

# Pupil voice and attitudes to music during the transition to secondary school

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*Pupil voice research has been recognised in the last 15 years for its potential to re-shape the conditions of learning and help raise child engagement and standards of achievement. In music education, however, there still seems to exist a misalignment between the content of the curriculum and pupils' learning expectations and interests. The aim of this study was to explore pupils' views about school music during the transition to secondary school and identify which components of their music lessons contribute to them feeling happier about music at school. The analysis of interview and questionnaire data revealed some pupils' disillusionment about music at the beginning of secondary school when their initial high expectations about opportunities for practical musical involvement were not met.*

## Introduction

The study reported here forms part of a larger project funded by the Nuffield Foundation (see Kokotsaki, 2015) that aimed to bring together schools in the North East of England to enable the sharing of ideas about how the primary-secondary transition in music can be improved and to measure the impact that this collaboration may have. The current paper seeks to explore which components of pupils' school music lessons seem to contribute to them feeling happier about music at school by allowing their voices to be heard at the beginning of secondary school.

Pupil voice research has been recognised in the years since the pioneering work of Jean Rudduck (1999) for its potential to establish a more collaborative style of learner-teacher relationship where the conditions of learning can be re-shaped, child engagement can be made more meaningful and standards of achievement can be raised (Flutter, 2010). Allowing pupils' voices to be heard can lead to a better alignment between the content of the curriculum and pupils' learning expectations and interests. Burnard and Björk (2010) highlighted, in particular, the benefits that can be gained if pupils are allowed to voice their experiences of musical learning and school life. Referring to Lamont and Maton's study (2008), which found that children's attitudes towards music decline to a larger extent than in other curriculum subjects as they start to perceive musical ability as a fixed entity that not everyone possesses, they argued that teachers can be more responsive to individual learners' needs, interests and aspirations by taking seriously what pupils have to say about their music in school.

Furthermore, school transitions in early adolescence carry 'academic risk' (Symonds, 2015) in the sense that pupils may feel less motivated and engaged as they move schools

when their developing needs for identity, self-esteem, autonomy, competence and social support are not satisfactorily met in their new educational environment (Symonds & Galton, 2014). The potential benefits that good quality music education can have on children may be compromised if the transition to secondary school is not supported effectively. Research evidence on transition (Galton, Gray & Ruddock, 2003; Hargreaves & Galton, 2002) suggests that primary and secondary schools have started paying increased attention to making the transfer process as smooth and anxiety-free as possible in an attempt to ensure 'progression', a strengthened transition from Key Stage 2 (KS2) to Key Stage 3 (KS3)<sup>1</sup> and 'curriculum continuity' so that pupils 'get to a flying start' as they move to the secondary school (DfES, 2004: 5). Lucey and Reay (2000) argued, however, that pupils' anxiety can be useful as it is central to the development of effective coping strategies during the transition to secondary school but that pupils often report a real sense of excited anticipation about their new school and this should not be overlooked.

Marshall and Hargreaves (2007) found that most pupils in their study experienced less anxiety about moving up to the secondary school and the various transfer events that were now common practice among primary and secondary schools resulted in pupils looking forward to the transfer with increased expectations about what secondary school music would offer. However, where specific expectations had not been met, many pupils that had previously been designated by the primary schools as 'training' (pupils who were currently involved in musical training outside class music lessons) or 'aspiring' (pupils who were not currently having training but expressed an interest in doing so) changed their positive attitudes to music to negative ones.

The danger of positive attitudes declining or dipping after transfer to secondary school has been discussed in the case of science (Galton, 2002) and mathematics (Galton *et al.*, 2003). In an American study in Michigan, Wigfield and Eccles (1994) found a sharp dip in children's attitudes to mathematics after transition. However, in their UK study, Galton and his colleagues (2003) found that children's attitudes to English improved and attitudes to science stayed stable across transition but showed a rapid decline by the end of the first year in the new school.

In their study of teachers' views of the primary-secondary transition in music education, Marshall and Hargreaves (2008) concluded that progress in many areas of transfer and transition has been limited. Their study indicated that, even though there is commonly a good level of liaison activity between primary and secondary schools, most of these activities tend to mean 'familiarisation' for both teachers and pupils through open days and joint events with little liaison in music. The focus tended to be on administration of instrumental lessons with limited records passed on regarding children's musical ability and no emphasis on curriculum continuity and progression. In subjects such as music and physical education (Capel, Swozdiak-Myers & Lawrence, 2004), much less attention has been given to addressing curriculum continuity and progression between the two phases in comparison to English, mathematics and science (Braund & Driver, 2005).

Many secondary school music teachers feel obliged to 'start from scratch' to be able to deal with the wide range of ability levels and the varied musical experiences that pupils would have had in the different feeder primary schools (Mills, 1996, Lamont *et al.*, 2003, Marshall & Hargreaves, 2008). Marshall and Hargreaves (2007) have suggested, however,

that the 'start from scratch' approach and lack of appropriate liaison do not necessarily have to mean a 'negative introduction to music at secondary school'. They argue that where and when teachers are prepared to start from scratch with interesting and highly musical activities which include all pupils and provide appropriate challenge regardless of their prior musical experiences, they are able to transition well and to increase their interest in music. In addition, a 'start from scratch approach' can prevent there being too much similarity between primary and secondary school curricula (Measor & Woods, 1984) and encourages pupils to develop intellectually and emotionally. However, this approach can be frustrating for the more advanced children but can work well for the weaker or more inexperienced learners (Symonds, 2015).

Issues relating to transfer and transition in music have been identified in numerous Office for Standards in Education reports (Ofsted, 1993; 1999; 2004, 2009; 2011; 2012). The 2009 report (par. 185) mentioned that it was very rare for primary and secondary schools to have developed effective partnerships. It also indicated that many music teachers and subject leaders were often isolated with limited opportunities for helpful continuing professional development and challenge. As a result, the quality of provision was often inconsistent and teachers lacked understanding about what musical progress meant in practice. It was suggested that better links need to be developed between schools to help pupils make more consistent progress (par. 198). The Ofsted report in music (2012) recognised that attempts were being made to improve the transition between primary and secondary schools.

This research paper aims to explore pupils' attitudes to music in Year 7 (first year in secondary school) looking, in particular, at the factors that seem to increase pupils' levels of satisfaction towards music at the beginning of secondary school. The larger research study funded by the Nuffield Foundation (Kokotsaki, 2015) investigated pupil attitudes to school and music during the transition to secondary school and comprised two phases (Phase I: May 2011 – July 2012; Phase II: July 2012 – July 2013).

## **Method**

### *Sample*

Six schools from the North East of England were selected to take part in the project, three schools that had effective transition strategies in place ('good practice' schools: Schools 1, 2 and 3) and three schools that had no such strategies in place ('need to improve' schools: Schools 4, 5 and 6). These schools were selected to represent geographical and socio-economic diversity within the North East of England (for more information about the selection of the project schools, see Kokotsaki, 2015).

### *Data Collection and Analysis*

The research findings presented here are based on (i) 97 focus-group interviews with pupils carried out during the two phases of the project and (ii) an Attitudes to Music questionnaire completed by pupils at three different time points (reported for Phase I).

i. Focus-group interviews

Focus-group interviews with Year 7 pupils from the six schools in Phase I (data are not available for school 3 in June 2011) and the three schools in Phase II covering all abilities were carried out three times during the year: (i) either in June when the pupils visited the secondary school before the beginning of Year 7 or in September of Year 7 if the pupils did not get the chance to visit the secondary school in the summer (Phase Ia/Ia), (ii) in November of Year 7 (Phase Ib/Ib), and (iii) at the end of Year 7 (Phase Ic/Ic). Measuring pupils' attitudes at these three times has been recommended by researchers who have studied the transfer process (see Galton, 2002). Overall, 67 focus-group interviews in Phase I and 30 focus-group interviews in Phase II with 4–5 pupils in each group were carried out (for a breakdown of the number of interviews that took place in each school during the three time points in Phases I and II, see Table 1). Each interview lasted between 10 and 20 minutes. The interviews took a semi-structured interviewing format where participants were asked a set of questions but they also had the flexibility to raise any issues that were relevant and important to them during the course of the interview. The main themes that were covered in each interview concerned pupils' enjoyment of music in their primary and secondary school, what musical activities they were involved in, whether they were looking forward to their music lessons, what their expectations about music were in each different interviewing stage and what they would change in music if they were given the chance.

