupils' identity and their achievement. It would help them to recognise that culture resides in individual children rather than collectively in minoritised groups, and help them to develop competence in the 'language of race and diversity' highlighted by Lander (2011:356).

Another recommendation would be to develop teachers' subject knowledge in order to address the identified issues in teaching musical contexts. Learning about music in a way that is authentic, rather than continuing to propagate stereotypes and further spread misinformation is an integral part of being a culturally responsive and respectful music educator (McCauley 2020).

7.5 Contribution to knowledge

A driving principle for the inclusion of empirical work that foregrounds the voice of pupils is that culturally responsive research should make recommendations based on the testimony of those around whom the research is conducted. This a methodological approach that ensures that the research participants are not objects upon whom I have researched, but rather, participants whose voice is equal to the teachers in relation to this study. A unique contribution that this study makes is that it gathers minority ethnic pupils' perspectives in relation to their engagement and participation in music, updating previous research by Jermyn & Desai (2000) and Filmer-Sankey et al. (2005). More recent empirical research has been conducted in the US, Canada and Australia and this research provides further insight to add to the recent literature from an English perspective.

The pupils demonstrated very clear understanding of critical practice and pertinent issues in relation to inclusion; indicating that teachers could work with pupils to enact the emancipatory indicators for a socially just music classroom outlined by Philpott and Kubilius (2015) in Figure 3.2 such as: building a shared awareness of the political dimensions to

culture and music practices; critically reflecting on cultural 'givens' and possible futures; and empowering the pupils as cultural and education critics. Philpott and Kubilius' model has in fact been tested in this research, demonstrating that pupils have the capacity and the political and cultural interest in music practices. For example, the pupils who played Indian instruments demonstrated a clear understanding of the superficial depth of teachers' understanding of Indian music; or the example of the pupil who challenged the teacher's lack of contextualisation when teaching the Blues.

While previous research by Spruce (2016, 2017) and Philpott and Kubilius (2015) has offered valuable insights from a critical and theoretical perspective, this empirical study provides unique insight from a practice perspective. Such a perspective reveals how teachers currently conceive pedagogy; the lack of understanding of critical pedagogy is exemplified in the following teacher's comment where Japanese music is introduced in one lesson only, as part of a unit of work that trips around the world in a whistle stop tour of Bhangra, Japanese, Fusion, Salsa and Samba:

So I try to just, I try to start with the traditional aspects, so and I'll talk, like with the Japanese music, I'd say, you know, traditional Japanese music is about relaxation and we look at some of the instruments, we watch some videos and but the piece that we learn is Merry Christmas Mr Lawrence and I said and obviously this is quite a modern Japanese style piece of music, it's been used in films and then we even look at how it's been used as dance music for Heart of Asia and if I get chance to develop it on, or if the kids learn it really quickly and I'm going at a fast pace, they can start integrating it into their own style, using the different styles on the keyboard. So, they might choose to do pop style of it, or a ballad style, or their own dance style, things like that.

This indicates the need for professional learning and development for secondary music teachers in relation to the skills of critical pedagogy, which requires an understanding of the context in which the music is created, and an understanding of the implications and consequences for their music pedagogy. This would also encompass the ability to lead pupils in understanding complex, contested and controversial issues related to race and other equality issues. Professional learning and development in critical pedagogy would provide secondary music teachers with a lens to understand, interrogate and shape future practice.

7.6 Limitations of the study

The limitations of this study fall under two headings: methodological and reflexive considerations.

Methodological limitations:

The boundaries of the case as set out in chapter 3 are important characteristics to ensure a robust study. However, some boundaries can also act as limitations. In terms of temporal considerations of the case study (Hitchcock and Hughes 1995:316) it would have been valuable to spend longer in the case study schools, in order to immerse myself in the physical setting, to observe pupil to pupil and teacher to pupil interactions, pedagogical practices, behaviours and to understand from a deep perspective what was happening in each context.

From a geographical consideration of the case study (Hitchcock and Hughes 1995:316), all three schools were situated in areas of social deprivation. Richer data may have been generated from schools situated in a range of contexts. A second consideration in terms of the geography of this case study and an area for future research is that all three schools were situated within West Yorkshire. Other areas with a more diverse musical provision may have added to the findings.

