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# **Instrumental and vocal teachers in the United Kingdom: Demographic characteristics, educational pathways, and beliefs about qualification requirements**

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# **Instrumental and vocal teachers in the United Kingdom: Demographic characteristics, educational pathways, and beliefs about qualification requirements**

Instrumental and vocal tuition is an important part of music education but relatively little is known about musicians who participate in this profession or their views on what makes someone ‘qualified’ to do so. An online survey was completed by 496 musicians teaching instrumental or vocal pupils in the UK. Findings focus on respondents’ educational pathways and beliefs about necessary qualifications with contextual information relating to their characteristics and activities. School music qualifications, theory and performance certificates, and bachelor’s degrees were common; in contrast, few had undertaken pedagogical qualifications or training. Respondents’ beliefs about qualifications focused on the need for certain qualifications, skills, attributes or experience, and/or engagement in performance activities. Teachers’ perspectives on vital knowledge, skills, and attributes should be considered when developing music education and supporting those who work in this field. Findings will be of interest to teachers, teacher educators, researchers, providers of pedagogical resources, and policy-makers.

Keywords: instrumental and vocal teaching, music education, pedagogy, qualifications and training, demographic characteristics

## **Introduction**

Instrumental and vocal (I/V) tuition is an important part of music education, particularly for Western classical performers (Welch et al., 2010) and in conservatoires (Gaunt et al., 2012). Goodson states that ‘in understanding something so intensely personal as teaching, it is critical we know about the person the teacher is’ (1981, p. 69); however, despite the popularity of I/V tuition and an increasing interest in what happens during lessons, relatively little is known about the musicians who teach in those lessons.

Classroom music teachers in the United Kingdom (UK) are generally expected to have gained Qualified Teacher Status by following an initial teacher training or employment-based route: in contrast, pedagogical qualifications are not required to teach I/V lessons

in the UK (ABRSM, 2014; Gaunt, 2008; Polifonia Working Group, 2010). With an unregulated profession it is difficult to find out what qualifications are held by its members as there is no central organisation that registers information about them. Research could provide information about teachers' demographic characteristics and educational pathways; however, there have been few large-scale, empirical, non-industry-based research studies involving the participation of members of the I/V teaching population in the UK. Furthermore, research with this population rarely provides data that *describes* its members, often omitting participant information or reporting it in insufficient detail for it to be compared with other studies.

Results from the limited number of studies worldwide that have reported results relating to I/V teachers' sex indicate imbalances: females comprised 88% of a sample of 1468 Canadian I/V teachers (Upitis et al., 2017), 84% of a sample of 263 violin teachers (Creech, 2009), 71% of a sample of 4,491 instrumental teachers (ABRSM, 2014), and 61% of a sample of 94 local education authority teachers (Mills & Smith, 2003). By contrast, males comprised 67% of the 1,433 musicians teaching in conservatoires in 2002 (Mills, 2006) though this imbalance may have changed in the interim. Given the predominance of female teachers in mainstream classroom education (Department for Education, 2013) it is likely that this is mirrored in the imbalance of the sexes in I/V teaching. Little is known as to the age at which musicians typically first engage in teaching and whether they continue to teach throughout their careers. The only large-scale study to report teachers' ages (ABRSM, 2014) reported that 52% of the sample were 45-65 years old. The Canadian teachers in research by Upitis et al. (2017) had from fewer than five years' experience (7%) to over 40 years' experience (12%), but the majority (47%) had between 11 and 30 years' experience.

Musicians' (self-reported) identities have received considerably more attention than their age and experience (see the work of Mills, 2004 and Huhtanen, 2004). Garnett (2014) explored the employability and identities of 184 UK musicians and found that, of the 105 musicians who were solely professional teachers, 68% identified as teachers compared with only 32% of the 79 respondents who said they were professional educators and performers. The ABRSM Making Music report (2014) is the most recent large-scale study to report the identity of UK I/V teachers: 97% of respondents (N=4,491) described themselves as I/V teachers, 32% as professional performers, 16% as music service/hub teachers, and/or 15% as classroom teachers. Responses were not mutually exclusive and, given that nearly all respondents indicated that they were I/V teachers, the results suggest that a substantial percentage of the sample had multiple professional identities. The wide age range reported in research studies indicates that musicians are engaged in teaching throughout their lifetimes. This contrasts with the findings of lifespan research by Manturzevska (1990), who suggests that musicians become more interested in pedagogical issues as they get older. That said, musicians' involvement in teaching at a range of ages does not necessarily mean that they see themselves as professional teachers: comparing musicians' age and years of experience with their professional identity could yield some insights into what they consider their primary professional focus.

Certain attributes are perceived as important for music education; for example, Jorgensen (2008) refers to tact, compassion, patience, integrity and enthusiasm as music teaching dispositions. In a study by Mills and Smith (2003) music service teachers were asked what they saw as the hallmarks of effective teaching. In relation to the teaching of school-age pupils, the most common hallmarks were 'enthusiasm', followed by 'knowledge or accomplishment', 'effective communication with students', and

‘ensuring students have fun’. In relation to the teaching of tertiary-level students, by contrast, they mentioned ‘knowledge’ most often followed by characteristics such as a ‘technical focus’, ‘positive approach’, and ‘development of the student’s individual voice’. Large proportions of respondents in research by Upitis et al. (2017) stated that what they love about teaching music is ‘sharing their love of music with others’ and ‘interacting with students’ (p. 175). Performance skills are generally highly regarded by I/V teachers and pupils; conservatoire teachers have traditionally been appointed based on their skills and experience as performing musicians (Parkes & Daniel, 2013; Mills, 2006). Knowledge of skills and attributes that are valued by I/V teachers could provide insights into the hallmarks of the profession and indicate aspects that should be included in educational opportunities for I/V teachers.

It is important to explore how musicians become teachers to understand educational experiences that may influence their teaching beliefs and behaviours. Baker (2006) reports that most of the 28 music service teachers who participated in his research had not intended to become I/V teachers; therefore, their training had not been directed towards teaching and their educational personalities were primarily shaped by recollecting their learning experiences. Research with conservatoire teachers (Gaunt, 2008), teachers at an English university (Haddon, 2013), and final-year bachelor’s students at an English university (Haddon, 2009) suggests that most I/V teachers learn how to teach ‘on-the-job’. Similarly, most of the teachers in the study by Mills and Smith (2003) believed that their teaching had been influenced by their own learning experiences, which Lortie (1975) referred to as an ‘apprenticeship of observation’. Musicians’ early socialisation influences their teaching-related beliefs and behaviours (Ball & Forzani, 2009; Haston & Leon-Guerro, 2008; Odena & Welch, 2009; Millican,

2013) but research indicates that they are also influenced by courses, books, colleagues, and their own personal music-making (Mills & Smith, 2003).

In Canada, a survey of 1468 music teachers yielded results that led the researchers to describe the sample as ‘highly educated’ (Upitis et al., 2017, p. 174): 86% of the sample had a post-secondary degree or diploma compared with the national average of 64% (Statistics Canada, 2011). In the UK, results of a survey by the ABRSM (2014) indicate that most I/V teachers study for a bachelor’s degree; 32% of respondents reported a qualification at Level 6 of the Qualifications and Credit Framework (QCF) and a further 39% had studied to level 7.<sup>1</sup> Research with musicians in the final-year of their bachelor’s degree at university or conservatoire ( $N=66$ ) and those starting a PGCE in secondary music at university ( $N=74$ ) revealed that the majority of both groups had acquired a Grade 8 performance certificate, school music qualifications, and a bachelor’s degree (Welch et al., 2010). However, although many universities and conservatoires offer degrees in music, these are awarded to students whose courses rarely require them to dedicate a substantial amount of time to the study of music pedagogy but instead encourage them to focus on music performance and/or other music-related subjects other than pedagogy (Bennett, 2008).

In short, those who teach I/V pupils are highly qualified as musicians but are unlikely to have received systematic training as teachers. In 2011 an independent report entitled ‘Music Education in England’ (Henley, 2011) recommended the introduction of

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<sup>1</sup> The Qualifications and Credit Framework (QCF) unit bank closed in October 2015 and a new Regulated Qualifications Framework (RQF) was introduced with effect from 1<sup>st</sup> October 2015. Music qualifications referred to in this thesis are categorised at the same levels for the RQF and the QCF. Level 6 is equivalent to a bachelor’s degree and level 7 is equivalent to a master’s degree, including a Postgraduate Certificate in Education (PGCE).



a Qualified Music Educator award and the Certificate for Music Educators award was therefore developed and launched by Arts Council England in 2013.<sup>2</sup> Other qualifications can be obtained from a range of courses for I/V teachers in the UK, many of which are postgraduate (PG)<sup>3</sup>, residential,<sup>4</sup> or involve one-off assessments<sup>5</sup>, although some bachelor's degree courses<sup>6</sup> do exist. In addition to accredited courses there are

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<sup>2</sup> The Certificate for Music Educators award consists of six units and is not designed to replace formal teacher training. Entry requirements include having suitable skills and experience in music practice but a formal qualification in music is not required. The award is not mandatory but Arts Council England hopes that it will become a recognised industry standard.

