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**UNDERSTANDING THE DEVELOPMENT OF
PROFESSIONAL IDENTITY IN
INSTRUMENTAL TEACHERS**

by

Kerry Boyle

Canterbury Christ Church University

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Degree of Doctor of Education**

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ABSTRACT

This study provides new insights concerning the development of professional identity in instrumental teachers working in a range of professional contexts in the UK. The analysis shows the extent to which musicians are embedded in the culture of instrumental music education, suggesting that aspects of the field, including high levels of autonomy, are more closely related to professional identity than notions of hierarchy and status. The understandings of instrumental teachers' lives and identities revealed in this research could be used to inform and enhance existing approaches to careers in music and contribute to career preparation in undergraduate music students. Using an explanatory sequential research design to combine data from a national survey of instrumental teachers with findings from individual case study interviews and one focus group, the research prioritises the lived experience of participants in generating understanding of professional lives and identities in this context. An analysis using Bourdieu's notions of habitus, field and capital examines the ways in which individuals negotiate the field of instrumental music education, revealing a complex and nuanced approach to professional identity developed through practical experience in this context.

Instrumental teaching in the UK is characterised by a lack of regulation and curriculum, where individuals are able to teach with no training or qualification (Swanwick 1994, Woodford 2002). The literature suggests conflict in instrumental teacher identity where individuals prefer to identify as musicians or performers rather than teachers, attributing these choices to the lower professional status of instrumental teaching in the hierarchy of professional roles in music (Mills 2004b, Roberts 2007). This research however suggests that expressions of identity in this context relate to specific meanings associated with the role and identity of professional musician for individuals involved in portfolio careers involving teaching and highlights the need to revise existing notions of the professional musician to acknowledge contemporary careers in music.

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INTRODUCTION

This study examines the development of professional identity in individuals working as instrumental music teachers in the UK, providing new and valuable understandings which challenge existing assumptions regarding professional practice and identity in this context. The research reveals a complex and nuanced approach to professional identity in the portfolio career in music, determined by high levels of personal and professional autonomy and specific understandings of the role identity ‘musician’.

Instrumental music teachers working in the UK are not subject to regulation and can teach in a range of formal and non-formal contexts including schools, colleges, universities, conservatoires, music centres, private rented studios, and the teacher’s own homes or the student’s homes (Hallam and Gaunt 2012). Literature in the field suggests that the diverse nature of teaching in this professional context renders the practice difficult to access (Gaunt 2005), and existing research examines professional identity in specific contexts rather than in the broader field of peripatetic instrumental teaching (Mills 2004c, Bernard 2005, Baker 2005). This study will therefore address the need for research in this area through examination of the experience of professionals working as instrumental music teachers in multiple contexts across the UK, possibly including but not exclusively in institutional situations. The study will introduce new insights into the professional lives and identities of instrumental music teachers by exploring the experience and perceptions of those working in a broad range of professional contexts rather than by limiting the scope to specific geographical, professional or institutional locations and contexts.

This chapter will provide an introduction to the context of this study including the varied and autonomous nature of practice in this field and will begin with a summary of the role and experience of the researcher as practitioner. The role of the researcher as practitioner is of relevance from the outset of this study as my experience and professional identity as an instrumental teacher highlight and illustrate some of the salient issues in this study.

The researcher as practitioner

I am a freelance singing teacher and choral director. I studied the piano from an early age and gave my first piano lesson to a family friend at 18 with no training or guidance other than my piano teacher's suggestion of a suitable tutor book for beginner students. Having studied music at university and performance at conservatoire I have enjoyed a successful career in music, working as a performer and as a teacher in a range of educational contexts. Though I have academic and practical qualifications in music, I have no formal teaching qualifications and have developed my practice on the whole through experience.

As a professional, I currently work in a range of roles including teacher, lecturer, director, manager, examiner, arranger and workshop leader. When asked what I do for a living, I am never sure of the appropriate response, feeling a responsibility to adequately describe the full range of my professional activity, but recognising that this might seem rather tedious or pedantic. I am also conscious that others might not be interested in an overly detailed description of a range of activities where one term to define my job could suffice. But what should that term be? With a nagging sense of underplaying other roles, and my own credentials in some way, I usually say that I am a singing teacher. Of course, there are situations where I recognise the need to represent my working life in a specific way, usually relating to the context

of the conversation; but again, there is a sense in which, by selecting one role I am undermining or rejecting other aspects of the work which I enjoy and value equally. I am increasingly tempted to describe myself as a professional musician, but I am aware that this term can imply that I am in some way rejecting the vital role of teaching and suggest that I am more actively involved in other forms of music making. My experience as an instrumental teacher therefore places me as the researcher at the centre of this research, and while this is not a biographical study, issues relating to expressions of my own professional identity are intrinsically linked to the focus of the study.

As a doctoral student, I have come to regard my own journey through music education and the culture of instrumental teaching and learning from a more detached perspective, exploring assumptions and experiences which I had accepted as the norm and questioning lifelong perceptions developed as a once aspiring and now professional musician. As a researcher, I had previously considered the practice of instrumental teaching and learning from the inside, focussing on the nature of communication and interaction in individual and group lessons. However, participation in the doctoral programme has enabled me to view instrumental teaching and learning from the outside, as a specific field of educational activity, with unique understandings and structures. Considering the culture of instrumental music education as an object of study has therefore enabled me as a researcher to distance myself from the familiar and to regard the field from a detached position. In this respect, exploration of the field in which I have experience as a student and teacher was a transformative experience which inspired me to reflect both on my own journey as a professional musician, and on the broader nature of interaction between the individual and the culture of instrumental music education.

As part of this process I have become increasingly interested in the question of professional identity in instrumental teachers like myself, including the way in which individuals define themselves professionally, especially where they perform multiple professional roles. The focus of this research therefore reflects an interest, both personal and professional, in the way instrumental music teachers define and express their professional identity and in how these understandings are developed. The research questions are as follows:

Research Questions

- How do instrumental teachers define themselves professionally?
- How influential is training in the development of professional identity in instrumental teachers?
- To what extent are teaching strategies and concepts of professionalism employed by instrumental teachers influenced by the context of their own tuition?
- Is there a common process involved in instrumental musicians becoming teachers?

To answer these questions, the study uses an explanatory sequential design involving a national survey of instrumental teachers to generate data relating to broader trends and experiences, which are then explored and explained through the perceptions and experiences of individual case studies. The analysis adopts elements of Bourdieu's theoretical approach, using the notions of habitus, field and capital to explore the way in which individuals negotiate and develop identities through the culture of music education (Burnard, Hofvander Trulsson and Soderman, 2015). This analysis proposes an alternative understanding of individual experience in this context, where individuals enjoy high levels of professional autonomy in portfolio careers in music and demonstrate an adaptive, personal and highly individual approach to

professional identity, including specific understandings of the meaning of ‘musician’ as a role identity.

The research questions reflect an interest in both the professional lives of instrumental teachers and the context in which individuals as instrumental musicians acquire skills and understandings. In focussing on the way in which individuals interact with and are influenced by the culture of music education, the researcher accepts the social constructionist view that the development of identity is necessarily influenced by dominant understandings in the field of instrumental music education and that learning activities involve the development of specific identities, since ‘identity, knowing and social membership entail one another’ (Lave and Wenger 1991, p.53). The next section of this introduction will discuss the context of instrumental teaching and learning in the UK, including the key issues of regulation, curriculum and training which are of relevance in relation to the development of professional identity in this area. For ease of communication, the term instrumental music teacher will be used in this study to describe those involved in teaching any musical instrument, including voice.

The context of instrumental music teaching explored in this study

The research questions in this study relate to the way in which individuals perceive themselves as professional instrumental teachers and the extent to which these perceptions are influenced by the culture of instrumental music education. The research also seeks to explore the ways in which instrumental musicians enter the profession of instrumental teaching in the UK. In the context of the UK, instrumental teaching is not currently subject to any formal training requirement and there is no imposed or recognised curriculum. As a consequence, instrumental teachers are able to begin teaching having received no training or guidance. While private or

studio based instrumental teachers can therefore experience greater levels of professional autonomy than those working as classroom teachers in mainstream education, the predominantly one to one nature of studio based tuition and absence of training and regulation have led to perceptions of this aspect of the profession as a 'secret garden' (Gaunt 2005; Young, Burwell and Pickup 2003) where teaching is reliant on 'self- devised strategies, common sense and tradition' (Persson, 1996, p.25).

This study is concerned specifically with those individuals, including students attending conservatoires and universities in the UK, who train as instrumentalists and then begin teaching as instrumental music teachers rather than classroom teachers. The research aims to explore understandings specific to the culture of instrumental music education where musicians are able to progress from the role of student to instrumental teacher with no formal training, perpetuating methods and techniques potentially acquired in an apprenticeship model of tuition in a range of professional contexts (Triantafyllaki 2010, Mills 2007, Burwell 2012). The routes and experiences involved in becoming teacher in the UK is a subject area which has generated little research, possibly because of the inherently individual and diverse nature of the process and varied working patterns of those involved. This research therefore aims to explore the individual experience of becoming an instrumental teacher, including key influences on the development of understandings relating to practice and identity in this context.

Literature in this field which explores professional identity in instrumental teachers focusses on the whole on the one to one model of tuition, but instrumental teachers working in the UK may be involved in various forms of teaching as part of a portfolio career in music, including

work for schools, music services, Hubs as well as private tuition. This section will provide an introduction to the field of instrumental teaching in the UK, including the range of professional contexts in which instrumental teachers in the UK work and the range of styles and teaching arrangements with which they may be expected to engage. Individuals working as instrumental teachers may enter the profession through a variety of routes and can begin teaching either through offering private studio lessons or through employment for a music service, school or Hub. This section will therefore provide an introduction to the professional contexts in which the participants in this study might be involved as instrumental teachers.

Instrumental Teaching and Learning in the UK – the context

Since the 1990's, instrumental teaching in the UK has seen a period of significant change with a growth in group and online tuition, and demand for an increasing range of musical styles. Developments in technology since the late 20th Century which have allowed access to a wider range of styles and cultures, including extensive and accessible media coverage of pop music, have influenced both the range of styles and instruments which students wish to experience and the ways in which they want to engage with instrumental music (Hallam and Creech 2010). The Making Music Report (2014), developed by the ABRSM in collaboration with a range of institutions, individuals and organisations involved in the field of instrumental tuition, provides useful statistics concerning participation in instrumental lessons which provides an insight into current aspects of engagement in this field. Both students and teachers were interviewed in this large - scale report and the findings present a largely positive image of musical engagement in Of the children surveyed, 76% suggested that they knew how to play a musical instrument compared to 41% of children in a similar report in 1999, with an overall increase of 9% in the proportion of students taking instrumental lessons either in school or privately (ABRSM 2014, p.25). The ABRSM report suggests that popular music styles are having an impact on music

learning with an increase in the popularity of instruments such as the electric guitar, keyboard and bass guitar, all now appearing in the top ten instruments studied in the UK along with piano, recorder, classical guitar, drum kit, flute and percussion (ABRSM 2014, p.27).

Instrumental teachers are increasingly required to adapt existing practices and skills to accommodate a 'changing landscape' where aspiring musicians with a diverse range of expectations and goals require a more flexible approach to instrumental tuition (Hallam and Gaunt 2012, p.8). In a precarious professional environment, individuals increasingly balance a range of professional roles in portfolio careers in music. Music education institutions including universities and conservatoires are responding to cultural changes by offering a greater range of opportunities including courses which focus on a more diverse range of musical styles and disciplines including jazz, music technology, popular music, musical theatre, arts management and music education (Hallam and Gaunt 2012, p.17).

Developments in instrumental teaching and learning

Instrumental teaching and learning can take place in a wide variety of contexts and the type of tuition can be determined by the style or context of the genre. Instrumental study in more popular styles such as rock, pop and jazz is increasingly in demand with individual or group lessons in more popular styles, and a growth in formal exams in this genre including graded exams with Rock School and the Trinity College London Pop and Rock syllabus. Green (2001) suggests that the dominant models for instrumental learning in more popular styles reflect a less formal approach, including peer learning, self-taught models where individuals learn through trial and error and repetition, modelling practice on recordings or using self-help tutors and Apps, or informal instruction from family or friends. In addition, models of peer learning are represented in more social or community-based forms of instrumental activity where

individuals learn from more advanced peers. This form of peer learning can be identified in the brass band or jazz group model where instrumental tuition is part of a wider cultural experience (Hallam and Gaunt 2012, p.17). The approach to learning in each of these styles is necessarily influenced by the context in which the learning takes place, including understandings of goals and progression.

Instrumental lessons in the Western Classical tradition are more closely associated with the one to one master apprentice model, though individuals can also receive tuition on a group basis, online or via apps, and more advanced instrumental students might also participate in workshop and masterclass learning activities. While freelance, peripatetic or private music teachers are likely to provide individual tuition either in schools or on an extra-curricular basis, group lessons can be provided at a subsidised cost through local authority music services or Music Education Hubs in schools.

In 2001, the UK government, pledged that all students should have the opportunity to learn to play a musical instrument. In practice, this strategy focussed primarily on key stage 2 (7-11 year olds), extending the statutory entitlement to music represented in the National Curriculum and it became known as the Wider Opportunities programme. The provision included taster sessions, foundation activities and specialist instrumental tuition in whole class settings with tuition lasting for a minimum of one year. The 2004 Music Manifesto further promoted accessibility in music education and saw the development of various initiatives aiming to increase access to music, including Sing Up, Creative Partnerships and Youth Music (Adams et al. 2010, p.28). Local Education Authority and regional music services were involved in this strategy as stake holders providing support and tuition in addition to instrument hire for these

projects in schools (Rogers and Hallam 2010, p.290). The ABRSM Making Music report (2014) suggests that the recorder and singing are popular forms of whole class music making in schools with 60% of class ensemble programmes lasting for a year (ABRSM 2014, p. 35). This form of large group instrumental tuition has the potential to raise the profile of music in schools and increase impact positively on self-esteem, confidence, aspirations, focus and responsibility in students (Bamford and Glinkowski 2010). The challenge for instrumental teachers in large group tuition is to develop strategies which address the needs of all learners in the group whilst maintaining group discipline and providing a meaningful and enjoyable musical experience for all involved. In addition, the issue of progression for students involved in Wider Opportunities projects and initiatives is highlighted in the ABRSM (2014) report's findings which suggest that the cost of smaller group or individual tuition represent a barrier to continued participation in instrumental study for many students (ABRSM 2014, p.37).

The combination of increased access to instrumental music through government initiatives and technological developments have, according to a 2005 YouGov survey cited by Hallam and Creech (2010, p.85), resulted in higher levels of participation in instrumental teaching and learning. The ABRSM (2014) Making Music report also suggests a considerable increase in student participation over time and reports 85% of children suggesting that they have played a musical instrument compared with 74% of adults (ABRSM 2014, p.15). The report highlights the diverse nature of meanings associated with the phrase 'played a musical instrument', proposing that this can mean any form of engagement in instrumental learning from group playing to individual tuition. The number of child learners who say they have never played stands at 15%, with more than a third of respondents claiming never to have had an instrumental lesson, though some students may have played instruments in the classroom and not identified this as instrumental tuition (ABRSM 2014, p.15).

These developments, along with changes in the aims and aspirations of those involved in instrumental tuition, mean that instrumental teachers can no longer assume that students are aiming for performance careers, and need to revise and redefine the aims of tuition, adopting a more flexible approach to accommodate a range of interests, styles, needs, and goals. With increased access to music via digital technology, students may be inspired to take instrumental lessons in order to be able to enjoy making music of a specific style, or even a specific artist themselves. Instrumental teachers must therefore adapt their own expectations of instrumental study to accommodate a range of goals and aspirations which may or may not correspond with their own experience as instrumentalists Pitts (2012).

One way in which approaches to instrumental teaching have developed in response to a more individual approach to tuition is through an increased focus on creativity in instrumental teaching including significant emphasis on improvisation and composition as ways of encouraging students to be engaged and creative rather than simply technical (Hallam and Creech 2010). In this way, improvisation represents a response to the changing needs of instrumental tuition and a way of engaging students' creativity, reflecting a more student-centred approach to music education and facilitating enhanced access and understanding by introducing practical based activities which involve existing musical understandings in the individual. Given the changing needs and goals of instrumental tuition for many learners, Hallam and Creech (2010) suggest that the revised aims of instrumental teaching should be to provide an enjoyable, stimulating and intellectually challenging musical experience for participants which prepares them for activity in a range of musical environments (Hallam and Creech, 2010, p.101).

Enhanced access to non-Western forms of music has also inspired an increased interest in world music (Rogers and Hallam 2010, p.112). Music services across the UK have helped to raise the profile of music from a variety of cultures by providing opportunities in a range of styles and cultural genres including African ensembles, Asian instrumental groups, gamelan ensembles, guitar groups, jazz/big band groups, steel pan ensembles, samba, pop and rock groups, folk groups, gospel groups in addition to Western classical orchestras, choirs and ensembles. Again, for instrumental teachers working in this context there is a need to develop specific skills and understandings to accommodate these developments.

Music Services and Music Education Hubs

Music services across the UK provide a valuable range of activities in schools and specialist centres, including instrumental and vocal lessons, choirs, bands, orchestras, ensembles activities, CDP for instrumental teachers and advice and training for schools. (Rogers and Hallam 2010). These services are, however vulnerable to budget cuts and the provision is variable depending on location and service (Hallam et al 2005, p.284). In the face of a changing landscape for instrumental music education during the late 20th and early 21st Century, with increased numbers of students having access to instrumental tuition in a wider range of styles and activities, music services are required to adapt and remain competitive by providing a high standard of tuition at competitive price. Both music services and Music Education Hubs operate by charging schools and parents for the services of instrumental teachers but there is no standard model and so both fees and rates of pay for teachers can vary according to the specific region, service or Hub.

Music Education Hubs were established in 2012, in response to the government's 2011 National Plan for Music Education (NPME), to provide access, opportunities and excellence in music education for all children and young people. The NPME recommended that Music Education Hubs could enhance and support music teaching in schools, offering more children the opportunity to experience a combination of classroom teaching, instrumental and vocal tuition and input from professional musicians. Music services and other organisations were encouraged to bid to become lead organisations for the new Hubs. Almost all music services in England became lead organisations though in Wales, Scotland and Northern Ireland which were not included in the NPME, music services continued to function. 123 Music Hubs were established across England and commenced operation in 2012, working with schools and other educational institutions, as well as arts and music organisations in geographically defined regions in order to create an integrated music education provision for children and young people. Summarising the vision of an integrated provision for music education, Arts Council England define Music Education Hubs as,

'groups of organisations – such as local authorities, schools, other hubs, art organisations, community or voluntary organisations – working together to create joined-up music education provision, respond to local need and fulfil the objectives of the hub as set out in the national plan for Music Education'.

<https://www.artscouncil.org.uk/music-education/music-education-hubs>

Arts Council England acts as the fund holder for Music Education Hubs on behalf of the Department for Education and is responsible for monitoring the performance of Music Education Hubs against agreed delivery plans. The total amount of hub funding from the Department for Education in the 2018-19 financial year is £75 million. The lead organisation in each Hub is responsible for funding and governance and receives a proportion of the overall

funding amount based on their share of the number of eligible pupils in their local authority area. Funding is aligned to local authority pupil populations and covers all the children aged 5 to 18. These allocations are calculated by the Department for Education according to a national funding formula based on the total number of pupils.

Working with schools and other arts providers, Hubs are able to provide subsidised instrumental to students in school within each region, allowing more young people opportunity to participate in instrumental learning. In the 2014 report provided by the National Foundation for Educational Research, Sharp (2015) suggested that student engagement in music education was increasing and that Music Education Hubs were largely successful in addressing the aims of the NPME. However, the Musicians' Union Hub Report 2016 suggested that the school music provision lacked consistency and that cuts to funding from local authorities would essentially result in less subsidy for tuition and fewer students being able to access subsidised instrumental lessons. The MU Hub report 2016 also suggests a lack of consistency in the experience of instrumental teaching across the country with terms of employment, rates of pay and CPD provision varying from Hub to Hub (MU Hub report 2016).

Teaching Cooperatives

For instrumental teachers employed by music services and Hubs, job security and working conditions are significantly impacted by national and regional funding cuts. Following redundancies in regional or local authority music services, instrumental teachers in areas including Milton Keynes, Denbighshire, the Isle of Wight, Wiltshire, Swindon, Newcastle and

North East Lincolnshire have formed Music Teacher Co-operatives rather than becoming freelance peripatetic teachers, working together as groups of teachers to maintain a provision in schools and centres ‘as an alternative to fragmentation which can lead to teachers working in isolation and in competition with one another’ (<https://www.musiciansunion.org.uk/Home/Advice/Education/Hubs-Co-ops/Co-ops>).

These teachers are therefore choosing to continue to work as part of a team of teachers in a music service model, with employed status, rather than turning to the more precarious freelance, independent working model.

Private Studio Teaching

One to one teaching is a core activity in instrumental teaching and learning and represents a common activity for portfolio musicians, offering a flexible way to supplement performance or other forms of musical work. The ABRSM (2014) Making Music report suggests that 85% of teachers surveyed provide private lessons in either their own home or the student’s home with 31% teaching in state primary schools, 27% in state secondary schools, 16% in independent schools, 16% in independent secondary schools, 10% in music centres, 5% in specialist music schools, 4% in universities or colleges (ABRSM 2014, p.33). Though of course, individuals working as peripatetic instrumental teachers could work in any combination of these contexts as part of a freelance working model. The report highlights the prevalence of the portfolio career model where individuals are involved in teaching in addition to other roles both in music and music education and in other professional contexts. Significantly, 37% of teachers surveyed were only involved in private teaching while 43% taught both privately and in schools (2014, p.33). The findings suggest that those working for Music Services and Hubs do significantly more group teaching and therefore teach a larger number of students (ABRSM

2014, p.33). The number of students involved in group tuition through music services and music Hubs in state schools is perhaps reflected in the tuition statistics which report that 56% of students are taught in state schools, compared with 25% privately and 12% in independent schools (ABRSM 2014, p.33).

The role of the instrumental teacher is central to the experience of students in the individual, one to one model and Lehmann et al., (2007) suggest that ‘most people who become proficient musicians do so only with the assistance of teachers’ (2007, p.185). While this suggestion overlooks the routes into more popular styles where other teaching models are more common, the influence of the instrumental teacher in the one to one apprenticeship model of tuition cannot be understated. Private one to one instrumental lessons often begin at an early age based on assumptions that early access to instrumental tuition is beneficial for children (McPherson and Davidson, 2006). However, with an ageing population, older adults are increasingly accessing leisure and learning activities including instrumental learning and instrumental teachers are required to recognise and respond to the needs of older learners who might have specific goals which differ from those of younger students (Pitts 2012, Creech 2010).

In the UK, it is common for one to one tuition to take place in the context of private studios on a freelance basis, though this form of tuition also takes place in schools, colleges, universities, and conservatoires. Other venues for one to one tuition can include private rented studios, independent schools, music shops, the teacher’s home or the student’s home (Creech 2010). The majority of this studio tuition is one to one, despite evidence suggesting that group tuition may offer economic advantages for the teacher and wider benefits relating to peer learning and

social interaction for the students (Creech 2010, Hallam 2006). Mills (2007) highlights the benefits of group tuition for participants, suggesting that,

‘in a group lesson, students have more opportunity to learn from their peers, to have fun with their peers, and to learn in a range of ways. Moreover, unless they are very unlucky, they are not always the least competent musician in the room’ (Mills 2007, p.191).

Private fees are variable depending on the region and can be charged on an hourly or half - hourly rates. In the one to one arrangement, tuition is subject to the ability to pay for lessons, and while subsidised group tuition in schools provides opportunities for students, individual lessons in schools and in private studios are inaccessible for those unable to afford them (Pitts 2012, Creech 2010). While there have been significant developments in instrumental teaching in schools through introduction of Wider Opportunities strategies and the work of music Hubs, it seems that private or studio based instrumental tuition, with high levels of professional autonomy and a strong emphasis on individualism, has seen little significant change in its underlying traditions, and the lack of standardised professional traits means that the occupation does not attract a high status (Hargreaves, 2000). This aspect of practice in this field therefore conforms to Hargreaves’ definition of the ‘pre-professional age’ (2000, p.152), characterised by a lack of regulation in an apprenticeship model of teaching and grounded in a form of pedagogical certainty which is widely accepted and perpetuated (2000, p.155).

Studio teachers have greater levels of professional autonomy than those employed full time by an institution. Individuals can begin teaching while they are still students themselves and can enter teaching later in life as a second career (Pitts 2012). In a study of instrumental teachers by Pitts (2012), 62% were female, which she suggests corresponds with suggestions that

instrumental teaching represents a ‘domesticated form of musical employment, more readily accessible to women who also have childcare responsibilities (Rowe 2008, p.118). The rich nature of autonomy in instrumental teaching is a central theme in this study and the experience of female participants suggests that they can turn to instrumental teaching as flexible way to earn an income alongside childcare responsibilities. While the one to one model can be precarious and students can simply find another teacher or choose another instrument if they are not satisfied, the teacher can also work on a flexible basis and take on more or less students to suit their professional or domestic commitments (Creech 2010, Pitts 2012).

Due to the freelance nature of activity in this context, it is difficult to assess the total number private instrumental teachers. Creech (2010) suggests that this is also because ‘this strand of work so often forms just part of a wider portfolio of musical activity’ (Creech 2010, p.296). Professional organisations such as the Incorporated Society of Musicians (ISM) and the Musicians’ Union (MU) have specific teacher membership sections where members register specifically as teachers. The ISM currently has 8492 members in total (not including Corporate members) of which 914 are registered specifically as teachers. From a total membership of 30,451, the MU currently has 8,132 members registered teachers, though officials from both the MU and ISM suggest that they estimate that two thirds of all members are involved in teaching at some level. So, since instrumental musicians working as teachers may be registered for both organisations as performers, the number of members registered as teacher is perhaps misleading. In addition, the ISM and MU teacher membership numbers cannot offer any insight into how many teachers teach in private studios in addition to other work or where they deliver the majority of their teaching.

Freelance instrumental teachers are not subject to any form of statutory regulation, however various organisations have offered guidelines for instrumental teachers. The National Standards for Instrumental Teachers endorsed by the FMS in 2005, charged instrumental teachers with a responsibility to respect and take account of students' social, cultural, linguistic, religious, ethnic, cultural and social backgrounds in teaching and learning activities (Creech 2010, p.299). Further guidelines from the FMS National Standards for Instrumental Teachers (2009) propose that instrumental teachers should take responsibility for their own professional development to improve their practice.

Where freelance instrumental teachers are working in a studio environment or in multiple teaching contexts including the private studio as a peripatetic teacher, access to CPD through an institution, such as might be provided for teaching staff by a school, music Hub or music service, is more difficult to access. While issues of cost, access and incentive may impact on individual approaches to formal CPD courses and activities, professional organisations including the MU and ISM provide possible source of advice and support for instrumental teachers including teachers' toolkits which offer guidance relating to contracts, fees, child protection, safeguarding and insurance. In addition, these organisations in partnership with Hubs and institutions such as conservatoires and music organisations including exam boards, offer CPD opportunities for instrumental teachers along with accessible online teaching resources such as specific instrumental teaching videos and health and wellbeing advice. In addition, various instrument-specific organisations offer relevant practical advice, guidance and support for instrumental teachers (Creech 2010, p.311).

Developments in online instrumental teaching and learning

The ABRSM (2014) Making Music report suggests that 21% of children who play a musical instrument state that they have never had lessons and are therefore ‘learning through informal routes such as peer-to-peer networks, by accessing digital tools, or by being self-taught in other ways’ (ABRSM 2014, p.15). With developments in digital technology, the ability to access instrumental teaching tools and resources on line has grown dramatically with a range of Apps, videos, backing tracks and downloadable resources available for most instruments in a wide range of styles (Hallam and Creech 2010). While the ‘teach yourself’ approach has been associated with more popular styles, there are increasing amounts of resources for Western Classical styles and instrumental teachers may need to adapt to this form of support for students in the future.

Examples of self -taught resources include the following sites:

<https://www.violinschool.com/learn-violin-home/>

<https://www.theguitarlesson.com/articles/teach-yourself-guitar/>

<http://pianoplayingadvice.com/teach-yourself-piano/>

<http://pianoplayerworld.com/>

<http://www.become-a-singing-master.com/teach-yourself-how-to-sing.html>

Remote teaching

Online tuition is a growing area in this field, building on the increasing tendency to replace high street or traditional models of acquiring goods and services with accessible and convenient online services. Online music tuition is also emerging as a cost-effective and practical way of providing instrumental teaching for schools and students in rural communities where transport issues can provide logistical barriers to regular peripatetic lessons. New initiatives, such as the

Connect: Resound project, a collaboration between a group of Music Education Hubs, the University of Hull, UCan Play and NYMAZ, provide a model where online lessons are built into the weekly schedule, resulting in instrumental teachers spending less time travelling and more time teaching (<http://www.nymaz.org.uk/connectresound>). After an initial pilot project in North Yorkshire in 2014/15, the Connect: Resound initiative, which aims to explore ways in which digital technology can help to increase and enhance access to music education, was rolled out to four areas across England. Students involved in the project participate in instrumental lessons using Skype software in addition to ‘enrichment activities’ including live performance from professional groups and organisation. It is clear that online instrumental music lessons (including music theory tuition) is an area of significant growth, with one to one tuition available in a range of styles provided either by individuals or by online tuition agencies and organisations such as <https://www.yourspacemusiclessons.com/content/skype-music-lessons>.

Developments in digital technology which allow the individual to access tuition in a convenient and accessible way or to support their own learning through ‘teach yourself’ apps therefore represent additional challenges for instrumental music teachers as they are forced to adapt existing teaching practices to accommodate new ways of interacting with students or face being left behind by a changing culture.

Training for Instrumental Teachers

While school music teachers working in the UK must undergo training before being qualified to teach, instrumental teachers are able to teach without training or teaching qualifications (Mills 2007). There is no recognised curriculum for instrumental teachers, though in 2002 the Federation of Music Services (FMS), National Association of Music Educators and Royal

College of Music published *A Common Approach* which, while not a published curriculum, represented a curriculum framework, informed by instrumental teachers working in music services across the UK (FMS et al., 2002). This framework was not imposed on teachers though its use was promoted through Local Education Authority music services.

While there is currently more interest in providing training and guidance for instrumental teachers, the majority of existing courses are aimed at individuals already engaged in instrumental teaching. Conservatoire courses such as the Trinity Laban Teaching Musician offer instrumental teachers the opportunity to extend and enhance understandings relating to practice and pedagogy through reflection on their own teaching. The Royal Northern College of Music offer a PGCE with specialism in instrumental teaching and the Guildhall Artist Programme offer a PG Cert in Performance Teaching for existing instrumental teachers.

The Trinity Level 4 Certificate for Music Educators (Trinity CME) is also designed for music educators who work with children and young people. It is designed to enable music educators to gain recognition for their work while benefiting from opportunities to develop their practice. The CME suitable for instrumental working in a variety of contexts and provides an opportunity to develop understandings through partnership with local and regional centres such as universities, music services and Hubs. In addition, music organisations including the ABRSM, Trinity College London and MusicTeacher.co.uk provide a range of resources for instrumental teachers through which they are able to enhance existing skills and further their understanding of teaching strategies in the teaching studio. These various courses and programmes continue to provide support and guidance for those already engaged in instrumental teaching and on the whole the culture of instrumental teaching still appears to accept that individuals will begin teaching with no training.

According to UCAS, there are 180 institutions providing 1418 undergraduate music degree courses in the UK in 2018. The range of courses includes 334 pop music courses from 62 providers, 19 jazz courses from 9 providers and 2 folk music courses from 2 providers (UCAS 2018). The growth of programmes which focus on more popular genres and an increased interest on employability in HE music education demonstrates the way in which this field is diversifying in response to changing interests and needs (Gaunt and Papageorgi 2010).

There are 9 conservatoires in the UK offering 51 undergraduate music courses. The focus of activity in conservatoires remains necessarily practical and the one to one model is the dominant teaching strategy for instrumental tuition with advanced instrumentalists in conservatoires and university music departments, though this is increasingly complemented by other strategies including group and peer learning opportunities (Gaunt and Papageorgi 2010). With an increasingly precarious professional environment for instrumental musicians, institutions are required address the need to prepare students for diverse and challenging careers in music where aspirations and goals of working lives as full-time performers may no longer reflect the reality of life as a professional musician. There are suggestions that the one to one model of advanced tuition for instrumentalists may inhibit the musical and personal development of the individual, restricting the extent to which students develop the form confidence, independence and resilience required in a challenging workplace (Mills 2006, Creech et al., 2008b, Burwell 2005). The instrumental teacher working in these environments therefore has a responsibility to recognise the needs of students as they approach the transition into professional life and to provide both musical and professional support and mentoring.

While instrumental teachers are able to work in a variety of contexts and in a range of styles and teaching arrangements, the way in which the understandings of the role of instrumental teacher in each of these contexts is of central importance in this study. Where a teacher is involved primarily in school contexts, perhaps delivering large group tuition on a regular basis, they may identify with the role of teacher more readily than an instrumental teacher working primarily in a conservatoire setting. Whether instrumental teachers are self-taught, pop specialists, classical musicians who have experience in the one to one apprenticeship model or have acquired skills through a more social form of learning, the context of their experience and of their experience both as students and as teacher inevitably informs their understandings and expressions of identity. This study aims to explore these understandings and the way in which they are informed and developed in this diverse field.

The researcher as instrumental teacher

As an independent singing teacher, I currently work in three separate institutions; I teach on a freelance basis in a girls' grammar school and am employed to teach in an independent school and a University music department. In addition, I give private lessons in a studio in my own home. I began teaching at the age of 18 with no formal training or guidance and have since taught in a range of institutional contexts whilst also maintaining a private teaching practice. Initially, while studying at university I gave lessons in students' homes and while I was studying performance as a postgraduate in London I gave private lessons in my own home as well as providing both individual and group tuition, including whole school singing in a local primary school. During this period, I was also working as a classical performer and combined teaching with performance work. Over a period of years, I continued to teach in a range of contexts, including an independent day school and two separate FE institutions whilst also performing on a regular basis.

After relocating to Kent, I worked for 12 years as an instrumental teacher, head of centre and area manager for the County music service. As an area manager, I promoted, arranged and delivered individual, group and whole class tuition in regional primary and secondary schools and managed a team of instrumental teachers. During this time, I taught, directed and managed a range of ensembles and continued to perform, though far less frequently. Following a restructuring of the music service, I opted to return to a more freelance working arrangement and have since combined teaching in various institutions with ensemble direction, and community music. As a teacher I am now able to determine who, how, where and when I teach. I no longer deliver group lessons in schools because they are not provided in the institutions in which I work. In addition, I work as an examiner, a freelance vocal coach and choral director and I coordinate partnership projects involving various ensembles and organisations in East Kent and Northern Europe.