Reflexive considerations:

Miles and Huberman (1994:253) outline the danger of ignoring data which contradicts the researcher's reasoning, highlighting 'confirming instances far more easily than disconfirming instances'. Throughout the study I have sought to be reflexive but my positionality is likely to have impacted on the study, because, as an insider researcher there may be bias in my interpretations of the data.

In outlining the particular ethical dilemmas posed by the study of racialisation and racism in educational contexts, Figueroa (2000:88) suggests that writing in the field, which is linked with the crusade for social justice through the exposure of covert institutionalised racist policies and practices, can be in tension with the advancement of 'impartial' knowledge: 'if the researcher's position is that racism is reprehensible, how does this affect the validity of

the research being carried out?’ One of the criticisms of interpretive approaches to analysis is that of researcher bias.

Further research:

In the study, the data suggests that there is a particular issue with perceptions of Indian music in terms of how difficult it is to teach, that it is not part of the mainstream curricula, that the instruments are taught in a particular way that makes them inaccessible, and that the teachers are unable to conform to the expected pedagogic norms. In addition, there seemed to be an essentialised view of Muslim pupils. It seems to me that this is a rich vein for further research.

A secondary area for research or possible knowledge exchange activity, is the development of culturally sensitive resources that address directly decolonising and diversifying the music curriculum as outlined above.

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Appendices

Appendix 1 Teacher participant topic plan

<p>Tell me a little bit about yourself as a musician and your journey to becoming a music teacher</p>	<p>Notes:</p>
<p>Why do you think it's important for all pupils to study music?</p>	
<p>How would you describe the students you work with? Have you noticed any trends in student learning styles relating to these factors?</p>	
<p>Can you tell me about the KS3 curriculum you've developed for the students? How has the curriculum changed? In what ways does the cultural diversity of the students influence the curriculum?</p>	
<p>Can you tell me about assessment in KS3?</p>	
<p>What are the options available for pupils at KS4 (and post 16)?</p>	
<p>I want to move on to extra-curricular music now. Can you tell me how instrumental tuition is organised?</p>	
<p>Can you tell me about the range of extra-curricular activities on offer?</p>	
<p>What are the most important factors in successful inclusive practice?</p>	
<p>Thinking about curriculum and extra-curricular activities, what barriers to learning and taking part in music can you identify? If there are barriers what would help to remove these?</p>	

Appendix 2 Case study data collection matrix

INTERVIEW EVIDENCE:			
To identify teacher and pupil perspectives of culturally inclusive music provision			
Teacher interview (follow up from initial interview)		Probably about 1-2 hours in total	
Teacher interview (curriculum, pedagogy, assessment)			
Teacher interview (student participation)			
BAME Student focus group 1	Groups of 3-6 pupils	Pupils who are not musically active	Mixture of: Male/Female Identified as SEN Identified as Pupil Premium
BAME Student focus group 2			
BAME Student focus group 3	Groups of 3-6 pupils	Pupils who are musically active	Y7/ Y8/9 / Y9/10/ Post 16 – age groups can be mixed or separate
BAME Student focus group 4			

CURRICULUM:	
To gain an understanding of how this is operationalised within the music curriculum, assessment strategies and pedagogy	
KS3 Long term plan	
Unit of work planning	
Pupil booklet/handout samples	
KS3 Assessment criteria	
KS4 /Post 16 curriculum info	
Informal observations	Mixture of KS3/KS4 lessons and rehearsals

POLICY DOCUMENTATION:	
To gain an understanding of the policies the department uses to foster inclusion	
Departmental evaluation / development plan	
Any departmental policy documentation related to inclusion	
Instrumental charging policy	

DATA:	
To compare numbers of minority ethnic pupils who are active musically with whole school	
Whole school pupil characteristics data:	% of pupils in ethnicity categories
Extra-curricular activities pupil characteristics data	% of pupils identified as SEN
Instrumental teaching pupil characteristics data	% of pupils with Pupil Premium
Optional courses (GCSE /Btec) pupil characteristics data	