About 50% of pupils took part in more than one interview during each of the two years. It was not deemed important for the purposes of the research to interview the same pupils three times because different pupils would help provide a more holistic perspective of their musical experiences in Year 7.

ii. Attitudes to music questionnaire

An attitudinal questionnaire which measured pupils' attitudes to music was completed three times by Year 7 pupils in each school. Findings from the first phase of the project are reported here (June 2011, November 2011 and July 2012). This questionnaire was adapted from the attitudes to English scale as developed and used by Pell (2009) in his work on the consequences of transfer for pupils' attitudes and attainment. The 15 items of the attitudes to music scale were subjected to principal components analysis (PCA) using the SPSS software package for statistical analysis as the music scale had not been used before. This analysis (for more detail see Kokotsaki, 2015) generated two factors that were relevant to *liking* and *making music*. Two items were omitted from the subsequent data analysis. The liking music scale consisted of seven items and the making music scale consisted of 6 items. The two scales are presented in Tables 2 and 3 where reliability information for the total scale and for each of the items is shown. The corrected item-total correlation information in the two tables indicates that all items correlate well with each of the scales. Cronbach's alpha reliability coefficient for the liking music and the making music scale is 0.81 and 0.79 respectively which indicates a very acceptable level of reliability (Cortina, 1993).

It was not possible to ensure that the same pupils completed the three questionnaires in Phase I. However, even though any differences found cannot be attributed to a change over

time, the data provide an overall perspective of Year 7 pupils' attitudes to music in different time periods. Furthermore, pupils from the same six schools completed the questionnaire and it is expected that their musical experiences in each of these schools would have been consistent. Due to these sampling limitations, the findings need to be interpreted with caution and so limit our ability to reach firm conclusions. Nevertheless, the similarities observed in the findings between the whole pupil sample and a matched sample of 182 pupils in Phase I (see Kokotsaki, under review) seem to provide more confidence to the claim that the attitudinal findings might be actually representing a true picture of these pupils' attitudes despite the aforementioned limitations. Gender differences in attitudes to music for the children that took part in this project are reported elsewhere (Kokotsaki, under review).

#### *Data Analysis*

The phenomenographic approach to data analysis (Marton & Booth, 1997) was adopted to explore pupils' views on the factors that seem to increase or reduce their enjoyment of music in Year 7. Using the Atlas-ti software for qualitative analysis (Muhr, 1997), each individual transcript was firstly examined closely by coding the emergent phenomena in the data and was then compared with the remaining interviews in an attempt to find similarities and differences in pupils' attitudes towards music. This categorising process led to the emergence of 'categories of description' (Marton, 1981) to represent analytically the number of different ways of experiencing musical activities in the project schools at the beginning of secondary school. This was a strongly iterative and comparative process in line with the phenomenographic analytic method (Åkerlind, 2005). The final categories are presented in Table 4 (in Appendix) with supporting quotes from individual interviews. The structure of the 'outcome space' was then investigated by relating the categories of description to one another and presenting them in a structured set which allows the phenomenon under investigation to be viewed holistically (see Figure 1). A series of repeated measures Analysis of Variance tests were used to analyse the attitudinal questionnaire data.

#### *Ethical considerations*

Participants' anonymity has been preserved in the presentation of the findings. The study has adhered to all ethical obligations as suggested by Rubin and Rubin (1995) and has been approved by the Research Ethics and Data Protection Sub-Committee in Durham University's School of Education. Permission to access the school to collect data from the project was also gained by the head teacher of each school who had previously agreed for their school to take part in the research. Both teachers and pupils were asked for permission to record interviews and they were informed about the intended use and purposes of the research. They were also assured that their participation was fully voluntary and that anonymity would be preserved. In the interviews with the children, in particular, the purpose of the research was explained in simple language and the children were reassured that they did not have to give answers. The researcher avoided leading questions and the interview was conducted in a familiar environment. The children were released

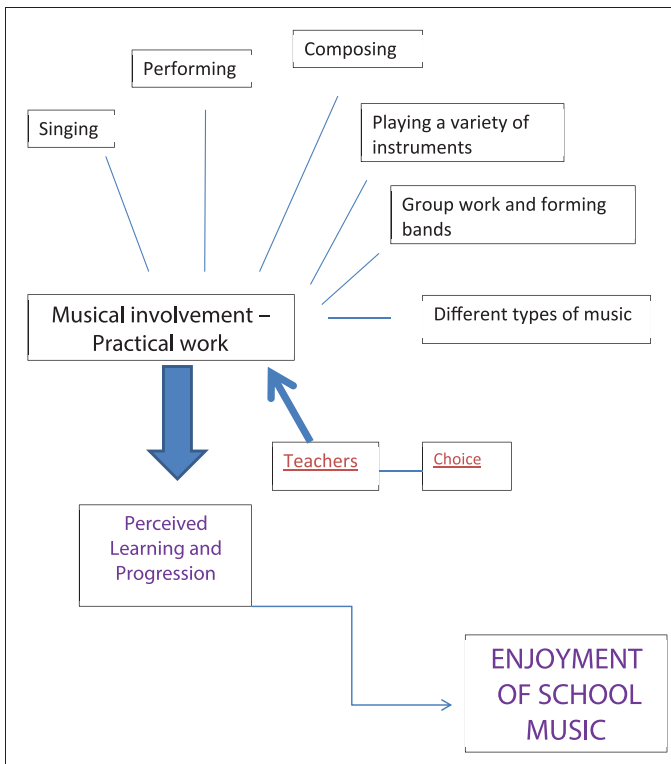


Figure 1: (Colour online) The factors that increase pupils’ enjoyment of music at the beginning of secondary school: the ‘outcome space’

from their classroom music lesson for a short period of time (10-20 minutes) by their music teacher.

### Findings

#### *Pupil voice in the first year of secondary school: what pupils enjoy most*

The analysis helped elicit nine themes that, when considered as a whole, were found to represent these pupils’ attitudes to music during their first year in secondary school. Figure 1 presents these themes as they interact with one another to show the conditions under which pupils report the highest satisfaction with their music lessons in Year 7. The key emergent theme was pupils’ desire to be actively involved musically by doing practical and interactive work as opposed to ‘sitting and writing’ and carrying out assessments which they felt was often the case with other subjects. Their desire to be musically involved was exemplified in their comments as *performing, composing, singing, playing a variety of instruments, working in groups and forming bands*, and getting familiarised with *different*

*types of music*. The *teacher* was perceived as being the key determinant of the nature of pupils' musical involvement as decisions on how and to what extent pupils would be musically involved in the lesson would lie with the teacher. Pupils also reported a desire to be somehow involved in this decision-making process where they would appreciate an element of *choice* regarding the content and nature of their musical involvement. However, just being musically involved is not enough by itself to draw a complete picture of these pupils' attitudes to music. The study findings show that between being musically involved and reporting full enjoyment of their music lessons lies the pupils' desire to learn and make good progress. In other words, just making music is not enough. The musical tasks need to be carefully planned so that adequate learning and progression are taking place. A cross-school and cross-phase comparison revealed differences in how these themes are exemplified in different schools or in different phases within the same school and these are presented below. Reference is made to particular quotes from the interviews (Table 2 in the Appendix) to illustrate these findings.

