
Classroom music teachers and the post-primary curriculum: the implications of recent research in Northern Ireland

Brendan Drummond

This paper is based on a five-year research project into the work of music teachers in Northern Ireland. It is concerned with the implications of the research for the curriculum. The results reveal a serious shortage of suitably qualified music teachers in the Province, and significant deficiencies in funding and facilities for the subject. They also reveal that many teachers doubt the value of their general classroom teaching, and prefer their extra-curricular activities. The author suggests that Music should become an option during Key Stage Three which schools would have to provide, and which motivated pupils could choose as an alternative to the other 'Creative and Expressive' subjects.

1. The background to the research

The classroom music teachers of Northern Ireland have been the subject of a recent research project which lasted a total of five years (Drummond, 1997). From the outset the focus of the research was the music *teacher* rather than the music *curriculum*. This emphasis was intentional. Much has been written in recent years about the latter, while the views of the former would appear to have been ignored. In fact, a search of the British Education Index (1993) failed to find any articles at all on the subject of music teachers. The research was, therefore, intended to fill an important gap in our knowledge of the current educational scene.

While the results of the research did reveal a clear picture of the life and work of classroom music teachers they were nevertheless to have profound implications for the provision of music in the curriculum, and in particular at Key Stage Three (KS3). It is upon these implications that this article will concentrate, rather than the individual results themselves, however interesting.

It is, perhaps, inevitable that a study of teachers should have such implications since the role of the teacher is now the *delivery* of the curriculum. The implications are of added value in this case, however, since an impression persists that the opinions of teachers were not adequately sought or valued in the original design and formulation of the curriculum in Northern Ireland.

It is certainly true that only one in five members of the Music Working Group which devised the original 'Proposals for Music in the Northern Ireland Curriculum' for the Northern Ireland Curriculum Council (NICC, 1991) was a serving teacher working in post-primary education. Moreover, while the 'Consultation Report' of this Working Group (NICC, 1992) could claim 'widespread support' for its proposals (p. 2), it is by no means certain that this support was, in fact, from the *teachers* of the Province. Only 28 per cent of post-primary schools bothered to reply and it is unclear whether these replies were from the music teachers themselves, or from heads or boards of governors.

The response of teachers to the 'Proposals' was, therefore, disappointingly low, which casts a doubt on how far the views expressed therein may be said to reflect their true opinions. And yet these opinions are of undoubted importance since they are based on the reality of classroom experience and practice. In this article the results of the research will be presented insofar as they have implications for the position of music in the curriculum. The article will address two questions in particular:

- (1) *What is the real position of music in the curriculum?*
- (2) *What do music teachers feel about their subject's position in the curriculum?*

2. The context of the research

Northern Ireland has in recent years experienced the same educational reforms as England and Wales with the introduction of the General Certificate of Secondary Education, the Education Reform Act and the National Curriculum. Unlike the rest of the UK, the Province has retained the 11+ exam, and has not, therefore, undergone the comprehensivisation of post-primary education. The significance of the exam has been declining, however, with the advent of 'open enrolment'. Northern Ireland, therefore, provides an ideal base for serious educational research since it *has* experienced the same developments as England and Wales and yet is small enough for a 'population survey' to be a feasible strategy. It should be stressed that the religious tensions that so dominate its general media image are not, in fact, a feature of the Northern Ireland educational system. All schools come under the same governmental umbrella to varying degrees, whether maintained by the Roman Catholic Church or controlled by an Education and Library Board (Dunn, 1993).

3. The design of the research

The research strategy was based on the concept of triangulation in that it approached its subject from three distinct angles: exploring the views of both serving teachers and student teachers by means of questionnaires, and clarifying the results thus obtained by means of interviews.

Firstly, music teachers in all the Province's post-primary schools were invited to respond to a lengthy questionnaire which investigated their training, current school situation, job satisfaction, level of stress, status, motivation and ambitions. Of the 228 schools that were circularised replies were received from 123. In all, 122 Heads of Department (HODs) and forty-three assistant teachers replied (see Table 1).

Secondly, prospective music teachers who began their PGCE courses in September 1993 and 1994 became the subjects of a longitudinal study that considered their response to their chosen career at the start of their course, at its end, and during their first year of teaching. The aim was to identify any change of attitude in these important formative years.

Finally, twenty-five interviews were conducted with teachers both serving and retired, some of whom had already responded to questionnaires and some who had not. These interviews probed the results of the questionnaires at a greater depth and helped to confirm their reliability and validity.

The results will now be considered as regards their *practical* and *theoretical* implications for the curriculum.

