

The role of the institution and teachers in supporting learning

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Abstract and Keywords

This article discusses how learning and teaching in music are shaped by processes outside the individual, not least because of the influences of group membership (allied to age and gender), performance expectations and practices, and professional and institutional cultures. The process of individual induction into the characteristics of a particular musical culture by teachers and institutions influences the formation of identities in music, for better or for worse, at least in terms of dominant models within the culture. Indeed, the development of music teachers themselves can be seen within an activity system, i.e. the teacher's understanding of their role is developed both by informal personal reflection of the experience of performance and their own learning, and, more systematically, through their own induction process by attendance at a specialist, pedagogically focused institution.

Keywords: music learning, music teaching, group membership, performance expectations, musical culture

Introduction

Musical behaviour and development are natural by-products of the interface between intrapersonal maturational processes and an individual's enculturation into locally dominant sound worlds (e.g. Hallam and Lamont 2004; Welch 2006a) and are basic to human design. They are not dependent on the input of an institution or a 'teacher' as such, but are related to the evolution of generative skills in a sonic environment—our natural propensity to 'continually create, recreate and develop new ideas and materials' (Hallam and Lamont 2004, p. 243). Within such environments, there are various 'institutions' (including cultural settings as well as educational establishments) and 'teachers', i.e. people who have a role in musical learning, with both exemplified in the peer-to-peer popular music skill development of musicians and adolescents (Green 2001; Tarrant *et al.* 2002). Other examples are found in the interweaving of indigenous musics with the rituals of daily life, such as in the *iorram* or rowing songs of the Isle of Mull (Macnab 1970) and as practised by the Northern Ewe children of Eastern Ghana (Agawu 1995).

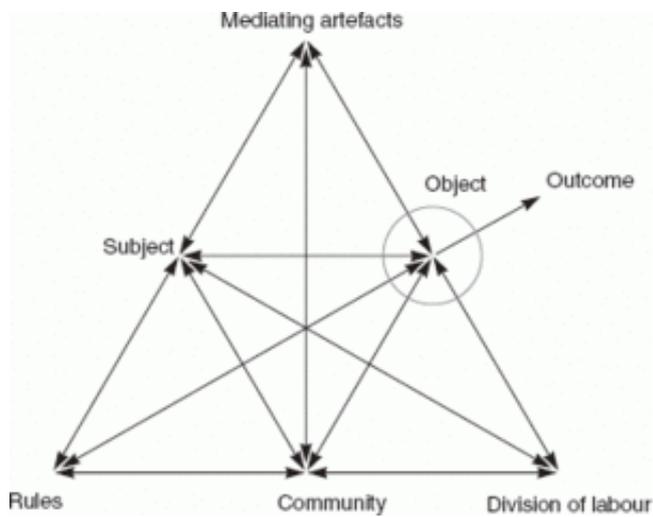
6.00 a.m. The day's work has begun in earnest. In one home, girls are pounding dried cassava in a mortar to make *kokonte*. In another, they are pounding recently harvested rice in order to remove the husks. As with other forms of daily pounding ... the work ... is made a little less routine by incorporating some rhythmic interest. In place of a regularly spaced alternation between two pounders ... a variant may be introduced. Pounder 1 keeps a steady pace while Pounder 2 pushes her strokes closer to Pounder 1's. Here as elsewhere in Northern Ewe culture, work merges into play and reemerges into work.

Contemporary explanations for the mechanism for the process of learning in social and cultural settings often draw on the work of Vygotsky, Luria and Leont'ev in the first half of the twentieth century (cf. Bannon 1997; Cole 1999), as well as being related to systems theory—the interlinking of relationships within some form of organization—(von Bertalanffy 1968), and social ecology theory—the nurturing of development within social contexts (Bronfenbrenner 1979). The early Russian investigators and those who developed their work subsequently (such as the Finnish researcher Engeström) explored how learning and development are the product of inter- and intrapersonal behaviours that are shaped by cultural artefacts (e.g., literature), alongside tools (including psychological tools, e.g., language and other symbol systems), expectations, 'rules'/conventions and norms. The internalization of artefacts is also seen to facilitate the agency of the individual, such that the artefacts themselves are modified through personal use, enabling the possibility of consequent change within the culture. Thus there is an (p. 308) ongoing mediation process in how individuals interact with the world around them and make sense of their reality.