#### *Musical involvement – practical work*

Pupils reported enjoying their music lessons when they were involved in practical work where they had the opportunity to exercise their musicality throughout the lesson by taking an active role in the lesson, making music or participating in various projects. This active practical work was contrasted in the pupils' comments with other school subjects which involved 'a lot of writing and study techniques' (e.g., quotation 1i, Appendix F). Where pupils had the chance to be involved in this kind of practical work, they reported higher levels of satisfaction with school music (e.g., quotations 1i, 1ii, 1iii, 1iv, 2i, 2ii, 4, 6ii, 8i, 10, 11i, 11ii, 14ii).

*'It is a lesson where everyone in the class can get involved, so when we come into the classroom we are all happy.'* (1b, School 1)

*'It's something different from all the hard work and tests.'* (1b, School 3)

*'I love it when we do practical work but not when we do work (writing).'* (11b, School 5)

In contrast, when writing and testing in music was perceived as dominating the music lesson over practical work, they reported enjoying music less (e.g., quotations 7i, 7ii, 7iii).

*'(We should do) less writing and use the instruments more.'* (1c, School 3)

#### *Singing*

Interesting perspectives about singing in secondary school emerged. Singing seemed to play a significant role in pupils' lives (e.g., quotations 18ii, 18iii, 18iv). About half of the pupils interviewed mentioned their desire to sing both in school and outside school (e.g., quotations 19, 20i, 20ii, 22i, 22ii). Some expressed disappointment about singing opportunities in secondary school (e.g., quotations 18i, 21) or about lack of singing

compared to primary school where it formed, in some primary schools, a significant part of pupils' musical and social identity. This point is illustrated by pupils in School 3:

*'You start when you're in reception, because you learn the ABC song and you're singing that all the time and then you just gradually learn more songs. Singing was an important part of our lives. Even in the playground our games would have something to do with singing. It was just like you could go with the flow. It was a relaxing time. It was and now we're all like 'homework'. It kind of joined us together, like the whole school . . . and we would all sing in groups, so it wasn't very embarrassing.'* (Ic, School 3)

However, a small number of pupils (3 boys) disliked singing in class quoting reasons including singing not being a 'manly' activity and feeling embarrassed to sing in front of their friends in class.

#### *Performing and Composing*

Part of pupils' overarching desire to be musically involved at the beginning of Year 7 was their participation in performing and composing activities. These pupils were willing to perform a musical piece to others in class (e.g., quotations 28, 29) or outside of the class (e.g., quotations 26ii, 26iii) after a period of practice (e.g., quotation 25).

*'I like performing – e.g., doing riffs, and giving feedback and advice to one another.'* (IIb, School 5).

*'(I like) performing in the hub in front of the whole school.'* (IIa, School 6)

When well-organised opportunities to perform were available, pupils reported higher levels of satisfaction for their music lessons in the school. However, in School 4, for example, pupils seemed less satisfied with music during the second phase of the project (e.g., quotation 27) possibly due to the school closing down the following year with negative repercussions to staff morale, enthusiasm and overall music provision.

*'I am disappointed with music – there is not enough time to practise, no performing.'* (IIb, School 4).

Similarly, when composing activities were actively encouraged in the school, pupils talked with enthusiasm about the creativity, imagination and freedom that such music making activities can generate (e.g., quotations 31iii, 31v, 32ii, 33i, 33ii, 35ii, 35iii, 37ii).

*' . . . I enjoy it more because you can be a bit more creative.'* (Ic, School 1)

*'We compose our own music – I love the freedom.'* (Ic, School 6)

*'We made up music and I enjoyed it – because your mind can just go free.'* (IIb, School 5)

In particular, pupils talked highly about their involvement in a series of progressive composing activities that culminate in a larger musical product as was the case in School 6 despite the perceived challenges that this kind of 'project work' entailed:



*'We made a movie of Charlie and the Chocolate Factory – in groups, we put the music in the background.'* (Ic, School 6)

*'Our project work is challenging but we can do it.'* (IIc, School 6)

#### *Playing a variety of instruments*

A key factor that seemed to influence how satisfied pupils were with practical work was whether opportunities to play the available musical instruments were built into their music lessons in an organised and structured way. At the very start of secondary school, all pupils interviewed expressed their excitement and enthusiasm about music in the new school mainly because of bigger spaces, the variety of available instruments and the music technology resources. They all reported looking forward to making good use of these facilities. Subsequent interviews during Year 7 revealed pupils' increased satisfaction with music when they were given the chance to make good use of the available instruments. Three approaches to instrument use were observed which led to differential levels of satisfaction.

Firstly, when pupils had the chance to only play the keyboard during Year 7, they reported the least satisfaction, especially when keyboard work was limited (e.g., quotations 46i, 46ii, 46iii, 46iv, 46v, 48ii, 50i, 51iv, 52iii, 52iv).

*'We don't really do a lot of work on the keyboards.'* (Ib, School 3)

*'We've only been on the keyboard once I think . . . but it was fun.'* (Ib, School 3)

*'I find written work and notes really boring. We don't play on the keyboards much.'* (Ic, School 3)

Secondly, pupils from Schools 2 and 4 in particular, enjoyed the keyboard work they did in the classroom but expressed disappointment about not using other available instruments, such as drums and guitar (e.g., quotations for School 4: 47, 59i, 62i, 62ii, 62iii, 62iv).

*'We only did the piano, not drums or guitar.'* (IIc, School 4)

In School 2, pupils were disappointed with only being allowed on the drums 'as a treat for completing the work' (51i) after the main keyboard work (51ii) or because some instruments that were available were not used (51iii). Amongst participating pupils when there was a variety of musical instruments available and pupils could make good use of these in the classroom, there was a heightened sense of satisfaction and achievement among the pupils that were interviewed (e.g., quotations 49i, 49ii, 54, 55i, 55ii, 55iii, 57i, 57ii, 57iii, 60ii, 61i, 61ii, 61iii, 61iv, 64i, 64ii, 64iii).

*'Since I've played bass, I love the instrument and my ambition in life is to become a professional bassist. She'll become a singer.'* (Ic, School 5)

*'Before I could only play the guitar, but when I came here I could play the drums, piano and guitar.'* (IIc, School 6)

*'I play the harp and it's special.'* (IIc, School 6)

*Group work, different types of music and choice*

In addition to making good use of a variety of instruments, pupils talked about their desire to be engaged in group work by forming bands preferably in friendship groups, and communicating musically by playing music to each other. When this was actively encouraged, pupils reported higher satisfaction with school music (e.g., quotations 70i, 72ii, 72iv, 72v, 77, 78i).

*'We work as a group, playing drums, guitars and then perform it.'* (1c, School 5)

Furthermore, a desire was expressed among the pupils interviewed for more 'modern' and 'up-to-date' songs to form part of their school music curriculum (e.g., quotations 81, 83i, 83ii, 84, 85, 88).

*'I would like to do more up-to-date songs and listen to different types of music instead of just a little bit of classical and little warm ups.'* (1b, School 3)

Last but not least, pupils talked of their desire to be given an element of choice regarding aspects of their musical involvement as far as choice of instruments or types of music were concerned. In School 6, for instance, pupils were excited about a perceived element of choice that they felt was available to them (e.g., quotations 92, 93i, 93ii).

*'You have a choice . . . I am excited about the choices for Year 8.'* (1c, School 6)

### **Perceived Learning and Progression**

Pupils also talked about a sense of learning and progression that needed to be tightly linked to their musical involvement. It was not just the fun aspect of their music lessons that they were keen to experience, but also the feeling of making good progress in learning. Comments about learning and progression were made by a number of pupils especially during the first interviewing phase. There was a perceived need for appropriately differentiated tasks (e.g., quotations 103, 105), for making good progress in music inside and outside of the classroom (e.g., quotations 100, 101ii, 102iii, 106i, 106ii, 107i, 107ii, 112i, 112ii, 111ii) and 'spending more time' in order to go into more depth 'on more important modules' (e.g., quotations 108i, 108ii, 109).