4. The practical implications of the research

The research has important practical implications, which offer answers to the questions that have already been posed concerning the real position of music in the curriculum and teachers' attitudes towards the subject's position in the curriculum.

Since Music is now compulsory for all pupils at KS3 it should obviously merit an adequate position of *teachers*, *funding* and *facilities*. The results uncovered serious deficiencies in each of these areas, however.

As regards *teachers*, the shortage was manifest in two ways – the employment by some schools of teachers who were inadequately qualified for their work, and the failure of some schools to employ sufficient teachers for the number of pupils on roll. The first of these was probably the more serious.

The survey of practising teachers revealed that one third of respondents did not, in fact, have a primary degree in, or including, music (see Table 2). 13 per cent did have a degree in a subject other than music, but 19 per cent were relying on diplomas or a general interest in music as a basis for their teaching. As regards a recognised teaching qualification the situation was little better with three out of ten respondents admitting to being unqualified in this respect (see Tables 3 & 4). Such qualifications were not, of course, obligatory for older teachers. They should, however, have been compulsory for all teachers who qualified in the past twenty years. Yet 28 per cent of teachers in this group confessed to lacking a recognised teacher qualification. The fact that such a situation should be permitted indicates the serious shortage of suitably qualified applicants and the lowly status accorded the subject by those who appoint them.

The second indicator of teacher shortage was the inadequate teacher/pupil ratio in some schools. From conversations with the Inspectorate in Northern Ireland it emerged that a ratio of one full-time music teacher per 450 pupils on a school's roll could be taken as the 'rule of thumb' guide. The United Kingdom's Music Education Council (1997) also recommended this figure. Accepting this figure, it soon became apparent that a significant minority of the Province's schools were, in fact, seriously understaffed (see Tables 5–9). Nearly a quarter of schools *definitely* fell into this category but the real figure could be much higher since many schools employ 'part-time' staff who teach another subject in addition to music, or music teachers in part-time employment. The actual contribution of such teachers varies considerably but cannot conceal the serious level of the understaffing that exists in spite of their efforts. It must be remembered, however, that there as yet is no statutory basis for this figure of one music teacher per 450 pupils, however desirable it may appear. Schools are free to ignore it, and many do.

The situation with *funding* was similarly unsatisfactory. The amount of money available to music departments would appear to depend very much on the whim of individual heads. The contrasts between schools of similar sizes could at times be startling (see Tables 10–13). Departments in schools of up to 449 pupils could be receiving less than £249 per annum, or more than £1250. Departments in schools of between 450 and 899 pupils could again be receiving less than £249, or more than £1750. In schools with between 900 and 1349 pupils, departments could be receiving less than £249, or more than £1750. For schools with more than 1349 pupils the funding could vary from less than £499 to no upper limit at all! There was no consistency of funding within any of the size bands.

What, then, would constitute adequate funding? Meaningful comparisons cannot unfortunately be made with other subjects in the 'Creative and Expressive' studies. Any figure that is arrived at for a music department must rely to a degree on personal

experience, and reflect the cost of equipment and instruments, as well as sheet music and recorded material. In the end a figure of £1.15 per pupil on the school roll was accepted as the *absolute* minimum for the adequate funding of a school music department. Such a sum was barely acceptable at the time (1996); anything less would have been totally unrealistic. Notwithstanding the modest nature of this figure, nearly three out of ten schools definitely fell beneath it in their funding, and many more could probably have been added had the available figures been more precise. A large minority of the Province's schools may, therefore, be said to seriously undervalue their music departments in their financial provision.

As regards *facilities* music teachers would appear to be similarly disadvantaged. Unless they are fortunate enough to be working in a recently designed music suite, most can expect to experience problems with the delivery of the curriculum in their current classroom situations. Music, as a subject, has experienced fundamental change in the past fifteen years. Gone are the days when pupils merely sang and played recorders, learnt notation or simply listened to recordings. With the advent of 'creativity' they are now required to be actively involved in music-making and can expect to have an instrument in their hands for much of the time. In such circumstances excessive noise can pose a real problem with consequent frustration for pupils and teachers alike. The ideal classroom would, of course, have practice rooms attached where groups of pupils could work together in relative tranquility, but this is far from the case for most teachers. In fact this lack of adequate facilities was to emerge as a major concern for many teachers in their daily work, being specifically highlighted by 16 per cent of respondents (see Table 29). The problem of class size for a practical subject was mentioned by a further 13 per cent of respondents, and excessive noise levels in general by another 5 per cent. These three factors – inadequate facilities, class size, and noise – were surely interrelated. When combined they can make teachers' lives stressful in the extreme. Many respondents compared the size of music classes with the legal limit of twenty-four pupils imposed on practical work in scientific subjects. Since music is now a practical subject why, they asked, could a similar limit not pertain in their lessons? Their case has much to commend it. Electrical equipment is now common in music lessons and is often combined with every conceivable type of percussion instrument. In such circumstances, class size can create problems of pupil control and safety, in addition to noise. From the results of the research and the comments of the respondents there can no longer, therefore, be any doubt that in many schools the available facilities *are* indeed inadequate for the type of work and the size of class which they are supposed to support.