Having worked in this sector for approximately 30 years, I have been aware of developments relating to instrumental tuition in schools, especially through my role with the County music service and I am conscious of the way in which instrumental teachers must adapt their skills to accommodate a range of existing and emerging contexts and expectations. While I was familiar with the role of music services in the provision of instrumental tuition in schools and music centres prior to the commencement of this study, I had little working knowledge of music Hubs. As a freelance instrumental teacher, I was aware of the creation of Hubs and of the fact that the regional music service had received significant funding and was in some way involved in the Hub structure. However, since the music service has little presence in the geographical area and contexts in which I am involved, I have little practical experience of the Hub role.

Despite working with and managing instrumental teachers for many years, I was not aware of the full range of routes and experiences in instrumental music education before this research study. Having interviewed individuals for teaching posts with the music service I was aware that many instrumental teachers, like myself, had no teaching qualification but was not aware of peer learning in schools and social contexts as a route into instrumental playing and teaching. This may relate to the popular or culturally specific styles of music in which peer learning is prevalent including perhaps the brass band culture and as such, reflects the classical focus of my own route through music education and experience as a teacher and performer. It is surprising to me that after many years working in this context I was unaware of specific understandings of learning and progression in routes including self-taught, community of practice models, informal and peer learning and of issues relating to professional identity in this context prior to this research. It is clear that my own experience both as a student and teacher involved in formal, classical styles of tuition, had informed my understanding in this field before this study.

Like many other instrumental teachers and portfolio musicians, I have acquired and developed a range of skills and understandings through a process of trial and error in a life-long learning model of career development (Smilde 2009). The diverse nature of activity in this field is highlighted not only in the range of experience represented in this study, but also in my own limited knowledge of the range of routes and opportunities which contribute to the field of music education in the UK.

Identity conflict in Instrumental Music Teachers

In referring to the *development* of professional identity rather than its *construction* or *formation*, the study acknowledges notions of identity as ‘processual’ and evolving in response to experience and social context (Bernard 2005). This view of professional identity as a dynamic, ongoing process of negotiation rather than a fixed or stable characteristic is a useful stance in the current study as it allows for consideration of the progression from student to teacher in instrumental musicians where in the absence of formal training, individuals can develop a repertoire of understandings and strategies through experience in the professional context. Literature in this field suggests conflict related to the hierarchical nature of instrumental music education, where the focus on the development of advanced practical skills determines notions of success and therefore influences perceptions of the status of professional roles in music (Bernard 2005, Roberts 2004). Studies of identity in this context suggest that the professional status of instrumental teachers is linked to notions of teachers as ‘failed performers’, resulting in a rejection of the teacher identity and preference for performer or musician identity (Roberts 2007, Bouij 2007). This research aims to interrogate these suggestions in the context of instrumental music teachers working in a range of professional situations in the UK and to examine suggested conflicts between role identities where musicians balance the role of teacher with other professional roles in music (Mills 2010, Bernard 2005). The final section of this chapter will outline the structure and central themes in this study.

Understanding the Development of Professional Identity in Instrumental Music Teachers

Chapter One Literature Review

The literature review provides an introduction to the context of instrumental teaching in the UK and explores the key themes related to the development of professional identity as presented in existing research in the field. These themes include; the influence of culture on practice and professional identity, in particular the influence of technical rationality in instrumental music education, identity conflict in instrumental music teachers and the nature of professional identity in the portfolio career in music.

Chapter Two Methodology Chapter

The methodology chapter provides a summary of the approach in this research including the rationale and details relating to the explanatory sequential research design and survey and case study data collection method. The mixed methods approach reflects the complex nature of the context and focus in this study, exploring approaches to professional identity in a diverse and unregulated professional community. The sequential design allows an analysis of both the broader experience and perceptions of instrumental teachers and the individual experience of participation in this field. In the explanatory sequential design, the qualitative phase of the study is used to interrogate the quantitative, in this case, case study interviews are used to explore findings in the national survey. The chapter also provides details relating to data analysis and synthesis for both the survey and case study interviews and a summary of ethical considerations in this study, including reflection on the role of the researcher as practitioner in this field.

Chapter Three Data and Findings

The data is presented in two separate sections to reflect the two stages of data collection and the two methods used in the study. The survey data and findings are therefore summarised in the first part of this chapter and the case study data and findings in the second part. The survey data is analysed by filtering responses to 18 questions to establish links between age, professional roles, training, employment and professional identity. Case study data from 18 individual interviews is manually coded into themes and sub themes within two broad thematic areas, these being *Routes* and *Experiences and Perceptions*. These two broad areas address the research questions and seek to explore findings in the survey by reflecting the experience of progression from student to teacher and the experiences and perceptions of professional identity of participants.

Chapter Four Bourdieu's conceptual tools as an analytical lens in music education research

This chapter provides an introduction to the use of Bourdieu's analytical approach, including the notions of habitus, field and capital, in music education research and so prepares the reader for chapter five of the study, in which these tools are used as an analytical lens. Existing research in this field which adopts Bourdieu's theoretical approach examines the various ways in which individuals negotiate the culture of music education, including the influence of background and existing musical experience on development and participation, the embedded and physicalised nature of cultural understandings relating to progression and practice and the nature of symbolic capital in this context. Bourdieu's approach is helpful in highlighting the way in which individuals interact with the field and is therefore adopted in this study to examine the way in which individuals negotiate and are influenced by the culture of music education.

Chapter Five Analysis Chapter

Chapter Five applies Bourdieu's tools of habitus, capital and field to explore the experience of individuals working as instrumental music teachers in the UK, and to examine the themes identified in this context. The discussion highlights the rich nature of professional autonomy for those involved in portfolio careers where individuals working as instrumental teachers are agential in negotiating the professional environment, continually adapting their working lives to suit their circumstances. In contrast to existing notions of identity conflict in this context, the study suggests that instrumental teachers identify as musicians for a range of personal and practical reasons and suggests that existing views of professional identity in this field are limited by a preoccupation with performance identity in musicians. The analysis therefore proposes a more nuanced understanding of professional identity in this context to reflect both the practical aspects of the portfolio career and understandings of the meaning of the musician identity for instrumental musicians.

Chapter Six - Conclusion

The concluding chapter provides a summary of the findings, and their contribution to the field of research into instrumental teaching and learning. These findings include the dominant influence of autonomy in all aspects instrumental teaching and new understandings relating to professional identity in this field where the musician role identity has specific personal and professional meaning. The conclusion will detail contributions to research relating to professional identity in instrumental teachers, including the specific research context, identity, autonomy and progression and will end with discussion of the merits of the method adopted in this research.

CHAPTER ONE

LITERATURE REVIEW

Introduction and Overview

This study suggests that instrumental teachers in the UK are involved in teaching as one of a range of roles in portfolio careers in music, and that individuals accept and anticipate this career model, including high levels of professional autonomy, from early in their careers. Approaches to professional identity in this context reflect the complexity of careers involving multiple professional roles, and this research highlights the functional nature of the musician role identity for many instrumentalists. The study identifies specific personal and professional meanings attributed to the term ‘musician’, suggesting an approach in which professional identity in instrumental musicians is considered in relation to contemporary careers in music, rather than as part of a narrative which prioritises notions of the musician as performer.

The research questions are designed to examine professional lives and identities in the community of peripatetic instrumental teachers in the UK, including the experience of education, training and professional practice. The central focus relates to the way in which individuals identify themselves professionally and develop understandings of the role of teacher in the absence of formal teacher training and regulation. The study examines the experience of the individual in the culture of instrumental music education and adopts Bourdieu’s analytical tools of habitus, field and capital to better understand the nature of interactions between the individual and the social in this context.

Literature in the field provides a range of valuable perspectives relating to the culture of instrumental music education and the development of professional identity in instrumental musicians. The most significant themes emerging in relation to the development of professional identity relate to the hierarchical nature of roles in the culture of musical education and the influence of technical rationality in shaping understandings of status in instrumental music teachers (Benyon 1998, Elliot 1995, Regelski 2007). These issues are represented in studies from the UK, North America and Canada as the source of identity conflict in instrumental music teachers where individuals prefer to identify themselves as performers or musicians rather than teachers (Mills 2004c, Bernard 2005, Roberts 2007), and as such represent a significant area of interest for this research. Existing studies which address the development of professional identity in instrumental teachers are linked to specific institutional contexts including a UK conservatoire (Mills 2004c) and university music departments in the North American and Canadian literature (Bernard 2005, Roberts 2007). This research aims to explore the development and understanding of professional identity in individuals working on a freelance or employed basis across a range of formal and non-formal contexts, including teaching in schools, colleges and private studios. Since there is limited research relating to professional and musical identity in this community of practice the literature review is perhaps biased towards individuals working or studying in advanced level institutions and as such is restricted by the context of existing research. However, the issues and themes presented in existing research are entirely relevant to this study and provide an introduction to the key issues relating to the development of professional identity in instrumental musicians as teachers which will be explored in greater detail in the specific context of this research. Therefore, the aim of this review is to outline the key issues relating to the development of professional identity in instrumental music teachers, as presented in existing literature in the field.

Existing literature suggests that the influence of the culture of music education is dominant in the formation of understandings and perceptions from the earliest stages of instrumental study (Mills 2007). Studies portray instrumental students as agential in accepting and conforming to norms of practice and progression, perpetuating existing practices as they become teachers themselves (Hallam 1998). However, perceptions of instrumental teaching as a role with lower status in the culture of music education are also presented in the literature, suggesting links between technical rationality and stimulating some debate around notions of the instrumental teacher as ‘failed performer’ (Bernard 2005, Roberts 2007, Stephens 2007, Bouij 2007). Studies dealing with notions of status and identity in the musicians’ portfolio careers aim to align issues relating to identity with contemporary working lives by stressing the need to portray both performance and teaching as examples of possible roles involved in successful and sustainable careers in music (Freer and Bennett 2012, Bennett 2016,).

These perspectives reflect the dominant themes relating to culture in the literature, including status and hierarchy, identity conflict and the role of the individual as student, instrumental teacher and portfolio musician. These themes are of significance in the context of this study and will be explored in the following section.

The influence of the culture of music education on the professional identity of instrumental music teachers

The context of research in instrumental music education

Identity conflict is identified as a theme in many studies which explore the development of professional identity in music students involved in training to become classroom music

teachers in the USA, Canada and the UK (Bernard 2004, Roberts 1991a, Roberts 2000, Garnett 2014). In the UK, students commonly complete an undergraduate degree in music either at conservatoire or university before progressing to a one-year PGCE course in a ‘musician first, then teacher’ model where individuals learn to ‘think of themselves as teachers within the particular context in which they are going to work’ (Garnett 2014 p.127). In the USA and Canada, students entering university music departments as undergraduates can elect to study music education from the outset and these courses run in parallel with performance courses in music schools (Bernard 2005). Studies concerning the development of professional identity in this context therefore suggest that students in American and Canadian universities experience conflict in their academic careers as they face the necessity to choose between a performance path and preparation for a classroom - based teaching career (Bernard 2004, Roberts 1991a). These expectations are not necessarily relevant in the case of students in the UK, where individuals are not obliged to choose between performance and teaching and the process of transition from education into professional roles is individual rather than institutional in nature. This study seeks to explore the notions of identity development and conflict in instrumental teachers working in the UK and so the following section will consider themes associated with professional identity and the culture of music education as broadly represented in existing research and literature in the field.

The Culture of Music Education and Professional identity

Professional Identity

In exploring the development of professional identity in instrumental music teachers, this study seeks to examine the way in which individuals acquire the specific characteristics related to the profession, described by Ibarra (1999) as the ‘attributes, beliefs, values, motives and

experiences in terms of which people define themselves in a professional role' (1999 p.764). This approach corresponds with perspectives on the development of professional understanding, including identity, as a process of development involving lifelong learning (Bernard 2005, Smilde 2009). The study is therefore interested in the nature of interactions between the social and the personal in this context and in particular, social constructivist perceptions of professional identity in this field (Triantafyllaki 2010).

For most social constructivists, professional identity is viewed as a construct composed of culturally and contextually determined features which can be used to represent individual and group behaviours, dispositions and discourses in a community of professionals (Ballantyne, Kerchner and Arostegui 2012). The active involvement of individuals in processing and integrating these characteristics is highlighted in McCall and Simmons' (1978) definition of professional identity as:

'the character and the role that an individual devises for himself as an occupant of a particular social position. More intuitively, such a role – identity is his imaginative view of himself as he likes to think of himself being and acting as an occupant of that position'

McCall and Simmons (Identities and Interactions 1978, p.65)

An emphasis on the active participation of the individual in the process of integration prioritises the role of agency in the development of professional identity (Coldron and Smith, 1999) and suggests that while there are shared features and understandings, each individual's perception of professional identity is determined by the value they attribute to the various characteristics associated with the role. The development of professional identity can therefore be viewed as

a transactional process between the individual and the environment, subject to shifting cultural understandings and individual perceptions (Erikson 1968, Mead 1934).

Culture and identity as embedded in the process of learning

'the professional identity of instrumental music teachers is in a large part due to socialisation within the professional community, the institutions that shape their practice during their careers and preceding generations of music teachers'

(Triantafyllaki, 2010, p.72)

The specific approach to development and progression in instrumental teaching and learning in the UK is a significant theme in the literature in this field, suggesting that competitive practical activities such as exams, competitions and performances with a necessary focus on the acquisition of advanced practical skills are dominant in this context. These activities, according to Maehr (cited in Bennett 2008, p.86) result in external rewards corresponding with 'Ego situation' type goals in contrast to 'task goal situations' which involve participation in tasks for their intrinsic value and result in personal development. Most studies suggest that instrumental students involved in this form of training accept this approach to musical progression including the association between study and external rewards which is central to the development of self – concept in musicians (Bernard 2005, Smilde 2009, Swanwick 1988). Sagiv and Hall (2015) suggest that in accepting the commitments involved in instrumental study, students are to some extent agreeing to adhere to existing cultural norms and expectations.

The influence of the dominant culture on the identity of those involved in music education is of vital importance when considering the development of professional identity in instrumental

teachers, since understandings of knowledge and education specific to this culture determine perceptions of the role of instrumental teacher (Jorgensen 2011). These shared understandings and practices define the culture of music education as a ‘community of practice’ in which students acquire knowledge of self and others including behaviours and assumptions through experience and social interaction (Lave and Wenger 1991 p.55). From this perspective, learning can be defined as ‘the construction of identities’ where understanding and social membership are intrinsically linked and interrelated (Lave and Wenger 1991, p.53).

The Early Development of Musical Identity

For instrumental students, several years of technical and performance-oriented instruction precedes entry to more advanced levels of music education (Bouij 2007, Howe and Sloboda 1991). During this process including the study of specific styles and repertoire, Froelich (2002) suggests that individuals become immersed in ‘the traditions of the particular community of musicians who have embraced this body of knowledge as a collective norm’ (Froelich 2002, p.155). Studies concerning the development of identity in this context suggest that the musical identity is the first to emerge during this process of development, providing a framework for other musical identities through interaction and exposure to the culture of music (Freer and Bennett 2012). From this perspective, career goals and continued participation in the culture of instrumental music are connected to positive activity in this field and early status as a successful performer. This relationship between the early acquisition of practical skills and the development of musician identity is a theme examined by Freer and Bennett (2012) who highlight the influence of culture and process on identity:

'for young musicians, identity formation begins long before university study (Bernard 2005; Smilde 2009) and is a central determinant of self-concept. Music students work diligently to gain acceptance to university music programmes, regardless of the course of study. The investment in music over many years leads many students to mythologise about musicians' careers and lives, and it is not surprising that performance is a key component of this. University music students have often been the stellar musicians among their peer group where performance is the product that is visible to, and valued by, music lovers in the community' (Freer and Bennett 2012, p.267).

This training, which can begin at a very young age, also serves to introduce students to the culture of instrumental music education, including understandings of the role of teacher and the nature of learning in this context. Through repeated exposure to public performance, examination and competition, aspiring instrumentalists become accustomed to the goals and expectations of the culture of instrumental music education before they progress to more advanced instrumental study, acquiring cultural understandings of the role of teacher, student and performer in addition to assumptions relating to knowledge and progression (Benyon 1998). Hallam (1998) suggests that the most accomplished instrumental students become increasingly self-motivated, 'almost to the point of obsession' and appear unable to 'separate their developing self-perception from that of being a musician' (1998, p139). Hallam's analysis demonstrates the extent to which instrumental study involves the active participation of the student in the acquisition of both skills and practices related to the role of musician. In this way, Nerdland (2007) argues that students 'develop professional competency by relating to, internalizing and continuing to develop the dominant discourses of their instrument and the music profession' (2007, p.401).

The dominant influence of technical rationality

Literature in this field suggests that technical rationality, or the focus on and value attributed to purely practical skills, leads to a hierarchical structuring of roles and abilities in instrumental music and as such represents the dominant influence on all aspects of identity for instrumental musicians (Benyon 1998, Elliot 1995, Regelski 2007). Studies which examine the influence of technical rationality on the development of professional identity in this context are therefore of significance in this thesis as they offer perspectives on the way in which perceptions and expressions of identity are shaped in this field.

The perceived hierarchy in instrumental music education where the influence of technical rationality shapes dominant notions of the professional musician as performer is highlighted in North American and Canadian research where music education undergraduates work alongside students on specialist performance courses. These studies demonstrate the way in which the status awarded to performance specialists leads to perceptions of students choosing to train for careers in teaching as inferior musicians, relegating them to a lower status and reinforcing perceptions of music teachers as failed performers (Roberts 1991b).

Roberts (1991b) further emphasises the hierarchical nature of role identities in music, suggesting that the desirability of the 'master status' is reinforced in all instrumental teaching and learning activity where teachers as role models are influential in determining concrete goals and perceptions of musician identity in students from an early stage in their learning. The hierarchical nature of music education impacts on perceptions of success, leading to notions of teaching as a 'fall back' where a career in performance is not sustainable (Bennet 2008).

Teaching practices in UK conservatoires are traditionally associated with the culture of music performance where instrumental teachers' ties with the professional community through various other professional roles combine with the prevalence of Western Art Music to make the lessons an 'arena for the maintenance of particular cultural practices' (Nerdland 2007 p.399). The perceived danger inherent in this situation is that individuals fail to critically examine existing traditions and 'appear to be not so much constructing an identity for themselves as replicating past practices, including traditional notions of music teacher identity' (Woodford 2002, p.676). Thus, in the culture of instrumental music education, students involved in the process of acquiring technical skills are also likely to accept and replicate dominant cultural assumptions regarding the role of instrumental teacher.

The model provided by conservatoires, with the emphasis on the development of technical skills, is highly influential in the field of instrumental music education since these institutions represent the highest standards of technical training for aspiring instrumentalists. The attainment of advanced or master status through the development of practical skills represents the most common way in which musical understanding can be measured or assessed. The dominance of instrumental music exam boards in providing a framework through which evidence of process and progress can be assessed through the realization of attainable goals cannot be understated in this regard (Varkoy, 2013). Students are introduced to the culture of instrumental music exams and related understandings of process and attainment from their first encounters with music and become accustomed to the goal-oriented culture at an early age.

This focus on technical rationality is perceived as the dominant feature of advanced music education, where skilled performers are attributed the highest status in schools, university music departments and conservatoires (Benyon 1998, Elliot 1995, Regelski 2007). Bouij

(2004) suggests that by employing expert and high-profile performers rather than experienced instrumental teachers or specialists in instrumental pedagogy, conservatoires are complicit in reproducing the symbolic capital of the classical musician by supporting the notion that the highest status teachers are those involved in careers as professional performers. This hierarchy of musicians is perpetuated outside the conservatoire where societal perceptions of the classical musician are focussed predominantly around the art of performance (Roberts 2004).

Literature in the field also links a focus on performance skills in instrumental music education with role conflict, low self-esteem and poor job satisfaction where instrumentalists who think of themselves primarily as performers are for various reasons involved in work as instrumental teachers (Presceski 1997, Bennett 2008). Woodford (2002) suggests that understandings of teaching as a less desirable career for instrumental musicians are influential in determining the identity of those involved where individuals base their sense of professional identity on their ability as performers (Woodford 2002, p.685).

Discussion in this field also focuses on links between identity and the nature of professional careers in music. Studies suggest that the competitive and precarious professional life of instrumental performers can lead to tensions between notions of 'ideal' selves as performers developed through experience in the culture of instrumental tuition and more realistic musical selves where non-performance roles including teaching are adopted to ensure a sustainable career. This relationship between 'ideal' self and possible or realistic musical selves is described by Day, Kington, Stobart and Sammons (2006) as 'the unavoidable interrelationships between professional and personal identities' (2006, p.602). From this perspective, notions of 'failed performer as teacher' in the individual can be identified as having developed where

subjective or idealized concepts of self as performer conflict with objective careers which necessarily include teaching (Smilde 2009, Triantafyllaki, 2010; Roberts 1991a, Roberts 1991b). Thus, the influence of technical rationality in music education can impair the balance between subjective career aspirations and objective careers in musicians and can be identified as one of the causes of tensions in the development of professional identity in musicians as instrumental teachers (Bennett 2008).

The role of the instrumental teacher – the apprenticeship model

The role of the instrumental teacher is dominant in this study as the primary source of instrumental skills and understandings relating to the role of teacher and the culture of instrumental music education and music as a whole. Literature in the field suggests that the apprenticeship model of tuition, where tuition takes place on a one to one basis, represents the dominant mode of transmission for practical skills and for understandings relating to the role and identity of both instrumental teacher and musician (Bennett 2008, Hallam 1998, Burwell 2012). This model is of significance in this study as it represents the model through which individuals acquire understandings of identity in this context.

A 2004 study of undergraduate students at the Royal College of Music suggested that 77% had already undertaken some instrumental teaching before beginning their study at the conservatoire (Mills, 2007, p.23). While it is not uncommon for more advanced students to teach less capable or younger students, the proportion of undergraduates who already had some experience of teaching in this study is significant and demonstrates the extent to which the practice of teaching without formal training is an accepted feature of this culture. In his 2006 study of attitudes towards training in early career instrumental teachers, Baker (2006) found

that the teachers concerned viewed training as unnecessary. Baker attributes this approach to the nature of learning in instrumental music education where teenage students can develop idealistic notions of performance careers in music, disregarding the possibility of becoming a music educator until, essentially, they find themselves working as one (Baker 2006).

The Mills (2007) study further demonstrates understandings of knowledge in the field of music education, where individuals who have acquired relevant technical skills are acknowledged as potential teachers. These understandings are also represented in conservatoire cultures where master performers are attributed status as senior teachers or instrumental professors regardless of teaching qualification or experience (Mills 2007). In this context, instrumental teachers as ‘performer-teachers’ are defined in the literature as ‘accomplished novices’ rather than ‘answer filled experts’ (Mills 2004b) who value their teaching as it helps to further their existing expertise. Mills suggests that while these individuals begin teaching without training or guidance and as a result of financial necessity, ‘in due course teaching becomes integral to their professional identity’ (Mills 2004b, p.259).

While parents and students are attracted to the prospect of having lessons with master performers, research demonstrates that outstanding performers are not necessarily good teachers (Persson 1996). However, understandings of knowledge which prioritise practical ability over communication or pedagogy are dominant in this context, and the culturally accepted practice of teaching without formal training perpetuates these beliefs and assumptions.

The transmission of practical skills along with the assumptions and behaviours inherent in the culture of instrumental musicians reflects an apprenticeship model of vocational learning

where this process is acknowledged as an approach to training (Burwell 2012, Mills 2004b). The combination of practical skills and cultural understandings involved in this process demonstrates the way in which the nature of instrumental teaching and learning is intrinsically linked to the culture of instrumental music and as such plays a significant role in the introduction or socialisation of students to this culture (Mills 2004b). Examples of these links are evident where parents and teachers contribute to the performance culture of instrumental music education through the widespread acceptance of assessment of students' abilities via the grade examination system, identifying the transmission of measurable technical skills as the central focus of instrumental tuition and perpetuating the culture of technical rationality. Reflecting on this aspect of practice in the UK, Mills (2007) asks why it is that parents are happy to pay for lessons with individuals who are untrained. The response, implied in Mills' research is related to the reputation and status of individual teachers as expert performer - teachers. Parents are drawn to master performers as teachers because practical skill is regarded as the most important and attractive attribute in this field. In this way, technical rationality lies at the heart of teaching and learning in instrumental music education.

This research suggests that there are diverse routes into instrumental teaching and that teachers commonly learn to teach through experience with only their own experience of instrumental tuition as a guide. Research by Jaramillo (2008) highlights the influence of the apprenticeship model of learning in this context, suggesting that the key influence in the development of professional knowledge in instrumental teachers is their own experience in music as performers, teachers and students themselves and that this experience is far greater than the limited influence of formal education. The role of the teacher is therefore of vital importance in the apprenticeship model as instrumental students develop concepts of teaching and the role of teacher at this stage, including possible notions of future career paths (Dubar, 1991).

Teachers as mentors can act as role models or ‘possible selves’ for aspiring musicians, providing an insight into the professional role they may aim to adopt in the future. Since instrumental teachers are commonly skilled instrumentalists involved in a variety of professional activities as working musicians including performance, they offer a concrete model of the ‘ideal’ self for music students, providing career goals associated with practical skills and the performance culture of instrumental study (Marcus and Nurius, 1986). Studies of instrumental teachers suggest that as the individual progresses from student to the role of teacher, they experiment with concepts of ‘provisional selves’ applying understandings and behaviours acquired through observation in the context of instrumental lessons in contact with the working world, and thereby informing their representations of themselves as professionals (Ibarra 1999, p.764, Cohen-Scali, 2003). The model of career progression in professional musicians which involves the student aspiring to become a version of their own instrumental teacher can therefore be identified as being firmly embedded in and informed by the culture of instrumental study (Creech and Papageorgi, 2014). The instrumental teacher, as representative of the culture of instrumental music provides students with a model for their own identity as a teacher. In the absence of formal training or imposed curriculum, the beginning teacher applies rules and adopts strategies acquired during their own training; adapting and revising features of this provisional teacher identity with experience and in response to feedback (Creech and Papageorgi, 2014). This emphasis on role modelling and experiential learning is intrinsically linked to the apprenticeship model of instrumental instruction and therefore provides some insight into the relationship between instrumental teaching and learning and the development of early career professional identity in instrumental teachers (Ibarra 1999).

Conflicting role identities in professional musicians

A defining feature in research relating to professional identity in instrumental teachers is the way in which individuals describe their professional identity. Several studies suggest that individuals working as teachers prefer to define themselves as performers or musicians rather than teachers, even when the majority of their annual income is derived from teaching (Mills 2004b, Roberts 1991a, Woodford 2002, Triantafyllaki 2010). This feature of role identity in musicians is explored in Mills' studies of conservatoire alumni (2004a, 2004b). Mills explains the relationship between personal and professional identity in this context:

'A person's professional identity is what they believe themselves to be professionally: it is a facet of their subjective career. For many individuals, their 'professional identity' takes the same form of words as their job title, which is a facet of their objective career. For example, an individual who is employed as an accountant may feel that this is also their professional identity. However, in the field of music the situation is often more complex. An individual who derives most of their income from instrumental teaching, for example, may have a professional identity of musician or performer or composer. An individual who is the director of a conservatoire, for example, may have retained the professional identity of musician or composer'. (Mills 2004b, p.245)

Her research involves instrumental teaching staff and alumni from a UK conservatoire where instrumental teachers as highly skilled professional performers and instrumental teachers are more likely to define themselves as either performers or musicians rather than teachers. Mills' research explicitly examines the relationship between subjective career and objective career, which she defines in the following terms:

'The notion of subjective career allows one to describe oneself as a composer, for example, even if one's income comes mainly from work in a supermarket, or as an instrumental teacher, as one waits for the next commission to come in, or for a completed work to win a competition. Subjective career is determined not by how one earns the means to pay the rent, or even how one spends one's working time: it is what one feels one is'

(Mills 2004c, p.180).

UK conservatoire teachers are usually highly skilled individuals who are either actively involved in the professional field as performers or have enjoyed distinguished careers in performance. The role has considerable status in the culture of Western instrumental music, where students might travel from anywhere in the world to study with a specific individual. Mills describes the way in which 'performer – teachers' regard their employment as instrumental teachers in these institutions among their most notable professional achievements and professional ensembles list members with conservatoire appointments in concert programmes and publicity material (Mills 2004c, p.183). In this context, teaching represents an integral part of the professional identity of instrumental musicians as 'performer -teachers' and Mills suggests that while there are tensions related to balancing professional roles, the participants value and enjoy their teaching and believe that it is beneficial to their playing as a whole (2004c, p.193).

While Mills' research demonstrates some conflict between the subjective and objective career, the significance of the conservatoire context in her research cannot be underestimated. Both the conservatoire context and the unique nature of the role of instrumental teacher in this field

have specific status associated with advanced performance skills and those involved are participating in teaching and learning at what is generally perceived to be the highest level. Therefore, the experiences, perceptions and expressions of identity in this context might not reflect the reality of those teaching in contexts where the status of instrumental music education, including the role of the instrumental teacher is less significant. In Mills' research, teachers might prefer the identity of performer or musician in acknowledgement of their professional activity in this area. The role of teacher in this context is connected to performance skills and experience and so, while identifying as performers, individuals value and attribute professional status to their teaching (Mills 2004c). It is important to note that the context of Mills' research (2004a, 2004c) reflects specific experiences and perceptions which may not be representative of the broader experiences and perceptions of instrumental teachers working in schools, colleges, music services and private studios. This research explores the meaning of the musician identity in the broader context of instrumental teaching in the UK and is therefore interested in literature in the field relating to this role identity.

Musician Role Identity

Studies which have identified the conflict between subjective and objective identity in instrumental teachers have also sought to explore the reasons why individuals prefer to identify as performer or musician in this context. For Roberts (1991b), the term 'musician' suggests a collective meaning and represents a label whose socially applied meaning relates to the culture and community of music and music education (Roberts 1991b, p.7). From this perspective, a musician's identity is intrinsically linked to the values and norms of the specific culture of music education including beliefs about what counts as a musician and students 'seek to be labelled as the sort of musician that the community deems to be acceptable' (Roberts, 1991b p.23). In his analysis, the choice to be identified as a performer can be linked to specific

assumptions regarding the most acceptable or, more accurately, the most skilled sort of musician.

Bernard (2005) suggests that experiences of conflict between ‘musician’ and ‘musician as teacher’ role identity are related to the hierarchical nature of professional roles in music. Bernard’s analysis is context specific and relates to the experience of music students in a North American University and she overlooks the fundamental issue of early identity formation in instrumental musicians. Students who excel in any area, whether in sport, art, drama, academic study or a specific instrument are linked with that activity and the culture surrounding it from a young age and so the term ‘musician’ or ‘violinist’ can be closely linked with personal identity.

The literature suggests that professional role identities adopted by portfolio musicians, including the role of teacher, represent context specific versions of the professional self which are linked but subordinate to a foundational musician identity (Stephens 2007, Roberts 2007, Bouij 2007). While the personal self relates to the way in which the individual perceives him or herself in general, the professional self or role identity represents the behaviours and attributes which are adopted in the particular professional context (Dollof, 2007). Professional identity therefore cannot be explored without some consideration of the sociological, psychological and historical factors which influence the individual’s sense of self in a particular role (Wenger 1998). Therefore, foundational or personal musician identity acquired through the process of development in the culture of instrumental music cannot be separated from professional role identity in musicians. It is no surprise then that musicians might experience conflict when asked to choose between musician identity and professional role identity. This

is of vital importance to the current study as this research will explore the way which individuals identify themselves professionally and the reasons behind their decisions. The study aims to enhance and develop existing understandings of the way in which individuals negotiate the complex issues relating to role identity for musicians.

The notion of multiple, interchanging professional role identities, underpinned by a foundation musician identity poses professional role identity as practical and adaptive and contradicts concepts of conflict or 'fragmentation' in musician identity where multiple roles are involved (Bernard 2005, Roberts 2007). In this situation, where individuals perform a variety of professional roles as part of their working life, the most straightforward response to any question regarding professional identity might predictably be 'musician'. The perceived conflict between identities as demonstrated in response to such questions might therefore reflect the complexity of the portfolio career.

Describing the way in which various professional role identities are negotiated in their working lives, Stephens (2007) suggests that musicians adopt 'different roles at different times', stressing that these roles are situated in the professional context and should not be confused with a 'broader identity' (Stephens 2007, p.19). The notion that the individual switches between professional identities according to circumstances and situations is particularly attractive in portraying a positive and functional image of the relationship between multiple professional role identities and the fundamental personal identity of self as musician (Regelski 2007). However, this foundational identity as musician, incorporating personal, social and professional knowledge acquired through interaction with the culture of music education necessarily incorporates cultural understandings in relation to professional roles in music, and

so potentially influences individual perceptions of particular professional roles. The suggestion that the various professional identities are equal and interchangeable, without tension or conflict, appears rather idealistic given the suggested hierarchy of professional roles in music (Bernard 2005, Roberts 2007). A performer who teaches to supplement his or her income would not necessarily turn down professional performance opportunities in order to fulfil teaching commitments. It seems reasonable to suggest therefore that the interplay of professional identities would be influenced and determined by the ideal or preferred professional role.

This study aims to contribute to the existing discourse relating to role identity in instrumental music teachers working in the UK by examining the nature of professional role identity, including any conflicts or tensions between identities where individuals are involved in multiple roles as part of portfolio careers in music.

The Portfolio Career and professional role identity

Instrumental teaching is one of a range of professional roles performed by musicians in what is termed a portfolio or protean career model (Bennett 2008). Existing studies suggest that instrumental teachers provide tuition in private studios, state schools, independent schools, colleges and universities in addition to work as performers, directors, conductors, arrangers, examiners, composers and a range of other professional roles in music (Hallam and Creech 2010, p.295). A study of conservatoire graduates performed by Mills, Burt and Moore (2005) suggests that 85% combined performance work with up to three other professional roles in music and through a comparison with older alumni who were also involved in a range of professional roles, they were able to identify that this pattern of working, while more widely

acknowledged as a recognisable model for professional musicians in recent years, is not a contemporary phenomenon.

Discussions of this form of professional activity benefit from the social constructivist perspective which emphasises the way in which the individual negotiates and interacts with the professional and social field. This approach is adopted by Triantafyllaki (2010) as she explores the relationship between professional knowledge and identity, foregrounding the relationship between social structures and the self and the possibility of having as many identities or sub identities as groups of people with whom one interacts. This perspective is echoed in MacDonald, Hargreaves and Miell's (2002) explanation of the social constructionist approach to identity:

'Social constructionist theories suggest that people have many identities, each of which is created in interaction with other people, rather than having a single, core identity. These identities can be contradictory; for example, a musician can be a 'different person' on stage than when in a solitary rehearsal and be different again when engaged in each of a number of non-musical activities'.

(MacDonald, Hargreaves and Miell, 2002, p.10)

While most individuals adopt multiple identities to accommodate personal, professional and institutional contexts, the complex nature of the portfolio career adopted by many professional musicians means that they are required by necessity to develop multiple professional role identities (Roberts 2000). Identifying himself as a portfolio musician, Brian Roberts (2007) suggests a functional relationship between professional role identities where each is prioritised according to the context:

'when I teach my music education elementary methods course I do not consider nor 'announce' my other identity as a pilot. When I am asked to review research proposals for the major grant awarding agency in Canada, I am not wearing my tenor –singing hat. When I am on stage singing Tamino I am not giving much time to worrying over ta's and ti-ti's from my methods class' (Roberts, 2007, p.3).