<sup>3</sup> *Examples of PG music education courses:* MA Music Education: Instrumental and Vocal Teaching at the University of York, PGCE with Specialist Instrumental Teaching offered by RNCM in association with Manchester Metropolitan University (MMU), PGCE for Musicians in Education offered by Trinity Laban Conservatoire, Master of Arts (MA) in Performance and Pedagogy offered by Birmingham Conservatoire, MA Education (Music Education) offered by the University of Reading in conjunction with the Institute of Education.

<sup>4</sup> *Examples of residential courses:* The Certificate of Teaching (CT) offered by the ABRSM or the Piano Teacher's Course (PPTC) offered by the European Piano Teachers' Association (EPTA) at the Purcell School of Music.

<sup>5</sup> *Examples of music education diplomas:* I/V Teaching or Music Direction at the following diploma levels: DipABRSM, LRSM and FRSM.

<sup>6</sup> *Examples of bachelor's music education courses:* Four year BMus (Hons) course in vocal teaching at the University of Chichester or the four year BA Music Education course at the University of Sheffield in association with Sheffield Music Hub. Programmes such as the First String Experience at the Royal Academy of Music provide undergraduate and PG students with an opportunity to gain practical experience of teaching as part of a structured module in their degree programmes (see [www.fsefriends.com/what-is-fse](http://www.fsefriends.com/what-is-fse) for more details).

also opportunities for continuing professional development (CPD).<sup>7</sup> For example, there are various online communities that offer musicians the opportunity to learn from each other and share resources (e.g. The Curious Piano Teachers at <https://www.thecuriouspianoteachers.org/>). There are many benefits to be gained from participating in initial and continuing professional development as a teacher: opportunities for dialogue; enhancement of professional credibility; revitalisation of teaching; and introduction of new information to replace outdated information (Burkett, 2011; Hallam & Gaunt, 2012; Purser, 2005). Teachers also face challenges including isolated working conditions; self-employment, which can make it difficult to pay for and attend courses; and a lack of perceived need or incentives for musicians to engage in professional development (Burkett, 2011; Burwell, 2005; Haddon, 2013; Purser, 2005).

It is difficult to assess the extent to which teachers across the UK undertake pedagogical qualifications and/or take advantage of professional development opportunities given the fluctuation in their availability and lack of access to attendance figures. Uptis et al. (2017) suggest that, on the basis of their results, teachers prefer professional development they can do on their own: in particular, practising their instrument; reflecting on their teaching; and reading about music teaching. In the interests of addressing the challenges to and improving opportunities for musicians to develop their pedagogical skills, it would be worth investigating the extent to which this is true of UK teachers. The limited number of participants in Baker's research who had undergone teacher training deemed it 'meagre preparation' for the job of teaching

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<sup>7</sup> *Examples of CPD courses:* ABRSM short courses including 'Introduction to instrumental and vocal teaching', 'Theory matters', 'Preparing for performance', 'Developing jazz techniques', 'Teaching music effectively' and 'Being an effective teacher'.

(Baker, 2006, p. 44). Baker concluded that it would be challenging to create teacher training that is valued by I/V teachers. Prior to the current study no research had investigated what teachers value in terms of teacher training or qualifications and what they consider essential for teaching I/V pupils. Exploration of teachers' beliefs about what should be required to teach music pupils in the UK can aid the development of pedagogical qualifications that teachers value.

### ***Research questions***

The research reported in this article was carried out as part of a larger, doctoral research project investigating health promotion in I/V lessons from the perspectives of I/V teachers (Norton, 2016). The larger project sought to understand teachers' backgrounds and environments so as to contextualise their health-related beliefs and behaviours in relation to I/V teaching. The specific questions addressed in the research reported in this article are as follows:

- (1) What are the demographic characteristics and music-related activities of musicians teaching I/V pupils in the UK?
- (2) What are the educational pathways of musicians teaching I/V pupils in the UK?
- (3) Which qualification(s) are believed to be the minimum required for musicians to teach I/V pupils?
- (4) To what extent are I/V teachers' beliefs about qualifications associated with their characteristics, activities, and educational pathways?

## **Research Design and Methods**

### ***Design***

The present study is situated within a pragmatic philosophical framework and was conducted using mixed methods. Results reported in this article are drawn from a large-scale online survey that formed the first of two sequential research phases. A concurrent triangulation design was used in both phases as equal priority was given to quantitative and qualitative data, which were analysed, interpreted and presented in a convergent manner (Creswell et al., 2003). This research draws on contextualist epistemology to acknowledge that individuals experience and interpret phenomena subjectively. As a result, it is important to note authors' biographies: in particular, the first author has worked as a peripatetic teacher, private teacher, and member of a school-based widening participation project in the UK and now lectures on a postgraduate music education Masters course in the UK.

### ***Materials and procedure***

The survey, developed by the first author, was administered using the survey platform eSurveysPro. The relevant items can be found in Appendix A. Ethical approval was granted by the Royal Northern College of Music (RNCM) Research Ethics Committee (REC075 and REC077). Teachers were recruited purposively via professional contacts, organisations, and social media. Snowball sampling is a useful tool for recruiting hard-to-reach populations (Atkinson & Flint, 2001), so respondents were asked to pass the survey on to other relevant individuals and organisations. Data collection took place online between September 2013 and February 2014.

## ***Respondents***

Data were provided by 496 respondents who were teaching at least one instrumental or vocal pupil per week in the UK at the time of the study. The first research question concerned their demographic characteristics, which are reported in the Results section.

## ***Data analysis***

Most survey items yielded categorical data that were analysed using descriptive statistics. Some data were recoded for the purposes of analysis; for example, respondents' open-ended answers relating to qualifications were recoded according to the criteria of the Regulated Qualifications Framework (RQF). Associations between variables were tested using chi-square analyses, and Bonferroni corrections were applied when multiple tests were used to answer the same question. Open-ended responses were analysed thematically by the first author following the principles outlined by Braun and Clarke (2006). Quotations from respondents' answers are provided to enhance transparency and maintain the presence of respondents' voices and an overview of key themes relating to beliefs about minimum qualifications are illustrated using a thematic map.

## **Results**

### ***Demographic characteristics***

Of the 496 respondents 69% (343) were female, 30% (n=149) were male, and 4 did not disclose their sex. Figure 1 shows respondents' ages grouped into six categories.

[Figure 1 here]

Respondents' teaching experience ranged from less than a year to 75 years but most had

been teaching for up to 10 years (28.0%,  $n=139$ ) or 11-20 years (25.8%,  $n=128$ ). Only 8.7% ( $n=43$ ) had been teaching for more than 40 years. Most respondents identified themselves as 'I/V teachers' (33%) or 'musicians who perform and teach' (28%, henceforth 'musicians'); 19% of respondents prioritised their teaching activities ('teachers-who-perform') and 11% their performance activities ('performers-who-teach'). The remaining 9% self-identified as classroom music teachers ( $n=11$ ), student musicians ( $n=8$ ), or gave a different description using a text box ( $n=26$ ). Sex and identity were significantly associated ( $\chi^2(3)=22.873$ ,  $p<0.001$ ), with a greater proportion of female respondents self-identifying as I/V teachers and teachers-who-perform, and male respondents more likely to self-identify as musicians and performers-who-teach. Respondents' choice of professional identity varied across age groups (see Figure 2). The likelihood of choosing an identity that prioritises teaching over performing increased from 13% of under 26 years olds to 63% of those aged 65 years or above. [Figure 2 here]

### ***Music-related activities***

The instrument family most commonly taught by respondents was keyboard instruments (27%) followed by voice (22%), bowed strings (18%), and woodwind (17%); this sample included relatively few teachers of plucked string (6%), brass (6%), percussion (3%), and other instruments (2%). Respondents indicated the genre(s) of music they were regularly engaged in teaching, performing, composing, or researching, and results were classified into three categories: those engaged in classical activities (42.7%,  $n=212$ ), those engaged in other-than-classical activities (6.5%,  $n=32$ ) and those engaged in both classical *and* other-than-classical activities (50.6%,  $n=251$ ).

Respondents reported the age group(s) they taught (multiple choices were allowed). The largest group (88%) taught secondary school pupils (aged 11-16 years),

followed by adult pupils (26+ years, 79%), sixth form pupils (aged 17-18 years, 74%), primary school pupils (aged 5-10 years, 74%), young adult pupils (aged 19-25, 59%) and, lastly, nursery pupils (aged four or younger, 11%). Females were significantly more likely than males to report teaching nursery ( $\chi^2(1)=9.041$ ,  $p=0.003$ ) and secondary school pupils ( $\chi^2(1)=8.044$ ,  $p=0.005$ ). Furthermore, a greater than expected proportion of I/V teachers and a smaller proportion of performers-who-teach reported teaching primary ( $\chi^2(3)=19.591$ ,  $p<0.001$ ) and secondary pupils ( $\chi^2(3)=22.230$ ,  $p<0.001$ ).