It should by now be apparent that real practical problems do exist for the teachers of Northern Ireland in terms of inadequate staffing, finance and facilities for music. Teachers are faced with a compulsory curriculum and are yet denied the means to implement it successfully. The fact that such a situation is permitted can only suggest that the subject is not a priority in the government's educational thinking.

It is hardly surprising, therefore, that teachers themselves would appear to doubt the importance and value of their musical work at KS3 – the very work that comprises the compulsory curriculum. When asked which they considered of more importance – classroom teaching at KS3 or extra-curricular music and performance at school, the great majority of respondents replied the latter (see Table 14). When asked if they thought the status of their subject had been improved by the educational reforms of recent years, only 15 per cent gave an affirmative response (see Table 15). When a subject is seriously understaffed and underfinanced, and lacks the necessary condi-

tions for its delivery, its teachers will inevitably question its value and importance, however impressive the curriculum may appear on paper.

The results so far have already provided emphatic answers to the questions posed earlier in the article: Music *is* a disadvantaged subject and teachers *do* have reservations about its position in the curriculum. Why?

5. The theoretical implications of the research

The *practical* problems uncovered in the research, while serious, do at least have remedies, albeit of a financial nature. The *theoretical* implications of the research are altogether more controversial, however, and of greater long-term significance. In considering them the results must now be probed at a deeper level in an attempt to find an answer to our latest question.

We have just observed the lack of importance that many teachers attached to their general class teaching at KS3. This attitude extended into KS4 where general music classes were viewed with little or no enthusiasm by as many as 62 per cent of respondents (see Table 16). By way of contrast GCSE and A-level classes elicited a particularly favourable response, with nearly all respondents deriving satisfaction from them (see Table 17). The problem for teachers is not, therefore, music classes in general, but *general music classes* – classes in which all pupils have to be accommodated whatever their abilities or tastes. Yet it is these same classes that now form the core of the compulsory curriculum and about which so much has been written in recent years. If teachers can openly express such opinions about a fundamental aspect of their work it is time for a closer look to be taken at these classes, and in particular the classes at KS3 which remain compulsory.

While music education may have a lengthy pedigree – much longer than that of some other ‘more important’ subjects in the curriculum – general music classes remain a comparatively recent feature. They evolved, in fact, in the aftermath of the French Revolution as a means of making music a more egalitarian subject (Rainbow, 1989). The French example was followed by the British government in 1833 when money was finally voted for mass education. The inclusion of ‘singing’ in the curriculum was justified for its ‘civilising’ effect and for its indispensability to public worship (Fletcher, 1989). From the outset there was, therefore, a *political* dimension to such classes.

It was not until 1927 that ‘singing’ was finally accorded the title ‘music’ in the curriculum, and *music* lessons as such began. During the next forty years the content of lessons may have expanded to include appreciation, percussion work and recorder playing, but their original spirit remained largely the same. Some thirty years ago, Proctor (1965: 44) wrote that ‘National songs are the very musical fibre of a nation’s music and no self-respecting British-born subject should think himself an educated man who cannot sing and play his national songs’. Proctor did not doubt the purpose of music classes or the role of the music teacher. He even devoted a chapter of his book to the music teacher’s place in society. Such a chapter might not be written with such ease today!

Until the mid-sixties the *purpose* of music classes and the *role* of music teachers were not, therefore, in doubt; neither was their *relevance* to society in general. The social and educational changes of the past thirty years have had a profound effect on musical education, however. The Christian religion and national pride, which so helped to sustain the subject in the past, have lost their potency. As a result classroom music

now lacks much of the certainty and sense of purpose that once sustained it. In educational terms the change has been as great. What had often been perceived as the most élite of subjects, in its style of music and in its preoccupation with talent to the exclusion of all else, had now to adopt an unashamedly egalitarian image. Thus the classroom rather than the extra-curricular stage has become the centre of attention, and creativity rather than skill the aim of tuition. If music was to be a genuine curriculum subject such developments were, of course, inevitable; and yet questions remain for both the subject and its teachers.