In this analysis, the expectations held by 'others' in each context are important in defining the way in which the individual performs a specific role (Roberts 2007, p.3). The portfolio musician can be described as constructing separate professional musical role identities to match each expectation in professional context.

Triantafyllaki (2010) proposes that links can be drawn between the forms of knowledge involved in instrumental teaching and professional identity. Recognising that instrumental teachers, like other teacher–practitioners in the arts, are commonly active in a range of professional contexts in addition to their role as teacher, Triantafyllaki attempts to draw links between teachers' professional knowledge in the various contexts in which they work and their identity. Her approach is informed by the notion that who we think we are influences what we do (Watson 2006, p.510) and resonates with Clandinin and Connelly's (1995) view of practice as 'personal practical knowledge at work' (1995. p.7). These perspectives prioritise the personal and experiential features of instrumental teachers' practice as combined in past experiences and existing work in a range of contexts including long-term goals and ambitions. Teachers' professional knowledge from this perspective is influenced by experiences and contexts within the broader field of music and therefore situated within a 'professional

knowledge landscape' in which the instrumental teacher has a significant role (Clandinin and Connelly 1995).

The apprenticeship model of tuition and early exposure to the culture of instrumental music can therefore determine the way in which early career musicians approach the world of professional music and can influence their potential for success in this environment. In a career where individuals are required, by necessity to adapt their existing knowledge in a range of professional contexts, it is the responsibility of the individual to form understandings of the assumptions, behaviours and requirements relevant to each work environment. This is not simply a matter of knowing the difference between a concert platform and a teaching studio but understanding the meaning of the concept of 'musician' and the role identity of 'music teacher' in every context (Schatzki 2002).

Given the lack of training or guidance, students can realistically begin teaching with only the experience of their own tuition as a guide yet they may be required to teach in a variety of contexts, each with unique meanings associated with the role of the music teacher. Peripatetic instrumental teachers working in the UK can be engaged to provide tuition on their own instrument or a range of instruments to individuals, small groups, large groups and whole classes. Instrumental music teachers can also be employed to deliver curriculum music lessons and ensemble rehearsals. New career instrumental teachers therefore necessarily learn to adapt to new teaching situations and develop context specific understandings of 'musician' and 'music teacher' through experience in these environments rather than through instruction of any kind.

The development of individual professional identity in instrumental music teachers therefore involves reflection and integration of social meanings associated with the act of teaching music in any specific context (Schatzki 2002). While the broader culture of music education represents a significant factor in the development of professional identity, context specific understandings of the role of instrumental teachers and the status attributed to the role also play an important part in shaping individual professional identity in instrumental teachers (Regelski, 2007). The literature identifies a need to address the necessary interplay between professional identities in instrumental music education, providing realistic career preparation for aspiring musicians and instrumental music teachers, which accommodates the ‘axes and positions that are functionally relevant to the why, what, and how’ of life as a professional musician (Regelski 2007, p.18).

While there has been some development in the provision of postgraduate courses and training opportunities for instrumental teachers in the UK, including the Trinity Laban Teaching Musician Course, the Guildhall School Post Graduate Certificate in Performance Teaching and the Trinity College London Certificate for Music Educators. These opportunities are generally designed for existing teachers and as such assume the existence of some understanding and experience of the professional role in context. Courses which provide opportunities for work-based learning reflect the dominant understandings of knowledge and development as vocational and practical in the culture of instrumental music education (Cohen-Scali 2003). This ‘socialisation by work’ (Cohen-Scali 2003, p.239), where understanding and identity are adapted and developed through experience in the work environment can be identified as the typical approach to teacher development in instrumental musicians working in the United Kingdom (Hallam and Creech 2010). With no common approach to teaching techniques or strategies and localised opportunities for participation in activities involving other musicians,

individuals can enter the professional world as portfolio musicians with wide ranging levels of understanding, experience and expectation.

One specific area of interest in relation to the development of professional identity and the progression between student and teacher therefore relates to the way in which students are prepared, or not prepared for this transition in undergraduate music education. This is an area of increasing discussion which is of interest to this research as it demonstrates the way in which individuals preparing for careers in music are disadvantaged by the dominant perceptions of professional roles in music and might benefit from more realistic notions of careers as professional musicians.

Career preparation and employability

Acknowledging the complexity of professional lives in music, Bennett (2008) argues that educational institutions should adopt a 'broader definition of the term 'musician' reflective of the profession', suggesting that approaches to music education at HE level fail to prepare graduates for the realities of careers in music (2008 p.138). Students would without question, benefit from some introduction to the 'diverse range of skills' required in the portfolio career (2008 p.90) including essential business skills and a professional orientation to teaching which, in addition to a necessary focus on practical skills, is 'concerned with the development of others' (Stephens 2007. p.8).

Various career models emphasize the role of individual agency in the context of careers as self-employed freelance professionals. Hall (2002) uses the concept of 'meta-competencies' to describe powerful and fundamental skills or attributes which impact on the ability to acquire

and develop other competencies. Gubler et al., (2014) expand on this notion in relation to the field of music, suggesting that professional musicians require meta-competencies in identity and adaptability in order to achieve successful careers in ‘uncertain work environments’ (Gubler et al., 2014 S:25). The capabilities required by individuals embarking on portfolio careers in music including instrumental teaching therefore extend beyond purely practical skills, and attributes related to adaptability and identity are fundamentally linked to employability and career success in this professional context (Canham, 2016).

Careers in Music – the relevance of existing training

Traditions surrounding the way in which musicians are trained in the UK, including practices relating to progression and performance and the master – apprentice model of tuition, remain largely unchallenged. Research concerned with musician formation questions whether this approach to the training of future professional musicians produces the capacities needed to negotiate the gap between the formal learning environment and professional reality (Perkins 2013).

Pike (2014) suggests that music students involved in Western classical training encounter conflict between the traditionally accepted practices of education in this context and a 21st Century work context. Both Perkins (2013) and Carruthers (2014) suggest that the conservatoire environment perpetuates a ‘star’ culture which is not supportive of all learners. Through the celebration and prioritisation of advanced practical skills, this culture effectively sustains the idea that musicians are specialists destined for particular roles and performance goals are embedded to the extent that ‘the perception of success as the attainment of a performance career is already entrenched in the mindset of incoming university students’ (Bennett 2009 p.312). As a consequence, students progressing from this form of training into

the competitive professional environment can hold narrow views of career roles and success which may in turn influence career satisfaction (Beeching 2010). Musicians entering the professional world with unrealistic career goals as performers developed during instrumental training, can contribute to and perpetuate notions of failed performer as teacher (Garnett 2014, p.130).

Freer and Bennett (2012) reinforce the link between technical rationality and perceptions of instrumental teaching as an inferior professional role in students and early career musicians, suggesting that ‘performance success, performance-based examinations systems and even the university music programme audition reinforce performance identity and labels of giftedness’ (Freer and Bennett 2012, p.268). In their analysis, teaching is viewed as a second- choice career option when students and parents become aware of the precarious nature of careers in performance rather than as an integral part of a career in music. Perspectives critical of the conservatoire approach therefore appear to accept the necessary focus on practical skills involved in advanced level instrumental training but stress the need for realistic career preparation through the development of understanding related to the use of those skills in contexts not specifically related to performance.

The reality of the professional career in music is that full time employment opportunities in performance are rare and the majority of musicians are involved in portfolio careers where teaching is one of a range of professional roles. In this professional context, Bennett (2016) defines music graduates as members of ‘a growing number of higher education graduates who enter ill-defined, complex labour markets with rapidly transforming employment contexts’ and

argues a need for greater preparation prior to and enhanced career support after graduation. (Bennett 2016, p.386).

Employability and Portfolio careers

The portfolio career model involving multiple concurrent professional roles is problematic for universities and conservatoires seeking to measure the employment destinations of graduates. Bennett (2016) states that this type of career is ‘too complex to be measured by traditional metrics such as national graduate destinations surveys and census collections (2016, p.387)’. In measuring graduate destinations, the assumption is that success is represented by a single, full time occupation and so data collection models generally focus on the position in which the most time is spent. Given the precarious nature of performance work, individuals may be involved in instrumental teaching and other roles to supplement successful but inconsistent performance work. In addition, perceptions of the successful musician as performer and instrumental teaching as non-musical activity can impair understandings of careers in music where graduates involved in teaching as one of a range of professional roles are defined as working outside the field of music (Bennett, 2016). Assumptions regarding professional careers in music can therefore impair understandings of graduate destinations and therefore undermine attempts to enhance career preparation in instrumental music education programmes (Bennett 2016).

Professional identity and employability

'The romantic image of the western classical professional performer who engages only in performance and who does not work more broadly within music is reinforced by UK conservatoire mission statements that speak of training aspiring performers'.

(Mills et al. 2005, p.1)

Reflecting on the conflicting identities of instrumental teachers, where self-definition as a musician or performer is preferable to teacher, Bennett (2009) suggests that realistic career expectations are vitally important in establishing positive role identity and ensuring intrinsic satisfaction in instrumental teachers. Her research reveals a 'disparity between undergraduate curricula, the career expectations of students and the realities of professional practice' (Bennett 2009, p.309), and she proposes that students should be introduced to a more rounded curriculum in music in order to enable them to prepare for and manage portfolio careers. The necessity to address realistic career preparation in advanced instrumental students is highlighted by Gonzalez (2012), who stresses that despite career goals in performance, the majority of students who participate in training as performers will eventually be involved in teaching at some level.

Brown (2007) takes a more critical tone in suggesting that to train performers rather than practitioners with an awareness of the industry could be described as 'fundamental dishonesty' (Brown 2007, p.46). Concerns for the impact of unrealistic and often misleading vision of

careers in music on student employability and on the careers of professional musicians are further expressed by Mills (2004) who suggests that:

‘The lack of a suitable tool for evaluating and describing careers in music limits our ability to distinguish between different sorts of careers in music, to offer careers advice to those considering a higher education or career in music, or to guide those – including conservatoire students – who have already committed themselves to music and want to know how to optimise their prospects. It also reduces the power of musicians to change their employment conditions for the better, should this be appropriate, because there is very little information on which they can draw when making their case’

(Mills 2004c, p.179).

Chapter Summary

This chapter explored the range of issues and themes relating to professional identity in instrumental musicians as teachers which are presented in existing literature. While the scope of the literature review was somewhat limited by the context specific nature of existing studies, the broader themes relating to the influence of the Western culture of instrumental music education on the development of identity in young instrumentalists are relevant to the broader study of professional identity instrumental teachers.

Literature in this field suggests that instrumental teachers are highly influential in the development of notions of identity in aspiring musicians, providing a role model or possible self in addition to an introduction to the culture of music and music education and specific understandings of practice and progression in an apprenticeship model of instruction (Hallam 1998, Bennet 2008, Burwell 2012). Several studies suggest that focus on the mastery of

technical skills in advanced level instrumental study is linked to hierarchical structures in music education which in turn influence perceptions of careers in music and therefore impact on professional identity and self-esteem for individuals involved in musical contexts other than performance (Roberts 1991b, Bennett 2008). Technical rationality and the hierarchy of professional roles are highlighted as the potential source of identity conflict in instrumental musicians working either as instrumental or classroom music teachers as they prefer to define themselves as either musician or performer rather than teachers (Mills 2004b, 1991a, Woodford 2002). In these cases, a preference for the musician identity is explained as a desire to be identified as a performer rather than as a teacher, since performers have higher status and are potentially regarded as superior musicians (Roberts 1991b). Identity conflict in instrumental teachers is therefore linked to notions of the teacher as failed performer (Roberts 1991a, Roberts 1991b). However, in the portfolio career model, where individuals are potentially involved in a range of professional role including both performance and teaching, the literature suggests that multiple professional identities can be balanced within one professional profile in a more complex and adaptive approach to professional identity (Roberts 2007, Regelski 2007, MacDonald et al., 2002). This perspective highlights the role of the individual in negotiating understandings of identity in a range of professional contexts and demonstrates the extent to which individuals are required to adapt existing skills in the competitive environment of professional careers in music (Bennett 2016, Mills 2004c, Regelski 2007).

The literature therefore suggests that while the focus on practical skills is necessary in instrumental training and individuals are invested in the culture, accepting and perpetuating understandings and practices from an early age, the dominant influence of technical rationality and associated notions of career success create a hierarchical relationship between professional roles and lead to unrealistic expectations of professional lives in music. In this context, there

is considerable potential for the instrumental teacher to act as a link to the professional field, providing a positive career model for students (Triantafyllaki, 2010).

CHAPTER TWO

METHODOLOGY CHAPTER

Introduction and Overview

This chapter will present the methodology used in the study, including the research questions, research design and methods used in data collection, analysis and synthesis. The second part of the chapter will focus on ethical considerations in this research including issues relating to data storage, consent and the nature of limitations and delimitations with specific consideration of the role of the researcher as practitioner in this field.

Research Questions

The research explores the dominant contextual influences in the development of professional identity in instrumental music teachers and therefore requires an understanding of both the context and individual experience. The study adopts an interpretivist position, prioritizing individual perceptions and the meanings attributed to experiences in the specific context of instrumental music education, on the understanding that the ‘knower and known interact and shape one another’ (Denzin and Lincoln, 2005, p.22).

The social constructionist view of perception and understanding as ‘socially mediated and constructed through experience’ is relevant to the subject and design of this study and is influential in relation to the theoretical and methodological position (Green 1997, p.192). The study views individual experience as embedded in a cultural community of practice, and the

research questions recognize a need to address the way in which specific social, cultural and environmental factors influence and define understanding and behaviour in this context (Lave and Wenger, 1991). The research questions listed below acknowledge the interaction between individual and context in the development of professional identity in the context of instrumental music:

- How do instrumental teachers define themselves professionally?
- How influential is training in the development of professional identity in instrumental teachers?
- To what extent are teaching strategies and concepts of professionalism employed by instrumental influenced by the context of their own tuition?
- Is there a common process involved in instrumental musicians becoming teachers?

Given the diverse nature of practice in this field, a need exists to adopt a combination of methods in order to understand nature of the phenomenon (Creswell and Plano Clark 2011, p.8). The research therefore uses both quantitative and qualitative methods in an explanatory sequential design to explore the broad experience of instrumental music teaching, including the nature of progression and the way in which individuals identify themselves professionally in this context, and to better understand the process involved in progression and influences on the development of professional identity (Pring, 2000). The quantitative method in the form of a national survey is used to generate data relating to the broad experience of practice in this context while the qualitative method is used to explore findings from the quantitative strand through the lived experience of participants.

The rationale for gathering both forms of data is influenced by the complex nature of the role of instrumental teaching in the professional lives of musicians and acknowledges that neither

quantitative nor qualitative methods alone are sufficient to capture the overall trends of instrumental teaching and the individual experience of the progression from student to teacher (Creswell and Plano Clark 2011, Burke Johnson and Onwuegbuzie, 2004). While the survey strategy is useful in contextualizing the experience of individuals within a community of practice, providing scope for a broader analysis, the qualitative tool employed in the case studies allows for exploration of understandings associated with identity in this context (Strauss and Corbin 1998). The research design therefore aims to ‘make sense of, or interpret, phenomena in terms of the meanings people bring to them’ (Denzin and Lincoln, 1998, p.3).

The case study method involves individual, semi-structured interviews with instrumental teachers working in the UK. Used as part of the explanatory sequential design, the case study interviews provide an opportunity for the researcher to explore the meanings associated with specific responses in the survey strand of the research, specifically areas relating to progression and identity. This heuristic case study approach is used in this context to ‘bring about the discovery of new meaning, extend the reader’s experience, or confirm what is known’ (Merriam 1998, p.30). A series of individual case study interviews relating to the same phenomenon is viewed as an ideal strategy for this research, since it offers an opportunity to draw upon a body of evidence in the generation of new understanding (Hamilton and Corbett-Whittier, 2013).

The case study interviews were occasionally conversational in nature, reflecting the researcher’s role as practitioner in the field of instrumental music education and participants’ interest in sharing experiences. These conversational encounters offer great potential to generate new understandings where participants, either in interview or focus group situations are able to share intersubjective understandings of the research area (Wilkinson 1998, Heritage and Atkinson, 1984). The semi structured and at times conversational style of the

interviews allowed both researcher and participant to explore existing levels of intersubjective understanding relating to professional practice and to ‘draw from, and co-construct, broader social norms’ relating to professional lives in the culture of instrumental music education (Rapley, 2001).

The focus group offers an opportunity to ‘study ways in which individuals collectively make sense of a phenomenon and construct meaning around it’ (Bryman 2012, p.505). The use of a focus group in addition to the existing strategies employed corresponds with the symbolic interactionist view that understandings of social phenomena are formed through interaction and discussion with others and therefore reflect ‘processes through which meaning is constructed in everyday life’ (Bryman, p.505). Existing levels of intersubjectivity relating to practice in this context provide a starting point from which to initiate conversations around the issue of professional identity.

Practitioner knowledge combined with a less structured interview approach gave the researcher the flexibility to explore themes and experiences raised by the participant in more depth than would be possible in a more structured approach (Coll & Chapman 2000, p.5). Griffiths (1985) suggests that researchers as ‘insiders’, possess ‘a lived familiarity with the group being researched’ which allows them to better understand the significance of situations and events (Griffiths 1985, p.211). This view is shared by Shah (2004) who argues that ‘a social insider is better positioned as a researcher because of his/her knowledge of the relevant patterns of social interaction required for gaining access and making meaning’ (Shah 2004 p. 556). In the context of the case study interviews in this study, the researcher’s familiarity with the context encouraged participants to engage in a conversational manner; relaying their experiences and

perceptions and sharing thoughts and feelings which they might not have done in a more formal interview setting.

In this study, the conversation style of the interviews therefore allowed the space for individuals to address the meaning attributed to identity, including the way in which individuals perceived their careers in light of early ambitions. Several participants noted that they had not discussed these issues before and were surprised by the nature of their own reflections regarding their lives in music and the way in which they perceived themselves as professionals. According to Hutchinson et al. (1994), the nature of interaction in conversational interviews, including the familiar rhythms of listening and responding, ‘promotes a connection between interviewer and participant’ which in turn generates new understandings for both (Hutchinson et al., 1994, p.162).

Interviewers and those being interviewed co-create the interview process with conversational

flow and give and take that results in each person learning to understand in new ways.

Participants describe gaining a new perspective about their situations. They contend that

hearing themselves talk about something is different from thinking about it

(1994 p.163)

The conversational nature of the interviews, in which researcher and participant explore individual experience and meaning in the culture of music education, corresponds with the social constructivist view of understanding and knowledge as constructed and maintained through social interaction. Dialogues between individuals regarding experience in specific social contexts potentially involve the interrogation of collective assumptions, and so have the

potential to generate new understandings and meanings (Nerdland 2007). For some participants, these encounters represented a unique and transformative opportunity to explore aspects of their professional lives and identity and the data generated from their experience represents a valuable insight into the lives and understandings of individuals in this context.

Through analysis of data gathered using survey, case study and focus group methods, the research is designed to generate ‘deep, rich observational data’ which will contribute to understandings of experience in the context of instrumental music teaching (Sieber, 1973, p.1335). The combination of methods allows the researcher to develop a deeper contextual understanding of experience in this field, facilitating an interpretive position within a flexible research design (Burke Johnson & Onwuegbuzie, 2004). The rationale and specific nature of the design will be explored in greater detail in the next section of this chapter.

Research design

The research questions relate to general routes into instrumental teaching and the individual experience in this process, the research design therefore involves a combination of tools through which both quantitative and qualitative data can be gathered and analyzed. The central assumption associated with mixed methods research is that the combination of statistical trends with individual experience leads to a ‘collective strength’ with the capacity to provide a more thorough understanding of the research phenomena than either of these methods used alone (Creswell 2015, p.1).

The theoretical basis of the study supports the notion that knowledge in the specific culture of instrumental music education is constructed through active participation and interaction in cultural practices related to the field. The experience of individual instrumental teachers is inextricably linked to the culture of instrumental music teaching and learning and the dominant assumptions regarding knowledge and education which define the approach in this community (Lave and Wenger, 1991). This approach, involving both survey and case study data provides an opportunity for exploration of both the community of practice and individual experience, allowing both a broader analysis of themes and a detailed examination of participant knowledge and experience in this context.

The Explanatory Sequential Design

The explanatory sequential design involves the collection and analysis of first quantitative and then qualitative data in two consecutive stages within the same study (Ivankova et al, 2006). In this design, the quantitative data provides general outcomes, establishing the key issues and reflecting the community of practice through statistical significance.

The design can be used to answer the essentially qualitative research question and the quantitative outcomes are used to inform the qualitative approach including interview questions and themes. The qualitative phase is adopted to help explain the quantitative results. The two sets of data can then be combined to explore and interpret emerging themes and inferences are drawn about how the qualitative results help to explain the quantitative. The structure of the design is represented below in fig. 2.1.

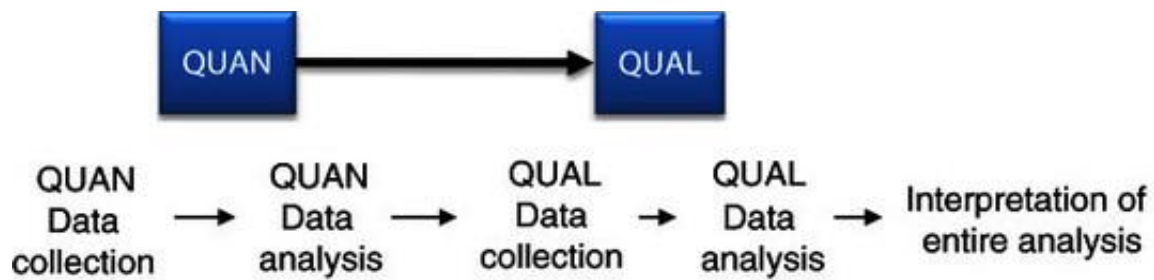


Fig 2.1 Explanatory Sequential Design

The strength of this design lies in the way in which the two phases build on each other through distinct sequential stages and two types of data are used to answer the research questions, allowing for ‘a more robust analysis, taking advantage of each’ (Ivankova et al. 2006, p.3). Important considerations during the research design relate to the selection of specific findings from the quantitative research to be used to explore refine, explain or extend understanding in the qualitative study (Ivankova et al. 2006).

For the purpose of this study, the quantitative strand involved an online survey of instrumental teachers while the qualitative strand featured individual case study interviews with instrumental music teachers and one focus group conversation. The research questions seek to explore existing phenomena and perspectives relating to the development of professional identity in this context and the research design provides an opportunity to explore issues of training, employment and identity in the community of practice and to deepen understanding and test existing findings.

In this research, the survey strand was designed to gather data relating to practice, including routes, training, participation in CPD, employment and income from instrumental teaching in instrumental teachers currently working across the UK and to expressions of professional

identity and to explore links between these aspects of professional practice and perceptions of professional identity in this group. The aim of this strand is both to develop some understanding of contemporary practice in this field and to examine existing notions of professional identity in instrumental teachers, as identified in the literature, in the broader context of peripatetic and portfolio instrumental teachers working in the UK. In this design, the survey strand was performed over a period of six months and the data was analysed to establish some understanding of experience, including the relationship between training, professional practice and expressions of professional identity in this context. These findings were influential in providing a rationale for the qualitative strand of the research, where case study interviews, were used to develop further understanding of professional practice in this field including routes into instrumental teaching and influential factors in the development of professional identity. These interviews aim to represent the authentic experience of individuals in this context by encouraging the participants to describe their experiences in music, from their earliest memories of musical activity, through their development as musicians and teachers to their current professional lives. In this way, the structure of the case study interviews is derived from the experiences and perceptions of each individual participant and the approach prioritises lived experience in the development of understanding, allowing participants an opportunity to ‘express their individual ways of construing particular experiences’ (Cooper and McIntyre, 1993, p.383). While case study participants were not required to detail their annual income, their accounts included reflections relating to training, employment and professional practice and in this way, the case study interviews allowed exploration of the key areas of interest from the survey without explicitly addressing these somewhat sensitive issues with participants. The researcher reflected on the final survey question with all case study participants, asking them to recall their original response to this question regarding their chosen professional identity and to explain their reasoning in relation to their choice of identity. In this way, the quantitative

and qualitative are related in this research through the specific themes and areas of interest which are explored in the survey and then examined on an individual level in the case study interviews.

Following the verification of the interview transcripts by participants, the case study interviews were manually coded and analysed and an overall analysis was developed based on the relationship between the two strands and the way in which the findings from these two data sets compare with existing literature in this field. Thus, the two strands are used to answer specific aspects of the research questions and contribute to a more enhanced understanding in an evolving process where the qualitative directs the quantitative and the quantitative feeds back into the qualitative, each contributing to the generation of theory in specific and valuable ways (Strauss and Corbin 1998 p.627). This research process is identified in 6 phases as highlighted in 2.1 table below:

Table 2.1 Research design and process

Phase	Procedure	Product
1. Quantitative data collection	Web based Survey N= 338	Numeric Data and text data
2. Quantitative data analysis	data screening Statistics and comparisons	frequencies descriptive statistics
3. Connecting Quan & Qualitative phases	developing interview Participant selection	schedule/design participants identified N=18
4. Qualitative data collection	Individual interview & focus group Interview	Text data, transcripts
5. Qualitative Data analysis	Coding & thematic analysis	codes and themes
6. Integration of Quantitative and Qualitative	Interpretation & explanation of Quantitative based on Qualitative findings	discussion & implications for future research

The Research Sample

Instrumental music teachers in the UK typically perform as visiting specialists in a range of institutions including schools, universities and conservatoires and in addition provide tuition in private studios including homes in some cases. Several studies have highlighted the diverse nature of musicians' careers, suggesting that teaching is one of a variety of professional roles performed as part of a portfolio career (Bennett 2008). In a 2010 survey of approximately 30,000 Musicians Union members 60% reported teaching as one of the roles performed as part of a portfolio career (Hallam and Creech, 2010, p. 296). The individual nature of instrumental teaching and learning and the lack of requirement for formal training or qualification have influenced perceptions of the profession as a 'secret garden' (Gaunt 2005) where teaching is reliant on 'self- devised strategies, common sense and tradition' (Persson 1996, p.25). The context of instrumental teaching in the UK was highly influential in the design of this study as the target group is both difficult to define in professional terms and difficult to access for research purposes. The survey method was therefore employed in an attempt to access those working in a range of educational institutions including schools, universities and conservatoires in addition to individuals working for music services and smaller organisations. Those working in studio teaching environments including their own homes are more difficult to access and for this reason the decision was made to access instrumental teachers via professional teaching networks and organisations including MusicTeacher.co.uk and the Musicians' Union. The researcher distributed the survey via her own professional network including performers, teachers, university alumni, examiners, students and former students. In addition, various regional and national organisations and institutions were approached regarding possible distribution of the survey including professional and semi-professional orchestras, exam boards and specialist music schools. This strategy was adopted in acknowledgement that those teaching in schools and other institutions may also be involved in teaching in their own studios

or homes. The only criterion applied to the survey was that participants must be instrumental teachers working in the UK. The survey ended with an invitation for case study volunteers to contact the researcher. The case study participants needed to have participated in the survey, since the purpose of the second phase of the explanatory design is to explore the quantitative results from the first phase (Creswell & Plano Clark 2011). The survey ended with a specific invitation for case study volunteers to contact the researcher and all those who volunteered were subsequently interviewed. The case study sample is therefore a random sample from the survey participants and entirely made up of volunteers with no selection process. The next section of this chapter will provide a summary of the methods used to collect data in this research.

Data Collection method

Survey

The survey was distributed via various music education networks, organisations and institutions and was live for a six - month period. The design featured 18 questions, the majority requiring one from a list of possible responses while some offered an opportunity for multiple responses to identify any potential professional roles undertaken or forms of employment. The survey also included one open ended question (question 14, appendix 2.1) relating to participants views on the value of CPD. The survey questions relate to age bracket, current professional occupation, nature of employment, number of years spent as an instrumental teacher, formal education in music, training as an instrumental teacher, routes into teaching, initial guidance in teaching, perceptions of the value of training, participation in CPD, views in relation to CPD, % of annual income derived from teaching, number and nature of other professional musician roles performed. The final question asks participants to identify

themselves from one of a list of professional musician role titles. The full list of survey questions can be found in methodology chapter appendix 2.1.

The questions were devised with the intention of establishing any possible links between routes into instrumental teaching, training, employment, income, range of professional roles and the development of professional identity in instrumental teachers, including the way in which individuals identify themselves professionally. These key features in the professional experience of instrumental teachers were identified through the literature in the field which suggests that individuals in this context enter teaching with little or no formal training or guidance, work in a range of professional contexts and prefer to identify as performers rather than teachers due to the higher status of the performer role for musicians (Mills 2004c). Given that instrumental teachers in the UK can work in a range of situations, the survey questions relating to professional roles, employment status and teaching contexts (questions 2, 3, 4, 16 and 17) were intended to explore links between the practical experience of instrumental teaching in this context and professional identity. The range of professional roles, possible employment models and teaching contexts presented in questions 2, 3, 4 and 18 were informed by the literature in the field and through discussions with other instrumental teachers. The range of musical and educational qualifications represented in questions 6 were influenced by the literature in the field in an attempt to explore links between specific routes and experiences in music education and professional identity. The forms of training and professional qualifications represented in questions 7 and 11 were again informed through the literature in the field and discussions with various instrumental teachers and professional musicians. For this research, the age of participants was also included to assess correlations between age, training and professional identity and thereby explore the impact of developments in career preparation for musicians (question 1). The range of potential professional role titles presented in question 18

was developed through exploration of the literature in the field and through conversations with musical professionals though the research recognises that the list is far from exhaustive.

Survey Distribution

The survey was distributed via link either by email or twitter. The decision to create and distribute an online survey rather than a paper version was based on the goal to reach as many UK based instrumental teachers as possible. The following list represents those organisations and institutions which agreed to support the research by distributing the survey. Many more were contacted but declined to share the link or failed to respond. For some organisations, there appeared to be a conflict with existing research priorities while others were unable to support the study due to existing protocols. The two main distribution sources were the MU and the UK music services who distributed the survey to teachers across the UK in addition to Scotland, Northern Ireland and Wales. The list of institutions, ensembles and organisation which agreed to distribute the survey to their members, employees and contacts can be found in Methodology Chapter Appendix 2.2.

The survey seeks to explore the way in which individuals define themselves professionally in this context. Question 18 therefore addresses one of the key research questions in this study. Many of the remaining questions were designed to facilitate an exploration of the links between external factors and the way in which individuals define themselves. The survey design acknowledges the lack of regulation and formal training requirement for instrumental teachers in the UK and includes specific questions which aim to establish the nature of alternative pathways or common experiences or progression from student to teacher in this context.

Questions relating to both participation in and perceptions of training and CPD prior to and since becoming an instrumental teacher are also related to one of the key research questions. In this way, the survey design reflects the research questions, which are in turn influenced by existing literature in the field. However, the researcher accepts that the nature of the survey questions, and specifically the range of responses offered in some questions might in some way determine the way in which participants respond. Bresler (1996) suggests that this is in some way inevitable since researchers are not 'separate from that which they study but situated within some value system, from which they observe and interpret' (1996, p.6). The selection of roles represented, along with the range of training and employment arrangements were informed by the researcher's understanding of the context and as such represent a specific stance. It may also be the case that the suggestion that participants might be involved in a range of roles, could suggest that this is expected of participants. The researcher is therefore aware of exerting a degree of influence over the survey but has attempted to mitigate in against this by providing a wide range of options including 'other' in most cases.

Case study interviews

A series of individual case study interviews were performed over a twelve-month period with existing professional instrumental music teachers working the UK. Eleven of the interviews were conducted face to face in the participants' homes and the other seven were conducted by telephone. Of the telephone interviews, two were with participants who were living and working in the South East but were simply too busy to meet face to face and the remaining five lives and the remaining five were with individuals who were living and working too far from the researcher to be able to arrange a mutually convenient face to face interview. Each interview was recorded with the permission of the participant and transcribed by the researcher following

the interview. The transcription was performed manually and then checked for any errors or areas which were unclear from the recordings. All participants were assured that interviews would be anonymised, and all personal details including names of participants, institutions, teachers and organisational connections were removed from the accounts during transcription. An example of a transcribed interview can be found in Methodology Chapter appendix 2.8.

The transcripts were sent to participants by email for verification and to ensure that the accounts were representative of their interview and their experience, thereby removing any sense of researcher interpretation and construction in the process of transcription and allowing participants to speak 'for and about themselves' (Atkinson 1998, p.5). Of the 18 participants, two replied suggesting grammatical and typographical corrections and one verified the account but expressed concerns about the tone of his interview, suggesting that he had not realised that he felt such frustration and negativity about working as an instrumental teacher in schools before the interview. He was reassured that the account would be anonymised and offered the opportunity to either perform another interview or change the existing account but he declined both options, preferring to use the original. All remaining participants responded in writing, verifying their accounts.

Two case study participants were prompted to provide additional information after the interviews, contacting the researcher during the months following the interviews to provide updates on their careers. The two participants suggested that the profile of their working life had shifted, in one case from teaching to performing and in the other, due to an increased and enhanced role as a music examiner. Both felt that this shift in their working life was of relevance to their professional identity and these reflections contributed to the overall analysis

of case studies, specifically in relation to findings concerning autonomy and the portfolio career in music. One case study participant continued to correspond with the researcher regarding her transition from full time employment with a regional music service to self - employed instrumental teaching though these reflections did not relate to her interview or to the research.

The interviews were unstructured and conversational in nature and aim to explore individual routes into instrumental music teaching and perceptions of the nature of this experience. Participants were asked to describe their background as musicians in a form of unstructured narrative, from their early experiences as instrumental students through formal education and the crucial first experiences in teaching. Participants were also asked to talk about their experiences in teaching and encouraged to explore their perceptions of the development of their identity in music including interactions with the contexts in which they studied and currently work. These areas of interest were informed both by the research questions and by responses to the survey. The key focus of the case study interviews was therefore to understand the way in which individuals create meaning through experience and interaction in this context (Lave and Wenger 1991).

Studies of individual lives can help to enhance existing understandings in a range of contexts, including instrumental teaching and learning. Goodson (1981) suggests that 'in understanding something so intensely personal as teaching, it is critical we know about the person the teacher is' (1981, p.69). In encouraging the participants to engage with their experiences as individuals in the culture of instrumental music education, the researcher aimed to encourage them to place their experience within its social setting, to relay their perceptions as a personal narrative and hopefully enable greater understanding of practice and experience in this context.

In addition to providing a structure for the interviews the chronological approach afforded by musical life histories also provides a useful format for analysis where comparisons can be made between timelines and significant experiences (Baker, 2005). The interviews were semi-structured and the researcher determined the format and occasionally asked questions to direct the participant. The interviews were also conversational to some extent, though the conversations were structurally determined by the rationale and in most cases involved the participant's narrative of their experience as they gave a chronological account of their musical development. The researcher began each interview by asking the participant to relate their earliest experiences in music and to continue, explaining how they developed throughout their career to their current professional experience and the interviews concluded with some exploration of the participant's professional identity. Within this structure the direction and pace of the interview was mostly determined by the participant though the researcher was able to pause at critical or interesting points to encourage more reflection. While there were occasions where the researcher was asked to provide her own perspective, these were infrequent and an attempt was made to ensure that the conversations related more specifically to the experiences of each participant. It is acknowledged however that the professional status of the researcher potentially influenced both the participation and reflection of some participants.