Appendix 3 Pupil sample

Identifier	Data Source	Organisation	Focus Group	Gender	Year group	Ethnicity (self-identified or recorded on SIMS)	Active
P1	SSA1a & b	MEH3	01	F	Y10	British Asian (Sikh)	Y
P2	SSA1a & b	MEH3	01	F	Y11	British Asian (Sikh)	Y
P3	SSA1a & b	MEH3	01	F	Y9	British Asian (Sikh)	Y
P4	SSA2	MEH3	02	M	Y11	British Asian (Sikh)	Y
P5	SSA2	SSA	02	M	Y9	British Asian (Sikh)	Y
P6	CS1PG1	CS1	04	F	Y7	Any other Asian background	Y
P7	CS1PG1	CS1	04	F	Y7	Black Caribbean	Y
P8	CS1PG1	CS1	04	F	Y7	Any other Black background	Y
P9	CS1PG1	CS1	04	M	Y9	White and Black Caribbean	Y
P10	CS1PG1	CS1	04	F	Y9	Any other ethnic group	Y
P11	CS1PG1	CS1	04	F	Y8	Pakistani	N
P12	CS1PG2	CS1	05	M	Y8	White and Black Caribbean	N
P13	CS1PG2	CS1	05	M	Y8	Other mixed background	N
P14	CS1PG2	CS1	05	M	Y7	Any other Black background	N
P15	CS1PG2	CS1	05	F	Y7	White and Black Caribbean	N
P16	CS1PG2	CS1	05	F	Y7	Black Caribbean	N
P17	CS1PG3	CS1	06	F	Y7	Any other Black background	N
P18	CS1PG3	CS1	06	M	Y7	Any other White background	N
P19	CS1PG3	CS1	06	F	Y7	Any other White background	N
P20	CS1PG4	CS1	07	F	Y10	White and Black Caribbean	Y
P21	CS1PG4	CS1	07	M	Y10	White and Black Caribbean	Y
P22	CS1PG4	CS1	07	F	Y10	Other mixed background	Y
P23	CS1PG4	CS1	07	M	Y10	Black Caribbean	Y
P24	SSA3	MEH3	03	M	Y7	British Asian (Sikh)	Y
P25	CS2PG1	CS2	08	F	Y9	Black Caribbean	Y
P26	CS2PG1	CS2	08	F	Y9	White Irish	Y
P27	CS2PG2	CS2	09	M	Y8	Pakistani	N
P28	CS2PG2	CS2	09	F	Y8	White and Black Caribbean	N
P29	CS2PG2	CS2	09	M	Y8	Pakistani	N
P30	CS2PG2	CS2	09	F	Y8	White and Black Caribbean	N
P31	CS2PG2	CS2	09	M	Y8	Black Caribbean	N
P32	CS2PG3	CS2	10	F	Y10	Black Caribbean	Y
P33	CS2PG3	CS2	10	F	Y10	White and Black Caribbean	Y
P34	CS2PG3	CS2	10	M	Y10	Black Caribbean	Y
P35	CS2PG3	CS2	10	F	Y10	Other mixed background	Y
P36	CS2PG4	CS2	11	M	Y9	Black Caribbean	N
P37	CS2PG4	CS2	11	M	Y9	Pakistani	Y
P38	CS2PG4	CS2	11	F	Y9	White and Black Caribbean	N
P39	CS2PG4	CS2	11	M	Y9	Pakistani	N
P40	CS2PG4	CS2	11	F	Y9	Other mixed background	Y
P41	CS2PG4	CS2	11	M	Y9	Other mixed background	Y
P42	CS3PG1	CS3	12	F	Y10	Black Caribbean	Y
P43	CS3PG1	CS3	12	M	Y10	Black African	Y
P44	CS3PG1	CS3	12	F	Y10	Other mixed background	Y
P45	CS3PG1	CS3	12	M	Y10	Roma	Y
P46	CS3PG2	CS3	13	M	Y10	Black Caribbean	Y
P47	CS3PG2	CS3	13	M	Y10	Black African	Y
P48	CS3PG2	CS3	13	F	Y10	Black African	Y
P49	CS3PG2	CS3	13	F	Y10	Black African	Y
P50	CS3PG3	CS3	14	F	Y10	Czech	Y
P51	CS3PG3	CS3	14	M	Y10	Black African	Y