What *is* the current *purpose* of non-examination music classes? Is it to be found in creative self-expression? If so, are pupils now more creative as a result of this modern predilection for ‘creativity’? This question was raised by Swanwick (1977) and still awaits an answer. A few years earlier, Brace (1970) could claim that music had ‘perished in the classroom because it refused to become a subject’. With the advent of modern teaching methods has music finally ‘become a subject’, with a meaningful *purpose*?

And what is the *role* of the teacher in such classes? It certainly has changed beyond recognition. If music teachers are no longer ‘directors’ what are they?

And do music classes now have any real *relevance* beyond the classroom? Swanwick (1977) suggested that modern methods might actually be creating a style of classroom music ‘which does not connect with the music that pupils engage with outside the working day’. Yet some eminent apologists for the creative approach (e.g. Witkin, 1974, and Schafer, 1986) could see no place in the classroom for ‘pop’ music, which undoubtedly remains the type of music with which most pupils will ‘engage ... outside the working day’.

When the research is viewed as a whole, a distinct ambivalence becomes apparent in the attitude of music teachers towards their general, non-examination classes. In spite of the lack of importance which they attach to them, these classes are nevertheless a source of considerable satisfaction for many teachers (see Table 18). When questioned, 29 per cent of respondents admitted to deriving ‘a lot’ of satisfaction from their work at KS3, and 56 per cent ‘some’ satisfaction. Most of the teachers, therefore, expressed a degree of satisfaction in their work at this stage. Their attitude to ‘creativity’ was also positive, with 68 per cent of respondents admitting a degree of enthusiasm (see Table 19). What then is the problem with these classes? It may be summarised in two words – ‘the pupils’.

A recurring complaint throughout the research was the attitude of some pupils, and in particular boys, towards general music classes. By the third year of KS3 a sizeable minority of pupils would appear to be a source of considerable stress to their teachers in that they no longer seem to be motivated by the subject, or to take it seriously (see Tables 20–22). Such an attitude, while regrettable, is not entirely unexpected, and need not be the fault of the teachers or the curriculum. At this age, pupils will be increasingly questioning the relevance of their education with regard to future employment prospects. For the vast majority the subject of music is unlikely to feature in such plans. Its relevance to them is, therefore, minimal. Without a basic level of technical skill they have now reached the limit of their musical achievement which will not, at any rate, be subject to compulsory assessment. Classroom music is no longer important to them, and they react accordingly.

What then did teachers see as the main *purpose* of general classes? Could they agree on any purpose at all for such classes? Fortunately they could – a solid majority of respondents agreed that the main purpose of their teaching was to develop ‘a general enjoyment of music’ (see Table 23). Only a handful were ‘uncertain’ about the

purpose of their teaching. Music lessons may, therefore, still be said to have an agreed purpose, if a somewhat vague one.

And what of the *rôle* of the teachers in such classes? What qualities do they require for their work? Respondents were agreed that 'musical knowledge' and 'skill' were no longer important in their classroom work, both being cited by a mere handful of respondents (see Table 24). 'Enthusiasm for music' was the favoured option of over half of respondents, while 'teaching ability' was preferred by 35 per cent. The role of music teachers in the classroom has, therefore, changed. They are now 'facilitators' rather than the 'instructors' of old.

In extra-curricular work, the traditional 'Director of Music' doubtless survives and this, as we have seen, is an aspect of their work which teachers value above their general classroom teaching (see Table 14). It is an aspect that they enjoy, with nearly every respondent deriving 'a lot' or 'some' satisfaction from such activities (see Table 25). Heads also value it, however, since it is public and brings kudos to their schools. It is hardly surprising, therefore, to find that 'unreasonable expectations for public performances' comes top of the stress factors in Table 29, being cited by a quarter of the respondents. What is, perhaps, surprising is that the majority of Heads of Music feel that their extra-curricular commitment has actually been increasing (see Table 27), in spite of the recent emphasis on the classroom, and the specific conditions of service under which all teachers now operate.

Table 26 reveals the time music teachers estimate they spend on extra-curricular work. It suggests that many must now be exceeding their 1,265 hours of permitted pupil contact. Lee (1989) calculated the basic amount of directed time as 1,161 hours for a HOD and 1,152 hours for an assistant teacher. Extra-curricular work in excess of 100 hours would, in all probability therefore, be breaking the limit, and the law! According to this figure one in two HODs and over one in three assistant teachers in Northern Ireland are now exceeding their 1,265 hours of contact time as a result of extra-curricular commitments.

In such circumstances it is only reasonable to expect music staff to have some guaranteed free time during the normal working week in lieu of this commitment, but this is far from the case. Only a quarter of the respondents seemed to enjoy any guaranteed respite from their work (see Table 28).

Contemporary music teachers may, therefore, be said to possess an amalgam of rôles, which varies according to their activities *and can lead to serious over-work*.