Case Study participants – an introduction

The following case study vignettes provide a useful introduction to the case study participants; their background including education and progression and suggested role identity as expressed during the interviews.

The 18 case study participants comprise twelve females and six males. The female participants represent an even spread of age brackets with three from each of the age groups featured in the survey. Four of the male participants are from the 45 -55 age group, with one from each of the 30 - 45 and 55+ age groups.

Case study participant vignettes

DB works for a national music trades union. She studied music at university and is in the 45 - 55 age group. The influence of instrumental teachers is dominant in her account, the most significant being a flute teacher with whom she studied as a teenager. This early teacher provided a role model and determined DB's ambitions as a flute teacher. While she did gain experience in instrumental teaching as a volunteer while she was a student herself, DB entered full time employment as a flute teacher for a music service after graduation without any interim training or guidance. DB and I met several years ago when we both worked for a regional music service. DB volunteered as a case study having completed the survey online via the MU. While her early career ambitions were specifically related to teaching, and she has a strong belief in the value of instrumental teaching, DB identified as a musician as this summarises all she is and does.

PC is a member of staff at a London Conservatoire. He is a 45 – 55 age group jazz specialist and band leader and performs professionally in the UK and overseas. He volunteered as a case study participant having completed the survey online via London College of Music staff network. While he enjoyed music as a child, his early experience of instrumental lessons was negative and he continued to make music on an informal basis and trained as a telephone engineer. PC retrained in his late 20's, returning to music education at a London conservatoire

age 30. He balances performance and teaching work, suggesting that teaching is a vital part of his professional life as a musician and attributing his own student-centred approach to his early experiences in tuition. When asked about his professional identity, PC defined himself as a musician rather than sax player or teacher. In explaining this decision, he suggested that the term musician was the most effective way to represent everything involved in his professional life.

JH is a gypsy jazz guitarist and guitar teacher working in the South East, aged between 45 and 55. He volunteered as a case study participant having completed the survey online distributed via the MU. JH is completely self-taught as a guitarist and his approach to teaching is entirely student centred. He has taught at various points in his career to supplement performance work. Having rejected instrumental tuition as a child, he feels that an approach where students learn to play the music they enjoy from the first lesson is the most appropriate way to communicate his interest and knowledge. As a successful performer, JH was conscious of the way in which his performance status was perhaps acknowledged in schools rather than his ability to teach. However, JH emphasised the informal nature of his employment status as an instrumental teacher in schools, suggesting that he was not treated professionally as a teacher. JH believes that instrumental teachers should be experienced performers and identifies as a musician as a ‘personal qualification’ which can then be unpacked depending on the other in the conversation.

DR is a guitarist and guitar teacher in the 45 -55 age group. He completed the online survey distributed via the MU and volunteered as a case study participant. DR’s earliest experiences in instrumental tuition were formal and did not correspond with his interest in popular music. DR is self-taught and regards teaching as a way of earning an income rather than a career.

Adopting a pragmatic approach, in response to questions about professional identity, DR suggested that since teaching represents his source of income, he identifies his professional identity as a teacher but he also described a deeper, more personal identity as a musician.

DW is a violin and viola teacher in the 55+ age group working in schools and her own private practice. We have worked as colleagues at a regional music service and local music centre for several years and we both currently teach as visiting peripatetic instrumental teachers in a local grammar school. DW completed the survey, distributed via the grammar school music department and volunteered to be a case study participant. Having studied violin at conservatoire level, DW decided to take a specialist instrumental teacher training course rather than pursue a performance career. She has combined teaching in schools and music centres and caring for her family for many years and suggests that the training she received was invaluable as a form of career preparation, since it involved watching experienced teachers. DW identifies herself as a musician despite the specific nature of her training and her passion for teaching, suggesting that the term most accurately describes all she does and *has done* in music.

SW is a tuba teacher and orchestral conductor in the 55+ age group. He volunteered as a case study participant having completed the online survey distributed via a regional orchestra. SW learned to play brass instruments through the brass band culture before progressing to more formal routes and eventually attending a London conservatoire. He has maintained performance goals throughout his career though he was unable to complete a fourth year of conservatoire performance training for financial reasons and instead took a full-time job as a brass teacher with a regional music service. SW took a Cert Ed qualification whilst working as a teacher to improve his professional status and has consistently worked in education, both as

an instrumental teacher for a music service and in an independent school. SW identifies as a tuba specialist rather than a teacher or musician.

HW is a flautist and flute teacher in the 30 -45 age group. She attended university, studying music and French and after a break during which she taught flute in schools, she attended conservatoire to further develop her practical skills. HW first started teaching as a teenager and has taught throughout her career to supplement an income from performance work. HW has at various points adopted an overtly entrepreneurial approach in establishing performance ensembles and generating students, and she has consistently found both performance and teaching work through her network of contacts from University and conservatoire. HW identifies herself as a musician though she expresses professional identity for portfolio musicians as flexible and contextually defined according to the other involved in the conversation.

CR is a singing teacher working in the South East and is currently involved in various performance projects as a freelance singer. CR is an MU member and completed the survey online. In addition, we perform together and she volunteered to participate as a case study having completed the survey and discussed the research. Despite having performance goals as a singer in her teens, CR was encouraged to consider other careers and trained in the hotel and hospitality industry, returning to education as a singer in her late 20's. Now in the 30 -45 age group, CR combines teaching and performing and has recently embarked on a master's degree in performance at a London conservatoire. She initially took a pragmatic approach and suggested that since she earned her income from teaching, she should identify as a teacher. However, CR recently sent an appendix to her interview, suggesting that she is now performing far more as a result of the master's degree and so would currently describe herself as a

performer, though she expects the balance to continue to switch and anticipates an interplay between the roles and therefore the identities throughout her career.

PT is a percussion teacher and professional drummer working in the South East. PT and I worked together at a regional music centre and currently work as peripatetic instrumental teachers in the same school. He volunteered as a case study having completed the survey via email link. PT initially learned to play through a peer learning initiative at secondary school where more advanced students received subsidised lessons in return for teaching beginner students. He eventually took formal lessons outside school and progressed to university where he studied as an undergraduate and postgraduate before embarking on teaching as a way of supplementing an income from performance work. PT, now in the 30 - 45 age group, experienced lapses in his own learning where the teachers at university prioritised their own performance work and provisional tutors were not able to provide tuition at a sufficiently advanced standard. PT chose to address the technical ‘holes’ in his playing by returning to tuition in his 30’s with an experienced teacher and player. This experience has influenced his own technically orientated approach to teaching. He has maintained career goals as a performer throughout his career so far and teaches through economic necessity though he has strong opinions regarding the need for teachers to be both technically advanced and committed. PT identifies as a musician since he suggests this encompasses everything he does.

DP is a recorder and oboe teacher in the 40 -55 age group working in the South East. We are both involved as peripatetic instrumental teachers in a local grammar school and she volunteered to be a case study having completed the survey distributed by the school music department. DP’s mother was a concert pianist and piano teacher and her early experience

was influenced by musical expectations, including early teaching experiences involving students provided by her mother. She attended conservatoire but enjoyed teaching (while she was there) and so decided to take a PGCE rather than continue studying performance after the four years performance training. She continued with some performance work, supplemented by teaching and from the earliest experience of teaching she composed her own materials and devised her own teaching strategies. She described high levels of autonomy, adapting her working life to suit her personal circumstances, but she also expressed tensions in relation to institutional perceptions of instrumentalists, however highly skilled, who choose to teach rather than pursue performance goals. DP identifies herself as a musician because the term most effectively describes the range of roles and abilities involved.

RS is a string teacher and an MU member in the 45 -55 age group. She volunteered as a case study participant having completed the survey via the MU link. RS studied violin at conservatoire but was unable to complete the fourth year of performance training for financial reasons. Instead she received a grant to take a post graduate teaching course which in turn led to a full-time teaching job with a regional music service. RS expresses conflict in relation to this decision as she would have preferred to take the performance course and felt guilty that she had not continued with the training. Her early experiences of teaching were traumatic and she identified a lack of preparation through the Cert Ed route in classroom teaching and consistent need for a role model in her teaching career.

SS is a string teacher and head of music department in a London school. She completed the survey via a direct email link and volunteered to be a case study participant. She is in the 30-45 age group and attended a London conservatoire having first attended a specialist music

school. Her experience of teaching at conservatoire level was mixed and she had no intention to teach at any point in her career. After conservatoire, SS established a network of players and became a performer and ‘fixer’ for other performers in London. Upon relocating to Kent and starting a family, SS experienced a loss of earnings from performance work and turned to teaching as a source of income though she felt the need to access training in order to do so and trained as a specialist early years string teacher. As a head of music, SS is able to offer an alternative perspective on the role of the instrumental teacher as she employs successful instrumentalists to teach in her department. Her account highlights way in which freelance individuals work as part time staff in institutional contexts, suggesting that the portfolio career can mean that instrumental teachers are at times unable to fulfil teaching commitments due to priority placed on performance work. SS identified as a musician though she suggested that if asked, she would probably tell people that she was a teacher, because that is what she *does*.

AB is a string teacher and performer. He studied music at University and then violin at Conservatoire and has enjoyed a career combining playing and teaching at the highest level. AB volunteered as a case study having completed the survey via a conservatoire teachers network. Whilst he is involved in high profile performance work, AB maintains strong views with regard to the value of instrumental teaching and the role of music in society. Now in the 40 -55 age group, he is engaged in various programmes with young musicians and works with various political and arts organisations to raise the profile of instrumental music education for children. When asked to define his professional identity, AB refrained from allocating one term, preferring to combine various but always using the label entrepreneur and eventually selecting this as the most appropriate term in describing his range of professional activities.

HM is a pianist and music examiner in the 55 + age bracket. She initially took lessons with a renowned piano teacher and pianist before studying music at Cambridge University. HM volunteered as a case study participant having completed the survey through a link shared by a network of music examiners. HM experienced performance anxiety during her undergraduate years and performed less as a result. Having graduated she took a teaching job in order to gain financial independence and leave home. She has taught in various institutions but does not regard herself as a teacher nor the act itself as teaching. Instead she describes ‘helping’ musicians informally. She describes early experiences with the well-known and dominant teacher as having influenced the way in which she regards teaching herself and prefers to help rather than teach individuals. HM identified the term musician as the most appropriate in describing her personal and professional identity and outlook.

CB has spent a career working as a classroom teacher, head of department and instrumental teacher and is now a music examiner in the 55+ age bracket. CB volunteered as a case study participant having completed the survey through a link shared by a network of music examiners. She studied music at university and progressed to a pilot postgraduate course in instrumental teaching at a conservatoire. CB taught while at university without any training or guidance to earn additional income but her early career goals related to performance, though she acknowledges teaching as part of the role of the professional musician. CB’s approach is guided by early understandings of the culture of music as her mother was an orchestral manager. CB identified as a musician as she suggested that the term provided an effective summary for a career in various roles in music.

JP is a 25 year old piano teacher based in London. Her mother is also a piano and singing teacher and JP’s early experience in instrumental tuition involved her mother as teacher. JP had

early goals as a performer but developed an interest in teaching after taking on students as a teenager and while at university. She has a private teaching practice in addition to piano teaching in an independent school and for a music service. JP identified as a musician, suggesting that this was 'who I am'. JP is a member of the MU and volunteered as a case study participant having completed the survey.

SST is a 22 year old piano and singing teacher based in Oxfordshire. SST was an undergraduate at Canterbury Christ Church and was known to the researcher as a singing student. After graduating from university, SST established her own peripatetic teaching practice in her home town and has stayed in touch with the researcher with whom she has shared concerns relating to specific technical aspects of teaching. SST completed the survey and subsequently agreed to participate in the research as a case study volunteer. SST initially suggested that she would identify as a teacher but more recently, as her teaching practice has grown and she has involved other teachers in a growing enterprise, she suggests that 'business person' or 'entrepreneur' might be a more appropriate identity.

LD is a 28 year old singing and piano teacher based in Canterbury. Having studied music as an undergraduate and at Masters' Degree level at Canterbury Christ Church University, LD established a successful freelance teaching practice in the area. She maintains performance goals but her main career ambitions relate to teaching and examining. LD reflects on the influence of her own singing teacher and the way in which the approach of one specific teacher dominated her experience of tuition and progression and continues to determine her approach. LD identified as a musician as she suggested that the term adequately summarises who she is as an individual as well as what she does.

Focus Group Discussion Group participants were HW, DP and the researcher. Case study participants living in the East Kent area were invited to participate in a group conversation around specific ideas from literature in the field relating to professional identity in instrumental musicians and comments from the survey. The questions and comments were introduced as starting points for discussion and can be found in methodology chapter appendix 2.3. The goal was to provide participants with an opportunity to share thoughts and experiences and thereby generate additional data on perceptions and experiences. The following section of the chapter will present the strategies used in the analysis of data from the survey and case study interviews.

Data analysis and synthesis

Survey analysis

The survey questions were developed to address findings presented in existing research relating to professional identity, training, income and employment status in instrumental teachers. The survey was distributed online via Survey Monkey and participation was anonymous. The results were analyzed statistically using Survey Monkey comparison and filtering tools to establish general trends and explore links between a range of factors including training, CPD, income, age, employment status, range of professional roles and professional identity.

The survey findings were analyzed using the comparison and filtering tools available on the Survey Monkey analysis facility to provide answers related to the central research questions. Some responses were missing on each question and in each case the analysis was performed using only existing responses rather than making any attempt to infer or generalize from any missing data. The number of missing responses ranges between 1 and 5 from 338 respondents

apart from questions 11, 13, 14, 15 which concern training and CPD where the number of missing responses ranges between 6 and 28 and question 17, where there are 22 missing responses.

Where the questions concern training and CPD participants may have chosen not to respond due to the nature of the question and possible responses, sensitivity relating to qualifications or lack of familiarity with the terminology. The researcher received emails from survey respondents suggesting that the training options did not provide sufficient scope for their experience and also that some respondents were not familiar with the term CPD and so had not completed these questions. Question 17 asked participants to identify professional roles in music which they perform in addition to teaching by ticking any appropriate suggestions from a given list, including 'other'. However, the list did not include the option 'no other roles'. The 22 missing responses to this question may therefore have occurred because the range of roles did not provide a suitable response.

The analysis was therefore determined by the central issues relating to the research questions, as defined in the literature, including the way in which instrumental teachers define themselves professionally, the prevalence of the portfolio career model and the lack of training or guidance for early career teachers. A range of questions were devised which focus the analysis on the key areas of influence, allowing the researcher to explore links between professional identity and various aspects of professional careers in instrumental teaching. These key features, identified in the literature were organized in 7 broad areas of identity, age, income, portfolio careers, training, employment and CPD.

The survey analysis questions are as follows:

Identity

- How do participants identify themselves professionally

Age

- Were respondents in the 20 – 45 age brackets more likely to identify as performers?
- What % in the two lower age brackets identified as teachers in the final question?
- Did more respondents in the lower age brackets receive formal training as teachers?
- Were those aged over 45 more likely to identify as teachers?
- In response to question 5, are those respondents who have worked as teachers for longer more likely to identify as teachers?

Income

- What are the links between income and professional identification as teacher?

Portfolio careers

- What % of respondents perform multiple professional roles including teaching. What are the most common roles?
- Is there a correlation between age and the range of roles performed.

Training

- Do younger respondents suggest that they have received more training as instrumental teachers?
- Do those who suggest that they have received training identify *themselves as teachers*?

Employment

- Are respondents who are employed by a music service more likely to identify as a teacher than those who work as freelance teachers?
- Is there a difference where individuals work on a full-time basis for a music service?

CPD

- What % of those who believe that instrumental teachers should receive more training and guidance suggested that they have taken courses or qualifications since becoming teachers.
- What % of these respondents suggested that CPD received had been influential for them.
- What % of those who suggested that they had not received any training since becoming a teacher suggested that they would participate in such activities if made available.

Case Study analysis

Case study interviews were conducted with 18 individual instrumental teachers. All interviews were digitally recorded, transcribed, verified by participants and saved as anonymized, uniquely identified files. Initial exploration of the case study data involved the identification of two broad thematic areas which were determined by the interview rationale and the research questions. Following each recording, the researcher made notes relating to the key areas of interest or significance in each account. For some participants this related more to experiences as a student while for others the focus of the interview related more to their professional experience. These notes were kept in a coding diary in a secure location and described as *initial phase coding*. The notes from the initial phase were influential in separating the data into two broad overarching thematic areas, these being *routes* and *experiences and perceptions*. These thematic areas were informed by the interview strategy and derive from the way in which participants recounted their experiences and reflected on these experiences. These two thematic areas therefore represent the overarching themes in the account and these are used as an organizational tool in the analysis.

Following this initial phase transcripts were then subjected to two further phases of manual coding to establish themes and sub themes within each of these broad areas. The first of these

phases involved a further reading of the transcripts and the identification of similarities between the accounts in relation to the two broad thematic areas already defined. These similarities were noted in the coding diary and allocated as either relevant to the thematic area *routes* or *experiences and perceptions*. The similarities were then formally allocated to each thematic area and defined as themes and the transcripts were re - examined to test for further themes. The themes identified within each broad thematic area are as follows:

Key Themes

Routes

Early experiences in teaching

Influence of The Instrumental Teacher

Training

Teaching

Experiences and Perceptions

Culture of professional music and musicians

Autonomy

Status and Hierarchy

Portfolio Careers in music

Identity

The second phase of coding established a range of sub themes within each theme, these represented experiences, perceptions or expressions which were shared by participants across the case study interviews. These sub themes were allocated specific numeric codes relating to the theme, for example the theme Identity is represented by I and each separate sub theme is allocated a number according to the order in which they were identified, so sub themes I1, I2, I3 represent specific aspects or expressions of identity in the accounts. Following the second phase of coding the transcripts were re - examined to test for further sub themes and ensure consistent representation of themes and sub themes. An example of a worked interview transcript with manual coding can be found in methodology chapter appendix 2.9.

In the *Routes* thematic area, sub themes include the early influence of family and educational institutions and the way in which instrumental teachers as role models and guides influence practice and progression. One significant sub theme concerns ways in which negative experiences of instrumental tuition influenced individuals approaches to teaching. Within the themes of teaching and training, the variety of sub themes includes perceptions of the role of the instrumental teacher, experiences of teaching with no training or guidance and teaching as a financial necessity.

In *Experiences and Perceptions*, sub themes relating to the culture of music education, include understandings of the culture and dominance of networks in this field in the generation of both teaching and performance work. Autonomy is represented in all aspects of professional practice through a range of sub themes. The nature of activity in portfolio careers is represented in sub themes relating to the necessary balancing of professional roles and entrepreneurial behaviour. Sub themes relating to identity are of specific interest as they include expressions of musician identity as both personal and professional and as a functional role identity used to summarise a range of professional activity. Tables providing the themes and full list of sub themes with relevant codes can be found in Methodology chapter appendix 2.5.

A table was created to assess the frequency of the codes and thereby determine the dominant themes in individual case studies and across the interviews as a whole. In addition to the frequency table, a quote bank was created to include the perceptions and specific reflections in each of the sub thematic areas. These reflections were then used along with the codes to inform further exploration of the survey data to generate theory and answer the research questions.

Ethical Considerations

The research proposal, with details of ethical considerations provided in the following sub sections, was submitted to the Faculty of Education Research Ethics Committee and approval was received on the 30th June 2015. The following sections of this chapter will detail the ethical considerations relating the study.

Data storage

The data is kept in a secure facility and the researcher alone has access to the material. All data is anonymized in order to protect the identity of participants. The survey is anonymous and all communication from survey participants is stored securely. The interview transcripts were anonymised and specific details including names, individual institutions, employers or significant details which might be used to identify participants are not included in the report. Participants were sent copies of the transcripts and were able to verify that this was the case. No data relating to this research has been shared with any other parties.

Well - being of participants

Care was taken to ensure the positive experience of participants, specifically in relation to the perception of the project goals and assumptions regarding the professionalism of instrumental music teachers. It was anticipated that some individuals may be offended by questions related to the lack of training or professional qualification requirements for instrumental music teaching as they may be perceived as some form of criticism or comment on the degree of professionalism. For some of the case study participants the interview itself was a vulnerable experience as I was asking them to discuss their early aims and ambitions in music and to reflect on the nature of their current identity as professionals. I was aware that their

understandings were deeply rooted in their personal history as individuals and as a result felt a responsibility to be affirming in tone and manner. Where participants became upset during interviews, the recording was stopped and we began again only when the interviewee asked to do so.

Voluntary Informed Consent

Survey and case study participants were provided with explanatory material along with consent forms in the introduction to the survey and in the pre-interview material and conversations with all case study participants. Participant consent and information forms for survey volunteers and case study participants can be found in Methodology Chapter appendix 2.7. In addition, case study participants were given information regarding the types of questions involved in the interview in order to prepare them for the nature of the discussion. These questions were given to the participants along with the consent and information to prepare them for the nature of the conversation in advance and can be found as Methodology chapter appendix 2.8.

In all preparatory material, the researcher stressed that the focus of the research rests on the way in which musicians employ existing understandings in their teaching. All questions were sensitive to the professional context and the introductory and pre - interview material emphasized the interest in participants' experience of teaching rather than their qualification or merits as teachers. The researcher discussed these issues with case study participants before beginning the interviews and consent was voluntary and informed. In addition, all case study participants were sent transcripts of the interviews and invited to discuss the experience and verify the transcript as an accurate reflection of the interview. In this way, the participants were able to examine their account and ensure that they and their experiences were accurately

represented. All participants were assured that they could withdraw from the interview process at any time and could refuse to allow their interview to be used for the research.

While several case study participants are known to the researcher, none are involved in working relationships other than as freelance colleagues in institutions. While this may have influenced notions of shared understanding and experience, there was no professional incentive for participation. The researcher did not offer any form of incentive for participation in either the case study interviews or the survey. However, as a professional musician working in this context, the researcher recognises the need to address issues relating to positionality in this research and will discuss the role of the researcher as practitioner in the following section.

Influence of the researcher as practitioner

My professional profile as an instrumental teacher was explicitly stated both in the material relating to the survey and in the pre-interview information for the case study participants. My role as an insider in relation to the context of the research was therefore foregrounded from the outset. In addition, some of the case study participants were members of my professional network who are aware of my role and experience as a professional. For some, this may have influenced not simply their decision to participate but also their response. While the research questions were primarily related to existing research in the field, my own experiences and understandings may have influenced the way in which the research design and implementation and through interaction with the case study participants I may have influenced their response.

As a practitioner researcher, I accept that status of the researcher is central, either as a member of the group being studied, sharing specific characteristics, assumptions or experiences with the participants, or as an outsider to the community of practice (Throne 2012 p.55). The positionality, and 'insider' or 'outsider' status of the researcher is central to issues of validity in practitioner research since both the internal and external validity are influenced by the understandings and perceptions of the researcher. Where concepts of validity are related to uncovering 'truth' in the research context, the individual perspective of the practitioner researcher could result in bias and potentially jeopardize the validity of research findings (Drake and Heath, 2011). Drake and Heath (2011) define insider research as depending on the researcher 'having some experience or insight into the worlds in which the research is being undertaken' (2011, p.1). The validity of this form of research is necessarily influenced by the extent to which practitioner researchers or 'insiders' are able to achieve sufficient critical distance from the subject of their study (2011, p.19). Since Hammersley and Atkinson (1983) suggest that validity in research refers not just to the data but to the inferences drawn from them (1983, p.124), understanding of the context can potentially enhance research through knowledge and experience and limit the scope for new insights through the influence of existing assumptions.

I regard myself as an insider in the context of my research. I work as an instrumental teacher and started teaching during my first year as a music student at university having received no training or guidance. My working life corresponds with the portfolio career model but my main source of income is teaching. In this regard, my professional life is very similar to that of the study participants and I acknowledge that I have shared perceptions and understandings of the field, informed through my own experience in this community of practice (Adler and Adler (1987).

During the research process, I have attempted to avoid speaking on behalf of the research participants or making assumptions based on my own experience and perceptions as an individual working in this field with a similar background and professional life. I am also conscious of the danger of working on their behalf or making claims which elevate the professional status of this group as Bourke (2014) suggests, this would not be to validate their experience, rather to subject their experience to my own interpretation and thereby impose my meaning rather than theirs (Bourke, 2014, p.3).

However, I cannot escape the fact that my research questions in some ways seek to explore my own experience along with that of the study participants. I am conscious that, as Drake and Heath suggest, we are 'inevitably positioned by the prevailing political ideologies' in which we work and accept that these powerful influences will be represented in the study in some way (Drake and Heath 2011, p.23).

In the context of this research, my experience and status as a teacher has given the study a legitimacy resulting in privileged access to institutions, organizations and individuals which may not have been otherwise possible (Adler and Adler,1987). Case study participants spoke openly and often passionately about their experiences in music education and as professional musicians. In these accounts, there is a degree of shared understanding in relation to the culture of music including institutions, behaviour and perceptions. This common ground helped focus the interviews on the issues of progression and experience without the necessity for explanation and so facilitated more meaningful accounts, though I acknowledge that our shared assumptions might also have encouraged the participants to make leaps in their accounts and not fully explain their perceptions or experiences (Corbin-Dwyer and Buckle, 2009).

The question of professional identity in this context also involves issues of training, qualification and professional status. Acknowledging my role as an instrumental teacher and therefore as a member of this community of practice, therefore familiar with and accepting of its understandings, participants were able to discuss issues including their lack of training or qualification without fear of judgement. My position as an insider in this context therefore led to an 'ease of encounter' and hopefully facilitated more honest and open interactions with participants (Drake and Heath 2011, Corbin-Dwyer and Buckle, 2009).

Criticisms of qualitative research which suggest that data gathered during the research process is merely a subjective selection of anecdotes and personal impressions also implies that this form of inquiry is strongly subject to researcher bias and lacking in reproducibility. From research design to data collection and analysis it can be argued that the researcher frames the research using a personal lens informed by experience and understanding (Creswell and Miller 2000). As Bresler (1996) suggests, researchers are not separate from that which they study, but 'always situated within some values system, from which they observe and interpret' (1996, p.6). For me, the space between 'insider' and 'outsider' is an inevitable and ultimately more comfortable place from which to explore the research subject.

Issues of Trustworthiness

The diverse nature of the professional life of instrumental music teachers was a central influence in the research design for this study. While every effort was made to access and represent instrumental teachers working in a range of contexts, it is accepted that the research is limited by the very nature of practice in this field. However, the number of survey responses

and the range of ages, employment arrangements and professional routes represented by participants can suggest that the survey results provide an overview of those working as instrumental teachers in the UK. The individual case study accounts provide a range of perceptions from instrumental teachers of various ages and stages during their careers with a variety of routes and experiences and differing perceptions of professional identity. With such complex work patterns and little sense of commonality in training or professional pathway, one significant challenge in this study was to represent the perceptions and experiences of instrumental teachers and formulate a reliable and credible response to the research questions. It is suggested that the range of participants and combination of quantitative and qualitative strategies will ensure the reliability of this study. Similar studies of instrumental teachers have involved participants from specific contexts including conservatoires and universities (Mills 2004b), and the aim of this study is to explore these context specific findings in the more varied working practice of the freelance, private or studio teacher, many of whom are involved in portfolio careers where teaching is one of a range of professional roles. In the same way, this research reflects specific aims and a specific context.

Participants were invited to feedback on every aspect of the research including design and accuracy. Two survey participants contacted the researcher to suggest that the range of qualifications and professional routes was inadequate and did not represent their experience.

In addition, four of the case study participants made changes to their accounts or sent addendum paragraphs to reflect either further thoughts or changes in circumstances since the interview took place. One participant made contact to express concerns about opinions expressed and was reassured with regard to the anonymity of the studies.

CHAPTER THREE

DATA AND FINDINGS

Introduction and Overview

This chapter is presented in two separate sections to reflect the separate data sources. The first part of the chapter will present the survey findings, followed by the case study findings. The survey data analysis is supported by the survey responses (p.113), survey analysis questions discussed in the methodology chapter (page 100) and survey analysis findings (p.125). The case study analysis is supported by case study themes and sub themes (Methodology Chapter appendix 2.5) and the case study frequency table (Methodology Chapter appendix 2.4)

Survey Data and Findings

The survey data represents analysis of the findings including links between age, training, employment, income and professional identity. This will be followed by case study data, detailing the analysis of interviews including significant themes and sub themes. The findings correspond with existing research where individuals working as instrumental teachers prefer to identify as musicians rather than teachers. The findings also confirm that individuals commonly begin teaching with no training or guidance in this context. The data also provides valuable information regarding the age, training and employment status of individuals working as instrumental teachers in the UK.

The survey was completed over a six-month period and was distributed through a range of local, regional and national organisations and institutions. There are 18 questions relating to the age, professional occupation, training, background, employment status, income and other key features of instrumental teachers. The full list of survey questions can be found appendix 2.1. Each question featured a range of possible responses and question 14 included an opportunity for participants to comment on their experience of CPD training for instrumental teachers. The responses to the 18 questions can be found below. The completion rate was 338 responses.

Survey responses

Question 1 *Indicate the relevant age bracket*

Responses 335 Skipped 3

These findings were used to explore the experience of younger participants in preparation for careers in instrumental teaching. Individuals may have decided to skip this question for reasons related to anonymity or because they did not feel this information was relevant. The largest group of responses relates to the 55 and over age bracket. On reflection, it would perhaps have been beneficial to further define the categories within this age bracket to explore the number of participants working as instrumental teachers after the age of 65.

Fig. 3.1 Survey responses question 1

ANSWER CHOICES	RESPONSES	
20 - 30	14.03%	47
30 - 45	29.25%	98
45 - 55	24.78%	83
55 and over	31.94%	107
TOTAL		335

Question 2 *Which of the following most accurately describes your main professional occupation? (Please tick any relevant roles)*

Responses 336 Skipped 2

This question was informed by understandings of the portfolio career for professional musicians and offered a range of possible roles in music which participants might perform in addition to teaching. The list is not exhaustive and there is an ‘other’ option for potential roles which are not included. Participants were able to highlight more than one answer to this question and so the sum of the responses is more than 100%.

Fig. 3.2 Survey responses question 2

ANSWER CHOICES	RESPONSES	
Performer	39.58%	133
Specialist instrumental or singing teacher	81.25%	273
School Music Teacher	13.10%	44
Conductor	11.31%	38
Composer	5.36%	18
Examiner	3.27%	11
Other	14.58%	49
Total Respondents: 336		

Question 3 *In relation to your instrumental or vocal teaching, what is the nature of your employment?*

Responses 333 Skipped 5

This question was also influenced by the professional portfolio career for musicians where individuals might work on either an employed or self-employed basis for institutions, Hubs and music services in addition to private self-employed or freelance work. The findings confirm that individuals working as instrumental teachers in this context may have various forms of employment arrangement.

Fig. 3.3 Survey responses question 3

ANSWER CHOICES	RESPONSES	
Employed	24.92%	83
Self Employed	33.63%	112
A combination of both	41.14%	137
Other	0.30%	1
TOTAL		333

Question 4 *Which of the following statements is most accurate in describing the nature of your employment as an instrumental or vocal teacher? (Please tick any relevant statements)*

Responses 336 Skipped 2

This question follows on from question 3 in exploring the way in which individuals arrange their instrumental teaching. The responses to this question suggest that a large number of respondents arrange their teaching on a private basis. Participants were able to highlight multiple options in response to this question in recognition of the portfolio and peripatetic nature of instrumental teaching. (The sum of the responses is therefore greater than 100%). The responses suggest that instrumental teachers combine part time work in a range of institutional

and private contexts, with fewer respondents working full time, though of course these individuals may also arrange teaching on a private basis in addition to full time work.

Fig 3.4 Survey responses question 4

ANSWER CHOICES	RESPONSES
I work full time for a music service / music hub.	18.15% 61
I work on a part time basis for a music service / music hub.	30.65% 103
I arrange my teaching on a private basis.	47.02% 158
I work as an instrumental specialist in an independent school	16.67% 56
I work as an instrumental specialist in a university music department	7.14% 24
I work as an instrumental specialist in a music school / conservatoire	8.33% 28
I work as a freelance peripatetic teacher in a range of institutions.	26.49% 89
I work as an instrumental teacher in a range of institutions on an employed and self employed basis.	24.11% 81
Total Respondents: 336	

Question 5 *How long have you worked as an instrumental music teacher?*

Responses 337 Skipped 1

The responses to question 5 correspond with those to question 1 and potentially reflect the age range of the survey participants.

Fig. 3.5 Survey responses question 5

ANSWER CHOICES	RESPONSES
1- 5 years	16.91% 57
5 - 10 years	16.32% 55
10 - 20 years	26.11% 88
20 - 30 years	20.18% 68
More than 30 years	20.47% 69
TOTAL	337

Question 6 *Which of the following best describes your formal education in music?*

Responses 336 Skipped 2

The options provided in question 6 were informed by literature in the field and the researchers conversations with instrumental teachers and performers. On reflection, there is potential for greater range of routes than those suggested and the option for alternative routes could perhaps have given an opportunity for individuals to provide details.

Fig. 3.6 Survey responses question 6

ANSWER CHOICES	RESPONSES	
Grade 8 Practical examination (ABRSM / Trinity)	47.02%	158
University Degree (BA, BMus)	47.92%	161
University Postgraduate Degree	14.88%	50
Conservatoire Undergraduate course	19.05%	64
Conservatoire Postgraduate Course	13.39%	45
Performance Diploma	22.62%	76
Teaching Diploma	21.43%	72
Teaching Qualification (PGCE)	25.30%	85
Other	18.75%	63
Total Respondents: 336		

Question 7 *Did you undertake any specific teaching courses before you started teaching?*

Responses 332 Skipped 6

This question was devised to explore suggestions in existing literature that individuals being teaching with little or no support or guidance. The question therefore attempts only to assess the nature of preparation and the degree of support received.

Fig. 3.7 Survey responses question 7

ANSWER CHOICES	RESPONSES	
Courses in instrumental teaching at university / conservatoire	12.65%	42
Specific teaching modules at university or conservatoire	10.84%	36
Teaching diploma	15.66%	52
PGCE	21.39%	71
Other	14.16%	47
no	42.47%	141
Total Respondents: 332		

Question 8 *How did you begin teaching?*

Responses 333 Skipped 5

Existing research and literature in this field suggests that individuals begin teaching in a range of ways. The answer choices provided were informed by the literature and through conversations with instrumental teachers and performers.

Fig. 3.8 Survey responses question 8

ANSWER CHOICES	RESPONSES	
Employed by a music service / teaching organisation (by application)	38.74%	129
Invitation from an organisation or institution	18.32%	61
Teacher's suggestion	8.41%	28
Teaching family or friends	16.82%	56
Other	17.72%	59
TOTAL		333

Question 9 *Did you receive any initial guidance, advice or instruction as an instrumental or singing teacher?*

Responses 335 Skipped 3

Existing research suggests that individuals can embark on instrumental teaching with no training or guidance. This question aims to explore the experience of participants in this context. Responses were compared by age by filtering responses to question 1 in order to examine the experience of early career instrumental teachers.