Nearly all the respondents (95.9%,  $n=475$ ) had themselves received one-to-one lessons, 44.2% (219) had received group lessons, and 34.3% (170) reported teaching themselves to play an instrument. In total, 12.3% of respondents ( $n=61$ ) reported only professional performing experiences, 20.6% ( $n=102$ ) reported only amateur performing experiences, and 47.8% ( $n=237$ ) reported both amateur and professional experiences; the remaining 12.3% ( $n=61$ ) did not report any performing experiences. Males were more likely than females to have performed in a professional ensemble ( $\chi^2(1)=6.657$ ,  $p=0.01$ ). The association between identity and performing experience was also significant with a greater proportion of musicians reporting professional ensemble experience ( $\chi^2(3)=53.397$ ,  $p<0.001$ ) and a greater proportion of musicians and performers-who-teach reporting professional solo experience ( $\chi^2(3)=29.929$ ,  $p<0.001$ ).

### ***Performance and theory qualifications***

Most respondents (84.4%,  $n=149$ ) had gained a music theory certificate at Grade 5 or higher. Just over a tenth (11.1%,  $n=55$ ) did not report gaining any qualification in music theory and 6.2% (31) chose not to answer. Nearly three-quarters of respondents (72.9%,  $n=362$ ) had passed a Grade 8 (or equivalent) performance exam, 7.2% (36) had gained a Grade 5-7 certificate, and 1% (5) had gained a Grade 2-4 certificate. Just under a tenth (7.7%,  $n=38$ ) did not report gaining any qualification in music performance and 5.0%

(25) chose not to answer. More than half (53.2%,  $n=264$ ) had passed a diploma exam, most commonly at Licentiate level (104 respondents), followed by Diploma (68), Associate (54) and Fellow (22). Where respondents specified the subject of their diploma, the most common were in performance (22.2%,  $n=110$ ) or teaching (17.3%,  $n=86$ ).

### ***Academic qualifications***

Over three-quarters of respondents (75.6%,  $n=375$ ) had gained a school music qualification. Nearly four-fifths (78.6%  $n=390$ ) held a bachelor's degree. There were 222 university graduates (44.8% of 496) and 196 conservatoire graduates (39.5%); these results were not mutually exclusive. Just over two fifths (42.0%,  $n=200$ ) had gained a PG degree: 125 (25.2%) from a conservatoire and 100 (20.2%) from a university. Twenty-two respondents held or were working towards a doctorate. Those who self-identified as musicians and performers-who-teach were more likely be conservatoire graduates than those who identified as I/V teachers and teachers-who-perform ( $\chi^2(3)=14.889$ ,  $p=0.002$ ). Conservatoire graduates were more likely to teach young adults ( $\chi^2(1)=7.436$ ,  $p=0.006$ ) and less likely to teach primary school pupils ( $\chi^2(1)=8.748$ ,  $p=0.003$ ) than non-conservatoire-graduates.

### ***Teaching qualifications and continuing professional development***

Just under an eighth of respondents (12.3%,  $n=61$ ) reported having gained a bachelor's teaching qualification and 13.2% (63) a PG teaching qualification. Other qualifications included those awarded by the ABRSM (Certificate of Teaching,  $n=31$ ), City and Guild ( $n=10$ ), and the University of Reading (Music Teaching in Professional Practice,  $n=6$ ). Just over a third of respondents (35.2%,  $n=175$ ) had attended music teaching courses or gained other qualifications that they deemed relevant to music teaching. Of those 175



respondents, 38.3% ( $n=67$ ) had attended courses that lasted for at least a week and included some form of independent or distance learning and a further 32.6% ( $n=57$ ) reported attending specific training courses that lasted up to a week. The remaining 28.6% (50) did not specify the title or nature of the course(s) they had attended.

### ***Regulated Qualification Framework levels***

Nearly half of respondents (45.4%,  $n=225$ ) had gained a qualification accredited at Level 6 of the RQF. A further 34.7% (172) had progressed to RQF level 7 and 5.4% (27) to RQF level 8. Two respondents did not report having gained any qualification and 14.1% (70) had achieved qualifications between RQF levels 1 and 5. Figure 3 shows the highest overall RQF level achieved by respondents and the highest RQF levels achieved in theory, performance, academic, teaching, and diploma qualifications/certificates. Academic degrees were most commonly awarded at RQF level 6 and contributed the highest overall RQF qualification for approximately two thirds of respondents. Music theory certificates were most commonly awarded at RQF level 2 (Grades 4-5) and performance certificates at RQF level 3 (Grades 6-8). Where respondents had gained a RQF-recognised teaching qualification or diploma they were most commonly awarded at RQF level 5 (equivalent to a Certificate of Education) or level 7 (equivalent to a PGCE or MA). Diplomas were most common at RQF levels 4 and 6, which correspond to the ABRSM Diploma and Licentiate level diplomas respectively.

[Figure 3 here]

***Beliefs about minimum requirements for musicians to teach I/V pupils and associated demographic characteristics, music-related activities, or educational pathways***

Respondents were asked the following question:

What do you believe should be the minimum required qualification(s) that a musician must hold to teach instrumental/vocal music lessons?

Nearly a tenth ( $n=47$ , 9.5%) indicated that they would prefer not to answer. The remainder of participants ( $n=449$ , 90.5%) provided written responses (see Figure 4).

Further information about the main themes is provided below with quasi-statistics and illustrative quotations. The characteristics of those who contributed to each theme are presented based on chi-square associations between respondents' demographic characteristics, music-related activities and qualifications as outlined above and the inclusion of their answers within a certain theme.

[Figure 4 here]

*Qualifications (performance, academic, teaching)*

*Performance qualifications* were nominated most frequently as a minimum qualification for I/V teaching by 197 (39.7%) respondents. Of these 197, 12.2% (24) suggested that musicians whose performance skills are pre-Grade 8 are qualified to teach I/V pupils. Most of these respondents suggested that musicians of this standard would be best suited to teaching beginners, for example:

Grade 6 practical and grade 5 theory should be the minimum in order to teach beginners as I find that this is where the perception and understanding of technique begins to develop in a player themselves.

The most frequent response, given by 53.2% (105) of respondents who contributed to

this theme, was that teachers should be able to perform to at least Grade 8 standard. Respondents disagreed on whether teachers should be able to perform to that standard on all instruments taught or only their primary instrument. Despite general support for Grade 8 performance as a minimum qualification, a few respondents expressed reservations suggesting that ‘ABRSM grades cannot guarantee skill in teaching, only playing...’. Four respondents suggested that a teacher should have trained beyond the standard expected for Grade 8 performance and a further 64 (32.4% of 197) specified that they should have a post-Grade-8 diploma.

A significantly greater proportion of respondents engaged in classical activities (17.9%) – compared with those engaged in non-classical activities (6.3%) – suggested that teachers should hold performance certificates:  $\chi^2(6)=17.201, p=.009$ . Conservatoire graduates were more likely to recommend a post-grade 8 performance qualification compared with non-conservatoire graduates (association between response and holding a conservatoire bachelor’s degree:  $\chi^2(3)=11.639, p=.009$ , or PG degree:  $\chi^2(3)=10.917, p=.013$ ). A smaller proportion of those who only reported professional performing activities (30%) referred to performance certificates compared with those who participated in amateur activities (48%):  $\chi^2(9)=25.202, p=.003$ .

*Academic qualifications* were nominated by over a quarter of respondents ( $n=135, 27.2%$ ) as the minimum required to teach I/V pupils, of which all but two stipulated a higher education rather than school qualification. Over two thirds (68.1%,  $n=92$ ) stated that a bachelor’s degree is necessary, and a further 33 believe that a teacher should hold either a bachelor’s degree or equivalent. Fourteen respondents stipulated that the degree should be awarded by a conservatoire:

A degree in Music from a Music Conservatoire offers a rounded musical training an insight into the highest quality specialism for your instrument. In order to be a

good teacher you should, in theory, be exposed to the very best tutors and learn about technique/pedagogy which may not be your own.

Beliefs about the subject area of bachelor's degrees varied but most favoured a performance-based degree or did not specify the subject. One respondent wrote, for example, 'A performance-based degree so you actually have an in-depth knowledge of your instrument and repertoire'. Only four respondents suggested that the degree should include pedagogical training. Some respondents voiced reservations, with one stating that 'a music degree means nothing for teaching' and another suggesting that there are 'many routes to musical professionalism that lie outside the traditional musical colleges and universities'.