A key concept in this view of culturally based learning is 'activity', which has been defined as 'the engagement of a subject toward a certain goal or objective' (Ryder 2005). One widely cited model of activity within a system is provided by Engeström (1999, 2001) (see Figure 29.1). In his interrelated system of elements as applied to education, the 'subject' (the learner) is supported in reaching the 'object' (the intended learning outcome) through interaction with various 'mediating artifacts' (such as language and other symbol systems) (a conceptualization strongly associated with the work of Vygotsky). This process is seen as being embedded in a social context that provides support for the activity through the subject and intended outcome being located within a 'community' that has 'rules' (expectations for behaviour) and also the likelihood of a 'division of labour' (diversity of effort). Because of the possibility of tensions within the activity system, it may be that the actual outcome is at variance with the intended object (i.e. that there are unintended outcomes—as explored below).

If the activity system is seen in relation to learning within an institution (such as a school or social collective, for example, the family) in which certain people either adopt or are expected to have, roles as 'teachers', then it is possible to envisage how the theorized activity system might be able to support the intended learning in music (or fail to). The world of music has certain characteristics:

- ◆ There are many different musical genres and subgenres;
- ◆ Each has its own customary view of what counts as musical learning, or at least the outcomes of musical learning in relation to performance, as well as the traditions (custom and practice) in how learning is usually fostered in relation to the genre's characteristic features, as exemplified in the 'institutions' of India, for example the tradition of musical households or *Gharanas* (Farrell 2001) and Japan, for example the culture schools managed by major business and voluntary organizations (Murao and Wilkins 2001);
- ◆ In many diverse musics, there is evidence of the high status accorded to the accomplished expert who demonstrates solo mastery over the sonic material;



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Fig. 29.1 The structure of a human activity system (Engeström 2001b, p. 136).

◆ Certain cultures, such as China, Afghanistan and India, continue to have strong traditional music genres. These are characterized by expertise transmission within families across several (or many) generations (Jones 1995; Doubleday and Baily 1995; Farrell 1997). In such traditional cultures, the ‘teacher’ is in (p. 309) a master/apprentice relationship with the ‘pupil’ within a strong local community, often fostered by pupils playing for each other in the presence of the master.

Aspects of the role of institutions and teachers in the process by which musical expertise is learned and demonstrated are illustrated in the four examples that follow (see below). The first relates to musical development in a special education context, the second to advanced music learning in higher education, the third to the relatively new music education world of the female cathedral chorister and the fourth to pupils’ experiences of lower secondary school classrooms in England. In the first three cases, the intention is to suggest how the teacher and institution support the activity of learning within a social context, whilst the last demonstrates that not all music learning in within an institution is necessarily positive or as intended.

The role of institutions and teachers in supporting musical learning: four examples

Example one: supporting musical learning in a young prodigious musical savant

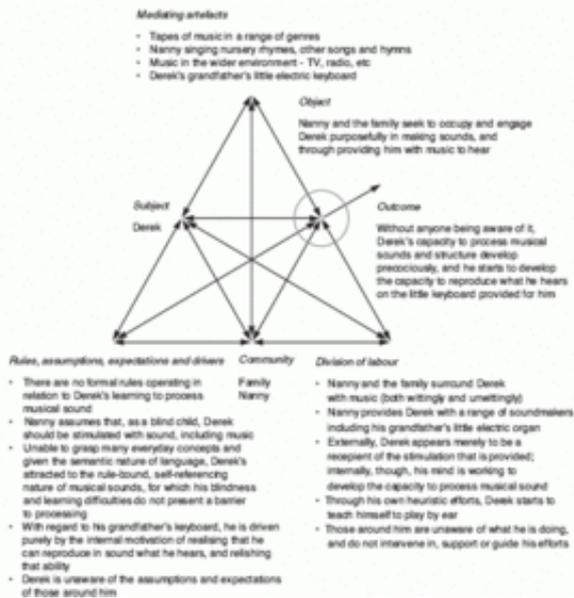
Derek Paravicini is a musical savant, now in his late twenties, who is well known to the public through success on the concert platform as a jazz and popular pianist on both sides of the Atlantic. His early life was very difficult, and the initial development of his musical expertise was highly unconventional (Ockelford 2007).