Fig. 3.9 Survey responses question 9

ANSWER CHOICES	RESPONSES	
Yes, from a teacher	19.10%	64
Yes, from a colleague	9.55%	32
Yes, from the organisation	19.10%	64
No, I did not receive any guidance, advice or instruction.	52.24%	175
TOTAL		335

Question 10 *Do you believe that instrumental teachers should be given more training and support in the initial stage of their careers?*

Responses 333 Skipped 5

The aim of this question is to explore the perceptions of instrumental teachers in relation to training and preparation. The response here is significant, especially considering the number of participants who suggested that they had not received any training or guidance in response to question 9.

Fig. 3.10 Survey responses question 10

ANSWER CHOICES	RESPONSES	
Yes	92.79%	309
No	7.21%	24
TOTAL		333

Question 11 *Have you taken any specific teaching courses or qualifications since becoming a teacher? (tick all relevant)*

Responses 332 Skipped 6

Questions 11 and 12 aim to explore engagement in training and CPD for instrumental teachers. The options available in the answer choices are informed by literature in this field. Participants were able to select more than option for both questions and so the sum of responses is greater than 100%.

Fig. 3.11 Survey responses question 11

ANSWER CHOICES	RESPONSES	
Teaching Diploma	7.23%	24
CTABRSM / CME	4.52%	15
PGCE	9.64%	32
Other	25.00%	83
No	58.13%	193
Total Respondents: 332		

Question 12 *Have you undertaken and other CPD related to instrumental / singing teaching? (teach any applicable)*

Responses 333 Skipped 5

Respondents were able to select more than one answer choice to this question. The sum of the responses is therefore greater than 100%.

Fig. 3.12 Survey responses question 12

ANSWER CHOICES	RESPONSES	
workshops	66.37%	221
seminars	45.65%	152
training sessions coordinated by employers	60.36%	201
Masterclasses	38.44%	128
Other	18.62%	62
No	17.12%	57
Total Respondents: 333		

Question 13 *How influential was any training (formal / CPD or other) in shaping your approach as an instrumental teacher?*

Responses 328 Skipped 10

Questions 13 and 14 aim to explore the perceptions of CPD provision for instrumental teachers. Following the survey, some participants emailed the researcher to ask what was meant by CDP. Uncertainty in relation to the meaning of CDP may therefore have contributed to the response rate to questions 13 and 14. In addition, individuals working as instrumental teachers for music services or Hubs may participate in CDP provided by their employer and so may be reluctant to respond.

Fig. 3.13 Survey responses question 13

ANSWER CHOICES	RESPONSES	
Very influential	28.05%	92
Moderately influential	32.01%	105
Slightly influential	21.95%	72
Not at all influential	5.18%	17
I have not received any training	12.80%	42
TOTAL		328

Question 14 *Do you think that CPD training is generally valuable?*

Responses 310 Skipped 28

The number of skipped responses to this question may relate to understanding of the term and also to perceptions of the merits for those who have not experienced any form of CDP as instrumental teachers and may therefore choose not to comment.

Fig. 3.14 Survey responses question 14

ANSWER CHOICES	RESPONSES	
Yes	88.06%	273
No	11.94%	37
TOTAL		310

Question 15 *Would you participate in such activities if they were made available to you?*

Responses 330 Skipped 8

Responses to this question may relate to the self - employed nature of practice in this field where individuals are required to sacrifice teaching time and therefore potential earnings in addition to paying for CDP.

Fig. 3.15 Survey responses question 15

ANSWER CHOICES	RESPONSES	
Yes	27.27%	90
Yes, subject to cost	65.15%	215
No	7.58%	25
TOTAL		330

Question 16 *What % of your total annual income is derived from instrumental or singing teaching?*

Responses 335 Skipped 3

Question 16 seeks to explore suggestions in existing literature that individuals identify as musicians or performers even when the majority of their annual income is derived from instrumental teaching. The responses to this question were compared with those to question 18 to address this question.

Fig. 3.16 Survey responses question 16

ANSWER CHOICES	RESPONSES	
Less than 10%	5.67%	19
Between 10% and 25%	11.64%	39
Between 25% and 50%	10.75%	36
More than 50%	45.07%	151
100%	26.87%	90
TOTAL		335

Question 17 *Which other professional roles in music (if any) do you perform as part of your work? (please tick all applicable roles)*

Responses 316 Skipped 22

This question recognises the portfolio career for professional musicians and provides a potential (though by no means exhaustive) range of professional roles in music. Participants were able to select more than one answer choice and so the sum of the responses is greater than 100%. The responses suggest that individuals working as instrumental teachers are involved in a range of professional roles in music and therefore highlight the portfolio career model for professional musicians.

Fig. 3.17 Survey responses question 17

ANSWER CHOICES	RESPONSES	
Performer	84.18%	266
Conductor	30.06%	95
Director	18.99%	60
Arranger	31.33%	99
Composer	18.67%	59
Examiner	7.91%	25
Lecturer	9.81%	31
Manager	19.94%	63
Other	17.09%	54
Total Respondents: 316		

Question 18 *Which one of the following terms would you suggest is most appropriate in describing your professional identity?*

Responses 335 Skipped 3

This question was used to explore the way in which individuals working as instrumental teachers identify themselves professionally. Responses were analysed by age, income, employment and training by filtering with other questions in order to explore the potential influence of these features on professional identity. The findings to this question confirm suggestions in the literature that individuals working as instrumental teachers prefer to identify as musician though a considerable number of participants in this survey identified as a teacher.

Fig. 3.18 Survey responses question 18.

ANSWER CHOICES	RESPONSES	
Performer	8.96%	30
Instrumental specialist	19.40%	65
Conductor	1.19%	4
Director	0.90%	3
Arranger	0.00%	0
Teacher	26.57%	89
Composer	1.49%	5
Examiner	0.00%	0
Musician	36.72%	123
Other	3.88%	13
none of the above	0.90%	3
TOTAL		335

Survey analysis

From the survey response data, specific questions were asked to determine links with professional identity. These questions, which aim to establish links between identity and a range of contextual factors including age, income, portfolio careers, training, employment and CPD professional identity, relate to both the research questions and existing literature in the field and are detailed in the methodology chapter p.100. Survey Monkey filter and comparison tools were used, allowing a further level of analysis. Findings from analysis are presented below, organised into specific areas interest, these being; identity, age, income, portfolio careers, training, employment and CPD.

Identity

The responses to the original survey questions confirm suggestions that individuals working as instrumental teachers prefer to identify themselves as musicians rather than teachers. Of the 335 responses to question 18 in the survey, 36.72% identified themselves as musicians, 26.57% as teachers, 19.4% as instrumental specialists and 8.96% as performers. Further analysis was carried out to establish possible links between responses to question 18 and other survey responses.

Age

Filtering tools were used to explore the data, asking specific questions in relation to links between age and experience and perceptions in this context. These findings are presented below.

Fig 3.19 Survey data analysis relating to age

<ul style="list-style-type: none"> <i>Question: Were respondents in the 20 – 45 age brackets more likely to identify as performers?</i> <p>Yes – based on % per age group.</p> <p>20-30 = 10.64%</p> <p>30-45 = 11.22%</p> <p>45-55 = 7.23 %</p> <p>55 + = 7.55%</p>																	
<ul style="list-style-type: none"> <i>Question: What % in the two lower age brackets identified as teachers in the final question?</i> <table border="1"> <thead> <tr> <th></th> <th>Identified as teachers</th> <th>Identified as musicians</th> </tr> </thead> <tbody> <tr> <td>20 -30</td> <td>27.66%</td> <td>40.43%</td> </tr> <tr> <td>30 -45</td> <td>26.5%</td> <td>37.76%</td> </tr> <tr> <td>45 – 55</td> <td>24.1%</td> <td>38.55%</td> </tr> <tr> <td>55 +</td> <td>28.3%</td> <td>32.08%</td> </tr> </tbody> </table>				Identified as teachers	Identified as musicians	20 -30	27.66%	40.43%	30 -45	26.5%	37.76%	45 – 55	24.1%	38.55%	55 +	28.3%	32.08%
	Identified as teachers	Identified as musicians															
20 -30	27.66%	40.43%															
30 -45	26.5%	37.76%															
45 – 55	24.1%	38.55%															
55 +	28.3%	32.08%															
<ul style="list-style-type: none"> <i>Question: Did more respondents in the lower age brackets receive formal training as teachers?</i> <p>20-30 = 42.55% received no training 36.17% received guidance from teacher</p> <p>30-45 = 50% received no training 22.4% received training from an organisation</p> <p>45-55 = 53.66% received no training 20.73 received guidance from a teacher</p> <p>55 + = 57.01% received no training</p> <p><i>Of 334 respondents:</i></p> <p>52.24% said no training /guidance had been received.</p> <p>19.10% said they had received training / guidance from a teacher</p> <p>19.10% said they had received training/guidance from an organisation (work)</p> <p>9.55% said they had received training /guidance from a colleague</p>																	
<ul style="list-style-type: none"> <i>Question: Were those aged over 45 more likely to identify as teachers?</i> <p>50+ age bracket were most likely to identify as teacher (28.3%)</p>																	
<ul style="list-style-type: none"> <i>Question: Filtering responses to question 5 and question 18, are those respondents who have worked as teachers for longer more likely to identify as teachers?</i> <table border="1"> <tbody> <tr> <td>1-5yrs</td> <td>22%</td> </tr> <tr> <td>5-10yrs</td> <td>30.91%</td> </tr> <tr> <td>10-20yrs</td> <td>24.14%</td> </tr> <tr> <td>20-30yrs</td> <td>28.36%</td> </tr> <tr> <td>30+yrs</td> <td>27.54%</td> </tr> </tbody> </table>			1-5yrs	22%	5-10yrs	30.91%	10-20yrs	24.14%	20-30yrs	28.36%	30+yrs	27.54%					
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5-10yrs	30.91%																
10-20yrs	24.14%																
20-30yrs	28.36%																
30+yrs	27.54%																

The use of Survey Monkey’s filter tool to compare responses to question 1 and question 18, suggests that while individuals in all age groups prefer to identify as musicians rather than teachers, younger respondents were more likely to identify as musicians than those in the older age brackets. In addition, individuals in the 20-30 and 30-45 age groups were more likely to identify as performers than those in the two older groups, suggesting that individuals are perhaps involved more in teaching and less in performance later in their careers or move away from early aspirations as performers becoming more secure in the identity of teachers.

Income

Through a filtering of questions 16 and 18, the survey findings confirmed that individuals prefer to identify as musicians or performers even when the majority of their income is derived from teaching activities. The survey response analysis detailed below suggests that individuals earning 100% of their annual income from teaching are more likely to identify as teachers (40%) though 33.3% in this group identified as instrumental specialists and 3.3% as performers. In all other brackets represented in the survey the majority of respondents identified as musicians rather than teachers.

Fig. 3.20 Survey data analysis relating to income

<ul style="list-style-type: none"> <i>Question: What are the links between income and professional identification as teacher?</i> 		
<i>Income from teaching:</i>		
Less than 10%	- identify as teacher 31.58%	- the majority identified as musician
10 – 25%	- identify as teacher 20.51%	- the majority identified as musician
25 – 50%	- identify as teacher 13.89%	- 52.74 % identified as musician
More than 50%	- identify as teacher 22.52%	- 48.34% identified as musician
100%	- identify as teacher 40%	33.3% as instrumental specialist, 17.78% as musician 3.3% as performer

Portfolio careers

Through an analysis of the roles performed, as shown in responses to survey question 17, findings confirm suggestions regarding the prevalence of the portfolio career in professional musicians where teaching is one of a range of professional roles performed as part of a career in music. The analysis, detailed in response to the questions below suggests that of 316 respondents, the majority were involved in a variety of professional roles in addition to teaching. The most common professional role was performer with 84.18% while 30.06% of respondents also identified working as conductors, 31.33% as arrangers, 18.67% as composers and 19.94% as managers in addition to their role as instrumental teachers. There is also some correlation between age and the range of professional roles performed where older respondents are involved in an increasing range of roles, supporting notions of careers in music as lifelong learning.

Fig. 3.21 Survey data analysis relating to portfolio careers

<ul style="list-style-type: none">• <i>Question: What are the most common professional roles performed by the respondents in addition to teaching? (Filtering out the teaching response)</i> <p>(316 responses)</p> <p>Performer: 84.18%</p> <p>Conductor: 30.06%</p> <p>Arranger: 31.33%</p> <p>Composer: 18.67%</p> <p>Manager 19.94%</p>
<ul style="list-style-type: none">• <i>Question: Is there a correlation between age and the range of roles performed.</i> <p>There is a wider spread of professional roles in the two older age brackets.</p>

Training

Survey responses were also analysed and filtering was applied to compare responses to questions 6 and 18 and questions 7 and 18 in order to assess participation in training for

instrumental teachers and its impact on professional identity as teachers. These findings are presented below.

Fig. 3.22 Survey data analysis relating to training

<ul style="list-style-type: none"> <i>Question: Do younger respondents suggest that they have received more training as instrumental teachers?</i> <p>Age bracket</p> <table> <tr> <td>20-30 = 42.55%</td> <td>NO training/guidance</td> <td>- (36.17% yes from teacher)</td> </tr> <tr> <td>30-45 = 50%</td> <td>NO training/guidance</td> <td>- (22.4% yes from an organisation)</td> </tr> <tr> <td>45-55 = 53.66%</td> <td>NO training/guidance</td> <td>- (20.73% yes from a teacher)</td> </tr> <tr> <td>55 + = 57.01%</td> <td>NO training/guidance</td> <td></td> </tr> </table> <p>There is a gradual decrease but still 42.5% in age bracket 20 -30.</p>	20-30 = 42.55%	NO training/guidance	- (36.17% yes from teacher)	30-45 = 50%	NO training/guidance	- (22.4% yes from an organisation)	45-55 = 53.66%	NO training/guidance	- (20.73% yes from a teacher)	55 + = 57.01%	NO training/guidance	
20-30 = 42.55%	NO training/guidance	- (36.17% yes from teacher)										
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45-55 = 53.66%	NO training/guidance	- (20.73% yes from a teacher)										
55 + = 57.01%	NO training/guidance											
<ul style="list-style-type: none"> <i>Question: Do those who suggest that they have received training identify themselves as teachers in Question 18? (Filtering responses to question 6 and question 18, and question 7 and question 18).</i> <p><i>Training received: PGCE</i></p> <p>Identified as:</p> <p>Teacher – 49.30%</p> <p>Instr. Specialist 18.31%</p> <p>Musician 23.94%</p> <p><i>Training Received: Teaching Diploma</i></p> <p>Identified as:</p> <p>Teacher -30.99%</p> <p>Musician 30.99%</p> <p>Instr. Specialist 26.76%</p> <p><i>Training Received: Conservatoire /Uni modules in teaching</i></p> <p>Identified as:</p> <p>Teacher -30.56%</p> <p>Musician – 27.78%</p> <p>Instrumental Specialist 19.44%</p> <p>Performer - 11.11%</p> <p><i>Training received: specific courses in teaching at Uni/ Conservatoire</i></p> <p>Identified as:</p> <p>Teacher- 19.05%</p> <p>Musician – 40.48%</p> <p>Instrumental specialist -16.67%</p> <p>Performer- 16.67%</p> <p><i>Majority of respondents have either grade 8 practical or undergraduate degree courses.</i></p>												

Of 334 respondents, 52.24% suggested that they had received no training or guidance prior to working as an instrumental teacher. Those who had received training or guidance were as likely to have received this from an instrumental teacher as from an organisation. While participation in training appears to be increasing steadily according to survey responses (55+ = 57.01%, 45-55= 53.66%, 30-45 = 50%), 42.44% of those in the youngest age category (20 -30) suggested that they had received no training or guidance and of the respondents who had received training, 36.17% suggested that this was provided by their instrumental teacher.

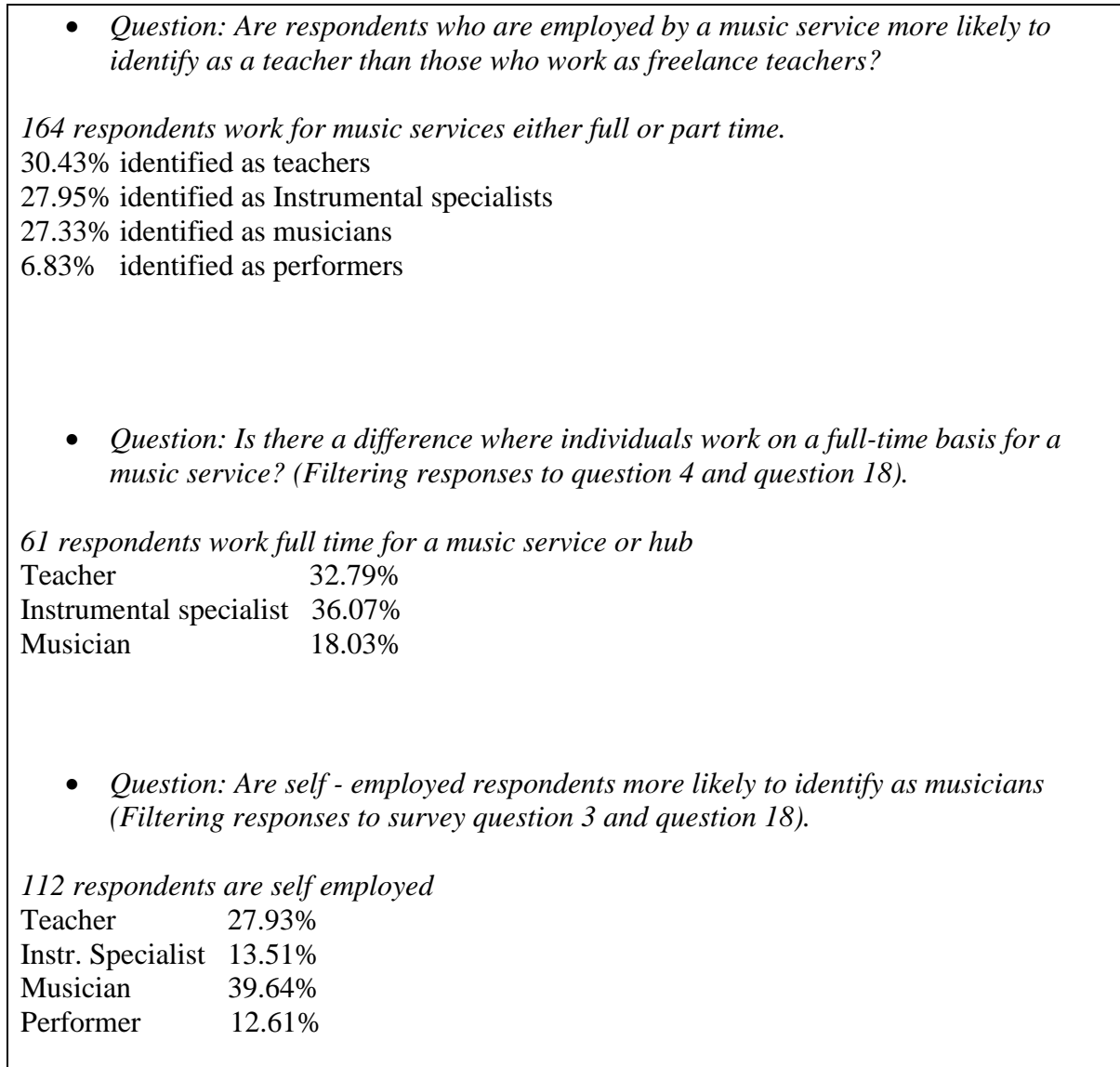
The responses to questions 6 and 7 were compared to those in question 18 to explore the relation between participation in formal training and professional identity as teachers. Responses suggest that of those who had studied for the PGCE qualification, 49% identified as teachers (23.94% as musicians). This represents the most positive impact on professional identity as teachers across the survey. Those with teaching diplomas were as likely to identify as teachers as musicians (30.99%) and those who had taken specific modules or courses in teaching at university of conservatoire were more likely to identify as teachers at 30.56% while 27.78% identified as musicians. The impact of specific course in teaching at university or conservatoire was less significant with 40.48% of individuals having participated in this form of training identifying as musicians and 19.05% as teachers.

Employment

Responses to survey questions 3, 4 and 18 were filtered to explore the relationship between forms of employment professional identity in instrumental teachers. The specific questions relating to employment therefore attempt to determine whether individuals were more likely to

identify as teachers due to the nature of their employment. The analysis of data relating to employment is presented below.

Fig. 3.23 Survey data analysis relating to employment



164 survey participants worked either full or part time for a music service. Of this group, 30.43% identified as teachers while 27.95% identified as instrumental specialists and 27.33% as musicians, contrasting with the survey findings as a whole and suggesting that employment for music services might influence identity as teachers. However, amongst the 61 respondents working full time for a music service, 36.07% identified as instrumental specialists while

32.79% identified as teachers and 18.03 % as musicians which correlates with the response to question 18.

Individuals working on a self - employed or freelance basis were more likely to identify as musicians (39.64% of 112 respondents) while 27.93% in this employment group identified as teachers and 13.51% as instrumental specialists. It therefore seems that some individuals employed by music services are slightly more likely to define themselves as teachers than those who work as freelance musicians though the majority of participants in both cases preferred to identify themselves as musicians or instrumental specialists.

CPD

In an attempt to explore the possible influence of participation in CPD activities on professional identity, responses to survey questions 10, 11 and 15 were analysed and compared to explore participation in both formal CPD opportunities, or those relating to a course or recognised qualification and non-formal CPD activities such as masterclasses and workshops. The findings from this analysis are presented below.

Fig. 3.24 Survey data analysis relating to CPD

- *Question: What % of those who believe that instrumental teachers should receive more training and guidance (question 10) suggested that they have taken courses or qualifications since becoming teachers (question 11).*

57.19% had not taken any *formal* qualifications or courses.

Of those who had, 25.82% were not specific (other) and CTABRSM / CME 4.58%, PGCE 9.8% and teaching diploma 7.52%.

- *Question: What % of respondents suggested that CPD (formal) received had been influential for them.*

28.05% - Very influential
 32.01% - Moderately influential
 21.95% - Slightly influential
 5.18% - Not at all influential
 12.80% - None received

- *Question: What % of respondents had participated in other forms of CPD activities*

Masterclasses	38.4%
Seminars	45.6%
Workshops	66%
Employer organised training	60%
Other	18%
None	17%

- *Question: What % of those who suggested that they had not received any training since becoming a teacher (survey question 11) suggested that they would participate in such activities if made available (survey question 15).*

189 respondents

Yes	23.28%
Yes, subject to cost	66.14%
No	10.58%

The findings suggest that 58.13% of respondents had not participated in any formal training opportunities since becoming teachers. When taken in combination with the finding that 52.24% entered the profession with no training, this might appear to suggest a rather isolated existence where individuals perpetuate their own experience of music education. However, a significant number of respondents had participated in workshops (66% of 333 responses), seminars (45.6%), masterclasses (38%) and CPD training provided by employers (60%). 17% of the 333 respondents had not participated in any CPD activities since becoming a teacher.

The survey was also used to examine perceptions of and participation in CPD to determine whether availability was perhaps an influential factor in being able to access opportunities. While 88% of respondents considered CPD to be generally valuable, 65% of 330 responses suggested that they would attend CPD training subject to cost.

In question 14 participants were asked to provide a comment relating to the value of CPD. Coding of these responses highlights themes of *quality, relevance, availability and access*. Respondents valued the ability to learn new techniques and share specific ideas but commonly found that existing training was variable in quality and often irrelevant to their needs. The issue of cost was a common concern, both financial and in relation to the potential loss of earnings for self-employed individuals while accessibility was also identified as a reason for non-participation in CPD opportunities.

Training which was not instrument specific was described in negative terms while the more positive aspects of CPD and training in general were related to being able to observe expert instrumental teachers and share practical strategies and techniques:

‘Observing other people teach is very valuable, both to learn about good practice and new ideas, and to make personal decisions not to use methods that you can see to be destructive’

When asked to comment on the value of CPD, several participants identified the master apprentice model as the ideal form of training for instrumental teachers. It seems that in the absence of formal training and guidance, individuals retain a sense of the master apprentice model as the most appropriate manner in which to develop strategies as teachers:

'Attach yourself to a teacher you can apprentice yourself under and take part in as many different masterclasses/workshops as possible. It's important to experience as many different approaches as possible so one can discover what techniques are suited to them, what methods and approaches combine well and which don't'

The value of this form of opportunity for the freelance or peripatetic instrumental teacher is described by one respondent who describes instrumental teaching as, *'an isolated experience, physically and in terms of ideas'*. For some respondents, the chance to meet and share practice with other instrumental teachers is a valuable aspect of training opportunities.

Survey Data Summary

The survey data corresponds with existing literature in relation to the way in which individuals working as instrumental teachers in the UK identify themselves professionally. Findings suggest that instrumental teachers generally prefer to identify as musicians when offered a range of professional roles, though the number of individuals identifying as teachers was higher than expected having explored the literature in this field. The data also confirms that instrumental teachers receive limited, if any, training or guidance before becoming teachers and commonly combine a range of professional roles in portfolio careers in music. This data therefore confirms existing suggestions relating to the lives and professional identities of instrumental teachers working in the UK.

Data from the case study interviews will be used to explore these lives and professional identities through the experience of individuals working as instrumental teachers, and in doing so, to understand the nature of professional identity as expressed by individuals in this field.

Case Study Data and Findings

The case study data represents the findings from an analysis of the main themes and sub themes emerging from individual interviews. These findings represent the experiences of individuals working in a range of contexts as instrumental teachers, including the nature of progression from student to teacher, the role of the instrumental teacher, the nature of autonomy in professional practice, the balancing of roles in portfolio careers and explanations relating to expressions of professional identity.

Case Study Themes

The case studies were initially analysed according to two overarching thematic areas connected to the way in which the interviews were structured. The two dominant areas were **Routes** and **Experiences and Perceptions**, reflecting the way in which individuals recounted their career progression in music from students to instrumental teachers and also reflected on these experiences, providing explanations and perceptions. During the first formal phase of coding the interview transcripts produced themes within each of these main thematic areas. These themes are:

Routes

Early Experience in music
Influence of the Instrumental Teacher
Teaching
Training

Experiences and Perceptions

Culture of professional music and musicians
Autonomy
Status and Hierarchy
Portfolio Careers in music
Identity

Through secondary coding, sub themes were identified within each of these themes and these were coded numerically to determine the most widely reported experiences, perceptions, views

and influences represented in the sub themes. A frequency table was created to assess the appearance of the codes in each of the case study interviews and to allow analysis of the most common themes, perceptions and experiences. The frequency table can be found in methodology Chapter appendix 2.4.

The following section will summarise findings from the interviews relating to each of the key themes, including details of the sub themes emerging from the interviews and tables to represent each sub theme and the code allocated. These findings are organised in the two broader thematic areas of *Routes* and *Experiences and Perceptions*, with themes in each category as headings.

Routes

The early development of musician identity

The *Early Experience in Music* theme includes the significant aspects of early experiences in instrumental study, including the influence of family and friends and early experiences in education.

All but one of the case study participants experienced parental support and family involvement in music, whether professional or amateur and all participants suggested an early interest in some form of music making, though not always formal. Parental influence is a contributory factor in career decisions for some individuals along with early support and encouragement and conducive school environments. The sub theme code within the theme section Early Experience in Music is the influence of parents and school culture this sub theme occurring 65 times in total across all but one of the case study interviews. Those individuals who began

instrumental tuition at an early age highlighted the sense in which they were assigned the label of musician and involved in a wide variety of music making activities based on their perceived practical ability.

Of the 15 case studies, there are two individuals who were completely self-taught, two who changed career and chose to train as musicians as adults, one whose initial experience involved peer tuition at secondary school and another whose first experience of playing was in the context of the brass band culture where instrumental playing is part of a social and cultural tradition and skills are acquired by observing other players in a non-formal setting. The remaining participants followed routes involving instrumental tuition from an early age and progression through conservatoire and or university education. This range of routes experienced by participants corresponds with existing research which suggests that individuals enter the profession from a range of formal and informal backgrounds.

All case study participants expressed early musical ambitions as performers and some expressed regret at having not fulfilled their performance goals. RS, a career string teacher, took the option of a free teaching course after three years of conservatoire training as a performer. The decision was made for economic reasons as RS's parents were unable to support her through a further year at conservatoire. Despite having had a successful career, RS expressed regret at having switched to a teaching course at this point, suggesting that she would have benefitted from the opportunity to '*get the playing out of my system*', before teaching and attributing this difficult choice to her experience of conflict as an early career teacher:

'I felt guilty because I felt in a way I thought I shouldn't be on this course. I don't know why - I obviously loved playing. I felt like I hadn't achieved what I wanted to do in

performing. If I'd done that fourth year of playing then, on that course I think that may have helped. Maybe because that was stopped and I had to get some form of employment, I had to work. I had guilt feelings, I don't why at the time I mean I don't know but I did at the time. I didn't feel I was a real teacher in that sense'.

Other participants actively sought performance work throughout their teaching careers and maintained career goals as performers even whilst working full time as teachers. These individuals found economic security in the stable platform of a teaching portfolio, enabling them to pursue performance goals without committing to the precarious life of a full time performing artist. SW, a brass teacher, suggests that throughout his teaching career he has actively sought performance work but describes the way in which teaching can allow musicians the freedom to pursue performance goals:

'I was happy with the fact that it was more stable so I could launch off into professional work, and gradually built up a good amount of work in the area so it was enough to satisfy my hunger for performing'.

Instrumental teachers as role models and possible selves

The influence of the instrumental music teacher is dominant in many of the case study interviews as an inspirational individual providing a role model and acting as both technical teacher and career mentor. The sub theme *Instrumental Teacher as possible self /ideal self / mentor / role model* is the dominant code within the theme *Influence of the Instrumental Teacher* with the sub theme occurring 85 times across all but one of the interviews. The teacher is described not simply in terms of providing tuition but also introducing students to the world of music including cultural practices and expectations. Instrumental teachers commonly

influenced decisions relating to musical and educational routes in these accounts, providing links to ensemble opportunities and communities of musicians and highlighting cultural expectations with regard to progression. The perceptions and experiences of participants suggest that instrumental teachers are influential in shaping perceptions of musician identity in students in an apprenticeship model of vocational learning. Several individuals expressed a real sense of the instrumental teacher as an ideal self and admit to modelling themselves on their own teachers and aspiring to *be* the individual concerned in their own professional lives.

This sense of the instrumental teacher as providing an identifiable model for the ‘ideal’ or possible self is highlighted in DB’s account as she describes her own flute teacher:

‘So then my flute teacher I had at fourteen was amazing and that’s what probably changed my life completely because I loved her (in a nice way not in a creepy horrible way). I wanted to be her. I loved her life - she was independent, she was a great teacher. She really cared, she was a fantastic flute player - really inspirational and within probably two years I got my grade eight from nothing really. She used to take us to play in the flute quartet and she introduced us to lots of other people in music so probably from there I realized that that’s what I wanted to do. From about the age of sixteen I wanted to be a flute teacher because I wanted to be her you know’.

When asked to describe their earliest experiences in instrumental teaching, participants were generally able to recall these initial encounters, suggesting that they found the experience stressful, and in some cases overwhelming, especially as graduates entering full time teaching posts for schools or music services. While some devised their own teaching materials, others suggested that, despite training in some cases, they drew initially on the strategies and

techniques used by their own teachers. In the absence of professional training or guidance these individuals described early teaching experiences which necessarily and unquestioningly reproduced existing practices. CB suggested that her experience as a student in music had resulted in her being *ingrained* in instrumental teaching by the time she went to university and for this reason, she felt able to teach before receiving any formal training.

This sense of instrumental teaching and learning as an introduction to the culture of instrumental music in addition to the communication of practical skills is common in the case study interviews, suggesting that instrumental tuition can represent a form of enculturation in the culture of music education. The influence of instrumental teacher is also represented by participants whose less positive encounters have shaped their own approach as teachers. Individuals describe consciously shaping their own approach around specific issues or weaknesses in their own tuition. PT, a percussionist is aware of technical holes in his own training and so compensates for this weakness in his teaching by making technique the main focus of his approach.

Those case study participants who were self-taught described an approach to teaching which differs from more traditional models involving the use of notation and technical progression through predominantly Western Classical styles and focuses on the preferences and goals of the student from the very first lesson. DR received very little tuition as a guitarist and summarises a flexible and relaxed approach to teaching in which he '*makes it up entirely*'.

The relevance of training for instrumental teachers

Case study participants described various experiences of training, both as instrumentalists and as teachers. The sub themes in this area represent both individual experiences of training, including the various ways in which instrumental teachers have acquired understandings, and participants' perceptions of the relevance of training in this field (appendix 2.5).

Of the 15 case studies, 14 had been involved in some form of teaching activity before or during higher education. Understandings of instrumental teaching as a reliable source of supplementary income for performers is demonstrated in case study accounts where teachers and institutions, including universities and conservatoires, actively encourage students to take on instrumental teaching. When asked whether her peers at a UK conservatoire were involved in teaching, DW identified an approach to early teaching as a learning activity in itself and highlighted the way in which teaching was accepted and promoted within the culture of instrumental music education as an activity for students without any formal necessity for training:

'Or they already had some teaching as students and they kind of went then into that route and of just learning as you go along I suppose. Because there was quite a lot of teaching advertised on the noticeboard which you could do'.

Four of the individuals had taken either mainstream PGCE teaching or PGCE instrumental teaching courses after conservatoire or university, one had taken a Certificate in Education to enhance his earning potential in education and one had taken specific training relating to early years instrumental teaching as she transitioned from a performance career into teaching. Those who had taken mainstream PGCE courses described the classroom management training as

useful but did not regard the training as relevant to the careers of instrumental teachers in any other way. The specialist courses in instrumental teaching involved observations with teacher mentors and training with these individuals. The participants regarded these as valuable learning opportunities, specifically in relation to the role of mentor and the provision of both teaching strategies and practical advice in a variety of contexts. The need for role models as teachers, especially in the early stages of teaching careers is a dominant theme in the case study accounts.

Individuals described the lack of preparation in HE for careers as portfolio musicians and the majority suggested that training should be available to instrumental teachers before starting teaching. Those with teaching qualifications suggested that they felt better equipped as a result of the training they received. In addition, several case study participants suggested that training as a performer is vital for those wishing to teach. DP's view is representative in this respect as she links practical skill as an instrumentalist with teaching in suggesting, '*your students are only ever going to be as good as you are really*'. These sentiments demonstrate the way in which individuals link the roles of performer and teacher, highlighting the value placed on practical skills for those involved in teaching. In relation to performance training, the majority of participants who had received training as performers did not experience any form of professional conflict with regard to teaching, though there were tensions where career decisions were made through economic necessity rather than by choice. SW experienced financial barriers to a fourth year at Conservatoire and was forced to take a job as a peripatetic teacher. While he did not describe the feelings of guilt expressed by RS, SW maintained performance goals throughout his career and experienced poor job satisfaction in his early career due to the imbalance between the necessary role of teaching and his career goals as a performer. Other

case study participants experienced conflict with teachers or parents where they had chosen teaching rather than performing.