A greater proportion of respondents holding bachelor's degrees (30.3%, 118 of 390) suggested that I/V teachers should have an academic qualification compared with those who did not report a bachelor's degree (16.0%, 17 of 89):  $\chi^2(1)=8.506$ ,  $p=.004$ . Those engaged in classical activities were more likely to refer to academic certificates compared with those engaged in other-than-classical genres (classical only: 34.9%, 74 of 212; classical and other-than-classical: 21.5%, 54 of 251; other-than-classical only: 21.9%, 7 of 32): ( $\chi^2(2)=10.894$ ,  $p=.004$ ).

*Teaching qualifications or training* were referred to by 27.8% ( $n=138$ ) of respondents as minimum requirements for teaching I/V pupils. Of these respondents, the majority (57.2%, 79 of 138) recommended a teaching-related diploma or other certificate, approximately an eighth (12.3%,  $n=17$ ) recommended a PGCE or equivalent qualification, and seven suggested that either would be appropriate. Despite many considering performance experience essential to teaching some respondents supported

‘emphasis on a teaching qualification’ as opposed to reliance on performer qualifications, as illustrated by these three quotations from different respondents:

...excellent performers need to understand what they are doing and how in order to be successful teachers.

...those with a teaching qualification have a far better understanding of how people learn and can tailor learning accordingly.

Being able to work with people of different abilities and understanding their levels and needs is most important. You get taught how to do that on teacher training courses.

Most respondents referred to the need for teaching *qualifications* ( $n=103$ ) whereas only 35 recommended teacher *training* (these were not mutually exclusive). ‘Teacher training’ included training as part of a qualification, CPD courses, apprenticeship, and membership of a professional organisation. Some respondents observed that teaching qualifications do not necessarily provide training but rather register existing competencies. Five respondents suggested that membership of a professional organisation is important as it encourages networking, facilitates access to training and exposes teachers to new ideas. This was related to the hiring process with respondents suggesting that teachers should be ‘licensed via a professional body’ and ‘observed by at least one recognised professional teacher’. On-going professional development courses and ‘on-the-job’ training were suggested as an alternative, or supplement, to pre-service pedagogical qualifications as providers of on-going training can react to changes and challenges in the teaching environment.

A greater proportion of female respondents (34.4%, 118 of 343) suggested that musicians should have taken training or been awarded a teaching qualification compared with male respondents (13.4%, 20 of 149):  $\chi^2(2)=22.654, p<.001$ . Higher

proportions of respondents who identified primarily as a teacher or 'other' suggested teacher training or qualifications as a minimum qualification requirement (see Figure 5).

[Figure 5 here]

Keyboard and voice teachers were most likely to refer to the value of a teaching qualification (keyboard: 32.3%; voice: 31.8%) and brass and percussion teachers the least likely (brass: 3.3%; percussion: 13.3%). A much greater proportion of those who only reported participation in amateur performing activities (37.4%, 40 of 107) suggested that musicians should access teacher training or qualifications compared with those who only participated in professional performing activities (18.4%, 14 of 76) and those who participated in amateur and professional performing activities (30.1%, 75 of 249):  $\chi^2(2)=7.648, p=.022$ .

#### *Experience, skills and personal attributes*

Over a fifth of respondents (21.8%,  $n=108$ ) suggested that musicians should have a certain level of experience, skills, personal attributes or a combination of these in addition to, or instead of, qualifications. Thirty-six respondents suggested that teachers should have a level of music theory ability, ranging from general music theory knowledge to a Grade 8 music theory certificate. There were differing views about the importance of reading music, for example:

[The minimum qualification should be] being able to read and explain 1) rhythm notation, and 2) normal music notation to some extent, chord structure or some knowledge of harmony, being able to play an instrument and read off paper, not just play CD's, DVD's, etc. and expect pupils to play along.

...academic teachers that I have met insist that it is vital for students to learn to read music. This is bunkum! It is useful but not vital. Lennon and McCartney did not read and write music. More to the point neither did Irving Berlin - he wrote over 1,500 songs, including 12 film scores and 19 Broadway musicals.

Other suggested needs were for teachers to have knowledge of pedagogical concepts; a basic understanding of anatomy and physiology; basic keyboard skills; vocal training; sight-singing; conducting; arranging; musical history; career options; knowledge of repertoire; care of the instrument; basic knowledge of other languages (for singers); and training in Dalcroze Eurythmics.

In addition to the specific skills mentioned above, 14.7% ( $n=73$ ) of respondents suggested that teachers should have teaching skills, experience, personal attributes, or a combination of these. The need for certain teaching skills was expressed in different ways, for example ‘the ability to understand your pupil, and help them progress’ and ‘the ability to recognise the best learning methods for each individual student’. Some respondents emphasised a love of music and teaching:

A barely (or not at all) qualified musician, with plenty of natural musicality and masses of enthusiasm for young and/or beginner musicians will be a far better communicator and inspirer than the highest qualified player with a disdain for rudimentary playing.

One respondent cautioned that relying on experience can be ‘misleading in assessing whether someone is a good teacher or not’; they favoured a ‘genuine willingness to help others to become creative musicians’ and continue to learn as a performer and teacher through reflective practice, self-awareness, humility and grace. Similarly, another referred to the need for certain personal attributes:

A love of music, their instrument, and teaching coupled with an intense desire to pass on any knowledge they have to their pupils. A very patient and curious attitude towards all the different personalities that they are bound to meet, so that they become adaptable in the way they communicate...Honesty, humility, graciousness, mildness, patience, joy, kindness and self-control.

Some respondents who contributed to this theme referred solely to a need for teachers to

have experience. For example, one respondent suggested that ‘one learns from one’s pupils’, another stated that experience as a pupil is helpful because the teacher is able to use methods and techniques that they learned, and another suggested performing experience is more valuable than a degree in music.

Those who only participated in non-classical activities were significantly more likely than those who participated in classical activities to refer to the need for teachers to have certain skills ( $\chi^2(2) = 12.285, p = .002$ ) and personal attributes ( $\chi^2(2) = 23.030, p < .001$ ).

### *Performance status*

Just over an eighth of respondents (14.1%,  $n=70$ ) stated that I/V teachers should have at least some performing experience. Respondents disagreed about whether that should be professional performing experience (30%, 21 of 70) or ‘general’ experience (70%, 49):

...an extensive and varied portfolio of regular performance work and an extremely high degree of general musicianship and technical skill on their particular instrument.

At the level that I teach (conservatoire/university) I believe that the only qualification required is the ability to play to a professional level and to be gigging regularly.

Eleven respondents suggested that teachers should currently be performing whereas the rest ( $n=59$ ) recommended prior experience of performing.

A greater proportion of respondents engaged only in non-classical activities (25%, 8 of 32) referred to performing as a minimum requirement compared with those only engaged in classical activities (8%, 17 of 212) and those engaged in both (17.5%, 44 of 251):  $\chi^2(2) = 12.155, p = .002$ . A greater proportion of performers-who-teach (23.2%, 13 of 56) and musicians (18.7%, 26 of 139) referred to performing status compared with the proportion of teachers-who-perform (9.8%, 9 of 92) and I/V teachers



(8.5%, 14 of 164):  $\chi^2(4)=12.374, p=.015$ . A smaller proportion of those who only reported amateur activities (6.5%, 7 of 107) contributed to this theme compared with those who reported at least some professional activities (professional only: 15.8%, 12 of 76; professional and amateur: 18.9%, 47 of 249):  $\chi^2(2)=8.814, p=.012$ .

*'It depends'*

Just over a tenth of respondents (11.2%,  $n=56$ ) said they believe that minimum qualifications should depend to some extent on pupil-related factors (e.g. pupil age and ability), teaching environment, the teacher, the instrument or voice, genre of music, the availability of support and combinations of some of the above. Twenty-five respondents cited pupil-related factors and the general perception was that 'as a student's competence level rises, so should the expertise levels of the teacher'. Another view was that 'in areas where no music is occurring, qualification should be judged by social needs'. One respondent suggested that a teacher of beginners needs 'a competent understanding of the instrument...music and theory' so that pupils' learning is not hindered but do not need 'a fantastic technique' as 'that hard work can be taught later'. Conversely, a small number of respondents stated that teachers working with young pupils need to be subject to 'more scrupulous requirements'; however, this appeared to be more closely associated with safeguarding as opposed to competency. Nineteen respondents referred to environmental factors and of the ten who referred to teaching environment most specified that musicians who teach large groups in a school should hold some form of teaching qualification, for example:

There are many aspects at this level which require management beyond purely musical development. In many situations you find yourself without the classroom teacher which then means you have to take on the formal role of teacher and the discipline with that...

Eight respondents' answers included references to musical genre and/or type of instrument. Most suggested that for classical music there is 'a benefit to be had from having had a more structured and theoretically grounded approach through formal education' whereas for other musical styles 'experience of playing/performing coupled with the capacity to inspire/educate/impart information' is more important. There were two suggestions that advanced pupils could teach beginner students provided they had the support of their own teacher, the implication being that if this support was not available a higher level of training and/or qualification would be needed.