Derek was born premature at 26 weeks, weighing a little over 700 g. In the fight for survival that followed, he lost his sight through retinopathy of prematurity, and developed unspecified neurological impairments that meant he grew up with severe learning difficulties. His family were upper-class and employed the services of an experienced Nanny to care for him and to oversee his upbringing. Neither she, nor anyone else, expected Derek to develop musically in a way that was at all out of the ordinary (there was no history of exceptional musical development in the family). However, following the diagnosis of Derek’s blindness a few weeks after returning home from hospital, Nanny decided that sound was likely to play an important part in his life. So she sang to him constantly and surrounded him with sound-making toys. Just like any other baby’s, Derek’s environment was also perfused with music from the TV, radio and other incidental sources.

Derek was attracted to music as a potential source of stimulation and order in the world around him, and unbeknown to Nanny or his family, his ability to process musical sounds developed rapidly and precociously. Desperate to find an activity that would keep the 1-year-old Derek gainfully occupied, Nanny gave him his grandfather's little electric keyboard to play with. From the start, Derek loved the sounds that it produced and discovered that he could imitate some of the musical sounds that he had come into contact with. With no intervention on the part of Nanny or his family, and with no visual model to guide him, Derek taught himself how to get his hands and fingers in the right places at the right times to recreate some of the snatches of melody and harmony that were familiar to him. This situation—Stage 1 in the journey of Derek's musical learning—is summarized in terms of Engeström's model in Figure 29.2.

One day, after about six months of self-directed exploration at the keyboard, Nanny heard Derek play a version of 'Cockles and Mussels'—using both hands, with a tune and rudimentary accompaniment. His repertoire soon widened, and Derek's relationship with Nanny, his extended family and friends took a new course with the addition of this unexpected but welcome dimension. Still there was no *formal* intervention or guidance, though, from those around Derek in terms of supporting his learning. In the months and years that followed, Derek continued to chart his own, unique, autodidactic course (Stage 2: Figure 29.3).

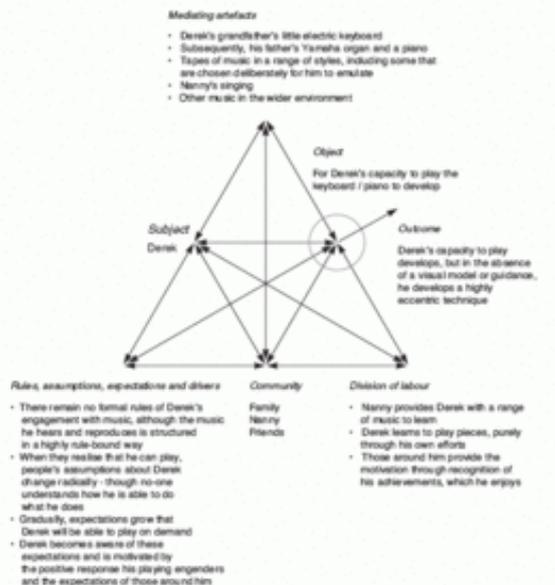
Derek's capacity to process musical sounds and structure develop precociously, and he starts to learn to play by ear without the awareness of those around him



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Fig. 29.2 Stage 1, 0–21 months.

At the age of five, Derek came to the attention of the second author (AO), who was then teaching in a school for the blind in south-west London. Derek's raw talent was evident, as were his technical eccentricities—including the use of his knuckles, hands and even the occasional (p. 310) Derek's capacity to process musical sounds and structure develop precociously, and he starts to learn to play by ear without the awareness of those around him judicious dip of his nose which enabled him to reproduce sonorities that were beyond the reach of his limited span (around a fifth on the standard-sized keyboard). In AO's view, while Derek's achievements up to that point were remarkable, particularly given his blindness and severe developmental delay, it was essential that he should come to accept the intervention of another, to guide his further musical development and realize his creative intent. However, Derek had never experienced anything approaching a conventional 'teacher—pupil' relationship, and he was not remotely inclined even to share *his* piano with anyone else, let alone engage in a structured learner-teacher dyad. Hence, a large part of AO's effort for the first six months of working with Derek was directed towards showing him that interaction through music could be productive and, above all, enjoyable. Gradually, involving an initial degree of physical intervention, Derek did come to appreciate that discourse through the medium of musical improvisation was possible and could indeed be a source of great pleasure.