*' . . . spending more time instead of just doing it briefly.'* (1c, School 1)

*' . . . to try and get better at what you can already do.'* (1a, School 2)

### **Teachers**

Teachers were perceived to play an important role in determining pupils' levels of satisfaction with school music. Pupils appreciated their 'great, proper teachers' that make the lesson 'fun', are 'relaxed', offer clear guidance and appropriate support. When pupils perceived their teachers as having the aforementioned characteristics, they were happier

with their music lessons (e.g., quotations 113i, 113ii, 115i, 115ii, 116, 118, 119i, 119ii, 119iii, 126i, 126ii, 126iii, 126iv).

*'The teacher now is much happier. She helps you if you're stuck.'* (1c, School 5)

However, pupil comments showed that when there was insufficient guidance, lack of clarity in instructions and low levels of support in practical work, pupils reported lower levels of satisfaction (e.g., quotations 122, 123i, 123ii, 124i, 124ii, 125).

*'We just get sent off with a piece of paper and have to do the rhythms but we don't really get it explained.'* (1b, School 3)

*'It's the kind of teachers that teach it, they don't explain it properly, they don't set it out properly.'* (11b, School 1)

#### *Questionnaire findings on attitudes to music*

A series of repeated measures Analysis of Variance tests revealed some statistically significant differences in pupils' attitudes to music from the end of Year 6 (last year in primary school) to the end of Year 7 (first year in secondary school). When all schools are considered together, results indicated that attitudes became more positive between Year 6 and the beginning of Year 7 (non-significant change) but less positive by the end of the year (Table 5 and Figure 2,  $p < .01$ ). This indicates that pupils felt more positive about music during the first term of Year 7, but these positive attitudes declined as the year progressed.

For the 'good practice' Schools 1 and 2, attitudes to music fell from the end of Year 6 to the end of Year 7 with a significant decline in School 2. For School 3 (the third 'good practice' school), pupil attitudes to music presented a non-significant increase at the beginning of Year 7 but then fell again by the end of the year. However, in School 4 ('need to improve' school), attitudes to music increased considerably at the beginning of Year 7 but then showed a statistically significant decline at the end of Year 7. Attitudes stayed stable in School 5 and presented a non-significant increase in School 6 from the end of Year 6 to the end of Year 7.

When the two sub-scales are considered separately, pupils seem to like music less from the end of Year 6 to the end of Year 7 as a small but significant ( $p < .05$ ) decline in their attitudes can be observed (Table 6). Their attitudes to *making music* remain stable during this time (Table 7).

## **Discussion and Conclusion**

The exploration of pupils' thoughts and feelings about music at the start of secondary school led to the emergence of nine themes which helped depict these pupils' perceptions about the value they attribute to their musical school experiences. At the end of primary school, all pupils expressed enthusiasm and positive anticipation about music in their new school regardless of the quality and breadth of their musical life in primary school which has been found to vary considerably even across neighbouring schools (Hallam *et al.*, 2009).

Nevertheless, all pupils were impressed with the bigger spaces that the music department occupied in their new school and they anticipated that this together with the impressive array of available instruments and the subject specialism of their prospective music teachers, would result in them experiencing very interesting and engaging music lessons. This enthusiasm from pupils permeated all interviews at the beginning of both phases. Subsequent interviews explored the nature of pupils' musical involvement and revealed a number of defining components of their musical experience that, when present, seem to make their music lessons more satisfying and enjoyable. Firstly, pupils were eager to be actively involved in practical work in the classroom where performing, composing, singing, playing a variety of instruments, making music in groups and getting familiarised with different types of music were perceived as essential elements. Secondly, an element of choice regarding the content and nature of pupils' musical involvement was perceived as being important. The teacher was considered to be the key determinant of pupils' musical experiences as he/she would set the musical tasks to the right level for all pupils to make appropriate progress. Experiencing a sense of progression was seen as the mediating factor between being musically involved and reporting full musical enjoyment. Concerns about pupils' limited musical improvement, challenge and enjoyment because of insufficient emphasis on active music-making and the use of inaccurate or unmusical assessment methods have been raised in recent Ofsted reports (2009, 2012).

A further cross-phase and cross-school comparison revealed similarities but also some differences between schools in terms of the extent to which pupils felt that their musical needs were satisfactorily met. Even though it was not the purpose of the study to determine which schools teach music better, some instances of pupils' experiences can help exemplify further the context in which the pupils reported higher or lower satisfaction regarding their music lessons in secondary school. Pupils in Schools 1 and 3, for example, expressed the desire to sing more and pupils in Schools 2 and 3 would have enjoyed using the available instruments more effectively within the classroom. A range of performing and extra-curricular musical opportunities were appreciated in Schools 1 and 4 and all pupils expressed enthusiasm about having the chance to make up their own music in school. Pupils in School 5 were disappointed with their new teacher who was not perceived as being so enthusiastic and offering as many opportunities for musical involvement as their previous one.

Pupils in school 6, however, reported the highest satisfaction about music in their school in comparison to the rest of the pupils interviewed. It was interesting that all of the elements that have been found in this study to lead to pupils' enhanced satisfaction in music, have been reported as forming part of pupils' everyday musical experiences in school 6. Pupils in this school felt that there were ample opportunities for singing, composing, playing a range of instruments, practising and performing in groups, and making good progress in a supportive and appropriately differentiated way where an element of choice was encouraged by the teacher. These qualitative findings are also supported by the attitudinal questionnaire findings which showed that pupils' initial positive attitudes to music declined as the year progressed, particularly regarding their appreciation of music as a subject. Despite this overall decline, attitudes to music presented an upward trend in School 6 from the end of Year 6 to the end of Year 7.

Some background information will shed light on the perceived success of this school regarding its musical provision. School 6 is a Musical Futures (MF) champion school whose pedagogical approach is based on the premise that pupils learn best and enjoy music more when informal out-of-school musical experiences are adapted and effectively used in the music classroom (Green, 2008; D'Amore, 2009). A case study investigation of seven MF champion schools identified a range of positive outcomes for pupils (Hallam, Creech & McQueen, 2011). Among these were pupils' increased motivation in music, their improved ability to set targets and identify areas of development, and a belief that the ability to be musical was something that can be developed rather than being based on innate talent. The implementation of the Musical Futures programme also led to an increase of music uptake at Key Stage 4. Studies by Gower (2012), Wright (2008) and Cabedo-Mas & Díaz-Gómez (2013) offered support for the use of such informal pedagogical principles in the music classroom but Gower also highlighted some of the barriers that schools might face in taking on such initiatives because of the increasing pressure for schools to meet rigid targets in a climate of league tables and school accountability.

This study further supports the fundamental principles of MF which are based on the underlying principle that pupils learn best and are more engaged in music when informal learning approaches are introduced into the more formal context of schools (Green, 2008) where pupils have choice, take control of their learning, make music with friends and perform to others (Hallam, Creech & McQueen, 2011). The significance of active music making has been highlighted by leading music educators who argued that 'peer group initiated musical experimentation' allied to critical reflection and discussion (Welch & Adams, 2003) and room for 'social sharing', choice and ownership (Swanwick, 2012) can enrich pupils' musical understanding. The findings of this study, such as pupils' desire to extend their repertoire to more familiar and popular types of music, to make music with their friends in groups, to be able to exercise an element of choice in their music making, to be able to use the available instruments effectively to perform and compose music in a comfortable and supportive environment are well-aligned with some of these MF principles. The present study thus confirms the importance of these aspects of provision in musical learning in the lower secondary school.

Listening to these pupils' voice helped to illuminate their views on the elements that make their musical involvement in school at the beginning of Year 7 enjoyable and satisfying. Overall, very positive experiences were heard as pupils shared some of these musical experiences. However, it is worrying that negative perceptions of music were also heard, especially when the same pupils were very enthusiastic and excited about music at the end of primary school. These considerations lead to the hypothesis that some pupils feel disillusioned and can become more disengaged with music at the end of their first year in secondary school. As the questionnaire findings showed, overall school attitudes presented a general falling trend for four of the six schools with a significant decline in attitudes for all schools taken together in the first phase of the project. Overall, children seemed to like music less at the start of secondary school. However, due to the sampling limitations mentioned earlier, these findings need to be interpreted with caution.

