‘The Ten Percent’: young people’s access to local authority music service tuition in England - findings from a historical documentary analysis

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What do (did?) local authority music services offer young people?
One-to-one and small group instrumental/vocal tuition – typically peripatetic (i.e. school visiting)

Whole class instrumental teaching (‘Wider Opportunities’)

Area-wide ensembles (e.g. orchestras, bands, choirs)

Early years support

Instrumental loan schemes

Music centres/schools

Sheet music libraries

Music technology support

Entries to national festivals
Residential courses

Curriculum projects and support (e.g. primary schools, GCSE/A Level)

International tours

Workshops and Masterclasses

Plus...

- Advice and guidance for schools
- Professional development for teachers
- Demo concerts/taster activities
- Support for music in the whole school (e.g. assemblies)
- Community workshops/activities
- Special Educational Needs/Special School support
- Music therapy
- Music theory and aural support
Residential courses

Curriculum projects and support (e.g. primary schools, GCSE/A Level)

International tours

Workshops and Masterclasses

But...

This is **non statutory** provision.

It complements but does not replace the delivery of the statutory music National Curriculum in primary and secondary schools...

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- Professional development for teachers
- Demo concerts/taster activities
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- Community workshops/activities
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- Music therapy
- Music theory and aural support
And...

Since 2012 many local authority music services have been the ‘lead organisations’ for their local ‘music education hubs’

In some cases: boundaries between music services and hubs are very blurred - new era!

- Music therapy
- Music theory and aural support
Where did Music Services come from?

Some of the precursors include...

• **The ‘Maidstone’ System**: Group violin tuition in schools as a commercial enterprise (1897-1939)

• **Rural Music Schools**: Community-based instrumental tuition for adults and children (1929-)

• **Area Youth Orchestras**: e.g. London Junior Orchestra organised by Ernest Read from 1926
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• The ‘Maidstone’ System: Group violin tuition in schools as a commercial enterprise (1897–1939)

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• Area Youth Orchestras: e.g. London Junior Orchestra organised by Ernest Read from 1926

1920s Ernest Read produced percussion band arrangements of popular classics for Worcestershire schools
The first national vision: John Hullah Brown

“Instrumental music in schools should, therefore, be recognized as a youth movement, primarily musical but with a strong cultural and social background.”

“The aim of violin classes and school orchestras is not directed to instrumental specialisation, but to allowing every child to share the delights of instrumental ensemble up to the point of his or her musical capacity, with specialisation again reserved for the final stages.”

(Hullah Brown, 1938)
It was amazing how brave some people were, and what determination they showed: crippled with arthritis or rheumatism, sometimes bedridden, they were sure they could blow or pluck or bang something if told of the right 'tutor' and where an instrument could be brought. Even octogenarians were impatient to begin studying.

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‘Democratization of culture’ (Taylor, 1979)

‘Worldwide expansion in instrumental teaching’ (Plummeridge, 2012)
1957 Gloucestershire appoints 2 peripatetic school music teachers, also music advisor and assistant music advisor

1963 Birmingham appoints 12 peripatetic teachers
Historical characteristics of Local Authority Music Services 1945+ VARIETY!

- Main client group children aged 7/8-18
- Links with school curriculum provision variable (often not much)
- Non-statutory so Local authorities interpreted their responsibilities in different ways.
- Uneven provision within local authority (e.g. primary vs secondary, school type, rural vs urban).
- Variation in charges (e.g. some tuition free, some low cost, some higher cost, some instrument loans charged for, ensemble fees)
- Variation in fee remission policies
- Relatively little access monitoring
- Public funding variable

VULNERABLE TO BUDGET CUTS!!!
“Even as a middle-class kid, I could not have become a musician without the huge, varied infrastructure of music services provided by Liverpool in the 1960s... 75 per cent of orchestral players would not be playing today if there wasn't free instrumental provision.