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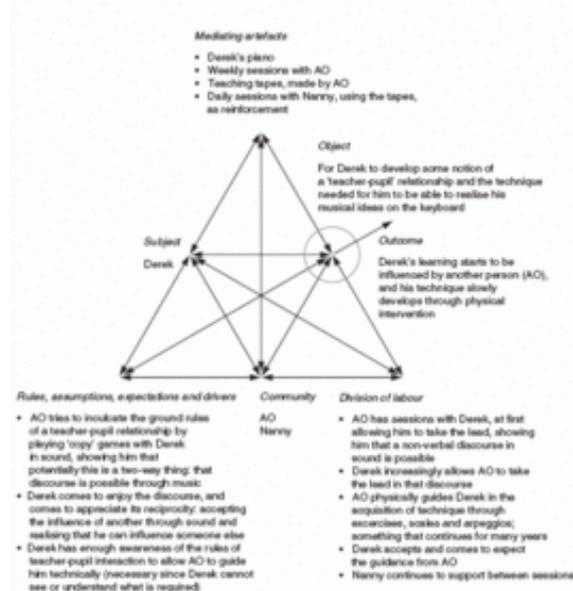
Fig. 29.3 Stage 2, 21–66 months.

Engaging in social discourse through sound could not alone solve Derek's technical challenges, however, and a final stage in AO's early relationship with him was necessary, whereby Derek would allow AO to show him—physically—how to hold his hands and use his fingers in conventional patterns that would facilitate his technical development. Clearly, Derek had no concept of the goals that AO was pursuing, so it was critical that he enjoyed being guided (p. 311) Derek develops his ability to play the keyboard with the awareness and encouragement of those around him through the daily ritual of technical exercises, scales and arpeggios that AO devised for him. Luckily, Derek relished the one-to-one attention and the orderliness of his practice routine, and the pattern of highly formalized intervention with AO continued throughout his childhood on a daily basis (Stage 3; Figure 29.4).

There is much to learn from Derek's story: most obviously, the fact that an individual can be motivated to pursue musical learning to a highly advanced level at an early age with no direct intervention or encouragement on the part of others, and with no global sense of moving towards the goal of becoming a competent performer (see also Ockelford 2008, Ockelford *et al.* 2006). Beyond this, however, it is also the case that Derek, as someone with severe learning difficulties, could, initially through a discourse comprising nothing but musical sounds, develop a relatively conventional teacher—pupil relationship, that eventually enabled him as an adult to have a career as an internationally recognized musician.

Example two: supporting musical learning in higher education

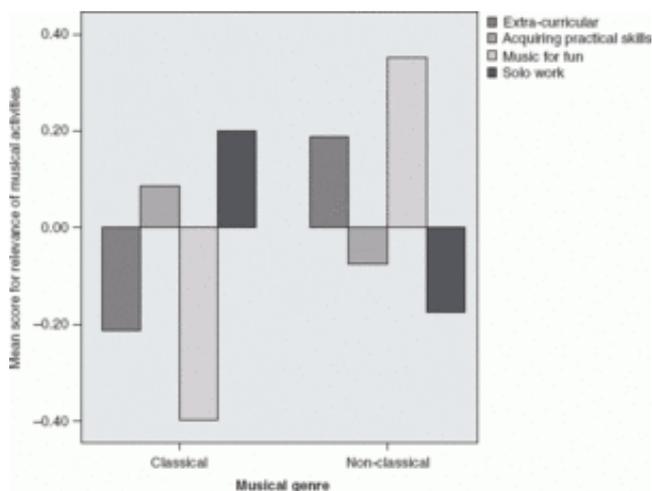
Derek and AO develop an unconventional though effective 'teacher-pupil' relationship that enables Derek to learn through verbal guidance and physical intervention



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Fig. 29.4 Stage 3, from 66 months.