Appendix 4 Pupil participant topic plan

Introduction

Welcome participants and introduce myself (explain my research)
Check that the group is happy for me to audio record the session
Explain anonymity and limitations of confidentiality
Tell them they can withdraw from the process at any stage
Ask if the group has any questions

Musical identity

Questionnaire:

- Is music important to you? Why?
- Outside of your normal school music lesson, have you ever learnt to play an instrument, practised singing or created any music? (includes writing lyrics, or using a computer program)
- Does anyone in your family do this?
- Have you taken part in a concert / show / performance?
- Do you ever make music with your friends?
- Do you make music with your family?
- Are there any other ways you use music in your life?
- How would you describe yourself in terms of ethnic background or identity?

Music in the curriculum

Mindmap activity: If you were looking after a potential new student who was interested in music and you were telling them all about music in the school, what things would you talk about?

- What things do you learn
- Student roles
- Teacher roles
- Rules and practices
- Instruments
- How does it feel to be part of this music class?

Group Discussion:

- What makes a good secondary music curriculum?
- Which pupils are good in music? What can they do?
- In music lessons, what opportunities do you have to learn about music from different cultural backgrounds?
- How important is it for you to learn about the music of your own cultural background at school?
- What kinds of music should be taught?

- What kinds of previous learning experiences and skills do you think trainee music teachers need?

Vignette: Outline a short description of a recent unit of work (identified by the teacher or students) such as Blues, African drumming, Indian music.

- How did you feel about this unit of work?
- Are there any barriers that stop you from learning in music?
 - Reaching your full potential?
 - Enjoying the music lessons?

Extra-Curricular music

Group Discussion:

- Can you tell me about the music activities that go on outside of the classroom in school?
- Who gets involved in music making in school?
- Do you think all pupils have equal access to the extra-curricular musical activities?
- Was there a time when you wanted to participate in any of the activities but felt you could not, why?
- What changes to the activities might encourage more students to take part?

Inclusive music

Activity: Imagine you are a music teacher and you want to write a 'Music for All' policy. Use the Post-it notes to identify things that the music department will do.

Conclusion

Thank the participants, and ask if they have any questions. Remind them about anonymity request.

Appendix 5 Teacher data topic plan (case study schools)

MUSIC TEACHERS' IDENTITY

- **Musical influences**
 - How did they get involved in music?
 - Instruments played
 - Early music tuition and participation
 - School involvement (curriculum and extra-curricular)
 - Current musicianship (outside school)
 - Music they like/listen to/go see

- **Formal training**
 - University study (type of degree/units studied/musical participation)
 - Music knowledge (strengths/specialisms/weaker areas)
 - Decision to be a teacher
 - Teacher training (approaches to inclusion in taught element/teaching practice)
 - Early values for teaching music

- **Career development**
 - Career to date
 - Professional development
 - Preparation to teach unfamiliar areas of the curriculum
 - Values for teaching music now
 - Where next?

CURRICULUM, PEDAGOGY AND ASSESSMENT

- **The KS3 curriculum and musical progression**
 - Vision for the KS3 curriculum
 - The music skills being developed over time
 - The units included in the curriculum
 - How is breadth and balance achieved

- **Curriculum development**
 - Curriculum revision and development over time (what influences this? - NC/students' engagement/professional development/school constraints)
 - How is music from different times and places included?
 - Students leading learning (Musical Futures) - influence on curriculum development
 - Student engagement/enjoyment in units of work

- **Musical achievement**
 - Which students are achieving? [Give an example of a high/low achieving student]
 - Explore links to what counts as musical knowledge/emphasis on which skills (perceptions of musicality)
- **Assessment**
 - Assessment criteria (post national attainment targets/levels)
 - Assessment practice (written/performance/process/students' involvement)
 - Reporting requirements
- **Inclusive practice**
 - How is inclusive practice envisioned and enacted within the school?
 - Policies and practices in the department
 - In what ways does the cultural diversity of the students influence their teaching? (curriculum, pedagogy, repertoire, activities, interactions with students/parents)
- **Resources**
 - Physical, technology, instrumental resources available
 - Priorities for development
 - Access and engagement
- **Evaluation**
 - Formal and informal practices of review and evaluation
 - Student involvement?