This hypothesis needs to be further explored in a systematic way. If it is found that pupils' attitudes drop as they start secondary school, this can have important implications for their subsequent musical development, their interest in music as a school subject and their lifelong engagement with music. Lamont and Maton (2008), for instance, attempted to explain the low uptake of music at GCSE level and found that the longer pupils are at school, the more likely are they to view music as being of less significance compared to other school subjects and as an 'elite code where achievement depends upon both possessing specialist knowledge and being the right kind of knower' (p. 267). Temmerman (1993) highlighted the lasting influence of school music experiences on people's lives and the importance for teachers to engage pupils in practical music activities in order for school music experiences to be perceived in favourable terms. The role of the music teacher as a key figure in the teaching and learning process has also been emphasized by Cabedo-Mas and Díaz-Gómez (2013) who argued that participatory musical activity can help pupils experience improved interpersonal and social relationships. The quality of the teacher-pupil relationship during transition and in the first few years of secondary school can influence children's behavioural engagement with school more generally (Benyon, 1985; Ferguson & Fraser, 1998; Midgley, Feldlaufer & Eccles, 1988; Smith, 2006).

The importance of the music teacher in supporting pupils' active musical involvement giving clear guidance and an element of choice to the pupils has been highlighted in this study. Increasing opportunities for input, choice and decision making have been identified in the literature as enhancing an individual's perceived autonomy which, together with relatedness, can provide the most likely route to the enhancement of a student's quality of life during the transition to secondary school (Gillison, Standage & Skevington, 2008; Symonds & Hargreaves, 2014). Music as a subject is in a privileged position to enhance pupils' sense of relatedness through carefully planned groupwork and encourage autonomous work where pupils can develop their sense of agency and independence. In this sense and when taught effectively, music in the secondary school could equip pupils with appropriate strategies that could help them cope better with the academic and social changes that accompany the transition process (Qualter *et al.*, 2007).

Although this is a small-scale study in terms of sample size, the quality and richness of the qualitative data adds an important perspective, building on and supporting previously published research. The results provide the basis for a useful debate about particular issues relevant to pupils' musical participation at the beginning of secondary school. Here, the notion of relatability (see Bassey, 2001) is of relevance for teachers. While they may find that their circumstances vary from those described in this study, they are likely to find parallels with their situation. To that extent, they can relate these findings to their own experiences and carefully consider both the quality of pupils' transition and the importance of engaging pupils in music at the start of secondary school. This critical outlook to teachers' own practice can lead to a conscious consideration of their pedagogical beliefs and principles and assist in overcoming possible practical constraints in putting into practice desired curriculum elements (Cain, 2007, in McQueen and Hallam, 2010). Developing partnerships with a network of music teachers and working collaboratively with professional musicians and instrumental teachers is one way forward in encouraging teachers to employ a larger range of musical exploration avenues in the music classroom.

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## **Note**

- 1 Key Stage 2 covers the four years of schooling in maintained schools in England and Wales normally known as Year 3, Year 4, Year 5 and Year 6, when pupils are aged between 7 and 11. Key Stage 3 refers to the lower years of secondary school in England and Wales normally known as Year 7, Year 8 and Year 9, when pupils are aged between 11 and 14.

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**Appendix**

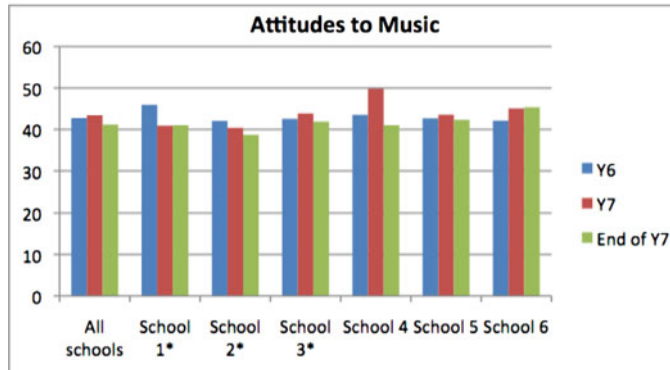


Figure 2: (Colour online) Pupils' Attitudes to Music (July 2011, November 2012, July 2012)  
 \*'good practice' schools

Table 1. Focus-group interviews with Year 7 pupils in Phase I and Phase II

	PHASE I			PHASE II		
	Year 7 pupils			New Cohort of Year 7 pupils		
	June 2011	November 2011	July 2012	July 2012	November 2012	July 2013
School 1	5	3	5	x	x	x
School 2	5	4	4	x	x	x
School 3	x	3	4	x	x	x
School 4	5	4	3	3	4	2
School 5	5	2	2	3	4	4
School 6	3	4	6	3	4	3
Total		67			30	

Table 2. *Liking music scale*

Liking Music Scale (Alpha=0.81)		
	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
I like music more than any other school subject.	.623	.775
We should have fewer music lessons.	.541	.788
Sometimes, music is boring.	.616	.774
I always look forward to music lessons.	.706	.759
We are finding out new things all the time in music lessons.	.455	.803
I seem to get tired easily in music lessons.	.487	.798
I should like to get a job where I can use all I know about music.	.425	.807

Table 3. *Making music scale*

Making Music Scale (Alpha=0.79)		
	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
I enjoy singing in class.	.449	.780
I like making music with my friends in class.	.579	.747
I like making my own music.	.519	.762
I should like to be given a musical instrument as a present.	.490	.769
Music is a good subject for everybody to learn.	.663	.730
I like playing the music that other people have written.	.562	.752

Table 4. *Pupil voice about music in school during Year 7 – Categories of description*

Categories of description	Phase & Time of interview <sup>i</sup>	Illustrative quotations	Number of quotation
<b>Musical involvement:</b> <b>Practical work</b>	lb, school 1	'In English, you do a lot of writing and study techniques. In music, you still have lots to remember but you do this by practising and experiencing them rather than writing them down.'	1i
		'Music is one of the most interactive subjects.'	1ii
		'I enjoy how much we take part in the lesson.'	1iii
		'It is a lesson where everyone in the class can get involved, so when we come into the classroom we are all happy.'	1iv
	lb, school 3	'It's something different from all the hard work and tests.'	2i
		'... and you aren't writing loads down.'	2ii
	lb, school 4	'I enjoy playing the piano, learning new music, singing.'	3
	lb, school 5	'In normal classes we are just sitting down and doing work but in Music we can do more experimenting with things.'	4
	lb, school 6	'(In primary school), we rarely did singing and didn't do proper instruments.'	5i
		'There is a variety of after school lessons and extracurricular activities.'	5ii
	lc, school 1	'I enjoy playing the keyboard, playing instruments, being involved.'	6i
		'(I am looking forward to music) when I know that we will do more practical work.'	6ii
	lc, school 3	'There was a variety of lessons but it was mainly just writing down.'	7i
		'(We should do) less writing and use the instruments more.'	7ii
		'If we could have less tests and more fun.'	7iii
	lc, school 4	'Nearly every lesson is a practical'.	8i
		'A lot of hard work went into making the instrument . . . but it seemed like a waste of time.'	8ii
lla, school 5	'Making up my own music . . .'	9i	
	'Do beat boxing or something.'	9ii	
	'(Here) you don't have to sit and write.'	9iii	
	'I enjoy practical work.'	9iv	