Higher education (HE), on the other hand, is a relatively (often highly) selective educational environment that seeks to advance already competent (p.312) Derek and AO develop an unconventional though effective 'teacher-pupil' relationship that enables Derek to learn through verbal guidance and physical intervention musical skill levels in young people who normally exhibit (or report) little or no disability (though see for example Lerner and Straus 2006).



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Fig. 29.5 Classical and other-than-classical-musicians' mean scores for categories of musical activities (*extra-curricular*: listening to music from own and outside of own genre, acquiring general musical knowledge, engaging in professional conversations, networking; *acquiring practical skills*: practising alone, practising with others, taking lessons, solo and group performance, listening to music from own genre; *music for fun*: playing for fun alone or with other; *solo work*: mental rehearsal, giving lessons, solo performance). (Creech *et al.* 2008, p 223)

Within the spectrum of HE in music, there are observable similarities and differences in the way that the activity of music learning is processed. These are particularly related to context, such as the age and gender of performers, their principal

musical genre and the particular HE location. For example, an ongoing study of advanced music learning and teaching in four UK higher education institutions (HEIs) is investigating how classical, popular, jazz and Scottish traditional musicians deepen and develop their learning about performance in undergraduate, postgraduate and wider music community contexts (Welch *et al.* 2006). In the first year of the study, a specially designed, web-based questionnaire was used to survey 244 musicians across the four HEIs. In addition to demographic information, participants provided self-reports about their earliest engagement with music (including first instrumental or vocal lessons), secondary and tertiary education, as well as significant musical experiences and influences. The participants were questioned about the perceived relevance of a range of musical skills and activities, experience of performance and general life anxiety, how they spent their time in an average week, the pleasure that they derived from engagement in musical activities, various self-views (musical self-efficacy, self-esteem, (p. 313) self-regulation), group membership and their beliefs about the nature of expertise in musical performance and teaching.

The resultant data analyses suggest that all musicians attached great importance to achieving a high overall standard of performance, although they had different perspectives on the processes by which this might be achieved (Creech *et al.* 2008). For example, in terms of the performance expectations of their particular musical ‘community’ and its requisite ‘tools’ and ‘rules’ (*pace* Engeström), classical musicians ranked the ability to improvise as the least important musical skill, but perceived sight-reading to be very important. In contrast, in relation to the performance expectations of *their* particular communities, the other-than-classical musicians (jazz, popular, Scottish traditional) tended to assign the least importance to the ability to sight-read, but placed greater emphasis on playing from memory and improvisation. Although all musicians recognized the value of practice, the community of classical musicians tended to place greater emphasis on practising alone, whereas other-than-classical musicians attached greater relevance to making music for fun, networking and extra-curricular activities such as listening to a diverse range of musics and engaging in professional conversations with peers (see Figure 29.5). Nevertheless, both classical and other-than-classical groups considered musical expertise to involve the possession of global musical skills that could be transferred to other musical genres (Papageorgi *et al.* in press).

An exploration of underlying processes that might explain the similarities and differences (p. 314) between these two groups implicated both institutions (whether home, school or elsewhere) and teachers (including parents, private tutors and teachers in educational institutions). Other-than-classical musicians reported that they typically began to engage with music of any kind at a later age than their classical musician peers (non-classical: \bar{x} = 8.4 years, classical: \bar{x} = 6.6 years). Similarly, they began formal learning on their first instrument at a later age (non-classical: \bar{x} = 12 years, classical: \bar{x} = 8.8 years). Notwithstanding the nature of their early musical experiences, all the participant musicians, irrespective of genre, were able to achieve the requisite baseline skill levels for entry to higher education and beyond. Nevertheless, contexts were not identical. Classical musicians reported that their most important musical influences (past and present) were parents, instrumental/vocal teachers, significant musical events, professional colleagues and previous membership of county (regional) music ensembles. In contrast, other-than-classical musicians claimed to be particularly influenced by well-known performers, as well as university or college lecturers and informal groups of friends (Creech *et al.* 2007). Across all musicians, irrespective of genre, higher education tutors, whether lecturers in particular aspects of music or specialist solo instrumental and vocal teachers, were reported to be significant agents in a communal process of advanced music learning.