And do music lessons now have a wider *relevance* for society in general beyond the classroom? It must be confessed that such relevance is hard to find. Modern methods have become focused in the classroom and have concentrated on self-expression. To some this is their strength, to others their weakness. All that can be said with certainty is that today's music classes are very different from those that went before them and must expect to exist without the wider support that sustained them in the past. In the current educational atmosphere school music will always be judged by public performances and examination results, and not by what is happening in the classroom, however laudable.

We can now begin to appreciate the reservations which teachers feel towards their general music classes, and to understand why so many attach greater importance to work outside the curriculum. The roots of the problem lie in the attitude of some pupils to the subject, and in the uncertainties engendered in teachers by the changes of recent years.

6. The solution?

Music teachers, therefore, face many problems. Their subject is understaffed and underfinanced, and can lack the appropriate facilities for its proper performance. It has lost its wider relevance beyond the classroom, and is failing to motivate some pupils within the classroom. What is the answer? Has music failed as a classroom subject as Brace (1970) suggested? While the results of the research at times made depressing reading, they could never be said to justify such a negative interpretation. On the contrary, they suggest a simple remedy, which would not only support music's place as a subject and preserve the recent advances in classroom practice, but would also alleviate most of the practical problems which music teachers now face.

The solution would be for Music to become an option by year 3 of post-primary education. It could become an option that schools *would have to provide*, with pupils choosing between Art, Drama, Music and perhaps an integrated course involving all the subjects of the 'Creative and Expressive' area of study for those whose talents embraced more than one subject. Pupils who opted for Music could then hope to study the subject at a greater depth in a more motivated atmosphere, and might be more likely, as a result, to continue with their studies to GCSE. The working atmosphere of such classes could be further enhanced if the pupils who chose Music were faced with compulsory assessment at the end of KS3, since classes would then have a more meaningful purpose than simple 'enjoyment'. The only change to current practice would be the age at which the egalitarian approach gives way to a more specialist approach. It would be a minor change, but one that could ease the burden for many teachers by removing those pupils who wished to be elsewhere. It would also give a sense of direction and purpose to the classes for those who wished to remain.

It should never be forgotten that the concept of music as an egalitarian subject evolved in the wake of the French Revolution. Since then this concept has developed a distinctive political resonance approximating almost to dogma. Music education would *have* to become an egalitarian subject centred on the classroom. This concept has been the inspiration for many of the developments of the past thirty years. Thus the original proposals for the National Curriculum could envisage general music lessons not only in KS3, but also in KS4. Had the views of teachers been heard at the time, such a proposal might have been rejected at an earlier stage.

It should by now be obvious that there are sound educational *and* practical grounds for music becoming an option in the course of KS3. To force pupils to study the subject against their will owes more to political theory than to educational reality. When theory becomes divorced from reality, problems are inevitable. Where is the evidence that a compulsory approach has ever improved the status of the subject? For some pupils the opposite would appear to be the case.

Such a proposal is, of course, controversial. If implemented with sensitivity, however, it could have real benefits. Ideally it would not entail any diminution in the overall place of music *within* the curriculum. On the contrary, any reduction in provision at KS3 could be compensated for by a greater concentration on the provision at KS1 and KS2. As Swanwick (1979) pointed out, pupils should 'be encouraged to be involved with music in as many ways as possible, especially in the early formative years'. This, rather than KS3, is when they are likely to be most receptive to musical experiences. It is surely no coincidence that some of the most successful systems of music education this century (e.g. Kodály and Suzuki) have similarly stressed the value of such early experience. It is now time for music educators and the National Curriculum to acknowledge this reality. And yet the opposite would

appear to be happening. According to a recent report in the *Times Educational Supplement* (Lepkowska, 1998) primary school music is now in serious decline, with the curriculum having been relaxed to allow a greater concentration on the '3 Rs'!

Any diminution in the overall provision at KS3 would also permit teachers to devote more of their energies to their responsibilities *outside* the classroom, a facet of their work that has been coming under increasing strain of late. Recent well-publicised campaigns to 'save music in our schools' are, of course, directed primarily at extra-curricular music and the rapidly disappearing work of the LEA music services. Classroom teachers, however, have still a valuable extra-curricular role to play in choral and orchestral work, when they have the time and energy so to do. Any reduction in their curricular commitments could, therefore, prove beneficial for them. If sensibly interpreted, it could ensure that they no longer exceed their legal limit of contact time with pupils.