Simon Rattle (1997)"

“Having benefited from a state education, I very much resent others not being able to do the same. All the people in [my ensemble] have come up through state education with peripatetic music teachers.

Peter Maxwell Davies (1983)"
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Mills (1985) - 41% of orchestral musicians reported that school-based instrumental experience had influenced their career.

ABO Report (1991) - surveyed 10 professional orchestras - over half of respondents said they had received subsidised instrumental tuition at some point whilst learning.
But public subsidy meant ‘public access’, right?

‘The 10 Percent’
Mainwaring (1951); Bentley (1975); Trodd (1978); Paynter (1982); Hallam (1985); Thomson (1989)
Already, I had experienced misgivings about the over-exuberance of some colleagues towards instrumental music in school and the rapid development of county schools of music. It was not that I felt anything intrinsically wrong with school instrumental music activity but rather with the methods of selection, falling vocal standards in schools, and catering for less than 10% of the school population in this area, leaving 90% not feeling involved and only too happy to let the 'musician' get on with music.

Sue Hallam (1985: 6) recalling the beginning of her music service instrumental teaching career in the early 1960s
‘pragmatic mind-set’
- Demand outstrips supply
- Professionals ‘on the ground’ making tough choices regarding access

‘halcyon view’ – those benefiting from system often look back fondly on their experiences – it worked for them! – successful learners often become next generation of teachers, policy makers and lobbyists

‘pyramid’ or ‘apex’ model of musical opportunity
The function of music teaching in school should be to provide for its continuous development as a means of expression and source of enjoyment throughout life. It should furnish all children with healthy tastes, most children with simple vocal skill and many with instrumental practice; and the exceptionally gifted should be afforded suitable facilities and teaching up to any degree of proficiency.

Board of Education (1944: 155, emphasis added)
In absolute terms the number of children whose talent is such that they are potentially of professional musician calibre is very small. .. It is essential to start with a broad group within which [musically gifted and talented children] can be more easily identified...

(Gulbenkian, 1978: 33)
(Coopers and Lybrand/MORI, 1994: Figure 1)
Most music services have a well-structured and established ‘pyramid’ of ensemble opportunities that they provide for junior, intermediate and advanced players and singers.

(Ofsted, 2002: 23)
Young people at the top two levels are also likely to take examinations at school or independently.

A few are exceptionally talented
Ages 8 - 19

Many children show talent and receive specialist tuition
Ages 8 - 19

Most children continue their interest in music beyond the classroom, in and out of school
Ages 8 - 19

Music education delivered to all children as part of the Early Years Foundation Stage and the National Curriculum
Ages 0 - 14

MDS, NYMOs and Music Education Hubs

Music Education Hubs and Schools
Small group/ 1:1 tuition and ensembles

Music Education Hubs and Schools – large and small groups, 1:1 tuition, ensembles

Schools / Early Years settings – whole class / large groups

Henley (2011: 12)
Progression in music education

- First access: music education to all pupils through schools and whole class teaching programmes by music education hubs (Ages 5-14)
- Most pupils continue interest beyond classroom in & out of school: large/small groups; 1:1 tuition; ensembles (Ages 8-19)
- Some pupils show talent and receive specialist small group / 1:1 tuition / ensembles (Ages 8-19)
- A few are exceptionally talented & enter MDS / NYMO (Ages 8-19)

DfE (2011: 18)
Theory and research support for the ‘pyramid’ model

Despite developments in learning and teaching and changing patterns of engagement with music…

Despite significant social, cultural and technological change…

research suggests ‘individual instrumental teaching has actually changed very little in response’ (Creech & Gaunt, 2012: 695).

‘The situated curriculum is embedded in the general habits and traditions of the community, and it is sustained and tacitly transmitted from one generation to the next, thereby embodying intervening modifications in the system of practices’ (Gherardi et al, 1998: 12-13).
The aim of violin classes and school orchestras is not directed to instrumental specialisation, but to allowing every child to share the delights of instrumental ensemble up to the point of his or her musical capacity, with specialization again reserved for the final stages.