STUDENT PARTICIPATION AND ENGAGEMENT

- **KS4 and Post 16 options**
 - Explore the range of courses available (reasons for inclusion – school/departmental/personal)
 - Which students?
 - How do students make decisions?
 - Barriers and drivers for student choices
 - Impact on KS3 curriculum and extra-curricular programmes
- **Instrumental tuition**
 - Range of lessons available /How organised
 - Cost
 - Which students take part
 - Continuity and attrition
 - Any connections with the music hub / community groups
 - Links with primary schools
 - Participation outside school

- **Teacher led extra-curricular activities**
 - Range of activities available to students
 - When do they take place?
 - Performance opportunities
 - Criteria for taking part
 - Repertoire (type of material/who decides?)
 - Links to taught curriculum
 - Which students take part
 - How are activities evaluated/developed over time?

- **Informal Music making**
 - Availability of physical spaces/performance opportunities
 - Student led activities
 - Participation outside school

- **Inclusive practice**
 - In what ways does the cultural diversity of the students influence extra-curricular activities? (repertoire, activities, interactions with students/parents)
 - Thinking about curriculum and extra-curricular activities, what barriers to learning and taking part in music can they identify? If there are barriers what would help to remove these?
 - What are the most important factors in successful inclusive practice?

Appendix 6 Music Education Hub leader topic plan

- **Can you tell me about the recent changes to provision and the vision for the future?**
 - Aims and priorities for the next year
 - How has the hub and new partnerships impacted on the provision?
 - Organisational and regional structure and staffing
 - % of BME staff
 - BME involvement in governance
- **Can you tell me about the range of provision?**
 - Different instrumental tuition offered
 - Types of ensemble provided
 - Elite ensembles
 - First access – how are schools chosen
 - Performance opportunities
- **How does the offer reflect the diverse pupil population across the different areas of the local authority?**
- **How is inclusive practice envisioned and enacted within the organisation?**
 - Charging policy / Access
 - Resources
 - Staff training
 - Interactions with students/parents (eg: languages)
 - Curriculum, pedagogy, repertoire, activities
- **Are there any particular programmes which aim or have aimed to widen participation?**
 - Any particular action to engage BME pupils and communities?
 - Connections with community organisations/ hub partners that have impacted on widening participation?
 - Are there any barriers to learning and taking part?
 - If there are barriers what would help to remove these?
- **What are the formal and informal practices of review and evaluation of the provision?**
 - Monitoring and evaluation of participation/first access continuation across pupil characteristics
 - Any archived evidence that I could access?
 - Action planning for inclusion?

Appendix 7 Community organisation topic plan

Musical identity

- The importance of music to them and their involvement in making music
- How would they describe themselves in terms of ethnic background or identity?
- Home musical background
- Benefits of being involved with music
- Any barriers that might stop them from being involved in music
- Future aspirations in terms of music study

Curriculum

- Their involvement in school music
- If a new student arrived in their year group and they were telling them about music in their school, what things would they talk about?
- What makes a good music curriculum?
 - What kinds of music should be taught?
- How important is it to learn about the music of their own cultural background
 - Do they think their music department does this? In what ways?
 - Explore feelings about examples from the curriculum

Extra-Curricular

- The range of extra-curricular activities available at school and their involvement
- Which pupils are involved in making music in school?
- Do all pupils have equal access to the extra-curricular musical activities?
- What changes to the activities might encourage more pupils to join?

Inclusive music

- Who is good at music? What can they do?
- What kinds of previous learning experiences and skills would best qualify a person to teach music?
- Explore policies and procedures that need to be in place for music in school to be inclusive

Appendix 8 The coding process

Working systematically through the data items, coding features that are potentially relevant.