Overall, participant classical musicians rated themselves higher in terms of perceived musical expertise. The basis for this difference is likely to relate to (1) the comparative longevity of classical musical cultures in HE, (2) other aspects of participants' group-based self-views and (3) differences in participants' cumulative years of study. For example, interviews with senior academics in the participant HEIs revealed that:

1 Classical music had been established for much longer in their academic programmes compared to the three selected other-than-classical genres (jazz, popular and Scottish traditional). Concomitantly, classical music teaching and learning and assessment practices were reported to be more firmly embedded, rehearsed, formalized and understood within their particular communities;

2 It may be that (as reported earlier) other-than-classical musicians have idealized views of expertise that relate to how they see themselves in comparison to the individual quality of star performers in their chosen genre rather than some more generic HE measure of performance;

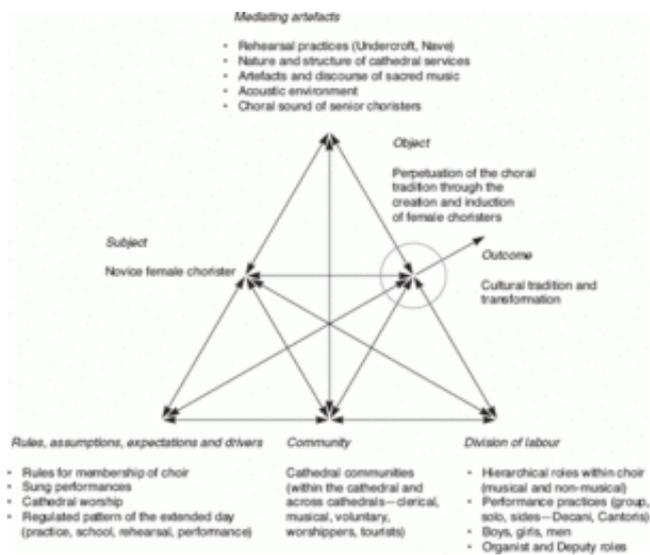
3 It is also the case that the participant musicians in other-than-classical genres typically begin to engage with music at a later age and, as a consequence, were more likely to have expert role models from outside their peers and teachers, having had relatively less time to be immersed in their musical genre.

As an example of differences *within* a musical genre in relation to age and experience, the same data set suggests that portfolio career classical musicians who engage in both performance and teaching are more likely to be able to identify successful teaching strategies than their younger, undergraduate peers. Furthermore, the activity of teaching, allied to extensive solo performance experiences, are likely to reduce levels of performance anxiety.

Example three: supporting female music learning in a UK cathedral setting

Male choristers have participated in UK cathedrals since their inception in 597AD at Canterbury. In comparison, it was not until 1991 that Salisbury became the first old cathedral foundation to admit girls on the same basis as boys. The political impact and success of their initiative (although foreshadowed by other religious institutions earlier in the twentieth century but without the same publicity) has led to a growing (sometimes grudging) acceptance of female choristers within the previously all-male culture. By 2006, a majority of cathedrals had choristers of both sexes for the first time in their long history, even though it continues to be relatively rare for the two sexes to sing together, other than at special festival events (Welch 2007).

One of the cited reasons for the longevity of the all-male cathedral music tradition was that young females were regarded as being unable to sing with the same 'pure' quality of vocal timbre demonstrated by the young male voice in the (p. 315) performance of the cathedral sacred music repertoire. This belief does have some basis in the physical realities of child voice acoustics, even though research has demonstrated its fallibility. First, there are slight differences in the relative sizes of girls' and boys' vocal anatomy, the male being slightly larger throughout childhood and into adolescence (cf. Welch and Howard 2002) and these could be expected to generate perceptible disparities in acoustic outputs. Secondly, with regard to untrained children's voices, there is increasingly perceptible psycho-acoustic differentiation between the sexes as they progress through childhood (Sergeant *et al.* 2005; Sergeant and Welch in press), with observable gender-related differences in their sung spectra. However, the power of the musical activity system in the cathedral is such that formal induction of girls into its performance expectations can generate changes in their basic vocal behaviour such that any gender differences are reduced significantly and often become imperceptible. A series of perceptual studies from the mid 1990s onwards has demonstrated that membership of a cathedral choir can allow girls to be trained to produce sounds that are 'boy-like' in character in order to match the customary, male-biased, performance expectations of the musical repertoire (Sergeant and Welch 1997; Howard and Welch 2002; Welch 2006; Welch and Howard 2002).