If Music were to become an option by year 3 of KS3 there could, therefore, be real benefits for pupils, teachers and school music in general. Evidence has existed for some time of the success of such an approach. Bocking (1985) cited the case of his own school where it had become standard practice. Instead of pupils appearing to 'opt out' of Music 'at about the age of thirteen or fourteen as a result of social pressures or physiological changes' they were given the choice of whether or not to study the subject at all. Those who wished so to do had, therefore, to 'opt in' to Music. Extra-curricular music and examination classes flourished as a direct result.

It is now time to acknowledge this reality, and to recognise that the egalitarian approach to music education, however laudable, does have its limits.

7. The relevance of the research

While the context of the research has been Northern Ireland, it does appear to have a wider relevance. Problems for music teachers are far from unique to the Province! Recent research in England has, in fact, revealed very similar problems in both the provision and retention of music teachers (Coll, 1996). Thus the percentage of vacancies for secondary music teachers in England in 1994 and 1995 was higher than for all the other core and foundation subjects. While the Teacher Training Agency (TTA) was to recruit 47 per cent more secondary teachers by the year 2000/01 Music was the only subject which was not given an increased target! After a meeting with the TTA, the Chair of the Music Education Council admitted that there were 'too few people in the system to fill the number of vacancies', and stated that a number of factors were causing the shortfall. It was not just a case of 'undersubscription'. There was apparently a larger proportion of losses in PGCE Music than in any other area, and more information was needed to find out why (Yamaha Education Supplement, 1996). Perhaps this research has provided the answers!

While Music has now been designated an official shortage subject, recruitment in England remains a problem. In 1996/7 the number of candidates offered places on PGCE courses was 7.02 per cent beneath the target. Applications in January 1998 showed a further 9.1 per cent drop on the previous year (Coll, 1998).

Music students are not being attracted to classroom teaching in Northern Ireland or England in spite of the employment prospects it offers, and too many who begin teacher training are leaving during their PGCE courses. This cannot be allowed to continue. The Northern Ireland research has identified the problems and suggested the solution. In future reviews of the curriculum the opinions of teachers should now be heard, and acted upon.

Tables

The following tables present the results from the survey of classroom music teachers in Northern Ireland. Column 'A' illustrates the opinions of HODs, column 'B' that of Assistant teachers. The writer did carry out statistical tests for their significance, although the technical statistical data are not included here.

Table 1. Overall response rate to questionnaires

Schools		A		B	
F	%	F	%	F	%
123	53.9	122	53.5	43	50.6

Table 2. Response to the question
'Please tick which qualifications you possess.'

	A		B	
	F	%	F	%
A degree in Music (and no other subject)	46	37.7	18	41.9
A degree which included Music	38	31.1	9	20.9
A degree which did not include Music	12	9.8	10	23.3
A postgraduate degree	24	19.7	7	16.3
A diploma from an academy/college of Music	46	37.7	12	27.9
A recognised teacher-training certificate	60	49.2	20	46.5
A recognised teacher-training diploma	34	27.9	6	14.0

Table 3. HODs: teaching experience and qualifications compared
The number of teachers possessing:

Teaching experience	Teacher certificates	Teaching diplomas	Neither
30–39 years	7	1	2
20–29 years	10	8	9
10–19 years	17	14	14
0–9 years	26	10	7

Table 4. Assistants: teaching experience and qualifications compared
The number of teachers possessing:

Teaching experience	Teacher certificates	Teaching diplomas	Neither
30–39 years	1	0	0
20–29 years	2	1	3
10–19 years	4	2	8
0–9 years	13	3	6

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Table 5. *Number of teachers employed in schools of up to 449 pupils*

Full-time	Teachers		F	Schools	
	Part-time				%
0	1		19		57.6
0	3		1		3.0
1	0		11		33.3
1	1		1		3.0
1	2		1		3.0

Table 6. *Number of teachers employed in schools of 450–899 pupils*

Full-time	Teachers		F	Schools	
	Part-time				%
0	1		7		11.7
0	2		5		8.3
0	3		1		1.7
1	0		22		36.7
1	1		20		33.3
1	2		1		1.7
1	3		1		1.7
1	5		1		1.7
2	0		2		3.3

Table 7. *Number of teachers employed in schools of 900–1349 pupils*

Full-time	Teachers		F	Schools	
	Part-time				%
0	2		1		4.2
0	3		1		4.2
1	0		4		16.7
1	1		8		33.3
1	3		1		4.2
2	0		4		16.7
2	1		5		20.8

Table 8. *Number of teachers employed in schools of 1350–1799 pupils*

Full-time	Teachers		F	Schools	
	Part-time				%
2	0		2		66.7
3	0		1		33.3

Table 9. *Number of teachers employed in schools of more than 1800 pupils*

Full-time	Teachers		F	Schools	
	Part-time				%
4	0		1		50.0
4	3		1		50.0

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Table 10. *The financial budget in schools of up to 449 pupils*
The number of schools in each budget band