1	I:	Is music important to you and why?	
2	P21:	Am I starting?	
3	A:	Yeah go on then, yeah.	SEPD Parents against music participation
4	P21:	Right, so music is important to me because when I picked my options in Year Eight, I	
5		picked History and I picked IT and they were like academic subjects and even though my	SEPD Music seen as different to 'academic' subjects
6		mum wanted me to pick Citizenship, I was like I don't feel like I can concentrate with like	
7		twenty five hours a week of just work, work, without having like hands-on activities, like	SEPD Being good at music influences participation
8		music and I liked Music and I was good at it, I played steel pans, I used to play trombone,	
9		I could sort of play the drums then, but now I can play the drums, it was like I really want	SEPD Performing seen as a key skill
10		to do something and maybe if it goes well, I can pursue a career in it.	SEPD Music as a possible career path
11	I:	Brilliant, okay, thank you.	
12	P23:	Yeah, I suppose Music provided like a safe, well not a safe place, but like for me to be in	
13		a world of my own, so I could get away from everything that was stressing me out and	
14		stuff. So yeah. I just tend to turn to music when I'm like upset or anything.	SEPD August 12, 2017 Turn to music when stressed

Iterative process of developing codes as I collected and worked through more data.

Pupil data codes



1. Importance of music

- 1.1 Academic benefits of participation
- 1.2 Music everywhere
- 1.3 Music linked with confidence/pride
- 1.4 Turn to music for emotional support
- 1.5 Release from more academic work
- 1.6 Extrinsic benefits

2. Drivers

- ~~2.1 No auditions~~
- 2.2 Being good at music influences active participation
- 2.3 Breadth extra-curricular activity
- 2.4 Peer group (positive and negative)
- 2.5 Interest in music
- ~~2.6 Civic Duty~~
- 2.7 Value performing opportunities
- 2.8 Collaborative working
- 2.9 Culturally relevant teaching

3. Family influences

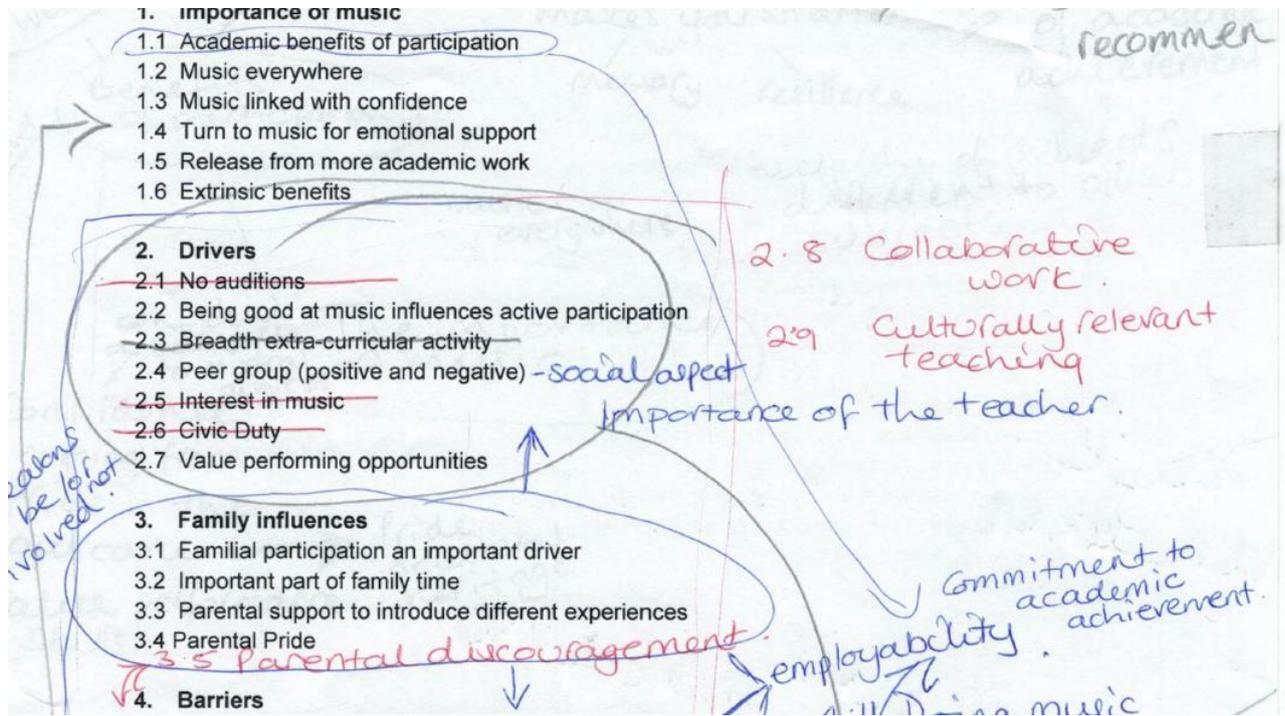
- 3.1 Familial participation an important driver
- 3.2 Important part of family time
- 3.3 Parental support to introduce different experiences
- 3.4 Parental Pride

Organisation of the coded data into a framework matrix which would enable cross case and account comparison.