*'Qualifications are not enough'*

Thirty-four respondents suggested that qualifications are not enough to judge a teacher's competency. Half ( $n=17$ ) valued a certain amount of professional regulation and training but argued that acquiring a qualification is 'a starting point...not enough to give a true indication of a person's talent' and 'it comes down to more things than [qualification] in the overall mix'. The other 17 respondents suggested that because it is not possible to judge a teacher's worth based solely on their qualifications there should not be a minimum qualification. These 17 respondents did not see qualifications as a starting point, but rather as unnecessary barriers:

I've learnt that grade 8 can mean nothing for musicality, and a music degree means nothing for teaching...I've known superb teachers who 'only' did Gr8 on their instrument and nothing else, and terrible teachers who have PG from the conservatoires...

If the job were regulated I'd have been booted out a long time ago yet my pupils' average exam results G1-8 is 128....That said, there are an awful lot of lousy teachers out there with 58 letters after their names...

Several respondents suggested alternative ways in which teachers could improve their teaching, including professional networking, undertaking CPD, and accessing teaching

for their own I/V skills. One respondent gave a detailed explanation for why qualifications are not sufficient:

The requirements of the job are multifaceted and complex. Because of this and the rapidly changing society and conditions that we work in, a qualification in itself is never going to be adequate. Most teachers learn on the job and it is then that the training becomes necessary and relevant...

Several respondents gave suggestions for alternative means of judging teaching including helping students to find a teacher who suits their 'learning style and ambitions' and with whom they can have 'a fruitful musical relationship'.

#### *No minimum qualification*

Only a quarter (12.5%,  $n=62$ ) of respondents stated that they do not believe there should be a minimum qualification, for three main reasons. Firstly, qualifications are a crude way of assessing teaching competency (e.g. 'a qualification is simply accreditation of a standard of ability which could perfectly have been attained without the formal accreditation'). Secondly, some of the best teachers have the fewest qualifications and, conversely, qualifications do not guarantee the effectiveness of teachers. Finally, teaching competency depends on factors other than qualifications:

I EMPHATICALLY believe that there should be no minimum formal qualification required as this results in people who have studied classical violin for example teaching 'world music' instruments because the real experts in these disciplines have no formal qualifications...There is nothing worse in music than witnessing somebody 'better qualified' than you do a truly abysmal job of teaching the instrument you love.

A small group of respondents suggested that a minimum qualification should not be required, but that accessing teacher training and acquiring certain qualifications could be 'advantageous' and would 'undoubtedly improve one's skill'. Another group

of teachers suggested that there should not be a minimum qualification as they are not aware of qualifications that they deem appropriate to their teaching (particularly in relation to viol and folk music teaching). Respondents reported that current courses are either not ‘geared towards instrumental teaching’ or are not adequately designed to develop musicians into teachers who are ‘competent, independent practitioners’.

Those who were self-taught were significantly more likely than those who were not self-taught to suggest there should not be a minimum qualification (18.2% of self-taught, 9.5% of not self-taught):  $\chi^2(1) = 7.779, p=.005$ ). Similarly, and likely related to the prior result, a greater proportion of those engaged in non-classical activities (34.4%, 11 of 32) suggested there should not be minimum qualifications compared with those who engaged in classical activities (11.3%, 24 of 212) and those engaged in both (10.8%, 27 of 251):  $\chi^2(2) = 14.941, p=.001$ ).

## **Discussion**

### ***Summary of findings***

We have presented information from a sample of 496 musicians who were teaching I/V pupils in the UK between September 2013 and February 2014. Despite the importance of I/V tuition to music education in the UK relatively little has hitherto been known about the musicians who teach I/V pupils. We found that the majority of our sample were female, aged between 45 and 65, with professional identities that may include combinations of performing and teaching, and daily lives in which they engage, on a professional and/or amateur basis, in a range of musical activities across genres. Our respondents were most commonly teaching a range of pupils aged between 5 and 18 or over 26 years of age: young adult pupils (19-25) were less common and nursery pupils (under 4) relatively uncommon. The educational pathways of those who responded to

this survey were diverse but with some uniting characteristics including having received one-to-one instrumental or vocal lessons, achieved a Grade 5 or equivalent theory certificate and a Grade 8 or equivalent performance certificate, taken a school music qualification, and studied for a bachelor's degree. A relatively small proportion of the sample had undertaken pedagogical training and/or qualifications to prepare them to teach or taken part in continuing professional development while teaching. Asked to state their beliefs as to the minimum qualification required for musicians to teach I/V pupils in the UK, respondents most commonly cited the need for a teacher to hold a certain type of qualification; exhibit skills, attributes and/or experience; and/or have a status as a performing artist. Key results relating to respondents' demographic characteristics, music-related activities, and educational pathways are discussed in more detail below, and their beliefs as to minimum qualifications are explored in relation to their characteristics, activities, and pathways.

***Demographic characteristics and music-related activities of musicians teaching I/V pupils in the UK (RQ1)***

The majority of teachers who responded to the current study were female, as expected given the predominance of female teachers in general education (Department for Education, 2013) and previous research (Mills & Smith, 2003; Creech, 2009; ABRSM, 2014). Female respondents were more likely than their male counterparts to choose a teaching-focused professional identity, teach nursery and secondary age pupils, and suggest that musicians should undergo teacher training or have a qualification to teach but less likely to have played in professional ensembles. Research by Bennett (2008) with 159 musicians from a range of locations similarly reported that female musicians spent a greater proportion of their time teaching compared with male musicians (who spent more time performing). Mills (2006) suggested that the predominance of male

teachers in conservatoires may be related to the recruitment cycle whereby female students study with a male teacher, decide not to aspire to conservatoire teaching, perform less and reduce performing hours as their career develops, and so are less likely to acquire the level of experience and renown perceived as appropriate for a conservatoire teacher. Taken together, these findings indicate that there may be a lack of male musicians teaching younger children and identifying primarily as teachers and a lack of female musicians teaching tertiary-age students, participating in professional performing activities, and identifying primarily as performers. Efforts to re-balance the proportions of male and females in performing *and* teaching contexts may be undermined by the lack of available role models, as lessons are often learned as a result of the ‘hidden curriculum’ (i.e. that which is learned as a result of the environment) as opposed to what was expressly included in a planned curriculum (Kelly, 2009).

Respondents’ ages ranged from 18 to 90 years, which indicates that musicians engage in teaching throughout their lifetime; however, a greater proportion of respondents were aged between 45 and 65, as found by the ABRSM (2014). Respondents who chose performing-focused identities were more likely to report participating in professional performing activities. Previous research has suggested that self-identities can influence engagement with training and qualifications (Mills, 2004). Conversely, it seems that musicians’ training and activities also influence their identities (Fernández González, 2018). This suggests that it is important to ensure that musicians are exposed to a range of activities during their development. Choosing an identity that prioritises teaching above performing became more common as respondents got older, a finding that supports previous research (Manturzewska, 1990; Mills, 2004).

Our sample of respondents were likely to be teaching pupils from ‘neighbouring’ age groups (e.g. primary and secondary school) but not pupils from non-

neighbouring age groups (e.g. primary school and young adult). Those who design professional development opportunities may wish to address topics relevant to neighbouring age groups but not attempt to cover all age groups in one course or resource. Differences between the educational pathways of those who teach pupils of different ages are particularly noteworthy; for example, those who had graduated from a conservatoire and reported professional ensemble and/or solo performing experience were least likely to be teaching primary school pupils. This could be a reflection of the focus of training in conservatoires and professional performing environments, which may in turn be linked to the development of musicians' professional identities.

### ***Educational pathways of musicians teaching I/V pupils in the UK (RQ2)***

The majority of I/V teachers involved in the present study had achieved a school music qualification, Grade 5 theory certificate and at least one Grade 8 performance certificate; these findings support research by Welch et al. (2010). Canadian researchers described members of the instrumental and vocal teaching profession as 'highly educated' (Upitis et al., 2017, p. 174) in terms of the proportion who have tertiary level qualifications (86% compared with 64% national average: Statistics Canada, 2011). Similarly, 71% of the ABRSM's sample of musicians had achieved a RQF Level 6 or higher accredited qualification and 86% of those who participated in the current study also had this level of qualification. At the time the present study was conducted, only 38% of the 31 million people in the UK deemed to be 'active in the labour market' (i.e. aged 21-64 and not enrolled in an educational course) had a qualification above A level standard (Office for National Statistics, 2013). In light of these figures, musicians who engage in the UK instrumental and vocal teaching profession can be seen as highly qualified in comparison to the national average for the labour market.