The links between performance skills and teaching are further highlighted in some case studies by suggestions that instrumental teachers should have significant performance experience. PT's opinion that the ability to share technique '*only comes from playing for a while – perhaps twenty years*', is echoed by both self - taught and formally trained participants, demonstrating the significance placed on highly developed practical skills and performance experience by all concerned.

The Role of Instrumental Teacher

The findings suggest that while the instrumental teachers may have held early career goals as performers, and continued to nurture performance ambitions or careers, they recognised that teaching was a potential source of income available to them. Despite these performance goals, participants value their teaching, and in some cases recognise the activity as a form of sharing or helping younger generations of musicians. The sub themes also feature perceptions of the role of instrumental teacher, including views expressed in relation to professionalism, training and ability.

While participants entered the profession through a variety of routes, the majority were involved in teaching either before or during HE and all began teaching as a result of economic necessity. These early experiences of teaching are represented as a convenient way of supplementing existing incomes while studying or trying to establish a performing career. In PT's interview, he describes teaching as an 'obvious avenue' for young musicians, expressing

an approach to teaching which is common amongst the case study participants. When asked how he first started teaching, PT replied:

'I think it's a guilty admission but it was out of necessity. When you're young and naive and out of college there are only a couple of obvious avenues for musicians and one of those is teaching - if you're needing to earn a crust - and this can lead to more work as musician - that's where I started'.

In describing early experiences in instrumental study, the case study participants highlight the extent to which performance goals dominate early career aspirations in musicians. All aspired to performance careers to some extent and some have not relinquished these goals throughout lengthy careers in teaching. While the prevalence of performance goals is perhaps to be expected in instrumental musicians, the majority of case study participants realised that the precarious and highly competitive nature of performance work would not be reliable or sustainable as a sole source of income and making this discovery either while at college or as college graduates, turned to teaching. The majority of participants were already involved in teaching activities as students, individuals continued to teach while pursuing career goals rather than turning to teaching as a secondary option due to failed performance careers. Some maintained professional profiles as performers whilst teaching and others became full time teachers with limited amounts of performance work. All participants demonstrate an awareness of the ability to teach and in most cases, of ways to generate teaching for themselves. HM describes the way in which she was able to turn to teaching in order to secure her independence after university:

KB: And then after university?

HM: Well making a career of course playing and teaching just as a living really. That was my living.

KB: In Cambridge?

HM: No, no because I suppose I was working towards getting a deposit for a house so I was still living at home with my parents and was desperate to leave just because I wanted to be independent so I was just practicing and I remember being very, very busy. Oh, this is what happened I remember. I got a job as a piano teacher at a secondary school in Blackpool.

Individuals also described the informal character of instrumental teaching in the UK, some suggesting that convenience and lack of formal regulation is a contributory factor in encouraging musicians to become involved in teaching. Both DR and JH have enjoyed successful careers as guitar teachers despite having received no formal training and their interviews confirm suggestions that instrumentalists are able to secure teaching in both non-formal and formal contexts with no training or qualifications. DR's experience of teaching highlights the lack of formal structure and regulation in the field:

'So teaching has always been a way of getting a little bit of pocket money to top up the gig-money and the busking-money. I have no formal music qualifications, I have no formal teaching qualifications, so I have just experience'.

For some participants, the appeal of teaching also relates to the fact that it represents a convenient and readily available source of income within the field of instrumental music. JH, a guitar teacher and guitarist highlights the way in which teaching provides an attractive option for instrumentalists where a more reliable income is required:

'At the point I met my then wife and she was pregnant with our first child and I thought oh my god I've to get some regular work but I didn't want to do regular work I wanted to do music'.

However, the lack of professional structure and regulation is also reflected in some perceptions of the status of instrumental teaching as a career. While he values the ability to take on teaching work to supplement his playing, DR rejected suggestions of instrumental teaching as a career, citing the informal nature of employment in his argument:

'If it were a career it might have some sort of shape to it, some sort of direction, some sort of trajectory. But it's literally how to earn a living - I'm not on a salary, I only get paid for the hours I work. So, I'm on a no-retainer, I can't rely on my income. In fact, my income has gone down in the last 3 or 4 years rather than go up'.

This highlights one area of tension with regard to instrumental teaching, where individuals benefit from the lack of restriction and ability to take on teaching work to supplement performance or other incomes but perceive a lack professional status or progression as teachers. While only one of the case study participants described teaching in terms of a vocation, the majority described their approach to teaching in positive terms as sharing their enthusiasm and communicating a passion for music and their instrument. In contrast to accounts which portray instrumental teachers as conflicted due to unrealised performance goals, the case study participants expressed a positive attitude towards their teaching and appeared to value the opportunity to share their knowledge and passion.

The majority of participants (12 of the 18 participants) referred to teaching using terms such as ‘helping’ and ‘sharing’ and attached significance to the wider value of the role. For some, perceptions of professionalism and effective teaching practice were intrinsically linked to the significance of the role and the potential for instrumental teachers to influence future generations of musicians. All participants expressed opinions regarding the most effective and appropriate approach to instrumental teaching with 15 of the 16 interviewees suggesting that the most effective teachers were those who were highly skilled instrumentalists with reputations as professional performers. These individuals are commonly identified in the interviews according to their performance credentials as demonstrated in SW’s description of his progression from learning in the brass band culture to more formal tuition with a ‘*real teacher*’:

KB: So how old was the band member that taught you?

SW: He was in his 30s or 40s.

KB: Was he a teacher?

SW: No. He just played in the colliery band. He was a miner.

KB: So when you went to college, before the Royal College, did you switch and have a new teacher? Stephen: Yes, when I went to Huddersfield then it was a real teacher. He played the tuba in the BBC Northern Symphony Orchestra.

Instrumental teaching and performance careers – experiences and tensions

The case studies suggest a tension in relation to the professionalism and commitment of instrumental teachers who are juggling teaching and performance work from the perspective of either employers or students themselves. As a head of department, SS manages a team of

peripatetic teachers and offers an interesting perspective on the institutional impact of peripatetic instrumental teachers prioritising professional performance work in London over teaching. While SS is herself a teacher and performer and appreciates the value of employing high profile performers as teachers, she has experienced considerable conflict and replaced individual teachers in her own department due to unreliability, suggesting, *'there's more to being a good teacher than being a good teacher. You have to be there'*.

Both PT and SW experienced disappointment in their own learning as teachers proved unreliable and prioritised performance commitments over teaching. While both valued the opportunity to study with established professional performers, the lack of consistency in tuition, as portrayed in SW's account of tuition at a UK conservatoire, caused disruption and conflict for students:

'The teacher was so heavily involved with the Saddler's Wells Opera that he missed 3, 4 weeks at a time. And he got fired because there were 2 or 3 tuba players at the time that complained and they came to me as I was the brass rep on the student council, I had to go to the bursar and explain what the problem was and he fired the tuba teacher. So I was Mr.

Unpopular for a while, but they got another tuba teacher in, who played with the Philharmonia and he was in the same situation: not always there because he was on tour a lot of the time, but he did make provisions for a deputy to come and teach us, who we got on with as well'.

The notion of the highly skilled performer as desirable teacher is linked to feelings of being required to prove one's skills as an instrumentalist in order to be perceived as an effective

teacher in the case studies and especially common in accounts of institutional perceptions of instrumental teachers. Participants reported feeling invisible and overlooked in schools and colleges where they were ‘pigeon holed’ as instrumental teachers rather than professional musicians. These encounters were clearly influential in relation to professional self-esteem and reflect the complex nature of professional status for instrumental teachers. DP described being overlooked in a school environment where a performance was arranged for the school involving external musicians. While teaching at the school, DP was never invited to perform because, she suggests, ‘*they saw me as being the local classroom teacher*’. The need for those in the teaching context to appreciate DP’s abilities as a musician is clearly highly significant and influential in relation to her self-esteem both as a teacher and an individual. The need to be recognised not just as a teacher but as a skilled instrumentalist is also represented in HW’s account of a conversation with a student. While HW’s own abilities are not being questioned in this encounter, she clearly senses that she is being compared to the harp teacher and needs to establish her credentials with her student:

HFW – so this girl just sits there bold as brass and says ‘because you know my sister’s harp teacher had CD’s out, and she plays concerts and everything’. I said ‘yes me too’. ‘Oh, and she does this’, ‘yes me too’, ‘oh she’s got’ ... ‘me too’ ...and she literally had no response - she basically had to leave the room and go and think about it and it was the end of the lesson. She’s different now; she’s come back with a different approach. (Focus Group)

The complex and at times unclear status of the instrumental teacher is discussed in various interviews, and the sub theme involving conflict relating to institutional perception of the role of instrumental teacher is the dominant sub theme within the theme of Status and Hierarchy.

Reflections in this area include accounts where school administrators and classroom teachers have expressed uncertainty with regard to the professional status and title of individuals with several years' experience in the institution. SS highlights the potential confusion for students where the status of instrumental teachers is unclear in her account of one interaction with a class of primary school children:

'I said look who's the teacher in this room and they all looked around and this was like my second year in this school or something and looked around and someone was looking at the teaching assistant in the back of the room and I said who do you think I am and they said oh you're the music lady'.

These accounts demonstrate the complex nature of professional identity where instrumental teachers are involved in a variety of professional roles in a range of contexts where they may also encounter contrasting notions of the role of instrumental teacher. The following section will present further case study findings relating to the experience of professional life in this field, allocated to the broader thematic area of *Experiences and Perceptions*.

Experiences and perceptions

The community of musicians as professional network

The data suggests that instrumental students are embedded in the culture of instrumental music, including understandings of professional practice, and the dominance of networks as a source of both performance and teaching work. The culture of instrumental music is inevitably evident throughout the case studies with individuals clearly immersed in both the assumptions regarding practice and progression and cultural understandings relating to knowledge and specifically, teaching and learning. The sub code *Cultural norms and expectations – practice, performance and progression* is dominant across all interviews and all thematic areas demonstrating the way in which individuals in this context are firmly grounded in the culture of music and music education. While instrumental teachers represent a key influence in the shaping of these understandings in the early stages of tuition, the importance of networks and contacts as sources of both performance and teaching work is clearly articulated in the majority of interviews. The sub theme relating to *Professional networks* is also common in the case study accounts, occurring in 14 of the 18 interviews. In these accounts teaching, like performance work is passed between colleagues in what seems an informal manner. Some suggested that they maintained both teaching and performing commitments because of the value of the network, staying in touch with the community of musicians as a source of possible work.

HW's account is dominated by the importance of musical networks as she has used them to create work and expand her range of activities at various points in her career. The apparently

informal way in which work is shared through these networks is demonstrated in this excerpt from HW's account:

'I was moving to London to go to Trinity to do my postgraduate and in my first week there I bumped into a girl who I had known in Huddersfield who had been a couple of years younger than me but in the intervening time she had already been through Trinity and she had a quartet there and they were sitting out on the wall and she saw me and said 'oh Hi... - what are you doing here? Are you teaching here?' I said no I'm a student this is my first week - and she said, 'do you need a teaching job? I know someone who is looking for a flute teacher?' Which was a really good job because I only had about £2.50 left and I literally started the next week in a boys' school in London'.

Throughout her career as a flautist and flute teacher, HW has looked to extend her range of professional activity in order to subsidise an unreliable income from performing and maintain a profile as a professional musician. She describes working through a range of new and challenging genres and contexts, consciously increasing her breadth of knowledge as a performer and teacher. The sense in which the professional career for musicians is a process of lifelong learning is presented throughout the case studies where the participants are aware of constantly adapting and acquiring new skills in music and thereby increasing their range of skills.

CB describes working as an examiner, having enjoyed a career in mainstream music education, maintaining a sense of progression as she trains for various aspects of the new professional role. As a younger case study participant, CR suggests that she may continue to balance performance and teaching, though she has recently enrolled on a master's degree programme

to develop her conducting skills and aims to increase this aspect of her professional activity. Whether through an exploration of new genres in the case of both JH and HW, or new professional roles such as ensemble direction, or simply through teaching in different institutions or contexts and establishing new partnerships, projects and goals, the findings suggest that practice in this field is constantly evolving. Individuals are not limited by expectations of any one professional role or identity but have the capacity, if they choose, to continue to develop their range of roles, skills and activities throughout their careers in music. Professional and personal autonomy is a dominant feature of practice in the case study findings where individuals have the ability to determine not only whether to teach depending on their professional goals, but also when, how and what they teach.

Autonomy as the defining feature of professional practice

From the balancing of professional roles to composing teaching materials and creating ensemble opportunities, practice in this field can be characterised as having high levels of professional and personal autonomy. These findings confirm that individual understandings in this context include expectations and assumptions relating to autonomy in all aspects of professional activity.

The high levels of autonomy for instrumental teachers represented in this study reflect both the cultural approaches to instrumental tuition and an absence of regulation and curriculum for instrumental teaching in the UK. Participants described a professional practice where they were able to devise their own teaching materials and strategies from the very earliest stages of their careers as teachers and take on or relinquish teaching jobs or students as convenient. The professional musicians in this study appear to value the ability to move between professional roles as this enables them to pursue performance goals whilst earning a reliable income from

teaching activities. Career paths which appear haphazard and chaotic can be regarded in this analysis as necessarily individual and varied as musicians adapt to suit their circumstances. The autonomous nature of professional life as an instrumental teacher, whilst seemingly precarious, is both supported by and representative of the culture of instrumental music. In moving between professional roles and contexts, individuals were also able to explore different areas of professional activity and identify those in which they would prefer to work, or not to work. In HW's case, a brief period spent teaching in a primary school proved influential in helping her to realise that this was not an area in which she wanted to work in the future. This ability to experience various aspects of professional life and of teaching also corresponds with the pattern of lifelong learning where musicians utilise, adapt, refine and expand existing skills in a range of professional contexts.

Status and hierarchy as embedded in professional practice

While case study participants themselves rejected notions of instrumental teaching as a low status occupation, they were aware of perceptions of instrumental teaching as having lower status than other roles in music. Findings suggest that understandings of the hierarchical nature of the culture of music and music education are influential in all facets of participation in the culture of music and musicians.

Participants were aware of the hierarchy in instrumental music where those with the highest degree of practical skill are afforded the highest status, and those involved in other musical roles have lower professional status. Individuals were aware of their own ability in relation to the skills of others at an early stage and were able to establish realistic career goals where performance might be one of a range of roles including teaching through which they could pursue a life in music.

The accounts represent valuable perspectives which acknowledge the hierarchy of professional roles on a practical level and demonstrate the way in which individuals negotiate the assumptions represented in this hierarchy in their professional lives. CB described her realisation that she was not going to become a concert pianist in a way which also signifies her understanding of the nature and expectations of the role:

'you just had to face reality and that that isn't what I'm going to do. It's not even a path I'm going to even try to do because, well first of all I think I realised well that I was not of that calibre at the end of the day. Because obviously I was pretty talented youth – by the time you get a bit older, people have caught you up. There's lots of you the same – there's lots of you who are better and in order to be the best it just meant that you had to dedicate yourself completely to it and I wasn't prepared to even try that'

The majority of participants made similar choices based on understandings of lifestyle and commitment though some would have persevered with performance goals if they had the economic means. Conflict appears to arise in cases where those who maintain performance goals attribute a lack of success in attaining these goals to financial necessity rather than failings in practical skill and ability.

Those who actively decided to pursue non-performance career goals do not appear to attribute the same conflict to their decision to teach, though some experienced conflict as a result of the expectations of teachers and parents. DP described her conservatoire teacher's response when she informed him of her intention to teach rather than pursue a career in performance after graduation:

KB - So in your last year you decided then to go and to a PGCE?

DP – Yes, and my recorder teacher said to me when he found out, ‘what you mean to say that I’ve wasted the last three years teaching you’.

KB - What did you say to that?

DP - I was really upset why is it a waste if I’m passing on what I’ve learnt to people

KB - How did that make you feel about teaching generally? That sums up his view of teaching, how did it make you feel?

DP - I still wanted to go and teach and I still thought it was important to pass it onto other people. But it did affect me for many years. I had this feeling that I had to prove to myself that what I was doing was just as valuable as going and performing and also showing people that I could play to a high level.

There is a clear sense of hierarchy amongst institutions, genres, instruments and even teachers throughout the interviews though again, this is represented as a cultural norm rather than an oppressive characteristic of participation in instrumental music. Participants identify specific institutions, generally conservatoires, or individuals with whom they have studied or performed, as a signifier of their involvement at a certain standard. While conflict and tensions are recounted in the interviews in relation to institutional and societal perceptions of instrumental teachers, these appear to occur where the status of musicians in the culture of instrumental music conflicts with their professional status in the institutional environment of schools and colleges. This form of conflict impacts on the job satisfaction and self- esteem of the teachers involved.

The professional careers of those involved in the case studies can be characterised on the whole as portfolio careers in music where individuals are involved in a range of professional roles. Participant accounts provide a valuable insight concerning the nature of professional identity in those working in a range of professional roles.

The portfolio career and professional identity

Findings suggest that instrumental teachers accept the necessity of the portfolio career and that professional identity in this context is intrinsically linked to the working model where individuals balance specific professional roles and role identities. 15 of the 18 case study participants discussed balancing a variety of professional roles as part of their working lives. Individuals related ways in which they were required to acquire new skills and roles throughout their careers as teachers and performers either through necessity or as a natural progression from teaching to ensemble direction, arranging, adjudication, examining or workshop direction. All participants expressed some sense of expectation of this form of working model as they entered the profession and recognised notions of the portfolio careers for professional musicians. RS and AB both described dramatic cultural changes for instrumental musicians in the 1980's where performance jobs were cut including significant job losses with the BBC and cuts to provincial orchestras. HW described an increasing acceptance of the portfolio career pattern during her time as an undergraduate, suggesting that during this period the culture of professional musicians had accepted the necessity for an approach involving multiple professional roles. In the focus group discussion, HW described the fluid nature of the portfolio career as she herself explains it to students:

HW – nowadays being an orchestral musician is not the only way of being a musician, you know it's a conversation that comes up a lot with my university students. What am I going to do next? And I always say there are a million ways you can make your living as a musician and what you'll probably end up with is a blend of different things it's going to be different things at different times that dominate your time and your income and you know and if your happy to sort of let it flow then you know sometimes you just teach loads and loads and sometimes you don't. There's more playing it just depends and if you're happy with that mixture then I think you're probably just sort of a happier person anyway because you're happy to go with what you've got. (Focus Group).

In the competitive and precarious world of professional instrumental music, the case study participants present a proactive approach, demonstrating entrepreneurial strategies to creating and promoting work. Whether in promoting teaching or performance abilities, creating teaching and learning projects, instrumental ensembles, youth music groups, instrumental centres or performance opportunities, the case studies reveal a pattern of proactive entrepreneurial behaviour through which individuals create work. In AB's case, the entrepreneurial nature of the portfolio working model dominated discussion regarding professional identity and influenced how he chose to define himself:

'I'm completely independent, I have no job apart from Trinity, but I'm an entrepreneur who creates things out of thin air so that's why I said that that's what I am. I'm an entrepreneur who has a high-level skill as a violinist'.

While AB was keen to identify himself in relation to the entrepreneurial aspect of his working life he was also reluctant to relinquish the link to his instrument and consistently avoided allocation of one term to describe his professional identity. This resistance to assign one term to describe professional identity is perhaps more understandable when one considers the multiple roles undertaken by portfolio musicians. When asked whether there was a tension involved in balancing the various roles, some of the participants described conflict where the balance was not even and teaching work dominated their working life. This situation is highlighted in PT's account. PT has recently realised his performance ambitions, performing at the highest level in addition to his continued teaching profile. He described how he is now happier because he has achieved a balance between performance work and teaching:

'I feel like the level I am working at now allows me to choose where I want to work - teach - and I can choose a nice place to teach and it's about passing on my experience now and hopefully introducing the kids to wanting to do something to the highest level they can manage. But there was definitely a time when the teaching outweighed the performing and I felt that there was a conflict there - I wasn't happy with the balance and then there is a conflict'.

Contextual factors including flexibility appeared to present tensions for some case study participants, specifically where teaching commitments meant that they were unable to accept lengthy performance contracts during term time. These issues appear to relate predominantly to teaching in classroom situations where instrumental teachers are engaged to provide whole class instrumental or singing tuition.

Those teachers involved exclusively in instrumental teaching experienced higher levels of autonomy, with greater levels of flexibility and did not express the same form of tensions. The range of perceptions and experiences in relation to professional activity and the balancing of these roles and commitments demonstrates the highly individual nature of the portfolio career for professional musicians. The findings also show the ways in which individuals negotiate and balance a range of professional identities associated with professional roles in this career model. The following section presents these findings relating to identity in the research.

Identity as functional, strategic and personal

Case study findings reveal a highly adaptive approach to professional identity, where individuals select whichever professional role identity is appropriate or most useful in a given context. In addition, participants articulate understandings of the musician identity as both personal and professional, summarising the full range of professional activity. Having discussed routes into instrumental teaching and experiences and perceptions of the role of instrumental teacher in the context of life as a professional musician, case study participants were asked to reflect on the final question in the survey and explain both the term chosen to describe their professional identity and the reasoning behind this decision. All participants are involved in portfolio careers to some extent and the discussions involved some sense of choosing one term to describe multiple professional activities. The majority of participants (14 of the 18 case study participants) use the term 'musician' as a functional term to summarise all professional activity, and identify as musicians, confirming the survey findings and suggestions in the literature. Those participants who, like CB received training and hold qualifications in teaching defined themselves in this way, as did those who were self - taught and those with no training of qualifications in teaching.

The functional nature of professional role identity is demonstrated by CB as she describes what could otherwise be defined as tacit knowledge as a musician. CB's perspective shows the professional musician switching between a range of professional role identities, each with a defined identity and associated cultural expectations and understandings, summarised using the umbrella term 'musician':

'I've done some pretty involved professional concerts – piano concertos and stuff like that and when I see myself doing that side of things and say, 'Oh yes, I'm a teacher and just do a bit of piano' – at that particular time I'm a performer and I mean, I conducted my school orchestra at the Festival Hall in a Music for Youth thing. I was a conductor then and orchestral director. I wouldn't say, well I do that and I'm not a pianist. It's just something I tapped into at that particular moment of being a musician'.

HW explained her decision to introduce herself as a teacher to other parents at the school gate by suggesting that she recognized the potential for acquiring more students from the interaction. Her decision to describe herself in a way which might help to generate more work highlights the way in which HW approach to role identity is defined by context and necessity rather than by hierarchical assumptions, and again demonstrates the functional approach to role identity in professional portfolio careers.

The various professional roles are discussed by participants without a sense of competition or hierarchy though there are tensions involving the balance between the various roles and an evident need to acknowledge the background in music and variety of musical activities outside teaching. This was demonstrated in SS's account as she used the term musician to define everything she does as a professional, including her experience and abilities:

SS - I would definitely say that I'm a musician because that's what I've trained to be my whole life and it's kind of sad really to say I'm a professional music teacher is you know it's not a bad thing.

KB - But it doesn't define everything?

SS - No so you can be a musician and be a music teacher. To say you're a teacher puts you very firmly in a bracket that you don't do anything else.

DW's decision to use the term musician also suggested a need to recognise existing skills in addition to past experiences and achievements as an instrumentalist rather than a term which simply described one of a range of current professional roles:

'I think it probably is because you can't just ... you can't pigeonhole it and say that's what it is because it's all different aspects that you will have done in your life and I have done, conducting... you know everything just comes together in a one if you like but it's a little piece of everything along the way'.

The sense in which role titles can be interchanged to suit a context or conversation is evident in CR's account where she describes the ability to choose different titles as appropriate in daily life:

'When completing my car insurance renewal, I tried to explain I sing and I teach but this was met with confusion by customer services so I just said I was a teacher. It was easier and was clearly more understood. However, when I was at the doctors with tonsillitis I said I was a singer. There was a clear moment of understanding from the doctor that this illness would

*affect me more because I was a singer and that was my livelihood, more so than if I had said
I was a teacher'.*

This approach to professional identity was echoed by DR, JH and others who described completing passport applications, tax returns and insurance forms as teachers rather than performers because of the cultural status attributed to the role of teacher. In this way, instrumental teachers appear to present a flexible and adaptive approach to professional role identity which is influenced both by context and the role of others in the encounter. Participants also recount ways in which they define themselves socially, recognising the status of specific roles and identifying themselves according to the relative value attributed to professional roles.

Conclusion

The frequency table provides an opportunity to explore the common themes and codes across all case study interviews. The frequency of codes was compared across all case study interviews, to assess the most common sub themes in the research, revealing C1 as the dominant sub theme, occurring 102 times and present in all of the interviews. Code C1, assigned to all reference, acknowledgement or assumption relating to the culture of music education, reflects the understandings of the culture of instrumental music education represented in all case study accounts. These understandings include notions of practice and progression, expectations of ensemble playing at progressively higher levels, exams, music courses, summer schools, the regional and national network of orchestras and choirs, busking, concerts and performance culture. Participants were conscious of these features of the culture of instrumental music education, in some cases from an early age and the majority appeared to accept routes, practices and norms associated with the field without question. While JH and DR appear to defy the norms in terms of tuition, they represent an alternative approach to training which is in itself

linked to the culture of pop music and pop musicians. The case study data therefore shows the extent to which practice and identity in this context are embedded in culturally determined understandings.

The approach to identity demonstrated in participants' accounts reflects both practical and personal elements of practice in this field, where the portfolio career necessitates the balancing of multiple professional roles and associated identities. The findings suggest that the musician identity is used to summarise the range of professional activity, but also, crucially, to connect professional activity with aspects of personal identity. The research suggests therefore that for instrumental teachers in this research, personal and professional identity are inseparable.

Chapter Four

Bourdieu's conceptual tools as an analytic lens in music education research

Introduction and overview

'all identities are not equally available to all of us, and all identities are not equally culturally valued. Identities are fundamentally enmeshed in relations of power'

(Roseneil and Seymour 1999. p.2)

Bourdieu's analytical approach will be used in chapter five of this study as an analytical lens to examine the data and thereby explore the way in which individuals as students and professional musicians negotiate the culture of instrumental music education. Bourdieu's social theory, including the notions of habitus, field and capital, can be used as a 'conceptual framework and tools to codify what is happening' (Burnard, Hofvander Trulsson and Soderman 2015, p.10). This approach allows an analysis of the way in which issues relating to identity are embedded in all aspects of engagement in the field of instrumental music education.

This study highlights the nature of agency and autonomy where understandings specific to the field of instrumental music, including the nature of symbolic capital in this context, allow the individual to negotiate the culture of instrumental music. In the portfolio career, where an individual's musical ability is the personal and musical capital which they adapt and apply to a range of professional roles, the musician role identity, as a functional summary for a range of activity, is the most appropriate form of professional identity.

Research which adopts the use of Bourdieu's theoretical approach is of interest in the context of this research, since studies demonstrate the extent to which the individual is agential in developing symbolic capital in the form of skills and abilities which help them to negotiate the specific field of instrumental music education. This chapter will therefore explore the use of Bourdieu's analytical tools in existing literature relating to the field of instrumental music teaching and learning in preparation for the use of Bourdieu's analytical tools in chapter five. Following initial consideration of discussions regarding the theoretical nature of Bourdieu's notions of habitus, field and capital, the chapter will address the application of these notions in studies relating to instrumental music education.

Bourdieu's notions of Habitus, Field and Capital

'Bourdieuian analysis demands a recognition of power, struggle and hierarchy'

(Stahl et al. 2017, p.xvii)

The view of Bourdieu's approach, proposed by Stahl et al. (2017) is relevant to the current study, as Bourdieu's analytical tools can help further understandings of the acquisition of attributes related to instrumental teaching within the hierarchical culture of music education, since as Stahl et al. suggest, the two are always connected:

'practices of learning music reside in action as lived by musicians. These musicians are characterised by their practices of learning, which are bound by multiple logics of capital: cultural, economic, human and social. These in turn, structure their experiences with education and learning in unique ways'

(Stahl et al. 2017, p.58)

In the context of music education, the application of Bourdieu's analytical approach can therefore help to 'critically examine the current orthodoxies of the sociology of music and educational reform' (Burnard, Hofvander Trulsson and Soderman, 2015, p.9). The following sections will focus on the meanings attributed to habitus, field and capital and their application in research relating to instrumental music teaching.

Habitus as musician knowledge

Bourdieu's notion of *habitus* allows exploration of the values, habits, and traditions of a specific social group or community (Bourdieu and Passeron 1990 52- 65). These attributes, developed through experience, are central to our understanding of the world, shaping and defining views and judgements on a subconscious level and in turn reinforcing the structure of society (Bourdieu and Passeron, 1990 52 -65).

Defined as the 'modes of thought, opinion, and behaviours which are the internalisation of experience built up over a lifetime' (Bourdieu and Wacquant, 1992), the concept of habitus is a central 'conceptual tool' in Bourdieu's theoretical approach (Stahl et al, p.60). The use of Bourdieu's 'conceptual tool' allows the researcher to explore the development of habitus in relation to specific fields and exposes the extent to which behaviour and agency are determined by existing structures and understandings. Sagiv and Hall (2015) portray the musician's habitus as a 'multi-layered 'cultural ensemble' that is conveyed to students over time' encompassing not simply issues relating to technique, style and language but also interpersonal and social codes (Sagiv and Hall 2015, p.115). For musicians, assumptions relating to identity are therefore encompassed within the notion of habitus.

Fields as 'social spaces of music'

In the context or *field* of education, individuals are required to adapt their own habitus to accommodate the 'socio-historical institutional contexts, setting, dispositions and values' of specific learning cultures (Moore 2012, p.67). As Reay (2004) suggests, when the individual habitus encounters a field with which he or she is familiar it is like a 'fish in water' and able to function easily, but when individual habitus encounters a field with which it is not familiar 'the resulting disjunctures can generate change and transformation' (Reay 2004, p.436).

Grenfell and James (1998) portray fields as sites of tension and competition related to the acquisition of status and capital where all elements have value related to the understandings and rules inherent in the field. This approach suggests that activity in these fields is always competitive 'since the accumulation of capital (and status) is at stake' (Stahl et al., p.60). In this analysis, fields and sub-fields themselves have capital based on value and status. The capital of specific fields in the context of music education can be identified for instance in the status attributed to conservatoires through their links to the training of skilled performers. For instrumental students, these institutions and fields have significant capital which they strive to acquire through association as students and teachers.

Stahl et al., suggest that each field has specific characteristics or 'distinctions' which are 'symbolically valued and contribute to formation of hierarchies' (p.60). These characteristics represent a central focus for those competing for status and superiority in the field and the competition for possession of these characteristics can render differences and inequalities 'natural and thus both inevitable and just' (Grenfell 2008, p. 96).

Colley et al., (2002) suggest a mutual relation where field structures the habitus, which is in turn the product of the necessities of the field, and the values and beliefs, or *doxa*, that inform the ‘shared habitus of those operating within the field’ (Deer, 2008) are effectively reproduced and perpetuated through participation in the field (Dwyer, 2015). Therefore, Stahl et al propose that, ‘in the ‘social spaces of music’, *practices of learning* thus become embodied in various sites as habituated in uniquely different fields and valued within the habitus of the musician, thus structuring their actions, relations, and dispositions’ (Stahl et al., p.60).

Capital and musicians

‘social spaces are shaped, defined, and delimited by possession of, and access to, various forms of capital’ (Veenstra, 2010 p.86)

In instrumental music, practical ability can be identified as symbolic capital which allows access to specific fields such as conservatoires, where ‘collective practices of learning shape what it means, and can mean, to learn to be a professional musician’ (Stahl et al, 2017). In Bourdieu’s analysis, capital represents, ‘the social products of a field or system of relations through which individuals carry out social intercourse’ (Grenfell and James, 1998, p.18-19), making social interaction and function ‘something other than simple games of chance offering at every moment the possibility of a miracle’ (Bourdieu 1986, p.46). Capital is therefore regarded as a form of asset which can bring social, cultural and economic advantage (Moore, 2008, p.104).

Where individuals are able to perceive and acquire symbolic capital in a field their status increases and they become ‘symbolically efficient, like a veritable *magical power*’ (Bourdieu,

1998, p.102, emphasis in original). Bourdieu's understanding of social space highlights the essentially competitive nature of the culture of instrumental music education, which prioritises and rewards achievement - focussed behaviours from performances and competitions to practical examinations and as such, creates and promotes hierarchies.

The theory of habitus allows for the study of ways in which we use cultural or social capital and it demonstrates that individuals do not regulate their actions through consideration of future goals, but through negotiation and adaptation within the field in what Bourdieu call 'a feel for the game' (Bourdieu 1998). Bourdieu provides an effective analogy for the relationship between habitus, field and capital as he describes the way in which individuals participate in the game, starting with:

'a pile of tokens of different colours, each colour corresponding to a given species of capital she holds, so that her relative force in the game, her position in the space of play, and also her strategic orientation towards the game... the moves she makes, more or less risky or cautious, subversive or conservative, depend both on the total number of tokens and on the composition of the pile of tokens she retains, that is, on the volume and structure of her capital'

(Bourdieu and Wacquant, 1992, p.99)

The analogy of the game is useful because it demonstrates the way in which 'the strategies of the player operate in relation to the volume and structure of his or her capital and in relation to the logic of the field and that informs how the game is played' (Stahl et al., p.62). The current research suggests that instrumental teachers working in a range of contexts demonstrate understandings not simply related to playing an instrumental but also to the nature of

instrumental music in each specific context and that this adaptive form of symbolic capital involving both practical skills and understanding of the field is central to careers as portfolio musicians.

Bourdieu's approach and instrumental music education

Cultural capital and music education

The dominance of Western Classical music in the school curriculum and instrumental repertoire represents a specific understanding of musical style and genre, defined by Green (2003) as perpetuating the 'values of particular, interested social groups at the expense of others' (Green 2003, p.264). Studies suggest that students who have already had access to instrumental tuition or are exposed to classical music in their home environment and can therefore relate to the habitus of music education are advantaged (Valenzuela and Codina 2014, Moore 2012). The use of Bourdieu's theory as an analytical lens in this regard highlights the central relationship between class, cultural capital and progression in music education where skills related to Western Classical music are not evenly distributed and the values and interests of specific social groups are perpetuated at the expense of others (Green 2003, p.264). Studies which focus on issues of habitus and cultural capital in students in an attempt to compare the motivation and progression of instrumental students essentially highlight the extent to which individual habitus and social class determine success in this field (Valenzuela and Codina, 2014). In this way the theory exposes the nature of power relations in this context in the process of negotiation between students' acquired understandings of music and culture and those embedded in the field of music education.

Symbolic capital and agency in instrumental music education

Research which explores the individual experience of instrumental music education adopts Bourdieu's notion of symbolic capital to represent instrumental skills where the most advanced practitioners acquire status through their ability and students actively compete to improve their standing in institutional hierarchies through the acquisition of advanced practical skills (Hall 2015). The notion of symbolic capital as physically embodied in instrumental students highlights the individual and social nature of the culture of technical rationality in instrumental teaching and the way in which those involved in the field actively reproduce habitus in the field. Technical rationality, from this perspective is a necessary and accepted feature of the competition for symbolic capital in the field of instrumental teaching and learning.