	1.1 benefits of participation	1.2 Music everywhere	1.3 Music linked with confidence/pride	1.4 Turn to music for emotional support	1.5 Release from more academic work
FG01	<p>FG01:42 I: So what about you two, what do you think are the benefits of playing? P3 It's very creative and it helps your imagination</p>			<p>FG01:44 P2 I think with it as well, is when you are playing, it's something that calms you down in a way, it takes you somewhere else, where nothing else can take you, so it's quite nice in that sense.</p>	<p>FG01:33 P2 Well it's like now I've got exams, it like a past time for me, so when I don't want to revise, I've got something else to do while my parents are saying like you shouldn't be doing anything else, and it's fun, I've met some of my friends here which also is a good thing, and it's relaxing and it's something fun to do rather than revising all the time, or going out all the time.</p>
	<p>FG02:32 I: So you talked a little bit about the social aspect of being here, are there any other benefits that you have found in playing music? P4 Musicians are actually smarter, because there is so much more than you can learn. You pick up skills for the rest of your life. You have to remember the patterns, and then it helps you because you can remember more things outside, like your work. I'm doing GCSEs and you have to remember lots of things, and it's helping with that. P5 It helps you focus and your memory because you</p>				

Appendix 9 Searching for themes

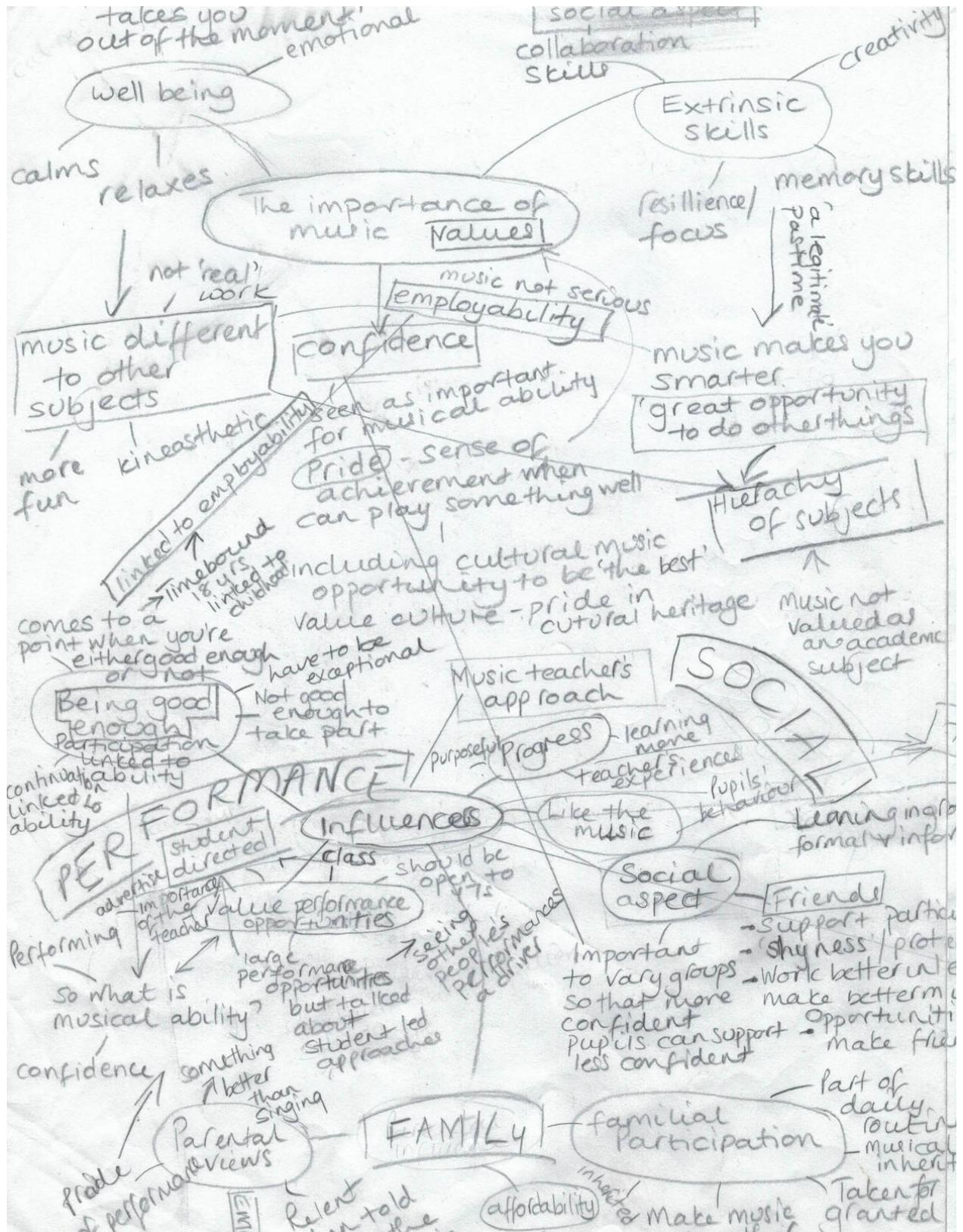
Gradually combining and sorting the codes into potential themes.