As noted in the Introduction, ‘highly qualified’ in general and/or as a musician does not mean ‘highly qualified’ as a teacher. Over two-thirds of those who responded to our survey indicated that they did not have any teaching qualification. By comparison, the vast majority (96.2%) of people who taught in English schools in 2013 had Qualified Teacher Status, which includes knowledge and understanding relating to *teaching* as well as *doing* something (Department for Education, 2013). Aside from accredited teaching courses, approximately a third of respondents reported that they had undertaken some form of CPD that they deemed relevant to their teaching activities. Taken alongside the results relating to pedagogical qualifications this still represents a low proportion of the sample who had, or were still, engaged with professional development as a teacher. It is possible that respondents had engaged with professional development but that they perhaps did not report this because they did not think it relevant, had forgotten it took place, or did not think of it as a ‘music teaching course or qualification’. That said, given the low proportion of respondents who reported having chosen to engage with existing qualifications and opportunities, it would seem even more important to investigate the perceived value and recognition accorded to minimum requirements for teaching instrumental and vocal pupils by those currently teaching.

***Beliefs about minimum qualifications required for musicians to teach I/V pupils and associations with I/V teachers’ demographic characteristics, music-related activities, and educational pathways (RQ3 and RQ4)***

A post offering careers advice (Association of Graduate Careers Advisory Services, 2012) states that ‘musical competence and knowledge of your instrument’ are important aspects of becoming qualified as a music teacher. This assertion is supported by the results of the present study, in which high proportions of respondents either *possessed* or *recommended* performance certificates as a minimum qualification. The belief that



performance competency is sufficient to inform teaching is tied to the assumption is that musicians will have learned what they need to teach during their own experience as a learner. However, previous research suggests that musicians' personal 'apprenticeship[s] of observation' (Lortie, 1975) are not sufficient to allow them to teach effectively (Mills, 2002; Parkes & Daniel, 2013). Furthermore, while performance certificates were the most prevalent response, they were still only recommended as minimum qualifications by two-fifths of the sample. This may indicate that respondents believe that, while important, their own training as performers might not be enough to equip them to teach others. The results of this research suggest that performance *activities* (as opposed to the gaining of certificates) are valued by musicians who are active as professional performers, see performing as an important aspect of their professional identity, and/or participate in non-classical activities. It would be worth investigating what it is about performing activities that these musicians believe enhances their teaching abilities. Many of our sample believed that the gaining of certificates in performance and engagement in music making activities are a valuable and necessary part of teaching; therefore, pedagogical qualifications should include training in performance.

Education plays a substantial role in many musicians' lives (Garnett, 2014; Lennon & Reed, 2012) and students often undertake a degree to help them prepare for a career as a musician. Despite the majority of our sample reporting that they had gained a bachelor's degree, only a quarter suggested that a degree should be the minimum qualification for I/V teaching. It therefore seems that musicians who are currently teaching I/V pupils in the UK do not believe that a degree course necessarily delivers what is needed for a musician to become an I/V teacher. This could be explained by the lack of focus on pedagogical training in tertiary-level music education. Bennett (2008)

made an eloquent point when examining the proportions of time spent on different elements of Australian Bachelor of Music (BMus) degrees in relation to future professional practice: students focus on performance for 40% of their degrees but 75% of their professional practice and they focus on teaching for 1% of their degrees but 87% of their professional practice. In 2011 the Music Education in England review (Henley, 2011) suggested that conservatoire graduates should have a music education qualification embedded within their course to equip them to teach after graduation. If the educational pathways represented in the present study are typical of the I/V teaching profession then efforts should also focus on engaging *university* musicians, as they comprised a large proportion of this sample of teachers. These results highlight the importance of all tertiary-level institutions as educational platforms for those who go on to teach I/V pupils but indicate that emphasis must be placed on music *pedagogy*.

Qualities identified as essential ‘qualifications’ by respondents in the present study – tact, compassion, patience, integrity and enthusiasm – echo the dispositions associated with music teaching identified by Jorgensen (2008) and the I/V teachers of school-age pupils in research by Mills and Smith (2003). These qualities represent the means whereby current teachers judge their own and others’ teaching competency and suitability. Non-classical and self-taught respondents and/or those with fewer qualifications were more likely than others to mention these so-called ‘soft skills’ and it would be interesting to explore why. The phrasing of responses referring to personal qualities suggests that respondents may see these as separate from qualifications, and not necessarily modifiable as a result of training. Conversely, the results of research into effective teaching indicate that characteristics such as non-verbal communication, self-efficacy, and servant leadership – which may contribute to how a teacher is perceived – can be taught and learned (see Steele, 2010). Musicians who participated in Bennett’s

interview study suggested that ‘there are innate elements in all of the personal attributes, but that all attributes can be developed through effective training programmes’ (2008, p. 112). These results indicate that teacher training for those teaching I/V pupils should acknowledge, explore, and enhance the role of teachers’ personal characteristics.

Only a fifth of this sample suggested that pedagogical training and/or qualification should be regarded as essential for I/V teaching. Previous research has suggested that identity can influence engagement with professional development (Mills, 2004); our results, indicating that those who identified primarily as a teacher were more likely to refer to the need for teachers to undertake training or gain qualifications, support this suggestion. The need for teaching qualifications was referred to more frequently by respondents than the need for teacher training, which may relate to the preponderance of competency-based music teaching qualifications currently available. The findings of the present study support previous literature that suggests the pedagogical approaches of new teachers are likely to be based on their ‘apprenticeship of observation’ (Lortie, 1975) and ‘on-the-job’ learning (Baker, 2006; Gaunt, 2008; Haddon, 2009; Mills & Smith, 2003).

## **Conclusion**

To the best of the authors’ knowledge, the present research represents the largest non-commercial investigation of the educational pathways of musicians who teach I/V pupils in the UK and their beliefs about what should be considered necessary to teach I/V pupils. The doctoral project from which this paper was drawn focused on health promotion within I/V lessons from the teacher’s perspective. Part of exploring and representing teachers’ perspectives involved acquiring contextual information about demographic characteristics, music-related activities, and educational pathways. Teachers’ beliefs about minimum qualifications were sought as a means to

understanding educational platforms that could be used to engage with teachers on the subject of health promotion. This was not the focus of the doctoral project but, given the relative absence of such information about UK teachers in research literature, it was a necessary part of the research. The information included in this paper could be used to inform future research focusing on teachers' perspectives on a range of topics.

Many of the topics and points that have been explored and presented could now be explored in more detail. It would be particularly interesting to explore how those transitioning between roles or who engage in multiple professional roles use skills developed in one discipline (e.g. performance) to inform or enhance their activities in another discipline (e.g. teaching) and the extent to which inter-disciplinary learning could be promoted. Findings relating to beliefs about minimum qualifications were based on open-ended written responses from which a number of key themes have been identified: exploration of these themes with a broad range of musicians could provide further insights into their relevance and appropriateness. Further exploration of teachers' beliefs about professional development in relation to their personal characteristics and activities could help to develop an understanding of why some musicians engage with professional development when others do not. In particular, respondents' professional identities and activities as performers and teachers appear to be related to their beliefs about the importance of teaching qualifications and training.

Teachers' views on what they believe is important for musicians who wish to teach have direct relevance to anyone involved in music education, particularly to those in a position to influence qualifications and training. The Music Commission published a report in 2019 entitled 'Returning our ambition for music learning: Every child taking music further' that identifies development of 'a diverse and skilled music education workforce' (p.7) as a priority within their ten-year vision for improving music education

in England. The results of this article can help to inform any development of ‘voluntary registration and accreditation into music teaching’ (p.7) to improve the likelihood of it being well-received and valued by independent music teachers. The view that there should not be a minimum qualification to teach I/V pupils in the UK seems to be related to a lack of faith in the likelihood of existing qualifications enhancing musicians’ competency to teach. Improvement of professional development through consultation with musicians could lead to a greater receptivity to such qualifications and the potential for them to become a viable means of improving the profession. This study has highlighted important ingredients to consider when designing professional development opportunities. In particular, performance skills should be recognised as an important basis of developing competence as a teacher but should not be considered sufficient on their own. Tertiary-level institutions provide vital educational platforms for musicians but should include opportunities to learn about and practically experience music education alongside other musical disciplines. Finally, musicians’ personal qualities are important when discussing what makes one qualified to teach: many such characteristics can be taught and learned and so should be included in professional development for musicians wishing to teach.

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Figure 1. Respondents' age in six categories. Range from 18 to 90 years (mean=46.24, SD=14.13, median=48, mode=56). *Note:* Three respondents did not disclose their age.

Figure 2. Professional identity of respondents in different age groups. *Note:* The total number of respondents in each group is shown under the group label.

Figure 3. Respondents' highest level qualifications overall and for theory, performance, academic, teaching, and diploma qualifications categorised according to the RQF. *Note:* PNA stands for 'Prefer not to answer'.