Type of school	<£249	£250– £499	£500– £749	£750– £999	£1000– £1249	£1250– £1499	£1500– £1749	>1750
	F	F	F	F	F	F	F	F
Grammar (Controlled)	–	1	–	1	–	–	–	–
Voluntary Grammar	–	–	–	–	–	–	–	–
Voluntary Grammar (RC)	–	1	–	–	–	–	–	–
Secondary (Controlled)	3	6	3	3	1	1	–	–
Secondary (RC)	1	3	3	4	1	–	–	–

Table 11. *The financial budget in schools of 450–899 pupils*
The number of schools in each budget band

Type of school	<£249	£250– £499	£500– £749	£750– £999	£1000– £1249	£1250– £1499	£1500– £1749	>1750
	F	F	F	F	F	F	F	F
Grammar (Controlled)	1	–	1	2	1	1	–	2
Voluntary Grammar	–	1	1	1	3	–	–	1
Voluntary Grammar (RC)	–	–	2	–	1	–	–	1
Secondary (Controlled)	3	2	7	4	2	2	–	–
Secondary (RC)	3	5	5	2	2	1	–	–
Integrated	1	–	–	–	–	–	–	–

Table 12. *The financial budget in schools of 900–1349 pupils*
The number of schools in each budget band

Type of school	<£249	£250– £499	£500– £749	£750– £999	£1000– £1249	£1250– £1499	£1500– £1749	>1750
	F	F	F	F	F	F	F	F
Grammar (Controlled)	–	–	–	1	3	1	–	–
Voluntary Grammar	–	–	–	1	–	–	–	2
Voluntary Grammar (RC)	–	–	–	–	–	–	–	3
Secondary (Controlled)	–	–	–	–	–	–	–	–
Secondary (RC)	1	2	1	–	2	–	1	–
Comprehensive	–	–	1	–	–	–	–	–

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Table 13. *The financial budget in schools of more than 1349 pupils*
The number of schools in each budget band

Type of school	<£249	£250– £499	£500– £749	£750– £999	£1000– £1249	£1250– £1499	£1500– £1749	>1750
	F	F	F	F	F	F	F	F
Grammar (Controlled)	–	–	–	–	–	–	–	–
Voluntary Grammar	–	–	–	–	–	–	–	2
Voluntary Grammar (RC)	–	–	–	–	–	–	–	1
Secondary (Controlled)	–	1	–	–	3	1	–	–
Secondary (RC)	–	–	–	–	–	–	–	–
Integrated	–	–	–	–	1	–	–	–

Table 14. *Response to the question*
‘Which do you consider to be of more importance?’ (Please tick one box only)

	A		B	
	F	%	F	%
Non-examination music classes	19	15.6	6	14.0
Extra-curricular music and performance at school	100	82.0	33	76.7
No response	3	2.5	4	9.3

Table 15. *Response to the question*
‘As a result of the educational reforms of recent years, do you think the status of music in your school will be’

	A	B
	F	%
Much higher	2	1.6
Higher	16	13.1
The same	63	51.6
Lower	27	22.1
Much lower	14	11.5

Table 16. *Response to the question*
‘How much satisfaction do you (or would you) derive from teaching music to non-examination classes at Key Stage Four?’

	A		B	
	F	%	F	%
A lot	4	3.3	1	2.3
Some	32	26.2	15	34.9
Not very much	33	27.0	12	27.9
None	32	26.2	7	16.3
No response	21	17.2	8	18.6

Table 17. *Response to the question*
 ‘How much satisfaction do you derive from teaching music at GCSE
 and/or A-level?’ (Omit this question if it does not apply)

	A		B	
	F	%	F	%
A lot	67	54.9	16	37.2
Some	23	18.9	6	14.0
Not very much	2	1.6	–	–
None	1	0.8	1	2.3
No response	29	23.8	20	46.5

Table 18. *Response to the question*
 ‘How much satisfaction do you derive from teaching music at
 Key Stage Three?’

	A		B	
	F	%	F	%
A lot	34	27.9	13	30.2
Some	67	54.9	23	53.5
Not very much	18	14.8	5	11.6
None	1	0.8	1	2.3
No response	2	1.6	1	2.3

Table 19. *Response to the question*
 ‘What is your reaction to the “creative” teaching strategies
 as advocated in the Northern Ireland curriculum?’