Reviewing the data to identify where there is overlap, where there are unifying features and clear elements of difference.

	Extrinsic Benefits	Elements/dimensions	Higher order	Well being	Elements/dimensions	Higher order
FG01	FG01:42 I: So what about you two, what do you think are the benefits of playing? P3 It's very creative and it helps your imagination	Develops creativity and imagination	Develops creative skills	FG01:44 P2 I think with it as well, is when you are playing, it's something that calms you down in a way, it takes you somewhere else, where nothing else can take you, so it's quite nice in that sense.	Music calms - takes you 'somewhere else' where nothing else can	Music calms, relaxes Takes you out of the moment
				FG01:33 P2 'well it's like now I've got exams, it like a past time for me, so when I don't want to revise, I've got something else to do while my parents are saying like you shouldn't be doing anything else, and it's fun, I've met some of my friends here which also is a good thing, and it's relaxing and it's something fun to do rather than revising all the time, or going out all the time.	Relaxing past time away from academic work Legitimate past time during exam work	Dichotomy appearing - seen as helping you be smarter, increasing academic skills, legitimate activity - but not an academic subject and also not suitable for
FG02	FG02:32 I: So you talked a little bit about the social aspect of being here, are there any other benefits that you have found in playing music? P4 Musicians are actually smarter, because there is so much more than you can learn. You pick up skills for the rest of your life. You have to remember the patterns, and then it helps you because you can remember more things outside, like your work. I'm doing GCSEs and you have to remember lots of things, and it's helping with that. P5 It helps you focus and your memory because you have to practise every day even if it's just for 15 minutes, it just helps build	music makes you smarter develops memory skills that support learning in other subjects Helps with focus because you have to practise every day	Music makes you smarter			
	FG02:126 I: So will you take GCSE music do you think? P5 I might, I'm not sure because the main focus is maths, sciences and English for me. But music has a big effect on that, a big impact, so I might take music just to get a better job experience and to socialise	Music different from academic subjects supports learning in other subjects Importance of employability social aspect of music important	Hierarchy of subjects - music supports other subjects Social aspect important Employability			
	FG03:80 I: And if the music teacher was		Pupils who play world			

Emerging relationships between codes were explored and an initial thematic map developed.



Appendix 10 Final themes

Final Pupil Themes

Theme 1 Importance of music	Theme 2 Barriers and drivers for participation	Theme 3 My music or yours?	Theme 4 Inclusive pedagogy
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Final Music Education Hub Themes

Theme 1 Crisis of purpose	Theme 2 Provision	Theme 3 Discourse about race
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Final Teacher Themes

Theme 1 Curriculum intent	Theme 2 Perceptions of pupils	Theme 3 Curriculum development in response to diversity	Theme 4 Assessment	Theme 5 Inclusive practice
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Overall Themes

Master-scripting	Lack of Knowledge	Access
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