Figure 4. Suggested minimum qualifications for teaching I/V pupils in the UK

Figure 5. Reference to need for teachers to have teacher training or a teaching certificate by respondents from different identity groups. *Note:* The total number of respondents in each group is shown next to the group label.

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## **Appendix A: Copy of relevant survey questions**

### ***Demographic information and involvement with music and teaching***

This section of the survey contains questions regarding participants' demographic information and involvement with music and teaching. This information will aid the researcher in describing the final sample of participants and no information will be presented that links responses to a named individual.

**What is your sex? \***

- Male       Female       Prefer not to disclose

**How old are you? (in years) \***

**From the list below please choose the option that most accurately describes your professional identity at the moment: \***

- Instrumental/vocal teacher  
 Classroom music teacher  
 Musician who performs and teaches  
 Teacher who also performs  
 Performing musician who also teaches  
 Student musician  
 Non-music professional  
 Other (Please Specify)

**From the list below, please indicate which of the following musical genre(s) you are involved with for your musical activities (inc. teaching, performing, composing, conducting, researching, other, etc.):**

NOTE: You may choose more than one genre if you are regularly engaged in musical activities that belong to different musical genres. \*

- Classical  
 Jazz  
 Folk  
 Contemporary  
 World  
 Other (Please Specify)

**Which family does your primary teaching instrument/voice belong to?**

NOTE: This refers to the instrument that you teach most frequently at the moment therefore you can only choose one answer. \*

- Bowed strings
- Plucked strings
- Woodwind
- Brass
- Orchestral percussion
- Drum kit
- Solo tuned percussion
- Choral voice
- Solo voice
- Keyboard instruments
- Other (Please Specify)

**How long have you been teaching? \***

- Less than a year
- 1-2 years
- 3-4 years
- 5-10 years
- 11-20 years
- 21-30 years
- 31-40 years
- More than 40 years
- Other (Please Specify)

**Please indicate whether or not you currently teach the following age groups: \***

Nursery age (4 years or under)	No	Yes
Primary school age (between 5 and 10 years old)	No	Yes
Secondary school age (between 11 and 16 years old)	No	Yes
Sixth form/College age (17 or 18 years old)	No	Yes
Young adult (19-25 years old)	No	Yes
Adult (26 years or older)	No	Yes

**Please indicate which of the following musical learning environment(s) you have experienced during your personal musical training:**

NOTE: This refers to learning environments that you have experienced for at least 3 months. This could relate to any instrument(s) that you currently play or have played for at least 3 months.

For example: I was taught to play the violin and piano in one-to-one lessons, was a member of a local youth music centre, did an undergraduate and postgraduate degree in music at a University and am now studying towards a postgraduate degree at a music college. I also play with a local amateur orchestra and perform professionally with a string quartet at weddings and other functions. \*

- Self-taught
- One-to-one lessons
- Group lessons
- Membership of a youth music centre (aka trust, school, service, hub)
- Membership of a junior conservatoire
- Undergraduate musical training at a university
- Postgraduate musical training at a university
- Undergraduate musical training at a music college
- Postgraduate musical training at a music college
- Rehearsal and/or performance as a member of an amateur or training ensemble/band/group
- Rehearsal and/or performance as a soloist with an amateur or training ensemble/band/group
- Rehearsal and/or performance as a member a professional ensemble/band/group
- Rehearsal and/or performance as a soloist with a professional ensemble/band/group
- Other (Please Specify)

**Please list below any qualifications that you hold, which you believe are relevant to your instrumental/vocal teaching activities.**

Examples of qualifications are given either next to the response boxes or in the bullet points below. RAB stands for Recognised Awarding Body, which could include ABRSM, Trinity College, Rockschoo, London College of Music or any other organisation that delivers qualifications of the type specified above. Please specify which RAB your qualification(s) have been awarded by.

~ Music teaching qualification(s); e.g. Certificate of Teaching from ABRSM, Practical Piano Teacher's Course by EPTA, Teaching Diploma or vocational qualification(s) from a RAB.

~ Music teaching course(s); e.g. short courses providing information or experience relating to music teaching, but that do not result in a formal accreditation.

NOTE: The survey format requires you to enter something into each response box. Please write 'None' if you do not hold a qualification in that category, 'N/A' if a category is not applicable to your discipline or 'Do not wish to answer' if you are not comfortable answering this question. \*

School music certificate(s); e.g. GCSE or A Level

Music theory certificate(s); e.g. Grades 1 - 8 from a RAB

Performance certificate(s); e.g. Violin grades 1 - 8 from a RAB

Diploma(s) in a music-related subject from a RAB

Undergraduate degree(s); e.g. BA in Music from University of Leeds

Postgraduate degree(s); e.g. MMus from University of Sheffield

Music teaching qualification(s)

Music teaching course(s)

General teaching qualification(s); e.g. PGCE, GTP or QTS

Any other qualification(s) that you deem relevant or necessary

**What do you believe should be the minimum required qualification(s) that a musician must hold to teach instrumental/vocal music lessons?**

NOTE: If you would prefer not to answer this question please write 'Prefer not to answer' in the box provided below and continue to the next section.\*

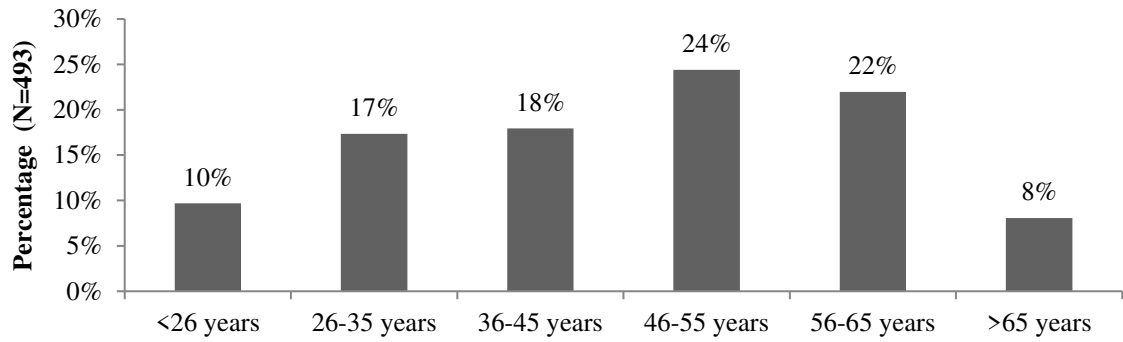


Figure 1. Respondents' age in six categories. Range from 18 to 90 years (mean=46.24, SD=14.13, median=48, mode=56). Note: Three respondents did not disclose their age.

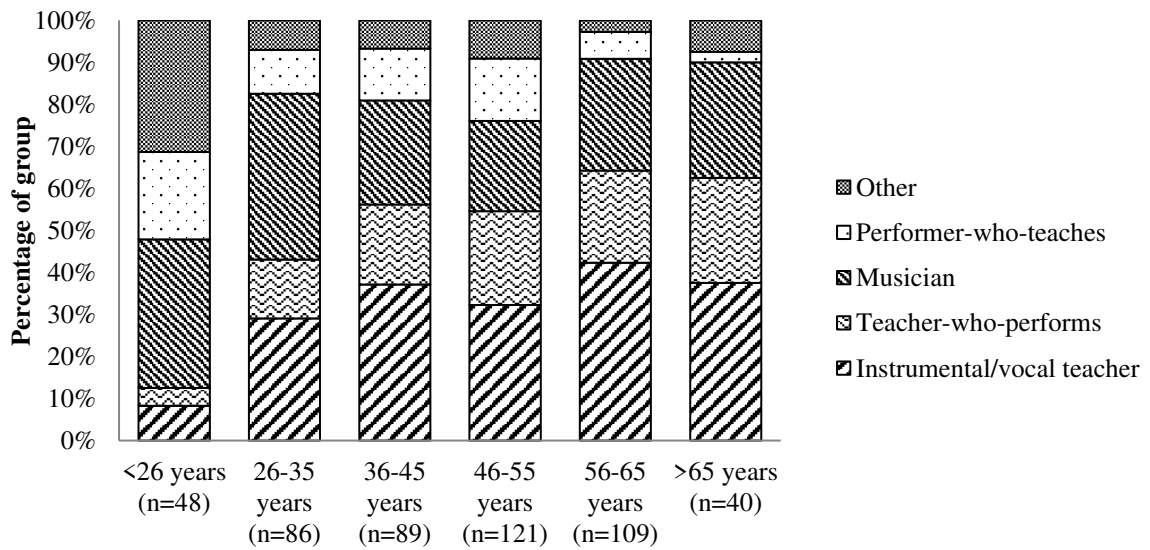


Figure 2. Professional identity of respondents in different age groups. Note: The total number of respondents in each group is shown under the group label.