Table 4. *Continued*

Categories of description	Phase & Time of interview <sup>i</sup>	Illustrative quotations	Number of quotation
	Ila, school 6	'Here, we just go straight on with the music.'	10
	IIb, school 5	'I love it when we do practical work but not when we do work (writing).'	11i
		'It's all right when we are on the instruments but then the writing is boring.'	11ii
	IIb, school 6	'We are making a music video – it includes animations.'	12i
		'We are putting a project together including music, dance and media. It gives you a chance to do your own thing and it will be different to everyone else's.'	12ii
	IIc, school 4	'I enjoyed playing African music at the Sage.'	13
	IIc, school 5	'I enjoyed the Stomp project.'	14i
		'We spend half the time talking and don't get much practical done, and I think what have we done in this lesson?'	14ii
	IIc, school 6	'We used Cubase and synthesisers for our project.'	15i
		'I wait all week for it because we always have it on the last day of the week . . . the other lessons are boring.'	15ii
<b>Singing</b>	Ib, school 4	'I like singing in this school.'	16i
		'I was scared to sing before. We sing nice songs.'	16ii
	Ic, school 1	'We haven't done much singing.'	17
	Ic, school 3	'We used to sing a lot in primary, but here we don't sing that much.'	18i
		'I sing when I think no one is listening. I just sing all the time.'	18ii
		'Even in the playground our games would have something to do with singing. . . . (once) we had an outbreak of <i>Living on a Prayer</i> .'	18iii
		'We sing in the changing rooms when we get changed.'	18iv
	IIa, school 5	'(I would like to do) singing.'	19
	IIb, school 4	'I love singing and I have tried to compose my own songs . . . but other children pick on me.'	20i

Table 4. *Continued*

Categories of description	Phase & Time of interview <sup>i</sup>	Illustrative quotations	Number of quotation
		'I enjoyed singing.'	20ii
		'We haven't done much singing.'	20iii
	IIc, school 4	'I would like to do more singing.'	21
	IIc, school 6	'I love singing.'	22i
		'I do love singing, I love the feeling of getting it right'	22ii
		'When you're here it doesn't matter whether you're good or bad because you can do what you want, you can express yourself anyway you want. If you're bad at singing you can still do it.'	22iii
<b>Performing</b>	Ib, school 4	'Well, because it is our favourite subject, we take part in a swing band on Mondays. There are pianos, flutes and saxophones. On Tuesdays, we do Comic Relief Glee Club and we auditioned for the TV show with this school. On Wednesdays we sing with the choir and on Thursdays we do Comic Relief Glee Club again. On Fridays we do Art Award.'	23
	Ib, school 6	'Since I've been at this school, I feel more confident in myself and more able to sing and play instruments.'	24
	Ic, school 4	'I enjoy going in the practice rooms and then performing.'	25
	IIa, school 6	'(I like) performing with the instruments available.'	26i
		'(I like) performing in the hub in front of the whole school.'	26ii
		'(I enjoyed) performing 'Stand by me' for the Years 6s on the open night.'	26iii
	IIb, school 4	'I am disappointed with music – there is not enough time to practise, no performing.'	27
	IIb, school 5	'I like performing – e.g. doing riffs, and giving feedback and advice to one another.'	28
	IIb, school 6	'We would like to do a remix and perform it to everyone.'	29
<b>Composing</b>	Ib, school 2	'I like composing where we make up our own music.'	30
	Ic, school 1	'I enjoy composing.'	31i

Table 4. *Continued*

Categories of description	Phase & Time of interview <sup>i</sup>	Illustrative quotations	Number of quotation
		'We made our own music on the keyboards – we composed fanfares. We listened to them, then we built up the structure and then we played them.'	31ii
		'... I enjoy it more because you can be a bit more creative.'	31iii
		'we should do composing – develop a large piece of music over the year.'	31iv
		'... make more tunes – because it is more flexible and we can do more – it is more like our own.'	31v
	Ic, school 3	'Composing was very good!'	32i
		'We did a little composing – we only did a fanfare for the arrival of a monarch but not much. (Composing allows you) to get some imagination in there yourself and creation.'	32ii
	Ic, school 4	'I enjoy composing, using the four chords. I like to see what people have thought off in their own tunes and imagination.'	33i
		'I enjoy making up my own tunes and songs – you can just let yourself go really.'	33ii
	Ic, school 5	'We'll be doing our own compositions in a few weeks, we'll be experimenting – we didn't do that ever in primary school.'	34
	Ic, school 6	'We made a movie of Charlie and the Chocolate Factory – in groups, we put the music in the background.'	35i
		'We compose our own music – I love the freedom.'	35ii
		'I enjoy composing – it gives freedom and creativity.'	35iii
	IIb, school 4	'I enjoyed the composing part of the Chinese music topic.'	36i
		'We don't do composing a lot – all we do is play on the piano and sometimes we get in groups and do questions, it's boring.'	36ii
	IIb, school 5	'I enjoyed composing with the Stomp project.'	37i
		'We made up music and I enjoyed it – because your mind can just go free.'	37ii

Table 4. *Continued*

Categories of description	Phase & Time of interview <sup>i</sup>	Illustrative quotations	Number of quotation
	IIc, school 5	'I enjoyed composing when we did the Titanic project.'	38
	IIc, school 6	'Our project work is challenging but we can do it.'	39
<b><i>Playing a variety of instruments</i></b>	Ia, school 1	'(I am looking forward to) learning the guitar, the drums and the piano.'	40i
		'... the drums and the piano, I already play the flute.'	40ii
		'I would like to do more practical work, learn the notes and play drums.'	40iii
	Ia, school 2	'I would like to learn different instruments, play the keyboard, the guitar and the drums.'	41
	Ia, school 4	'I'd like to start drums and keyboards and electric guitars.'	42i
		'... a chance to play a different instrument'	42ii
		'I'm looking forward to doing the guitar and carrying on with the flute.'	42iii
	Ia, school 5	'I would like to learn more songs on the keyboard.'	43i
		'I think there will be a chance to learn the violin.'	43ii
	Ia, school 6	'... play a variety of instruments.'	44
	Ib, school 2	'I would prefer to do more instruments.'	45i
		'We tried the drums though we're not really allowed on them.'	45ii
		'I would like to learn more instruments, the guitar and drums.'	45iii
		'We should play more instruments, not just keyboards.'	45iv
		'We should play lots of different instruments, like the drums. We only do keyboards here.'	45v
Ib, school 3	'We don't really do a lot of work on the keyboards.'	46i	
	'I don't think he trusts us.'	46ii	
	'We've only been on them three or four times so we haven't played a proper song or anything.'	46iii	
	'We've only been on the keyboard once I think ... but it was fun.'	46iv	



Table 4. *Continued*

Categories of description	Phase & Time of interview <sup>i</sup>	Illustrative quotations	Number of quotation
		'Only Year 9 students are allowed on the guitar and violin.'	46v
	lb, school 4	'We are playing the keyboard in the classroom mainly.'	47
	lb, school 5	'We should try different instruments every two weeks.'	48i
		'I thought we would do more with more instruments; all we have done is keyboards.'	48ii
	lb, school 6	'We are trying different instruments.'	49i
		'There is a variety of instruments.'	49ii
	lc, school 1	'We only did the keyboard and some percussion.'	50i
		'(I would like to do) more work on the guitar or drums.'	50ii
		'(I would like to play) more instruments, e.g. flute, not just drums and keyboards.'	50iii
		'We could learn an instrument as a whole class.'	50iv
		'We should play more instruments in Year 8, e.g. guitar. We haven't done guitars.'	50v
	lc, school 2	'Now we have drums, keyboards and guitars. . . . we are only allowed on the drums as a treat for completing the work.'	51i
		'We get to go on the drums if we've finished with our work on the keyboards.'	51ii
		'There are three guitars at the back that no one is really using.'	51iii
		'Some people in our form don't like music because we only get to go on the piano.'	51iv
		'I would like the drums to be for everyone and those that practise on the drums to have a chance to demonstrate in front of everyone.'	51v
		'It is nearly all the same; we have to listen and then play something on the piano.'	51vi
	lc, school 3	'(We should) play the actual instrument rather than looking at a picture of an instrument.'	52i
		'I enjoy using different instruments.'	52ii