(Hullah Brown, 1938)
Implicit or ‘hidden’ Selection Criteria

- Ability to pay fees (tuition, purchase/hire instruments)
- School culture & historical relationship between music service and school
- Geographical distance from teaching/rehearsing sites
- Family car ownership
- Instrument size and weight
- Perceptions regarding pupils’ home life and environment
- Family value/awareness of arts and culture
- Ethnic/cultural background of pupil
- Middle class ‘sense of entitlement’ vs working class ‘sense of constraint’
Taking a theoretical lead from Bourdieu...

‘concerted cultivation’ observed tendency of middle class (American) families to seek out opportunities perceived to have a beneficial social, economic and cultural impact on their children (Lareau, 2002)

‘resource boosters’ ‘favourable conditions both at home and at school’ (Parcel and Dufour, 2001: 888)

‘parental investment framework’
- complex coherence of financial, social and cultural resources by which...
  - ...some parents actively prepare their children to ‘navigate institutional settings, to be perceived favourably by teachers, and to see their own place in the status hierarchy as privileged’ (Parcel & Hendrix, 2014: 363)
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Where are we now?

This National Plan… aims for equality of opportunity for all pupils, regardless of race; gender; where they live; their levels of musical talent; parental income; whether they have special educational needs or disabilities; and whether they are looked after children (DfE/DCMS, 2011: 9).

“Less advantaged pupils are often less involved, even when provision is free.”

Robin Hammerton HMI
National Lead for Music, Ofsted

16th July 2014
• In line with English National Plan for Music Education...
• ...Music Services reoriented as ‘lead organisations’ for music education hubs from 2012
<table>
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<tr>
<th>Region</th>
<th>Total young people in receipt of tuition</th>
<th>SRLQ</th>
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<tr>
<td>North East</td>
<td>68443</td>
<td>1.28816</td>
</tr>
<tr>
<td>North West</td>
<td>136440</td>
<td>0.93023</td>
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<tr>
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<tr>
<td><strong>Total</strong></td>
<td><strong>1024542</strong></td>
<td></td>
</tr>
</tbody>
</table>

Where are we now?

Total national % of 5-18s in receipt of hub tuition: 12%

Derived from NFER (2015)
Instrumental playing and lessons: *by social grade Child learners*

Played an instrument had instrumental lessons

<table>
<thead>
<tr>
<th>Social grade</th>
<th>AB</th>
<th>C1</th>
<th>C2</th>
<th>DE</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>90%</td>
<td>81%</td>
<td>85%</td>
<td>82%</td>
</tr>
</tbody>
</table>

74% 55% 60% 55%

ABRSM (2014) Where are we now?
The persistence of specific dysfunctions in our music education system—despite exemplary provision in parts—needs to be seen in the wider context of creativity, innovation and effective teaching and leadership which are also a feature of the landscape. There are brilliant examples of music in schools up and down the country, irrespective of differences in levels of local deprivation, which signal clearly what can result from the right blend of curriculum, pedagogy, partnership and excellent teaching / leadership. However, the things that aren’t working are really not working, and if we don’t solve them quickly they’ll erode and undermine the positive progress that has been made

(Zeserson et al, 2015: 11).
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(Zeserson et al, 2015: 11).
What definitely makes a difference?

• Effective blend of local/national policy, schools ‘buy in’ and reasonable/sustained funding
  • E.g. clear link between initiatives such as ‘Artsmark’ and ‘Specialist Arts Status’ and success of inclusive, whole school music policies, e.g. steel pan orchestras

What might well make a difference?

• CPD for instrumental teachers and administrators which encourages:
  • reconsideration of their own professional musical learning ‘journey’
  • Active assessment of the hidden barriers – taking us beyond notions of ‘motivation’ and ‘musical aptitude’