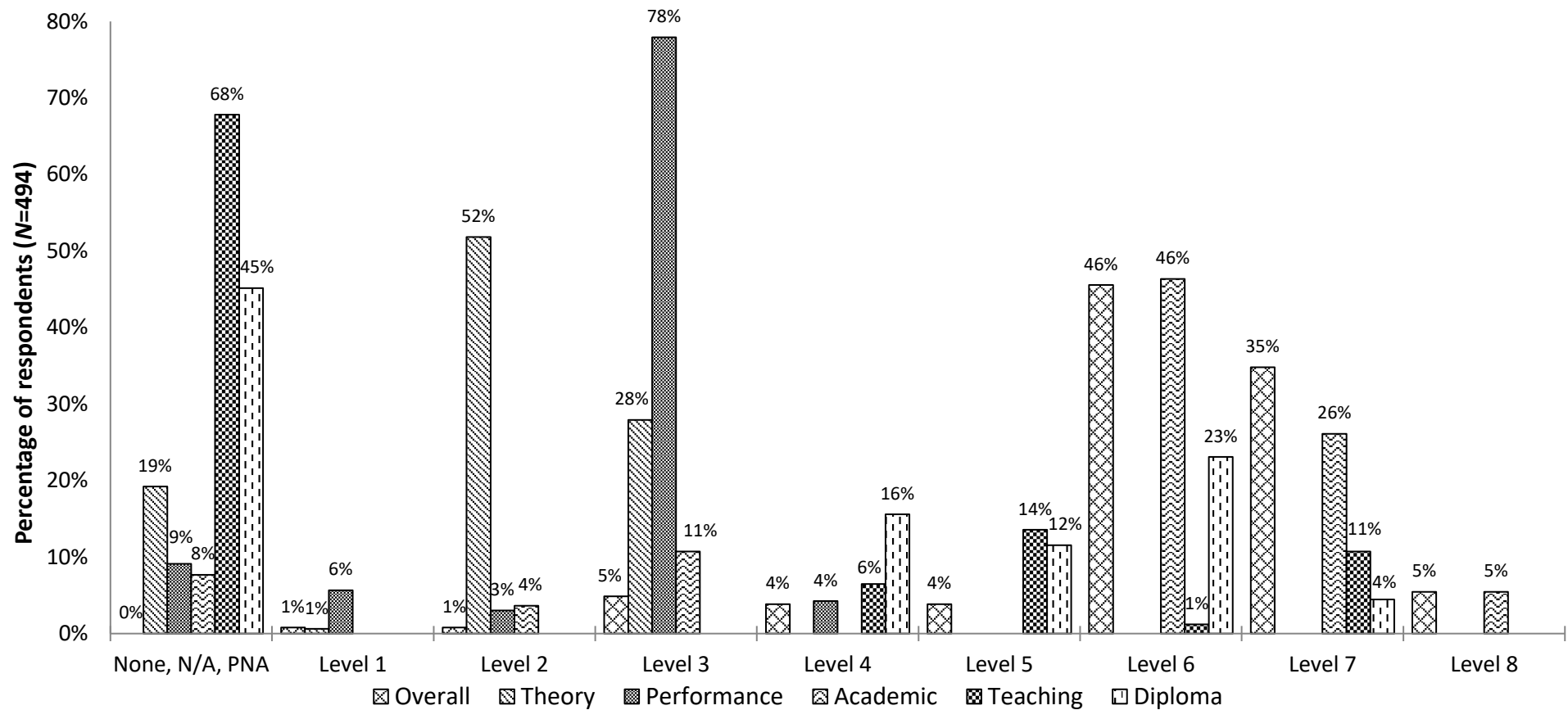


Figure 3. Respondents' highest level qualifications overall and for theory, performance, academic, teaching, and diploma qualifications categorised according to the RQF. *Note:* PNA stands for 'Prefer not to answer'.



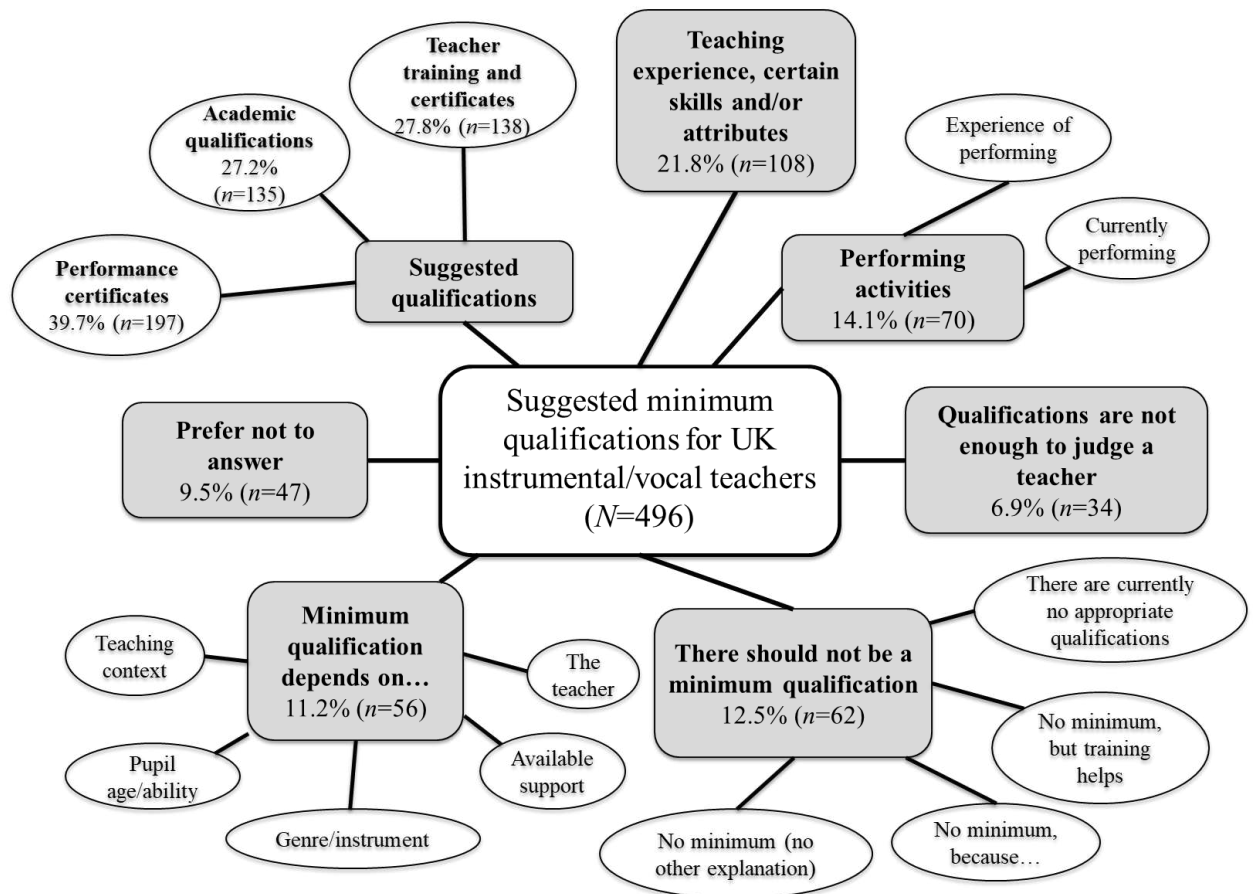


Figure 4. Suggested minimum qualifications for teaching I/V pupils in the UK

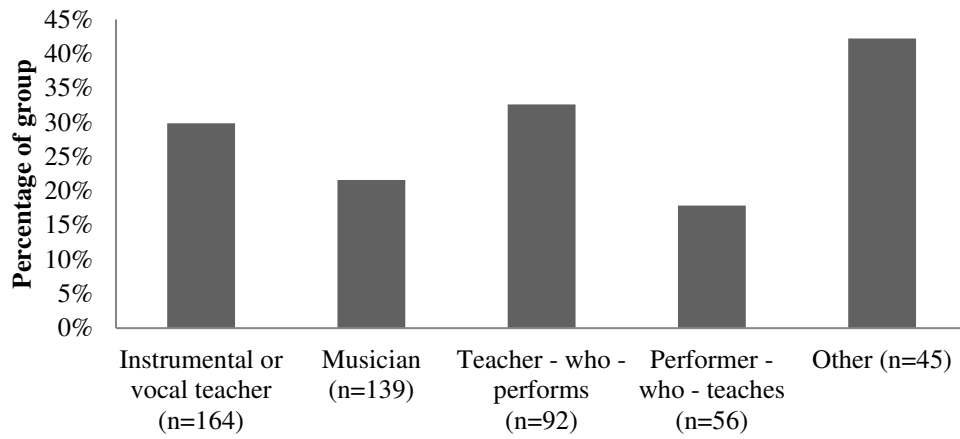


Figure 5. Reference to need for teachers to have teacher training or a teaching certificate by respondents from different identity groups. *Note:* The total number of respondents in each group is shown next to the group label.