Studies which focus on issues relating to identity in instrumental musicians place significant emphasis on the way in which notions of status and identity are determined by practical ability (Roberts 1991a, Mills 2004b). In her study of the development of musician identity, Perkins (2015) applies Bourdieu's notions of habitus, field and symbolic capital to explore the 'intersection between institutional culture and student agency' in the complex institutional environment of the conservatoire (Perkins 2015, p.99).

Defining the notion of habitus as 'a set of dispositions which shape the ways in which musicians' view and experience career preparation' (p.102), Perkins explores interactions between habitus, field and symbolic capital in conservatoires through the experience of an individual student. This analysis helps to highlight the role of agency in the negotiation of the specific field of the conservatoire where the student concerned consciously assesses his own symbolic capital as a performer against that of his more or less capable peers. In this account, the individual focusses

on the acquisition of a broader range of skills in order to enhance his musical habitus in preparation for what he recognizes will be a competitive and demanding professional field. In Perkins' study, musical habitus, symbolic capital and field expose the extent to which the issue of agency is central to the negotiation and reproduction of power relations in institutions and the development of professional identities. The study highlights the embedded nature of technical rationality in instrumental music education as demonstrated in both the habitus of the institution and the musical habitus of the student but, significantly, exposes the active role of individuals within this culture at the intersection between institutional culture and student agency.

This focus on the interaction between individual musical habitus, field and agency in instrumental music education is also useful in explorations of the learning process in students. Considering the physical and embodied nature of musical habitus in musicians, Sagiv and Hall (2015) discuss the issue of agency in the process of socialization in the field. The use of Bourdieu's analytical tools to examine concepts of process in this field, including the necessity for repetitive physical practice highlight the role of agency in the acquisition of musical habitus. Habitus in this context is portrayed as a physical, social and cultural system of understandings in which the individual is always actively operating, where conservatoire students are portrayed as investing considerable time and energy in the acquisition of capital in the form of the physical habitus of the instrumentalist and cultural habitus of the classical music performer in this context in order to gain status within the institution. This competition for capital in the field is therefore portrayed as the dominant focus of the instrumental student and emerging professional musician (Stahl and Burnard, 2017). The role of the individual is prioritized in the literature, as pivotal in this field where 'structure and agency combine to render the process of acculturation far more complex than a passive absorption into a community of practice' (Colley et al. 2003, p.488).

In relation to conservatoire teaching interactions, Sagiv and Hall (2015) also explore the nature of symbolic capital in instrumental teachers, suggesting that status for professional musicians working in this field is related both to their own practical ability and to the performance skills of their students. Instrumental teachers working in this context are generally experienced and highly regarded performers and their status as teachers in the conservatoire system ‘reproduces the ideal of virtuosity and high cultural capital through the performer’s habitus’ reinforcing the nature of performance skills as symbolic capital in this context (Sagiv and Hall 2015, p.113). This study demonstrates the physical and embodied nature of habitus in musicians where the individual relates to the social world and the social world is embodied in the individual (Reay, 2004). Thus, an analysis of the field through the lens of habitus and symbolic capital helps to clarify the way in which the culture of technical rationality is actively reproduced by those involved (Sagiv and Hall 2015).

While the conceptual tools of habitus, field and capital are each useful, the approach suggested by Stahl et al (2017) stresses the need to employ these tools ‘in concert’ in order to fully explore the way in which they interact and ‘mutually construct’ one another. This view is supported by Colley et al, (2003) who suggest that ‘the concepts of habitus and field which always imply each other, are arguably some of the most useful theoretical ‘tools’ for keeping social practice (which is always both structure and agency) in view’ (Colley et al 2003, p.478).

Participation in the Field of Instrumental Music Education

Music and music education can be identified as fields of engagement where teachers, students and various other individuals involved on a practical and administrative level are ‘players’ (Bourdieu and Wacquant 1992, p.98). Some authors note that Bourdieu’s theoretical lens can

help enhance understandings of power relations within the field of music education including issues relating to gender, ethnic background, class, musical preferences or participation in specific groups or activities. This approach is demonstrated in Hall's 2015 study exploring the way in which boy choristers negotiate gender stereotypes in their singing activities. Hall suggests that the boys' habitus 'embodied in their musical tastes, knowledge and skills', enables them to 'counter the dominant cultural narrative that this kind of singing is 'feminine'' (Hall 2015, p.43). The sub field represented in this study is characterised by high levels of cultural capital and the analysis demonstrates the way in which boys from specific backgrounds are culturally predisposed to negotiate the habitus of the field. The study demonstrates the way in which Bourdieu's social theory can be used as a lens to explore the nature of individual interactions within the field of music education, including ways in which specific understandings of issues such as class and gender are negotiated in the field.

From a Bourdieusian perspective, students who begin instrumental study at a young age are involved in a process of socialisation or enculturation, where practical skills as part of a constantly developing musical habitus become a form of embodied knowledge (Hall 2015, Stahl et al., 2017). This notion of a constantly evolving musical habitus in instrumental musicians is useful in allowing the researcher to ask questions about how understandings develop including key influences and the role of interactions in the field.

Vocational habitus and music education

The notion of habitus and the related concept of vocational habitus (Colley et al., 2003) are used in music education research to explore the nature and influence of social and cultural practices and to examine the way in which individuals develop culturally specific attitudes and

behaviours in a professional context. The concept of vocational habitus suggests that ‘the learner aspires to a certain combination of dispositions demanded by the vocational culture’ and describes the way in which specific occupational cultures act in ‘disciplinary ways to dictate how one should properly feel, look and act as well as the values, attitudes and beliefs that one should espouse’ (Colley et al. 2003, p.488). These features are developed through a process of orientation involving adaption of their individual habitus, and the extent to which they are successful in these contexts is related to the degree of compatibility between their habitus and the vocational culture (Colley et al., 2003). In this way, structure and agency combine in the concept of vocational habitus to expose a process of enculturation ‘far more complex than a passive absorption into a community of practice’ (Colley et al 2003, p.488).

Musical habitus and field – the portfolio career

The complex nature of professional careers in music is of interest to an increasing body of research in the field (Bennett 2008, Coulson 2010). Research in this area adopts Bourdieu’s tools of capital, habitus and field to explore the way in which musicians negotiate multiple professional roles as part of portfolio careers in music. The notion of musical capital is useful in defining the ‘interconnected cultural, social and symbolic assets that musicians acquire and turn to economic advantage in the music field’ (Coulson 2010, p.257). The musical capital of the portfolio musician is therefore perceived as the collected skills and attributes specific to the musician which enable the individual to work across a range of contexts. This compares with the complimentary notion of a musical habitus as a constantly developing set of dispositions, beliefs and understandings common to individuals working in this way (Smilde 2009).

In negotiating the habitus of various sub fields within the broader field of music, the professional portfolio musician is adapting and applying existing musical habitus and musical capital in specific fields. Research using a Bourdieusian analysis suggests that the development of musical habitus in professional musicians necessitates an understanding of the habitus in each specific sub field and their status within each of these fields is determined by their musical capital and successful adaption of their musical habitus (Moore 2012).

Conclusion

Describing Bourdieu's approach as 'deterministic and circular', Jenkins (1982) suggests that the nature of the analysis in which 'objective structures produce culture, which determines practice, which reproduces those objective structures' fails to adequately address the relationship between the objective and subjective (Jenkins, 1982, p.270). Furthermore, Naidoo (2004) argues that the 'strict relational nature of Bourdieu's framework' limits the opportunity for a more in-depth analysis of broader social meaning and interaction (Naidoo, 2004, p.457). However, for the purpose of this study, where the aim is to examine the influence of objective structures and culture on the individual, Bourdieu's approach provides an effective analytical lens, helping to explore the complex nature of interactions between individual and field in this context, including the nature of individual agency and symbolic capital in instrumental music education. Existing studies demonstrate the potential for Bourdieu's conceptual tools of habitus, field and capital to highlight ways in which the individual as instrumental student and professional musician negotiates institutional and social cultures, including understandings of roles and identities in music. These tools will therefore be used in the following chapter as an analytical lens to explore the findings in this study, including the way in which individuals negotiate the culture of music education and develop understandings of professional identity in this context.

CHAPTER FIVE

'how could you be a teacher if you're not a musician?'

ANALYSIS CHAPTER

Overview

This chapter explores the experience and perceptions of the study participants using aspects of Bourdieu's theoretical approach as an analytical lens to reveal the way in which interaction in this field is linked to the development of professional identity. The analysis examines the role of both the field and individual, reflecting on the central importance of autonomy in this context. Returning to the issue of conflicting role identity in instrumental teachers, the analysis highlights the specific meaning attributed to the role identity 'musician' by individuals working in portfolio careers in music, suggesting that the lived experience of professionals working in this field is more influential in the development of identity than perceived notions of hierarchical structures in music education. The chapter concludes with discussion of the potential role of instrumental teachers in helping to revise existing notions of the professional musician through participation in career preparation in universities and conservatoire at undergraduate level.

Introduction

This study links expressions of professional identity in instrumental music teachers with active involvement in the field of instrumental music education. Identity in this professional group, is portrayed as complex and adaptive, including connections between personal and professional

understandings of the identity and role of musician. The study therefore rejects simplistic notions of the instrumental teacher as failed performer claiming higher status through use of the 'musician' identity and proposes a revised understanding of professional identity in instrumental music teachers, informed by lived experience in the professional context of instrumental music education. This perspective prioritises the experience of the individual, suggesting that the 'attributes, beliefs, values, motives and experiences' (Ibarra 1999, p.764) which inform and define the identity for this professional group go beyond hierarchical understandings of status to include a range of personal and practical understandings, attributes and abilities which combine to shape notions and expressions of professional identity (McCall and Simmons (1978).

Dawn Bennett (2008) argues that the term musician should be applied to anyone working in the context of music, reflecting the increasingly diverse range of activities available to individuals in this context and contesting notions of the professional musician associated exclusively with performance. Full-time performance opportunities are rare in the UK and there are careers which operate successfully around and after this type of professional activity which this study suggests are undermined by assumptions relating to the professional roles involved, along with outmoded meanings associated with the identity of the professional musician. This analysis suggests that individuals working as instrumental teachers enjoy high levels of professional autonomy, anticipating and accepting the combination of multiple professional roles as a necessary feature of the portfolio career model (Mills 2007, Bennett 2008). The suggestion that individuals in this context are perpetually preoccupied with notions of status related to their success as professional performers (Bouij 2004) reduces the analysis of professional identity to considerations which are embedded in assumptions related to hierarchical roles in music, thereby limiting the discussion.

Perspectives which focus issues of identity around notions of an oppositional relationship between performer and teacher role identities therefore fail to acknowledge the lived experience in this field, including the rich nature of autonomy and agency experienced by individuals working as instrumental teachers as part of contemporary portfolio careers in music (Presceski 1997, Woodford 2002, Bennett 2008). Through an analysis using Bourdieu's concepts of habitus, field and capital, with specific interest in the related notions of symbolic capital (Hall 2015) and vocational habitus (Colley et al., 2003), this chapter will explore the way in which instrumental teachers' understandings are shaped by their acceptance of, and active participation in, the culture of instrumental music education as students and professionals. These understandings, including the nature of professional knowledge and specific aspects of the professional field are developed as part of the habitus of the instrumental teacher (Stahl et al., 2017), and as such are influential in defining perceptions of professional identity. This research suggests that high levels of autonomy in the culture of instrumental teaching contribute to teachers' perceptions of careers in music and influence the way in which they view professional engagement in the field from the early stages of their careers (Colley et al., 2003, Freer and Bennett 2012). Autonomy is therefore highlighted in this research as a significant factor linking the nature of activity in portfolio careers in music with job satisfaction and musician identity. The following section will expand on the nature and influence of autonomy explored in this study.

Autonomy

The nature of autonomy in the culture of instrumental music education is represented not only in the experience of individuals but also in the structure of the field itself. This section of the

analysis will explore the dominant nature of autonomy in this context and its influence on perceptions and practice.

Autonomy in the field of instrumental teaching and learning

Analysis of the culture of instrumental teaching and learning as a specific field reveals the high level of autonomy in this area. Examination of specific aspects of the field, including understandings about the nature and aims of activity and the extent to which practice is determined by external influences, reveal a context in which autonomy is a central feature. The concept of field is described by Maton (2005) as the ‘centrepiece’ of Bourdieu’s theoretical approach, with autonomy as its most important and influential feature (Maton, 2005 p.688). Exploring the internal and external characteristics of a specific field, including relevant understandings of capital, can facilitate a deeper understanding of discourses and practices which determine the specific habitus of those involved and ways in which the field relates to broader political and economic fields and structures (Maton 2005).

The field of instrumental teaching and learning corresponds to Bourdieu’s theory of fields as autonomous worlds where individuals strive to improve their status through the acquisition of capital (Maton 2005). The interactions which make up the specific field are dominated by the relationship between the individual and the field itself and the individual is always positioned in relation to the hierarchical structure of symbolic practices within the specific field. Maton (2005) suggests that each field demonstrates autonomy in the way in which it ‘generates its own values and markers of achievement’ and through the specific structures, attributes and understandings which it exhibits to society (Maton 2005, p.689). Furthermore, Maton’s analysis proposes relational and positional forms of autonomy to determine the relationship between values in specific fields and those from other external contexts. The level of relational or

positional autonomy in a specific field is categorised according to the extent to which practices are influenced or determined from within the field itself or by external factors or bodies (2005, p.697). A field where the principles of hierarchization look inward to its specific activities, and where authority and decision-making positions are held by those within the field exhibit strong relational and positional autonomy (2005, p.697). From this perspective, the field of instrumental teaching and learning can be characterised as inward looking, with an autonomous principle dominated by the physical acquisition of practical skills. While institutional principles might involve a necessary external focus relating to relevant governing and funding bodies, the individual and autonomous nature of the broader field of instrumental teaching and learning outside these institutional contexts, where individuals can determine the aims and practical aspects of activity with minimal external regulation, suggests a more complex and diverse notion of field with high levels of both relational and positional autonomy.

In his comparison of autonomy in the two fields of mass production and local, low level activity, Hesmondalgh (2006) suggests that levels of autonomy are greater in sub fields of small - scale production where there are lower levels of economic capital and very high levels of symbolic capital. The field of instrumental music teaching can be characterised as a sub field within the broader field of music education, where symbolic capital is related to practical skills rather than economic gain and can be defined as having high levels of autonomy. Practice in this field is therefore determined by cultural assumptions relating to autonomy in both field and practice, where instrumentalists are able to teach from any age, with little experience of tuition themselves in some cases, devising their own strategies and methods with no external regulation or qualification (Persson 1996, Swanwick 1994). This feature of the field is acknowledged by individuals in all aspects of their professional activity, from progression to teaching and the balance of professional roles.

Individual autonomy in instrumental teaching and learning

Autonomy is central to the working patterns and career decisions of instrumental teachers working as freelance individuals in this context. Bouij (2004) provides the following analysis of the career choices available to instrumentalists:

'a good performer possesses what the student culture cherishes as the most valuable gift. If the student strives for the performer role-identity but can't reach this position, he has two ways to withdraw with some dignity. First he can proclaim that he is an all-round musician, a broad musician, that means that he is not so well specialised but can play in a couple of styles or can play more than one instrument quite well. The other way is to declare that you are first and foremost a teacher, but a teacher with a good musical ability, and your musical ability is the essence of your music teacher competence' (Bouij 2004, p. 8-9).

This analysis suggests that the role – identity of instrumental teachers is intrinsically linked to the dominant culture of music education and portrays individual autonomy in this context as restricted by the range of options available. Here, role identity of teacher is evidently subordinate to that of performer and there appears to be little representation of the most common career model where musicians combine multiple professional roles in portfolio careers. The choices described by Bouij are framed in understandings of the instrumental teacher as 'failed performer', and while there is a suggestion of some autonomy in this representation, the analysis provides only the most simplistic view of individual agency and autonomy in this context. This research proposes a far more positive and professionally focussed image of career development for instrumental teachers, based on the practical, lived experience of individuals working in the field, where autonomy is a dominant feature of the

professional lives of instrumental teachers, rather than viewing these decisions through the restrictive lens of hierarchical notions of choices in music.

Findings in this research correspond with accounts which suggest a lack of formal training and guidance both for instrumental music teaching and for the portfolio career in music in the UK (Persson 1996, Gaunt 2005). The research findings also correspond with the Colley et al. (2003) suggestion that individuals are aware of their symbolic capital in the form of practical ability from an early stage in their development as instrumentalists and demonstrate the extent to which this understanding, along with knowledge of the field, contributes to high levels of professional autonomy in this context (Perkins 2015). The majority of participants embarked on private teaching without training or guidance, in some cases devising their own teaching materials with little influence other than their own experience of tuition to determine their approach. Individuals were therefore aware of opportunities available to them as instrumentalists, demonstrating culturally determined assumptions relating to autonomy and their symbolic capital in their interactions with the professional field. This approach is described by JP as she explains her decision to start teaching after leaving university:

‘I was living in London and had to support myself and so I did what felt natural and started teaching’

The ability to acquire teaching based on existing practical skills alone and to determine all aspects of the teaching arrangement from logistical considerations to curriculum reflects the autonomous nature of practice in this field. The accounts of DR and JH, both self-taught instrumentalists, demonstrate the extent to which individuals can benefit from the autonomous

nature of activity in this context, as DR describes teaching as, *'a way of getting a little bit of pocket money to top up the gig-money and the busking-money'*. DR effectively summarises the attributes which allow him to teach when he admits, *'I have no formal music qualifications, I have no formal teaching qualifications, so I have just experience'*. Participants can also be identified as perpetuating this culture in the apprenticeship model of tuition as they encourage their own students to take on teaching from an early age. This practice is as recounted in DP's account where she describes the way in which she shares teaching with her advanced students:

I've had a lot of my students doing a little bit of teaching. There was one little boy around the corner who wanted to learn who was about four or five and I just didn't have the time fit in somebody so got one of my students to teach him but gave them the material and said what are you doing with him this time.

This study confirms that the individual and autonomous nature of practice in instrumental teaching and learning, perceived in some studies as lacking in formal structures and codes (Persson 1996), is nevertheless a central feature of the professional activity in the field. Autonomy in all aspects of teaching and learning is represented in the attitudes, assumptions and behaviours which inform the habitus of the individual in this field, reinforced and perpetuated through the 'guiding ideology of practice' in instrumental music education (Colley et al. 2003, p.487).

Autonomy and portfolio careers for musicians

This study proposes a notion of instrumental teachers as autonomous professionals engaged on the whole in freelance portfolio careers as musicians who, demonstrating an understanding of

their symbolic capital and the relative nature of their practical skills in comparison with other musicians and within the culture of music, negotiate professional pathways within the field (Burnard, Hofvander Trulsson and Soderman 2015). This analysis highlights the positive and proactive nature of interaction between individual and social context where the vocational habitus of instrumental teachers is informed by dominant assumptions in the field relating to agency and autonomy, and they in turn contribute to these assumptions and behaviours in their professional practice as autonomous freelance instrumental music teachers (Colley et al. 2002, Deer, 2008, Dwyer 2015). This view challenges notions of instrumental musicians as passive participants in the culture of music education, working as teachers where aspirations for performance careers have proved unsuccessful (Bouij 2007).

The ability to successfully negotiate the field and various sub fields is developed as a result of understandings acquired from the earliest encounters with instrumental learning (Freer and Bennett, 2012). These understandings, acquired as part of the range of values, attributes and beliefs which constitute the habitus of instrumental music education, are born in the autonomous nature of musical activity itself; and research suggests that instrumental students from the earliest stages of study are actively involved in the process of acquiring practical skills through regular independent practice, and motivated by intrinsic or subjective goals related to playing an instrument (Colley et al., 2003).

Instrumental teachers represented in this research work as members of a community of musicians in a range of roles in which practical ability is the most valued professional attribute and autonomy is acknowledged as a dominant feature of working life. In contrast to the model of instrumental study represented in the research by Bernard (2004) and Roberts (2004), music

students in the UK are not required to specialise in either performance or education at undergraduate level and unless they are progressing into classroom teaching, do not need to undergo any specialist training in music education (Mills 2007). Decisions relating to professional roles are therefore less rigid and individuals are able to negotiate the professional context based on their understanding of the field and of the value attached to their own ability and attributes, or symbolic capital in each specific context (Canham 2016, Coulson 2010).

An acknowledgement of the lack of regulation and high degree of professional autonomy in instrumental teaching in the UK is articulated in the following case study excerpt, where DR reflects on his decision to teach based on recognition of his own ability alongside that of other musicians in the field:

‘All the people I know who teach as peripatetics play the guitar and have played in bands and I thought ‘Well what can I do now?’ I think peri is one of the last things you can do without qualifications. I have no grades or qualifications, I’m just there for the love of music and I haven’t had it knocked out of me going through any system of sorts’

Experiences of this kind correspond with suggestions of the instrumental teacher as failed performer though for the majority of participants in this research, financial insecurity rather than lack of practical ability was the defining reason for their inability to pursue career goals as full time performers (Bouij 2004). Participants acknowledged the economic value of advanced instrumental skills and were able to work as instrumental teachers, though the regret and tension appears to relate to a lack of autonomy in the decision to turn to teaching rather than performance. Each participant recognised the potential of their skills as symbolic capital in this

context and identified ways in which they could continue to be involved in music when unable to further advance their performance goals, thereby demonstrating an understanding of both field and capital (Perkins 2015). Practitioners working as instrumentalists in specific and specialised sub fields of performance, with limited scope for full time work also acknowledge the autonomous nature of the field, using their symbolic capital as instrumentalists, including status as performers to gain work as teachers to supplement their income and thereby facilitate continued involvement in the performance field (Canham 2016, Coulson 2010). While these individuals maintained realistic career goals as performers, other participants in this study recognised the limitations in their symbolic capital in relation to professional performance goals or recognised aspects of the field which were not suited to their personal lifestyle or habitus as musicians and focussed on other musical roles which suited their circumstances, approach and ability (Perkins 2015, Coulson 2010).

The rich variety of experience in these accounts highlights the limitations in studies which prioritise dominant assumptions relating to technical rationality rather than individual experience in an attempt to define and explain the nature of professional identity in instrumental teachers (Bouij 2004, Mills 2004b). Suggestions that professional identity in this context is entirely determined by perceptions of practical ability fail to fully acknowledge the complex and agential nature of interactions between individuals and the field in this context (Perkins 2015). The following section will explore the nature of capital employed by instrumental teachers as they negotiate the field of instrumental music education.

Instrumental music teachers' knowledge as capital

'It is because professionals face complex and unpredictable situations that they need a specialised body of knowledge; if they are to apply that knowledge, it is argued that they need the autonomy to make their own judgements. Given that they have autonomy, it is essential that they act with responsibility – collectively they need to develop appropriate professional values' (Furlong et al. 2000, p.5)

Drawing connections between professional knowledge and autonomy in the context of teaching, Furlong's statement (2000) highlights way in which understandings of knowledge in instrumental teaching contrasts with mainstream education. These understandings extend beyond the development of practical skills to encompass a form of specialised, tacit knowledge incorporating broader cultural and contextual understandings which are central to the way in which teachers regard their professional practice (Porter, 1998, Harwood 2007, Triantafyllaki 2010). This specialised knowledge is employed across a range of professional contexts and includes understandings of the way relevant skills can be communicated in various performance and teaching situations (Odam and Bannan 2005). Practitioner knowledge as capital is applied across a variety of sub fields within the broader field of instrumental music and represents the central attribute or expertise which allows individuals to function as professional musicians in the portfolio career model. This practitioner knowledge, encompassing understandings of field and culture and various forms of capital necessary for successful and sustained participation in portfolio careers can be described as the vocational habitus of those working in this context (Colley et al., 2003). The following sections will explore the nature of capital in instrumental teaching and learning as represented in the accounts of instrumental teachers in this study in order to develop an understanding of the nature of vocational habitus in this field.

Forms of Capital in this context – personal, human and social

Adopting the Intelligent Career Framework (Parker et al., 2009), Van Den Born and VanWitteloostuijn (2012) attempt to define the key characteristics of successful freelance careers through an analysis of three key ‘*ways of knowing*’ (knowing why, knowing what and knowing whom) which are argued to be influential in career development in this context. In this analysis, *knowing why* is linked to career motivation and personal meaning or *personal capital* and represents both an understanding of the specific context and aspects of motivation related to objective and subjective career success. Objective career success is represented in terms of financial rewards and professional status, largely associated with market features while subjective career success relates to autonomy, flexibility and work life balance more closely associated with personal capital. Van de Born and Van Witteloostuijn (2012) suggest that while freelance professionals may not enter into this form of working arrangement by choice, or for the same reasons, intrinsic motivation and an interest in autonomy and flexibility may be significant factors for those working in this way (2012, p.8).

The majority of instrumental teachers interviewed for this research began teaching for economic reasons either whilst still studying themselves or to support performance work (Mills 2004c, Mills 2007). There is little sense of participants intentionally setting out to build a portfolio career in music and the development of professional careers in music appear to be more gradual with individuals accumulating an increasing range of professional roles as they become more experienced and acquire more professional contacts (Coulson 2012, Smilde 2009). However, participants do appear to value the autonomy and flexibility described by Van den Born and Van Witteloostuijn (2012), as it offers an opportunity to fulfil their need to be involved in a variety of musical activities rather than fixed employment which would potentially restrict the

amount of flexibility and therefore limit the range of activities available (Coulson 2012). Teaching represents a significant role for those involved in performance work as it offers a reliable source of income to supplement the more precarious living from freelance performance work (Mills 2004c) as suggested in DR's explanation of his motivation to teach:

'I don't teach out of vocation. I teach because it's a way of having the guitar in my hand every day and sharing my knowledge and earning a living'

For DR, teaching provides a regular income and allows flexibility in other areas of professional activity while for other participants, teaching is a valued activity in a varied working life, which they consciously combine with a successful performance careers and academic roles (Mills 2004c). In PC's account, he describes the benefits of teaching both in terms of his own musical development and the satisfaction gained from helping student instrumentalists reach their potential. This expression of teaching as sharing represents a common theme in the case study interviews, reflecting a perception of the rewards from teaching activities as intrinsic rather than objective, despite the fact that the majority embark on teaching through economic necessity (Mills 2004a, Mills 2004c).

This form of freelance professional activity, defined by Fraser (2001) as 'self - employed without employees' represents the employment status of most instrumental teachers and professional musicians. In Fraser's analysis, individuals working in this way, using skills or specific knowledge for which they charge a fee, have the highest degree of autonomy and higher levels of intrinsic satisfaction than individuals involved in other form of self-employed work

involving the sale of products or services (Fraser 2001). Van den Born and Van Witteloostuijn (2012) relate the career-relevant skills and abilities involved in *Knowing how* to *human capital* or the attributes with which one is able to negotiate the specific professional field. In this research, practical ability or symbolic capital in the field of instrumental represents the central attribute which determines the ability to negotiate both field and sub field (Perkins 2015).

Membership and understanding of the community of practice in a specific field or *Knowing whom*, described by Van den Born and Van Witteloostuijn (2012) as social capital is strongly related to career success for freelance workers. Coulson (2012) highlights the strategic importance of professional networks for musicians, describing networking as ‘a proactive strategy commonly used for getting work in a labour market such as music, where a lot of hiring happens informally through contacts’ (p.247). In her analysis of the working practices of freelance musicians, Coulson defines professional networks in this context as both personal and professional, describing them as ‘overlapping circles of contacts contained within, and coloured by, the wider music community whose members they identify with and whose existence they work to support’ (p.256).

These forms of personal, social and human capital therefore represent the fundamental features of the vocational habitus of instrumental teachers which individuals develop through experience in the field as students and practitioners. The active embodiment of these attributes and dispositions is, according to Colley et al., (2003) an integral part of the development of identity in vocational cultures where the individual is agential in aspiring to the behaviours and practices which determine ‘a sense of how to be’ (Colley et al. 2003, p.471). In the vocational culture of the field of instrumental music education, where the apprenticeship model of tuition represents

the main source of understandings relating to professional practice, the role of the instrumental teacher is of fundamental importance in sharing aspects of the vocational habitus related to professional activity in the field with aspiring musicians.

Autonomy and teacher job satisfaction

Individuals in this study who work in freelance careers as portfolio musicians recognise the self-employed model represented by Van den Born and Van Witteloostuijn (2012) as the dominant form of working arrangement. While this form of work offers high levels of autonomy, it also represents a more precarious form of employment with no guaranteed income. However, studies also suggest that levels of autonomy in this model contribute to higher levels of job satisfaction (Pearson & Hall 1993). This section of the analysis will therefore explore suggestions that instrumental teachers as freelance professionals, far from suffering low self-esteem due to the lower status of instrumental teaching as a professional role in music, enjoy high levels of job satisfaction due to the level of professional autonomy in this field.

Studies of job satisfaction in teachers suggest that the degree of autonomy is indicative of job satisfaction and positive reactions to teaching (Charters, 1976; Franklin, 1988; Gnecco, 1983; Hall, VILLEME & PHILLIPY, 1989; Pearson & Hall 1993). In their analysis of the teacher autonomy scale, Pearson and Hall (1993) suggest that teachers with higher levels of autonomy express the greatest job satisfaction and that both general teacher autonomy, or being able to define standards and use one's professional judgement in a similar way to other professional groups, and curriculum autonomy where the teacher has authority over activities, materials and instructional planning are influential in defining job satisfaction (Pearson and Hall 1993). In addition, research suggests that intrinsic motivators such as the desire to help, share and

improve society are more influential in motivating teachers than external motivators such as pay and status (Perie and Baker 1997, Brunetti 2001, Marriot and Jacobs 1995). In these studies, autonomy is related to empowerment, agency and notions of professionalism where teachers have the ability to make professional decisions and act accordingly and therefore perceive themselves as professionals and their occupation as a true profession (Pearson and Moomaw 2006). Instrumental teachers, as represented in this research can be identified as having high levels of professional autonomy as they are able to plan and manage their working life, taking on and relinquishing commitments to suit their personal circumstances and balance their intrinsic needs for fulfilment as musicians. They also have curriculum autonomy, free to decide how and what to teach and even to create their own teaching materials, based on their own professional judgement in each situation (Gaunt 2005, Persson, 1996).

This research reveals high levels of personal autonomy in instrumental teachers where individuals are able to relocate and promote themselves in new areas, using teaching as a way to establish themselves personally and professionally within a local community and highlighting the way in which musicians are able to use their understanding of the culture of music education to attract teaching in new contexts. Participants also describe the flexible nature of teaching arrangements where they were able to continue teaching at home during pregnancy and whilst caring for children. This sense of being able to determine the amount, context and curriculum of their teaching, whilst representing a seemingly haphazard and individual practice to some (Persson 1996, Swanwick 1994), can also provide ultimate professional freedom which is well suited to the portfolio musician's need for flexibility. The autonomous nature of practice in this field also means that instrumental musicians as teachers are not bound by rigid career boundaries including formal retirement thresholds (Handy 1991; Handy, 1995).

Musicians working in a range of professional roles as part of portfolio careers are members of an increasingly significant group of 'skilled independent professionals' in a freelance employment trend which emerged in the 1980's and continues to grow. With economic uncertainty, globalisation and changes in the employment market, the traditional career of the 20th Century is no longer a realistic goal for many, especially those working in the creative industries, and the freelance portfolio career represents a realistic and flexible alternative for those with specific and transferable skills (Van den Born & Van Witteloostuijn, 2012).

The professional identity of instrumental musicians is shaped both by the field in which they operate and by the broader employment trends in which their work is situated, since, as Slay (2011) suggests, 'both professional identity and contemporary careers are subject to relational and social influences within, and even beyond, the individual's present occupation or organization' (Slay, 2011, p.86). Instrumental musicians along with other creative professionals including translators, media specialists, film makers, designers and illustrators work as freelancers 'for their own risk and reward without any organizational guarantee or support' and are involved in 'selling nothing else but their intangible professional knowledge' compared to other entrepreneurs and self-employed selling tangible products (Van Den Born & Van Witteloostuijn, 2012, p.2). While organizations traditionally determine the careers of core employees, individuals working as freelance professionals have the ability to determine their own careers and are especially likely to report positive outcomes relating to job and career satisfaction (Andreson, 2008; Ajayi – Obe & Parker, 2005; Benz & Frey, 2008; Guest, 2004). Blanchflower (2004, p.21) suggests that freelance professionals are 'under a lot of pressure, find their work stressful and come home exhausted. However, they are especially likely to say they have control over their lives as well as being highly satisfied with their lives'.

Research suggests that portfolio workers can continue to do as little or as much work as they choose, for as long as they choose or as long as their skills are relevant and in demand, and that for musicians specifically, this prolongs working potential and active engagement in music (Platman, K. 2004; Gray 1987; Laurance, 1988,). The participants in this study include individuals who teach as part of portfolio careers in music, having retired from other careers. Individuals progress to freelance instrumental teaching from a range of careers including classroom teaching and work as full-time performers or as musicians in the armed forces, recognising the nature of the field and the potential of their existing skills in other professional roles. Individuals who have worked successfully as performers can commonly teach, direct, examine and adjudicate having retired from regular performance (Mills 2007). The findings in this research correspond with notions of life-long learning in musicians and further demonstrate the autonomous nature of the field where the range of professional roles can continue to expand after formal retirement age, including roles as conductors, directors, examiners and adjudicators (Smilde 2009, Coulson 2012).

Agency and resilience in musicians' careers

This study suggests that professional musicians working as instrumental teachers demonstrate an understanding of the ability to 'initiate and carry out activities on one's own' based on existing skills. This understanding, defined by Bruner (1996 p. 35-36) as personal agency, provides the individual with a form of professional resilience where self-efficacy, autonomy, aspiration and mastery provide a sense that they are able to accept and overcome challenges (Rutter 1990). Agency and resilience in professional musicians, arising from understandings of the culture and the value of their own practical instrumental skills, enable the individual to

successfully adapt to the challenges of the professional context of instrumental music. Resilience, described as a quality enabling the individual to ‘succeed despite adverse conditions or outcomes’ (Wayman 2002, p.168) can be usefully applied to explain the agential nature of professional behaviour in this context. The ability to play an instrument, to do music, as the central and defining attribute or form of capital, provides agency and autonomy in individuals, enabling resilience by allowing the musician to adapt and diversify, developing their range of abilities in order to sustain a professional and fulfilling career in music (Wiggins 2011). In choosing ‘musician’ as a professional identity, participants are therefore identifying their fundamental ability to do music, linking the personal ability or symbolic capital which enables them to engage with the professional context with their professional identity across a range of professional roles. This research therefore suggests that the term musician, selected from a list of possible role titles to describe professional identity in instrumental teachers, reflects specific and unique understandings of the term developed through and relating specifically to activity and understanding in the field, rather than a reluctance to identify with the role of teacher.

How do individuals identify themselves as professionals in this context?