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Fig. 29.6 An example of the activity system that frames the development of the novice (female) cathedral chorister (Welch 2007, p. 29).

Detailed longitudinal case study data from one cathedral suggests that the activity of becoming a female chorister is closely linked to the customary tripartite relationship in music (Small 1999) between the physical setting, people (performers and listeners) and the way that the musical soundscape constrains the variety (p. 316) of possible musical outcomes. The induction process for both young males and females involves the novice chorister (probationer) being required to learn, practise, rehearse and perform music systematically many times each week across the school and ecclesiastical year, whilst standing between and listening to the vocal models of established senior performers (head chorister, deputy head chorister, senior corner girls), supported by group-based (communal) teaching by a highly experienced church musician (organist and choir director or deputy), in order to master a ritualized repertoire (such as the *Introit*, *Psalms*, *Response Settings* and *Anthem* for Evensong) that involves both choral and solo performance: see Figure 29.6 for how this experience can be framed within an activity system (Welch 2007).

The acoustic features of the rehearsal and performance spaces within the chancel and choir of the cathedral also shape the learning experience, with features of the choristers' sound amplified by the high stone vaulting of the nave and adjacent spaces and fed back to the performers. The collective and ritual nature of the performance is reinforced by the addition of adult male voices (for most services) and the organ. It is not surprising, therefore, that females are able to perform the established religious repertoire in customary fashion, given the interrelated expectations of the musical learning process and the longevity of the performance practices within the culture that are handed down across generations of cathedral musicians (and where it is extremely rare for a new director to be appointed from outside the tradition).

Example four: supporting music learning in the lower secondary school

In contrast to the above, it is possible that institutions and teachers can also hinder as well as support learning in music. For example, notwithstanding recent improvements in the quality of music education across all four curriculum 'stages' in English schools, embracing the ages 5–16 (Welch 2006b), there is often a particular disparity in the individual experiences of pupils in the lower secondary school (ages 12–14). Although the independent school inspection body, OfSTED,¹ has reported a steady improvement in lower secondary school music teaching since 2001, the overall quality in the other school age phases (both older and younger) has often been reported as higher. The reasons for these systematic differences are likely to relate to:

1 The organization of the timetable in primary schools where one class teacher tends to take all curriculum subjects

and, therefore, is in a better position to know each individual child across a school year and to match music teaching to individual need,

2 English National Curriculum music learning expectations of primary school children are lower (in terms of the complexity of musical behaviours) than in secondary schools; this may encourage more positive judgements from school inspectors (who are themselves unlikely to be primary music specialists);

3 Upper secondary school music (ages 14–16) is optional, catering for a small minority of pupils (between 7–9 per cent) who have opted to study music for a further two years to examination at age 16; and

4 Lower secondary school music is compulsory for all pupils—a period of intense personal development in their musical identity (Tarrant *et al.* 2002).

Nevertheless, some secondary schools have been able to counter this trend, even in contexts where ‘success’ in school examinations may not be the norm. For example, a recent analysis of data from secondary schools in one part of inner London with a high Black African-Caribbean (BAC) population found that up to 62% of such pupils were opting to study music (with an average across schools of 24%). This was much higher than the non-BAC groups in the same schools (average 8%) (Spence 2006). Furthermore, these pupils went on to achieve higher grades in their 16+ examinations for music than in their other (p. 317) subjects, such as English, mathematics and science. A recurrent theme from interviews with these young people was that lesson content had greater enjoyment when it drew on music that they knew, liked and/or could play. They also reported greater liking of teachers who showed respect for them and their music. Such positive emotional engagement appears to be reflected in their relative success in school music.