Table 4. *Continued*

Categories of description	Phase & Time of interview <sup>i</sup>	Illustrative quotations	Number of quotation
		'We didn't have much time on the keyboards. Whenever we were on the keyboards, it was to prepare for a test.'	52iii
		'I find written work and notes really boring. We don't play on the keyboards much.'	52iv
		'(We should play) more instruments, use proper guitars and the big drums.'	52v
	Ic, school 4	'We could do remixes and make up more songs, and learn new instruments, instead of just the piano. We tried the guitars a bit.'	53
	Ic, school 5	'Since I've played bass, I love the instrument and my ambition in life is to become a professional bassist. She'll become a singer.'	54
	Ic, school 6	'I enjoyed the instruments.'	55i
		'We play instruments, e.g. drums, guitar, piano, gongos, ukuleles, harps'.	55ii
		'There is a range of instruments – drums, guitar, piano, but we also tried the flute, recorder, accordion.'	55iii
	Ila, school 4	'... but here I think we'll be able to play the drums and things like that.'	56i
		'I would like to play the drums in secondary school.'	56ii
		'(I would like to) play nearly every instrument in the world.'	56iii
		'I would like to have a go at the drums and guitar.'	56iv
	Ila, school 5	'(Here), we are getting longer lessons and a chance to try different instruments.'	57i
		'(We are playing) piano, drums, triangles, other percussion instruments.'	57ii
		'We are learning to play the piano and different instruments.'	57iii
		'(I am looking forward to) playing the drums and the piano.'	57iv
	Ila, school 6	'I enjoyed our first lesson – I liked getting to mess around with the instruments.'	58i
		'I would like to try the drums, keyboard, guitar.'	58ii
	IIb, school 4	'We just play the keyboard. I would like to go on the drums.'	59i

Table 4. *Continued*

Categories of description	Phase & Time of interview <sup>i</sup>	Illustrative quotations	Number of quotation
		'We should learn new instruments. We play the same one nearly every week.'	59ii
		'I like playing on the drums – I only tried once, but I didn't have much chance to play the drums afterwards.'	59iii
		'(We should) sing, play the drums and the guitar.'	59iv
		'I was looking forward to the first music lesson. Then, we had to use the same instrument each week.'	59v
		'We will probably play the keyboards still for the rest of the year . . .'	59vi
		'I would like to play the guitar and drums.'	59vii
	IIb, school 5	'Here, each term, we do a different instrument.'	60i
		'We try new instruments all the time – piano, percussion, xylophone; some tried the bass guitar.'	60ii
		'I am enjoying keyboard work in the classroom.'	60iii
		'The sound makes you joyful – when you are doing instruments, the sound changes and you start feeling cheerful.'	60iv
		'We are playing the keyboard so far.. but in primary for our leavers assembly I played the drums.'	60v
		'I know we do keyboards but I wanted to try out different strings and percussions during the year.'	60vi
		'I would like to play guitar and drums. I wonder if maybe at the end of the unit you might be able to get a drum or something and then just play.'	60vii
	IIb, school 6	'We are playing different instruments – guitar, drums, keyboard, piano, bass.'	61i
		'I like playing new instruments.'	61ii
		'I couldn't play an instrument before I came to this school but now I can.'	61iii
		'I feel proud playing the piano.'	61iv
	IIc, school 4	'We had to stay with keyboard.'	62i
		'We only did the piano, not drums or guitar.'	62ii
		'We used to do more instruments in primary school.'	62iii

Table 4. *Continued*

Categories of description	Phase & Time of interview <sup>i</sup>	Illustrative quotations	Number of quotation	
		'They've got them, guitar, drums, but they weren't used. I am disappointed with music.'	62iv	
		'(I would like to play the ukulele, play a different instrument every week.'	62v	
	IIc, school 5	'Our first teacher was better – now we're just doing piano and we used to get out the drums and the tambourine and all that; the teacher let us be our own musician.'	63i	
		'(We should) use different instruments instead of pianos and glockenspiels all the time.'	63ii	
	IIc, school 6	'Before I could only play the guitar, but when I came here I could play the drums, piano and guitar.'	64i	
		'I play the harp.'	64ii	
		'I play the harp and it's special.'	64iii	
<b>Groupwork and forming bands</b>	Ia, school 4	'I would like to sing in a group.'	65	
	Ib, school 2	'We get to work together.'	66	
	Ib, school 3	'I enjoy most making music in groups.'	67	
	Ib, school 6	'We perform together in groups.'	68	
	Ic, school 2	'I would like to do ensemble work and play in a band.'	69	
		Ic, school 3	'I enjoyed working in groups.'	70i
			<i>More efficient groupwork:</i> 'Some people deliberately don't bother.. we should be allowed to work with our friends.'	70ii
		Ic, school 4	'I enjoy making music in groups.'	71i
			'We should play in a band – make a big tune in a band.'	71ii
			'... make connections with your best friend and get them together and make bands.'	71iii
		Ic, school 5	'We had to sit by ourselves and couldn't talk. Now we get to communicate with other people, and work in groups.'	72i
			'We work as a group, playing drums, guitars and then perform it.'	72ii
			'We have singers too. Some already play an instrument but others are getting to play something for the first time.'	72iii

Table 4. *Continued*

Categories of description	Phase & Time of interview <sup>i</sup>	Illustrative quotations	Number of quotation
		'We work in bands, we communicate and teach each other.'	72iv
		'In our band there are five people – one plays the drums, one the bass, one the piano, the guitar, someone sings.'	72v
	Ic, school 6	'I enjoy making music in groups.'	73
	IIb, school 4	'I would like to work in a group with friends.'	74
	IIa, school 5	'(We should) play together in a band.'	75
	IIb, school 5	'I like playing music in groups.'	76
	IIb, school 6	'I love music in this school because we get trusted in our own groups.'	77
	IIc, school 5	'It's fun being able to make a tune together because it sounds nice.'	78i
		'(We could) break up into groups to prepare the task and then come back and perform to each other.'	78ii
	IIc, school 6	'(I would like to) work more in bands with guidance from teachers on particular instruments.'	79
<b><i>Different types of music</i></b>	Ia, school 4	'I would like to take part in my choice of guitar and rock (music). I wouldn't like to do classic.'	80
	Ia, school 4	'We should do rapping and hip hop.'	81
	Ia, school 6	'(Do) proper pop songs.'	82
	Ib, school 3	'I would like to do more up-to-date songs and listen to different types of music instead of just a little bit of classical and little warm ups.'	83i
		'More modern music.'	83ii
	Ic, school 1	'We should do more modern music instead of just the classical or African music. . . . we haven't done much pop music.'	84
	Ic, school 2	'. . . more styles of music and remixes rather than just classical . . . we do older music. But then (the teacher) just says 'go back and do your normal work, or get on with the work that is classic' and that is a bit old school really.'	85
	Ic, school 3	<i>Different types of music</i>	86
	Ic, school 4	<i>Different types of music</i>	87
	IIb, school 4	'I like the proper exciting music, like rock star music and stuff like that.'	88i

Table 4. *Continued*

Categories of description	Phase & Time of interview <sup>i</sup>	Illustrative quotations	Number of quotation
<b>Choice</b>		'I like deep songs.'	88ii
	IIc, school 6	'(We should learn) a bigger range of songs.'	89
	Ia, school 4	'I'd love it if we choose what we wanted to do.'	90
	Ib, school 2	'There should be a variety of instruments so we can choose.'	91
	Ib, school 6	'(I like most) the choice, because you go into the lesson with your friends but you wouldn't necessarily play the same instrument as them. You have three to four people in a band and you all go off and learn different instruments and then perform it as a group to the class.'	92
	IIc, school 6	'You have a choice. . . . I am excited about the choices for Year 8.'	93i
		'We've been given choices of what we can do, which involves music, media and drama. We have been given a choice of three different projects . . . '	93ii
	IIa, school 5	'I like having a choice (of instruments).'	94
	IIb, school 4	'(It would be nice if teachers would) let the kids choose completely what kind of music they want to do.'	95i
		'I think we should get a choice about what we want to get better at in music.'	95ii
	IIb, school 5	'Here, you get a choice about what you want to do.'	96
	IIb, school 6	'We had a list of songs to choose from – it would be better if we could pick our own songs or have more options to choose from.'	97
IIc, school 6	'We should choose a song – have more freedom/choice.'	98	
<b>Perceived learning and progression</b>	Ia, school 1	'I really enjoy it because we're learning about pitches and music now.'	99
	Ia, school 2	'. . . to try and get better at what you can already do.'	100
	Ia, school 5	'I'm just enjoying everything that's going to happen in music because it's a stage up from primary.'	101i