	A		B	
	F	%	F	%
Very enthusiastic	12	9.8	4	9.3
Quite enthusiastic	70	57.4	22	51.2
Unenthusiastic	31	25.7	10	23.3
Very unenthusiastic	8	6.6	3	7.0
No response	1	0.8	4	9.3

Table 20. *Response to the question*
 ‘How do you rate the amount of stress your pupils cause you in the
 classroom?’

	A		B	
	F	%	F	%
Very high	20	16.4	4	9.3
Quite high	57	46.7	16	37.2
Not much	43	35.2	22	51.2
None	1	0.8	1	2.3
No response	1	0.8	–	–

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Table 21. *Response to the question
‘Which do you think are easier to teach music to?’*

	A		B	
	F	%	F	%
Boys	2	1.6	2	4.7
Girls	68	55.7	21	48.8
No difference	48	39.3	18	41.9
No response	4	3.3	2	4.7

Table 22. *Male and female pupils compared by teachers in mixed schools*

‘Boys are easier to teach’		‘Girls are easier to teach’		‘No difference’	
F	%	F	%	F	%
–	–	45	54.9	37	45.1

Table 23. *Response to the question
‘What do you consider to be the main purpose of teaching music to non-examination classes?’
(please tick one box only)*

	A		B	
	F	%	F	%
Developing a general enjoyment of music	94	77.0	32	74.4
Developing an instrumental and/or vocal skill	7	5.7	–	–
Stimulating creative self-expression	13	10.7	5	11.6
Uncertain	8	6.6	4	9.3
No response	–	–	2	4.7

Table 24. *Response to the question
‘Which of the following do you consider the most essential quality in a classroom teacher?’
(please tick one box only)*

	A		B	
	F	%	F	%
Musical enthusiasm	65	53.3	23	53.5
Musical knowledge	8	6.6	1	2.3
Musical skill	7	5.7	2	4.7
Teaching ability	41	33.6	15	34.9
No response (or incorrect response)	1	0.8	2	4.7

Table 25. *Response to the question*
 ‘How much satisfaction do you derive from your extra-curricular activities at school?’ (omit this question if it does not apply)

	A		B	
	F	%	F	%
A lot	87	71.3	32	74.4
Some	25	20.5	8	18.6
Not very much	4	3.3	–	–
None	2	1.6	–	–
No response	4	3.3	3	7.0

Table 26. *Response to the question*
 ‘Over the school year of thirty-eight weeks, how many hours do you estimate you spend on musical activities at school on an extra-curricular basis (i.e. not in normal teaching time, but pre-school, lunchtime, after school, evenings etc)?’

	A		B	
	F	%	F	%
0–49	25	20.5	14	32.6
50–99	34	27.9	12	27.9
100–149	26	21.3	8	18.6
150–199	17	13.9	4	9.3
200–249	10	8.2	–	–
More than 250	8	6.6	3	7.0
No response	2	1.6	2	4.7

Table 27. *Response to the question*
 ‘Do you think the amount of time now spent on these activities is than when you started teaching?’

	A	
	F	%
Much more	38	31.1
More	49	40.2
The same	22	18.0
Less	4	3.3
Much less	4	3.3
No response	5	4.1

Table 28. *Response to the question 'How much free time are you guaranteed during the normal working week in lieu of these activities?'*

	A		B	
	F	%	F	%
None	87	71.3	37	86.0
Up to one hour	15	12.3	2	4.7
1–2 hours	15	12.3	4	9.3
More than 2 hours	5	4.1	–	–

Table 29. *Response to the question 'If there are any factors, not already covered, which you think are demotivating music teachers or causing them stress, please list them here'*

	A		B	
	F	%	F	%
Unreasonable expectations for public performances	32	26.6	9	20.9
Lack of adequate facilities/resources	17	13.9	9	20.9
Classes too large for a practical subject	14	11.5	7	16.3
Attitude of pupils	14	11.5	2	4.7
Attitude of headteacher	11	9.0	1	2.3
Isolation	11	9.0	–	–
Music's poor status	10	8.2	5	11.6
Lack of pay and/or prospects	9	7.4	–	–
Timetabling problems with instrumental lessons and/or rehearsals	8	6.6	4	9.3
Demands of new curriculum	8	6.6	–	–
Not enough space in the timetable for GCSE and/or specialisation at KS4	7	5.7	5	11.6
Attitude of other staff	7	5.7	6	14.0
Non-examination classes at KS4	6	4.9	2	4.7
Paper work	6	4.9	1	2.3
Excessive noise	5	4.1	3	7.0
Uncertainty of National Curriculum	4	3.3	–	–
Pupils find music difficult	3	2.5	–	–
Job insecurity if GCSE and A-level decline	3	2.5	–	–
Difficulties in running a music department	3	2.5	–	–

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