Further insights in why some young people are ‘successful’ at school music and some are not are reported in a study of lower secondary school music (Saunders 2006). Pupils in the final year of compulsory music education in England (Year 9, age 13+) have to make a decision about whether or not to continue their school music studies. Coding and analyses of the transcripts of interviews with 44 pupils in one school revealed that pupils tended to see themselves in one of five categories (see Table 29.1).

Only one of the five groups is fully engaged with school music (termed the ‘traditional Western musician’), in part because of their formal instrumental performance skills and an ability to identify successfully with the content of the school music curriculum. However, four other groups of pupils have alternative, less positive perspectives. Some see themselves as non-musicians; some have self-taught instrumental skills, but do not identify with school music, even though they are accomplished musicians (‘alternative Western musician’); some are accomplished musicians in a traditional sense, but believe that school music is irrelevant and a possible threat to their musician status (‘disengaged traditional Western musician’); and some find that the mismatch between their musical skills and the skills needed for the school curriculum is intimidating to their self-concept as a musician (‘disengaged alternative Western (p. 318) musician’). When interviewed, a significant number of young people consider themselves (wrongly) to be unsuitable for continuing music studies. Yet virtually all connect successfully with music outside school, as consumers, listeners, and/or practitioners. Unless pupils identify and find success with school music (e.g. Spence 2006), they are likely to disengage. Subsequent research and analyses of pupil interviews in three other schools has confirmed these findings (Saunders 2008). Comments from individual pupils demonstrate the kinds of diversity in their experiences of music in school:

Table 29.1 Pupils' self-identified grouping related to classroom music in Year 9 (age 13+) of lower secondary school

Pupil identity related to school music	Example key characteristics
Traditional Western musician	Strong engagement with all music; good family support Successful experience of formal learning of an instrument Peer group status as a 'musician'
Western non-musician	Strong engagement with music outside school; limited family support Limited instrumental skill; immediate peer group do not identify with school music; peer group recognition as a 'non' musician
Alternative Western musician	Strong engagement with all music; family support Informally/self-taught instrumental skills; school music seen as irrelevant; peer group status as a 'musician'
Disengaged traditional Western musician	Strong engagement with music outside school Formally taught instrumental skills, family support variable Peer group do not identify with school music Music curriculum seen as a 'threat' to musician status within peer group
Disengaged alternative Western musician	Strong engagement with music outside school Informally or self-taught instrumental skills; family support limited Peer group share counter culture of musical identity 'Musician' status threatened by lack of success

It's my favourite lesson of the whole week and well, I wish we could do a bit more of it really.

I think the stuff at lunchtimes and for the shows is really good, but that lessons aren't anywhere near as exciting as that. I suppose that's because we can't all sing and play like them though.

Music at school is pants; it's just not any good. It's all duff music. I mean, who listens to this stuff?

I'm learning from my brother and his mate taught him, so when we get together, it's a bit scrappy, but we're getting better. I don't do it that much in class cos Miss wants us working on the keyboards and I'm not great at that.

Collectively, these comments illustrate the underlying positive connection that these young people have with music, although not necessarily the kinds of music (and musical practices) found in school. Adolescence is a period characterized by the emergence of strong musical identities (Zillman and Gan 1997), often with a clear perception of boundaries between different musics as young people use music to negotiate positions for themselves within their group identities (O'Neill and Green 2001). It is not surprising, therefore, that school music has such a mixed reception during this age phase.

Conclusion

Overall, the various examples cited above are an indication of how learning and teaching in music are shaped by processes outside the individual, not least because of the influences of group membership (allied to age and gender), performance expectations and practices, and professional and institutional cultures. The process of individual induction into the characteristics of a particular musical culture by teachers and institutions influences the formation of identities in music (cf. MacDonald *et al.* 2002), for better or for worse, at least in terms of dominant models within the culture. Indeed, the development of music teachers themselves can be seen within an activity system, i.e. the teacher's understanding of their role is developed both by informal personal reflection of the experience of performance and their own learning and, more systematically, through their own induction process by attendance at a specialist pedagogically focused institution.

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Notes:

(1) The Office for Standards in Education (OfSTED) assesses the quality of music teaching on behalf of the Government. This is a non-ministerial Government department that reports directly to the UK Parliament. OfSTED is headed by a senior civil servant and is required to inspect and report on the quality of education in schools and in initial teacher education.

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