Table 4. *Continued*

Categories of description	Phase & Time of interview <sup>i</sup>	Illustrative quotations	Number of quotation
		'In my old school no one was very good at playing the cornet or the trombone . . . hopefully they'll be a bit better here.'	101ii
	lb, school 1	'Here you can learn.'	102i
		'They are serious enough that we learn but not so serious that it's like 'heads down'.'	102ii
		'. . . now the things we learn stay in our heads.'	102iii
	lb, school 3	<i>Lack of differentiation:</i> 'I hate theory. If you have played an instrument before then you know all the notes and he has just gone back like four years. It sucks.'	103
	lb, school 3	'In my old school the teacher taught us the basics and then she would push us.'	104
	lb, school 4	'We start new projects when we need to and if you are better than someone else she will move you on, so you aren't just left doing something which you already know how to do.'	105
	lb, school 5	'You go up in different levels.'	106i
		'I am making good progress with my instrumental lessons.'	106ii
	lb, school 6	'I like performing at the Hub and showing achievement.'	107i
		'We are making good progress.'	107ii
	lc, school 1	'(We should do) less modules but more time on more important modules.'	108i
		'. . . spending more time instead of just doing it briefly.'	108ii
	lc, school 2	'(We should have) a double lesson as we don't really get anything done in a single lesson.'	109
	lc, school 5	'(I would like to) do better on the keyboard, make more progress.'	110
	lc, school 6	'Well, it is challenging which makes it fun, but at the same time you want something that isn't too challenging, so you can actually complete it.'	111i
		'We are trying to produce the best quality work that we can, the best standard.'	111ii
		'. . . more music lessons to improve.'	111iii

Table 4. *Continued*

Categories of description	Phase & Time of interview <sup>i</sup>	Illustrative quotations	Number of quotation
	Ila, school 5	'I want to get better on my clarinet.' '(I would like to) improve, play one instrument a lot.'	112i 112ii
<b>Teachers</b>	Ia, school 1	'I enjoy it because she tries to make it fun.' 'They've got better music teachers here.'	113i 113ii
	Ia, school 4	'Now, I've got a proper guitar teacher.'	114
	Ib, school 1	'The teachers are nice'; 'Really good teacher' 'We work hard but the teachers will crack jokes as well.' 'Great teacher'	115i 115ii 115iii
	Ib, school 3	'And the teacher's really nice.'	116
	Ib, school 6	'Good teachers'	117
	Ic, school 1	'Great, proper teachers'	118
	Ic, school 5	'The teacher now is much happier. She helps you if you're stuck.' 'We have a new head of music now. All the lessons have changed. This teacher is more fun.' 'The teacher is more flexible, more lenient.' 'We have a better relationship with this teacher.'	119i 119ii 119iii
	IIb, school 6	'I like the teachers.'	120
	Ia, school 2	'Our music teacher (in primary) wasn't very nice so we didn't really enjoy music because she didn't make it fun.'	121
	Ib, school 2	<i>Lack of sufficient guidance:</i> 'Sometimes, we don't really know what to do. It's a bit confusing. The first time we came here, he didn't really tell us what to do and how to do it. He played his tune and recorded it on the computer. And we didn't really know what to do.'	122
	Ib, school 3	<i>Clearer guidance:</i> 'The teachers should give more help to the students, explain more clearly and boost their confidence more.' 'We just get sent off with a piece of paper and have to do the rhythms but we don't really get it explained.'	123i 123ii
	IIb, school 1	'It's the kind of teachers that teach it, they don't explain it properly, they don't set it out properly.'	124i



Table 4. *Continued*

Categories of description	Phase & Time of interview <sup>i</sup>	Illustrative quotations	Number of quotation
	IIC, school 5	'The teachers should explain it properly.'	124ii
		'Our first teacher was better. Now we're just doing piano and we used to get out the drums and the tambourine and all that.'	125
	IIC, school 6	'The music teachers are the nicer teachers that we've got because they're more relaxed; if you get something wrong, they don't worry about it.'	126i
		'I think because they can play instruments as well, they help us with our instruments and how we play.'	126ii
		'They all enjoy what they are doing and they've always got a smile on their face.'	126iii
		'Music is like a sort of different subject because our music teacher said it doesn't matter about the difficulty that you're working at, it's how good you do that . . . so we're working on an instrument ladder and it takes you up step by step so you can get better and better at the instrument.'	126iv

<sup>i</sup>Ia: end of Year 6 or September of Year 7 (Phase I)

Ib: November of Year 7 (Phase I)

Ic: end of Year 7 (Phase I)

Ila: end of Year 6 or September of Year 7 (Phase II)

Ilb: November of Year 7 (Phase II)

IIC: end of Year 7 (Phase II)

Table 5. *Pupils' Attitudes to Music (July 2011, November 2012, July 2012)*

ATTITUDES TO MUSIC						
PHASE I						
	Y6 (Mean)	Y7 (Mean)	End of Y7 (Mean)	Number of pupils	Wilk's Lambda	Partial Eta Squared
All schools	42.76	43.44	41.18 (p<.01)	352	.987	.013
1*	45.94	40.9	41.02 (non-sig.)	34	.920	.08
2*	42.07	40.39	38.72 (p<.05)	102	.938	.062
3*	42.57	43.86	41.89 (non-sig.)	92	.966	.034
4	43.54	49.8	41.02 (p<.01)	25	.615	.385
5	42.69	43.57	42.31 (non-sig.)	79	.994	.006
6	42.13	45.07	45.35 (non-sig.)	27	.78	.022

\*'good practice' schools

Table 6. *Liking Music sub-scale (July 2011, November 2012, July 2012)*

Liking music						
	Y6 (Mean)	Y7 (Mean)	End of Y7 (Mean)	Number of pupils	Wilk's Lambda	Partial Eta Squared
All schools	22.53	22.85	21.59 (p<.05)	369	.983	.017
1*	24.8	22.97	21.83 (non-sig.)	36	.896	.104
2*	22.7	20.73	20.22 (p<.05)	103	.926	.074
3*	22.19	23.05	21.81 (non-sig.)	92	.973	.027
4	22.71	26.75	21.17 (p<.01)	28	.624	.376
5	22.31	22.5	22.66 (non-sig.)	80	.999	.001
6	23.5	25.21	24.53 (non-sig.)	28	.949	.051

\*'good practice' schools

Table 7. *Making Music sub-scale (July 2011, November 2012, July 2012)*

	Making music			Number of pupils	Wilk's Lambda	Partial Eta Squared
	Y6 (Mean)	Y7 (Mean)	End of Y7 (Mean)			
All schools	19.9	20.35	19.56 (non-sig.)	368	.991	.009
1*	21.61	19.58	20.17 (non-sig.)	34	.943	.057
2*	20.19	19.49	18.55 (non-sig.)	105	.967	.035
3*	20.33	21.06	20.15 (non-sig.)	96	.982	.018
4	20.28	23.57	18.53 (p<.05)	28	.751	.249
5	20.2	20.98	20.19 (non-sig.)	84	.989	.011
6	20.92	20.52	20.4 (non-sig.)	25	.989	.011

\*'good practice' schools

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