Existing research which suggests that instrumental teachers prefer to identify as musicians or performers draws on assumptions relating to the hierarchical nature of roles in music and the role of technical rationality in prioritising practical skills and performance in music students (Mills 2004b, Roberts 2004). This study rejects simplistic notions of professional identity which portray dualistic relationships between teacher and performer role identities and proposes a more nuanced approach to identity which prioritises the experiences of instrumental teachers as portfolio musicians (Bouij 2004). While participants prefer to identify themselves as

musicians or performers rather than teachers, even when teaching represents their main professional occupation and dominant source of income, their reflections suggest that role identity in this context is subject to a range of considerations and negotiations, from the practical and functional to the personal. This research highlights the complex nature of identity research in professional musicians, where the distinctions between personal and professional identity are not always clearly defined and multiple professional role identities might be adopted according to the specific work context (Bennett 2008). Expressions of identity in this research convey the practical nature of professional identity where individuals reflect on the how and why in real rather than theoretical terms. The complex nature of identity is presented in the following section, including the specific meanings attributed to the role identity of musician in this study.

Musician Identity as Functional

Identity should not be seen as a stable identity – something that people have -but as something that they use to justify, explain and make sense of themselves in relation to other people, and to the context in which they operate’ (MacLure 2001, p.168).

The Oxford English Dictionary definition of the term ‘musician’ is ‘*A person who plays a musical instrument, especially as a profession, or is musically talented*’ (<https://en.oxforddictionaries.com/definition/musician>). From this perspective, use of the term would suggest that individuals are identifying themselves as skilled practitioners who work exclusively in performance. This study suggests that the use of the term ‘musician’ in this context may convey an alternative meaning, representing the most convenient response and most effective summary of activities and attributes involved in the portfolio career rather than a preference for the professional role identity with the highest status in the field.

Coulson's (2012) study of part time performers involved only in performance work, supplemented by non-musical activity rather than in portfolio careers, suggests that these individuals associated the term musician with performance work only and that to be involved in activities other than performance would mean that they would not be able to consider themselves musicians (Coulson 2012, p.251). Coulson's research demonstrates the extent to which the term musician carries individual significance and meaning to those who use it. The identity of musician represented in Coulson's study reflects an association with performance only, or the physical act of using one's instrument as a form of employment. For professionals involved in a range of music related activities in their working lives, the need to ascribe one term to summarise professional identity presents a more complex decision involving a perceived need to choose between roles.

Ibarra's (1999) definition of professional identity suggests that individuals working in specialised occupations define themselves according to the specific attributes, beliefs or values associated with the context. The professional role of accountant or classroom teacher might involve various related activities, but the professional title used relates to a clearly defined range of professional activity along with associated attributes. The term musician can also offer a summarising role identity which adequately represents the range of professional activity involved. The use of one professional title in this context can be problematic due to the significance of competing role identities where individuals feel a need to represent the full range of their professional activity rather than prioritising one particular aspect of their work (Roberts 2007). HW summarised the functional nature of role identity for musicians during the focus group conversation, stressing her individual and entrepreneurial approach and describing her professional role according to the context and others in the conversational setting:

'I was talking to someone the other day, one of the mums at the school gate and she said what do you do? And I said oh I'm a flute teacher whereas normally in a professional situation I'd say I'm a musician. I just sort of thought you make a judgment call based on the situation and that person. I don't have time to go into what type of musician I am, so I just said I'm a flute teacher and led into the conversation that she was looking for a piano teacher which was going to say someone I would recommend'.

While an accountant or classroom teacher would potentially maintain the same professional identity in all contexts, the musician working in multiple professional roles as part of the portfolio career appears to define themselves according to the most appropriate, useful or significant role identity in any given context (Roberts 2007).

The complexity involved in allocating one term alone is also highlighted in communication with two separate participants some months after the initial interviews, each asking to revise or amend their choice of professional identity in response to changes in the focus of their careers. For professional musicians, this situation is a cultural norm while societal perceptions of the 'professional musician' relate specifically to professional performers rather than individuals working in a range of professional contexts, all relating to the activity of music. Gecas and Burke (1995) define professional identity as 'the various meanings attached to oneself by self and others' (Gecas and Burke 1995, p.42). They highlight the importance of identity as fixing an individual's place in society by virtue of the relationship to others implied by the meanings individuals adopt for themselves. Consideration of individual and cultural meanings applied to the identity of 'musician' is therefore crucial in developing an understanding of the use of the

term in this context (Schatzki 2002). SST demonstrated the central significance of practical skills in her understanding of both the role of musician and of teacher, commenting on her lack of advanced practical skills and suggesting,

‘I would be lying to myself and everyone else if I said I was a musician and I don’t think there is any shame in being a music teacher’

In the broader social context, the term ‘musician’ is associated with the specific sub field of professional performance while the term ‘teacher’ is associated with a different and well defined professional field entirely. From this perspective, the instrumental teacher preferring to use the term ‘musician’ can be identified as attempting to suggest membership of the professional role of performer rather than that of teacher (Roberts 1991b). The decision to prioritise one identity over another can therefore be viewed in terms of choosing between two distinct and clearly identifiable fields of professional activity (Roberts 1991a). Closer examination of the process from the perspective of the instrumental teacher exposes the conflict between musician identity as summative, functional and adaptive and assumptions regarding the role signifier ‘musician’ (Roberts 1991a, Bennett 2008). Reflecting on the use of the term ‘performer’ or specific instrumental specialist, accounts in this research demonstrate the way in which practical ability or symbolic capital in this context is the attribute with which the individual is able to negotiate a career in music (Perkins 2015). In a study of professional identity in performers, Bennett (2009) found that full-time performers, whose professional activity might be considered to ‘align with the traditional labelling of a musician’, self - defined ‘according to their instrumental speciality: for example, as a violinist, rather than as a musician’ (Bennett 2009, p.312). In this instance, instrumental skill and ability is the defining feature of

professional knowledge and can be identified both as a form of personal identity and as their key skill or USP. For instrumental teachers who may also perform, the ability to play their instrument qualifies them to use the title musician as someone who *does* music.

Bennett's study further highlights the complexity of professional identity in this context where assumptions regarding the attributes associated with the role identity of musician as relating to performance activity are not necessarily relevant in practice. The decision to use the role identity of musician, instrumental specialist or even performer instead of teacher might instead represent a positive statement of individual ability and an attempt to define the variety of professional activities in which the individual is involved, highlighting the specific understanding of the term in this context (Coulson 2012).

In a comparative study of role identity in performance teachers in the USA and UK, Jorgensen (2014) suggested that performance teachers working in the UK were significantly more likely to choose the professional role identity of performer or musician than that of teacher. Jorgensen suggested that this might potentially be related to a difference in perceptions of role identity between teachers in the UK and the USA. Participants in the current research experience high levels of autonomy and appear to select the role of musician or performer as a functional role identity which adequately summarises their professional activity. The experience of participants in this context contrasts with that of individuals in North American studies where approaches to music education do not afford similar levels of autonomy (Bernard 2005). It might realistically be anticipated that participants involved in similar studies in international contexts would express widely varying perceptions of the role identity of teacher and musician, each influenced by cultural understandings and approaches to music education and the music

profession. This research highlights specific perceptions of the role identity of musician in the context of UK instrumental music teachers and in doing so exposes the assumptions which dominate existing literature in this field.

Musician identity as personal and professional

The identity 'musician' is also used in a more personal manner by participants in this research, expressing a connection between music both as a professional activity and personal identity rather than a specific professional role identity.

'because its WHO I AM It doesn't matter what I do – that's what music is about – you become a musician' (JP)

'Music is me and all of our friends they always say I'm the musical one or the musician – not just for work – for in life in general. They'll say 'Go ask the musician, she'll know!'

(LD)

The use of 'musician' here is not a denial of the role of teacher but a recognition of a personal identity as a musician. Participants' accounts reflect an understanding of the musician identity as intrinsic rather than simply professional and highlight the way in which the musician identity is fundamentally linked to the physical act of playing an instrument. The link to the sense of a core attribute, the ability to do music, developed from an early age, which the individual uses in a variety of contexts but which is essentially a personal attribute, developed through independent practice. The expressions resonate with Hallam's (1998) observation that accomplished young musicians appear incapable of separating their 'developing self-perception from that of being a musician' (Hallam 1998, p.139). This form of identity corresponds with

Lofland's (1969) notion of 'pivotal' role identities which can be 'singled out and treated as the most important and significant feature of the person' in a social situation (p.124). According to Lofland, this 'pivotal' role identity can become more than just an act and begin to define 'who this person is' (p.124). In this analysis, the pivotal role identity comes to represent the 'essential nature or core being' (p.127). For instrumentalists, where the central act or ability involves making music, the role identity of 'musician' can potentially be defined as the pivotal role identity which summarises professional activity across a range of sub fields (Elliott 1989). This notion is applicable to participants in this research for whom professional self-perception is strongly associated with 'being a musician'.

This study therefore suggests that professional identity in this field involves a complex interplay between personal and professional attributes and understandings, and as such is more difficult to define than other professional occupations, such as accountancy. In the context of instrumental teachers, attempts to assign one role identity lead to complex expressions of personal and professional identity, including the use of general terms signifying the nature of the activities undertaken and the key attributes involved rather than one specific activity.

Inability / reluctance to assign one role identity

The majority of case study participants expressed difficulty in assigning one term to describe their professional identity. Some eventually settled with the term musician while others resisted the use of one term, preferring to combine several and in some cases selecting the role of entrepreneur. While the majority of participants describe types of professional behaviour which can be defined as entrepreneurial, only three recognise this aspect of their work, selecting a

professional identity which reflects perceived professional status as someone who negotiates the world outside music (Coulson 2010).

In her study of conservatoire instrumental teachers, Mills (2004c) adopts the notion of the subjective career in asking participants to describe their professional identity, rather than to explain the nature of their employment, or the range of professional activity in an average working week. Mills therefore asked participants to define the way in which they viewed themselves as professionals and in doing so invited them to express an ideal rather than the objective reality of their professional role identity (Mills 2004c, p.180). This research asked participants to define their professional identity on a subjective level by asking the question ‘who are you?’, but also asked individuals to reflect on the reasons for their chosen identity. The nature of professional activity in this field means that individuals might be expected to experience conflict when assigning one label to define their professional identity because, as Mills suggests, their subjective or ideal professional self does not correspond with the range of professional activity which constitutes their working life (2004c, p.181). Equally, the very nature of the portfolio career adds complexity to the task of assigning one role identity where individuals are balancing a variety of professional roles. The complex nature of the portfolio career therefore renders the objective career as complicated and difficult to define as the subjective for the researcher in this area. This research highlights the way in which the interaction between subjective and objective professional identity in instrumental teachers working in the UK is compounded by attempts to apply fixed and binary notions of musician identity.

In a precarious environment with little opportunity for regular employment as performers, the career decisions of professional musicians working in this context are determined by financial necessity and availability of work, rather than by qualification. The majority of case study participants began teaching out of economic necessity, recognising this as a professional option available to them and understanding the most effective ways to generate teaching. The experience and approach of case study participants corresponds with Coulson's (2010) description of musicians as 'accidental entrepreneurs' (p.251) as they did not express any sense of setting out to start a business and the majority made no connection between their work and entrepreneurship, the clear exception being AB, for whom the business and political elements are of greater significance and form part of his perceived goal as a professional. Case study participants did not appear to associate with notions of themselves as a business despite being self - employed, and their assumptions regarding the range of professional activity available and ways in which to access work appear to be linked to their understandings of the role of the professional musician rather than any form of entrepreneurial impulse (Coulson 2010). Therefore, as Coulson suggests, 'being a musician is about acquiring and maintaining a set of skills, cultural conventions and ways of being that might be called a vocational habitus, of which work practices simply form a part' (p.253). Individuals working in this context behave in an entrepreneurial manner but appear not to associate their behaviour with traditional notions of entrepreneurial activity, rather with the day-to-day requirements of whichever combination of activities are involved.

Fenwick (2002) suggests that the way in which individuals perceive their self -employed work is related to their motivation for doing it. For musicians, the main motivation is actually being involved in the act of making music and the entrepreneurial activity involved is a necessary part of the process and job. The case study accounts of the transition from student to teacher

correspond with Coulson's suggestion that individuals develop skills in this aspect of their working lives through negotiation with the field 'in a co-operative way, as part of a continuous process of learning, music-making and teaching' (Coulson 2010, p.254). The majority of participants were aware of and actively engaged in forms of entrepreneurial behaviour as a necessary feature of their working lives, 'in the way they set about creating a livelihood in an inhospitable labour market. They assembled a complex assortment of jobs, maintained networks and developed their own skills and talents' (Coulson p.257). They did not articulate this aspect of their professional identity during the interviews, perhaps because of the association between entrepreneurialism and individualistic competitive and innovative characteristics and behaviours or perhaps because this form of behaviour is an accepted feature of the activity or vocational habitus of portfolio musicians. Those participants who valued their involvement in organisational and promotional activities were engaged on a more conscious level with entrepreneurial behaviours and identified with notions of entrepreneurialism as important aspects of their symbolic capital, required in negotiation of specific fields.

Conflicting Identity in Instrumental Teachers

Understandings of careers for instrumental musicians which suggest a flexible approach, involving interchangeable professional identities, seek to contextualise the debate regarding conflicting identities by placing the issue of identity within the context of the portfolio career in music. Triantafyllaki (2010) goes further by suggesting a complementary relationship between performer and teacher identities where individuals are involved in both performance and teaching activities. Triantafyllaki reflects on Mills' (2004b) research, proposing a positive integration of teaching and performing practices in performer – teachers, where individuals are involved in teaching because they find the experience rewarding and useful. Rather than

conceptualising teachers' various professional identities as 'conflicting or competing', this research adopts Wenger's (1998) notion of reconciliation to combine the range of identities into one nexus of 'multi-membership' (Wenger 1998, p.159). Wenger's theory of identities as 'interactions between multiple trajectories' can be applied to the field of music in terms of the interactions between various professional fields of activity, from the various situations involving teaching to arranging and performing. This theoretical approach allows consideration of the way in which the individual instrumental teacher reconciles different identities in professional practice, allowing the various aspects of the self to co-exist. This 'situated view of identity construction' also enables consideration of the 'forms of knowledge valued in these communities and the way in which teachers utilise this knowledge in constructing their identities' (Triantafyllaki, 2010, p.75).

This research therefore suggests that individuals are able to reconcile multiple professional identities as they negotiate various fields and sub fields through the application of their capital as professional musicians and that this ability is an integral part of the vocational habitus of those working in this context. The tensions experienced in the process of balancing these multiple roles and identities are discussed in the following section of this chapter.

Key sources of tensions and conflict

'more than ever before, twenty first century musicians require multiple identities and a breadth of know-how in order to establish and maintain diverse portfolios that span musical and creative practices' Perkins (2015 p. 99)

In this study, the professional status of the instrumental teachers working in schools and institutions is a source of tension where the individual is recognised as a skilled practitioner in other contexts but treated as a lower status professional in schools. This experience is repeatedly represented in this research as participants reflect on tensions experienced in interpersonal and institutional interactions where their professional status is perceived as inferior to other forms of musician.

Existing literature in this field suggests that the most significant conflict experienced by instrumental teachers relates to their self-perception as professionals within a hierarchy of roles in the culture of music (Bernard 2004, Mills 2004b). Findings in this research suggest that the status of instrumental teachers is associated with social meanings relating to the role of musician; and that these meanings, which can vary according to the specific field of musical activity, can influence individual perceptions of professional identity. Suggestions of conflict expressed by teachers in this context, show that these experiences impact on both their perceptions of the role of instrumental teacher and their own professional identity.

While individuals may have a secure understanding of their symbolic capital in relation to the broader field of music, these understandings may not always correspond with the values and assumptions relating to the role of the professional musician in the specific contexts or sub fields related to instrumental teaching and learning (Roberts 1991a). While instrumental teachers might see the necessity to adapt their existing skills and reflect the habitus of specific sub fields by developing an understanding of the role of the instrumental teacher in each situation, tensions occur where the assumptions of the individual in relation to the value of their symbolic capital and associated status as a musician do not correspond with context specific

meanings of the concept of musician and the role identity of the instrumental teacher. Case study accounts suggest that participants necessarily develop understandings of the role of the musician as instrumental teacher, including specific meanings associated with the act of teaching music in a variety of contexts as part of the development of professional identity Schatzki (2002). However, the accounts also suggest that the meanings associated the identity of professional musician and the status of instrumental teachers in each context are of greater significance as a potential source of tension and identity conflict (Regelski 2007).

The 'musician' identity for portfolio musicians working as instrumental teachers in this study is related to multiple professional roles and the nature of symbolic capital in this context is therefore specifically related to fundamental practical and theoretical knowledge along with contextual understanding, autonomy and adaptability (Perkins 2015). The symbolic capital of portfolio musicians as teachers and performers carries less significance in fields where perceptions of the 'musician' relate exclusively to professional performance. Where instrumental teachers are operating at the intersection of fields with contrasting assumptions and understandings regarding the role of the professional musician, or where their understanding of the role identity and their own status as a musician, informed through the development of their habitus within the field of music, conflicts with those of other fields in which they operate, tensions are inevitable. These experiences highlight the complex nature of the vocational habitus for musicians, encompassing fundamental musical skills, cultural knowledge of the field of music and an understanding of these practices and meanings in a range of sub fields (Dwyer 2015, Triantafyllaki 2010, Perkins & Triantafyllaki 2010).

The experience of individuals working in this field clearly demonstrates the necessity to negotiate not simply the role, identity and meaning of instrumental teacher in specific contexts

but crucially, where instrumental teachers as portfolio musicians regard themselves as musicians, the significance and meaning of the role and identity of musician (Schatzki 2002). Findings suggest that individuals are aware of the complex and hierarchical nature of professional role identity in music as articulated in the need to demonstrate experience and status in both teaching and performing activities (Roberts 1991a). However, case study accounts suggest that individuals are less aware of context-specific notions of 'musician' where necessary understandings of the role and identity of instrumental teacher in institutional contexts do not correspond with shared understanding of the role and identity of musician. Individuals appear to assume that their symbolic capital will be recognised in institutional contexts due to the nature of musical activity involved. These assumptions fail to acknowledge the various meanings associated with the identity and role of musician. Experiences of conflict, where instrumental teachers are 'pigeonholed' as teachers rather than musicians whilst at the same time denied the status of teacher in the same institutions therefore reflect the nature of assumptions on both sides regarding the role of 'musician'.

The instrumental teacher working as peripatetic tutor in schools, colleges and even universities is therefore identified in this research as experiencing tension where they are unable to bring their status as a musician into the institutional teaching environment but also unable to claim the status of teacher attributed to professionals working as qualified classroom teachers. These individuals therefore are attributed lower institutional status as teachers and often not acknowledged as having external status as a musician due to assumptions made regarding their involvement in instrumental teaching (Roberts 1991a). These perceptions remain dominant in societal understandings of the successful professional musician, despite suggestions (Bennett 2008) that such notions are outmoded and unhelpful in the contemporary context.

Such understandings will only be altered through conscious and active revisions of the role of the instrumental teacher in the culture of music education as MacDonald, Hargreaves and Miell (2002) argue:

'young musicians' constructions of who they are and therefore what is possible or appropriate, and wrong or inappropriate form of musical engagement, all derive from the ideology of lived experience. Only by raising our awareness of the possibilities and constraints afforded by particular ideologies can we hope to transcend the boundaries of what it means to be a musician' (MacDonald et al. 2002, p.94).

This study therefore supports existing calls for realistic career preparation for undergraduate music students and emphasises the need for an accurate and positive portrayal of professional practice in this field (Bennet 2008, Gonzalez 2012, Brown 2007). Understandings of the professional lives of instrumental teachers working in the UK, where individuals experience high levels of autonomy and are commonly involved in multiple professional roles in music, are crucial to the development of appropriate career preparation in undergraduate music education. Where individuals already have understandings of the habitus and field of performance and are aware of the nature and value of symbolic capital in this context, the role of music education should include a focus on the development of realistic and appropriate career expectations and understandings relating to the application of existing musical knowledge and practical skills in the professional context. In this way, the conflict between subjective identities, developed through participation in the culture of music education could be more closely aligned with objective careers in music (Mills 2004c).

The providers of advanced music education in the UK, whether in universities, colleges or conservatoires, have a responsibility to revise dominant attitudes and perceptions concerning the role of the professional musician in society. Existing research suggests that models of music education which prioritise purely practical skills perpetuate hierarchical notions of the musician as performer, thereby promoting the competitive nature of activity in the field and contributing to perceptions of teaching as having lower professional status (Beeching 2010, Perkins 2013, Garnett 2014). Issues of identity in this context are therefore inextricably bound to the way in which the culture of music education addresses employability and career preparation (Bennett 2008).

This study proposes a revision of prevailing notions of professional identity in instrumental music teachers to reflect the experience of individuals working in this context to present a realistic vision which emphasises the role of the individual and the significance of personal and professional autonomy in viable portfolio careers in music. Bennett (2009) advocates the involvement of practitioners in the arts to encourage students to engage in career planning for sustainable careers including the formation of possible professional identities. She suggests that those already active in industry roles are ‘ideally placed to make these linkages’ (Bennett 2009, p.326). This research suggests that instrumental teachers working in portfolio careers in the UK could be invaluable in the sharing of attributes and practices in the field and thereby enhancing career preparation for aspiring musicians in HE music programmes – providing a valuable link in transition from the habitus of music students to the vocational habitus of the portfolio career (Colley et al. 2007, Triantafyllaki 2010, Triantafyllaki 2013). The role of the instrumental teacher in career preparation for aspiring musicians will be therefore explored in further detail in the following section.

The Role of The Instrumental Teacher in Music Education

'teachers constitute learning resources not only through their pedagogical or institutional roles, but also through their own membership in relevant communities of practice'

(Wenger 1998, p.276)

The role of the instrumental teacher as professional musician has significant potential in creating new and relevant expectations of the habitus of working musicians. Through a focus on the autonomous nature of professional practice in this field, and a sharing of the key attributes which comprise the vocational habitus in this context, instrumental teachers' experience and knowledge could be used in music education to radically reshape notions of capital associated with careers in music, to include the range of attributes and understandings common to portfolio musicians, and thereby influence dominant assumptions concerning the role identity of the professional musician (Bennet 2008, Perkins & Triantafyllaki 2010). Where the social meaning applied to the role of musician inevitably varies according to specific contexts, those already involved multiple fields as portfolio musician are perhaps best placed to help prepare students by sharing meanings and assumptions related to the role and identity of the musician across the range of sub fields in which they are professionally active. As Fryholm and Nitzler (1993) suggest:

'vocational teaching is characterised more by socialization than by qualification.... It is more a question of transmitting dispositions and attitudes than of giving the knowledge and skills required for specific tasks'

(Fryholm and Nitzler 1993, p.434)

The value of strategies which might prepare individuals for experience in the various sub field of professional activity in music is of significance in this study, since conflicting meaning associated with the status and capital of instrumental teachers represents the dominant source of tension and conflict for participants in this research. Recognising the diverse nature of progression in this field including the lack of formal education for some, this study proposes a realistic approach to career preparation which reflects both the complex nature of careers in this context and the significance of the apprenticeship model of tuition.

The role of the portfolio musician in career preparation is discussed in studies by Creech et al (2008) and Burland and Davidson (2004) who suggest that in the absence of formal training and guidance, successful transition into professional life for instrumental teachers would be enhanced through mentoring for students both during and after their studies to assist in the development of ‘self-discipline and autonomy in relation to the acquisition of musical expertise’ (Creech et al. 2003, p.315). The value of support through contact with the community of practice is advocated, highlighting understandings of the apprenticeship model in the field and possible extensions of this model to assist in the development of professional practice including professional identity.

Instrumental teachers as professional musicians who are active in a range of roles therefore have the potential to be a ‘powerful teaching asset’ in the provision of realistic and relevant career preparation for young musicians (Triantafyllaki 2010, p.84). This potential transformation of the role and identity of the instrumental teacher in advanced music education, to share practices through mentoring and career modelling, could help to dispel outmoded notions of individual

musicians as either performer or teacher and in turn revise both perceptions of the status of instrumental music teachers and outmoded understandings of the professional role identity 'musician'.

Where instrumental teachers are regularly involved in performance work, their experience could also be influential in developing a new notion of professionalism for musicians which recognizes the practical aspects of careers 'at the interface where teaching and performance practices meet' (Triantafyllaki 2010, p.86). Findings in both the survey and case study accounts in this study provide evidence to support Triantafyllaki's vision of the instrumental teacher as a representative of the community and culture of professional musicians, able to bring valuable insights and experiences into the teaching environment.

The influence of the instrumental teacher is unavoidable in the current study. Instrumental teachers are represented as role models, possible selves and as the key source of understandings of both good and bad instrumental teaching. Participants were aware, as students, of the range of professional activity in which their teachers were involved outside the teaching context, and to this extent, teachers are depicted in this research as providing a model for the portfolio career, instilling this notion as a culturally accepted practice from the earliest stages in music education.

It is perhaps ironic and certainly contradictory that the most important influence in the development of many successful and fulfilled musicians should suffer lower status within the culture of music education as a whole. The role of instrumental teacher, which is such a significant and influential feature in the development of skills, understandings and identity in instrumental teachers could be utilized in the preparation of students for the professional world, enabling them

to ‘take on roles and responsibilities that would expand their professional identities, allowing teachers to move freely across musician, teacher and performer trajectories’ (Triantafyllaki 2010, p.86).

Conclusion

The analysis suggests that instrumental music teachers working in portfolio careers are immersed in the culture of instrumental teaching and learning from an early age (Colley et al. 2003) and that their ability to successfully negotiate careers involving multiple professional roles in music is derived from knowledge of the field and sub fields and understanding of their role and capital in each context (Coulson 2010). Expressions of professional identity emerging from experience as teachers and portfolio musicians in this field are of deep significance as they provide an opportunity to explore the complexity involved in the development of professional identity on a practical level, as related to the ‘social norms and values that are central in the cultural environment in which it is situated’ (Mateiro and Westvall 2013, p.158). This study portrays the instrumental music teacher as an autonomous professional with foundational knowledge of the culture and context and of the nature of their symbolic capital, enjoying high levels of professional autonomy in careers which involve a variety of professional role identities. Findings in this study suggests that key aspects of participation in the field of instrumental music education, including the influence of autonomy and freelance portfolio employment models, represent aspects of professional knowledge and experience which necessarily contribute to the development and expression of professional identity on a more meaningful level than notions of the status of instrumental teachers compared with other professional roles in music.

Participants in this research make sense of and create meanings relating to their professional identity in relation to their lived experience, and their accounts demonstrate the importance of considering identity in the context in which it is situated and negotiated (Lave and Wenger 1991). Their understandings demonstrate the way in which the experience of working within the culture has informed the development of their sense of self and professional identity (Triantafyllaki 2010). This study therefore recommends that professional identity in these complex careers is viewed through the experience of individuals, stripped of the dominant assumptions which perpetuate notions of conflict and status (Bouij 2004).

Only through the involvement of professional musicians in the revision of existing assumptions regarding the professional lives and identities of those working in this context can we address hierarchical notions of professional roles and identities which no longer reflect the realities of the field of instrumental teaching in the UK.

CHAPTER SIX

CONCLUSION

Introduction and Overview

This concluding chapter will provide a summary of the research, beginning with the key findings in relation to the research questions and then listing the contribution made to the field of instrumental music education. Finally, this chapter will discuss the merits of the combined methods approach adopted in this study.

Research findings – research questions revisited

This research provides valuable insights relating to the development of professional identity in instrumental music teachers, based on enhanced understandings of the way in which professional identity is both developed and expressed by individuals in this context. The aim of the research questions was to explore the range of experience in this field and to examine expressions of identity along with the influence of the culture of instrumental education on the development of these beliefs and understandings. The first section of this chapter will present the key findings in relation to the research questions.

- *How do instrumental teachers define themselves professionally?*

Expressions of professional identity in this research relate to both the nature of activity in the field and to the intrinsically personal nature of music making for the individuals involved, where the act of playing an instrument or singing is viewed as a personal attribute or ability

rather than simply as a skill to be used in a professional context. The research confirms that instrumental teachers working in this context do prefer to identify as musicians rather than teachers (Mills 2004b, 2004c). Exploration of this preference produced significant findings, as case study participants explained the musician identity not as a denial of the role of teacher in favour of links with the role of performer, but as a functional and general term used to describe a range of professional activity and an effective way in which to express an identity which is both personal and professional. It is significant to note that many participants struggled to identify one term to define their professional identity, this is possibly the most revealing response, highlighting the complexity of identity in this field.

The research also identifies a more complex form of identity conflict in this field, relating to specific social, institutional or cultural understandings of the role and identity of the professional musician which contradict and undermine the instrumental teacher's approach and understanding of professional identity.

- *How influential is training in the development of professional identity in instrumental teachers?*

The research confirms that instrumental teachers begin teaching with no training and little guidance other than suggestions or advice from their own instrumental teachers (Woodford 2002, Persson 1996). Significant links between training and professional identity are not represented in the data and case study participants who received training questioned the relevance of PGCE model teacher-training for professional life as peripatetic teachers and portfolio careers in music. The study suggests individuals value and attend forms of CPD training opportunity which reflect an apprenticeship model such as workshops and

masterclasses. The research therefore suggests that training does not represent a significant influence in the development of professional identity in instrumental teachers.

- *what extent are teaching strategies and concepts of professionalism employed in instrumental vocal teachers influenced by the context of their own tuition?*

In the absence of training and guidance, this study suggests that instrumental teachers working in the UK draw on the influence of their own instrumental teachers (Woodford 2002). The instrumental teacher is a dominant influence in this research, portrayed as representative of the community of practice, providing a role model and conveying understandings related to the culture of instrumental music education, including notions of practice, progression and the role of the instrumental teacher as portfolio musician. Individuals are embedded in the culture of instrumental music education from an early stage in their development as musicians, through the acceptance of assumptions and practices, including the performance culture in music (Nerdland 2007). However, this study also suggests that individuals are agential in this culture and recognise the ability to negotiate the field based on their practical ability and the autonomous nature of both field and individual practice.

This research suggests that while instrumental teachers are aware of a hierarchy of professional roles in music, and of the perceived lower status of teachers, these are not dominant considerations in the development of their professional identity or their professional practice. This research identifies the autonomous character of the field of instrumental teaching and learning as the dominant influence in shaping professional practice in this context. Autonomy is represented in all aspects of individual participation in this field allowing individuals to shape working lives in music according to their understandings of both their own ability and the field in which they operate.

Individuals represented in this research are not determined by any one professional role, or by their ability to participate in any one sub field or another, but by their ability to *do* music in a range of professional contexts. Autonomy is intrinsically linked in this research to the nature of professional identity in the portfolio careers of instrumental music teachers. The research suggests that autonomy is the defining feature of contemporary careers in music, underpinning all aspects of professional practice and influencing understandings and expressions of identity in this context.

- *Is there a common process involved in instrumental musicians becoming teachers?*

The findings in this study suggest a range of routes through which individuals become instrumental teachers. The evidence also suggests that individuals working in this field have a range of qualifications and experience of music education in institutional contexts, though few have received specific training or guidance in teaching. These findings correspond with existing research in the field (Hallam and Gaunt 2012, Mills 2004, Persson 1996, Woodford 2002), and suggest that this remains an issue for teachers currently entering the profession.

The variety of experiences relating to progression represented in the accounts of just 18 case study in this research, from traditional and perhaps expected routes via instrumental grades and HE institutions to self-taught individuals, community-based learning in the brass band model, peer learning in schools, tuition received from other family members and adult learners, presents an even more diverse situation than anticipated and suggests that there is much scope for further research in this field. The variety of traditional and non-traditional routes represented in this study further highlights the individual and autonomous nature of progression in this field as a cultural norm, where instrumentalists are able to secure work as instrumental teachers

without participation in training or experience of tuition themselves. Given the relatively small number of case study participants and the range of routes involved, this study suggests that practice in this field may include an even more diverse variety of experience than encountered so far. Upon reflection, survey question Q6 could have included an opportunity to describe the nature of the participants' education where a suitable option is not represented, as the existing range of options clearly does not reflect the true range of experience in this context.

Contributions

This study makes significant contributions to research in instrumental music education and specifically, to the understandings of the development of professional identity in this context. The research design provided the scope for thorough analysis using both quantitative and qualitative tools while the use of Bourdieu's approach as an analytical lens allowed the researcher to examine practice and experience in this context, including the nature of capital for musicians, thereby facilitating deeper understanding of practice in this field. The survey analysis provides valuable insights into the professional practice of instrumental teachers working in a range of contexts as portfolio musicians in the UK, including routes into teaching, the nature of employment, participation in training and CDP and the way in which instrumental teachers identify themselves professionally. This diverse professional group is difficult to access and existing research draws on the experience and perception of professional identity in specific institutional contexts (Mills 2004c, Roberts 2007). The survey analysis therefore represents an important development in understanding the nature and development of professional identity in this diverse community of practice.

The strength of the case study analysis lies in the representation of lived experience in the culture of instrumental teaching and learning and as such, the qualitative analysis provides unique insights relating to understandings of autonomy, professional practice, portfolio careers in music and crucially, understandings and expressions of professional identity in this context. While the survey findings confirm that instrumental teachers prefer to identify as musicians rather than teachers, the case study analysis reveals the various ways in which this identity is understood and interpreted by instrumental teachers negotiating complex careers in music. The case study analysis provides important insights into understandings of the musician identity in this context and highlight the need for a revisioning of the role of professional musician to reflect the contemporary working lives of those involved.

The Bourdieusian analysis, using the analytical tools of habitus, capital and field, reveals the active role of the individual in negotiating the culture of music education. This analysis highlights the autonomous, adaptive and agential nature of practice in this field where individuals, far from being subject to oppressive hierarchical structures, recognise both understandings of capital in the field and the value of their own symbolic capital across a range of professional contexts. The use of Bourdieu's approach as an analytical lens therefore reveals the way in which practice in this context is determined by understandings developed at an early age as part of the musical habitus and proposes a more positive version of the instrumental teacher in contrast with existing notions of the failed performer.

The key contributions of this research to the understanding of professional identity in instrumental music teachers are detailed in the following section.

Understandings of a community of practice

This research represents a study of a diverse professional group which is difficult to access and explore due to the lack of regulation and autonomous nature of practice. Existing research in this field is limited to specific institutional and organisational contexts and does not represent the broader experience of individuals working as peripatetic instrumental teachers in the UK as portfolio musicians, balancing multiple professional roles including teaching (Mills 2004a, Mills 2004b, Mills 2004c, Baker 2005, Baker 2006). While studies of musician identity, including tensions and conflict between performer and teacher identities are of relevance to this research, understandings which are related to the role of instrumental teacher in specific institutional contexts such as UK conservatoires (Mills 2004c) or North American and Canadian Universities (Bernard 2005, Roberts 1991a, Roberts 1991b, Roberts 2004, Roberts 2007), the findings are limited to the context in which these studies are located. This study provides a valuable contribution to this literature by presenting new understandings of working practices, including perceptions of identity in the careers of professional musicians involving multiple professional roles in the UK. The insights gained through the experience of these individuals demonstrates the need to understand and address identity through the lived experience of instrumental music teachers. This research, representing valuable insights into the working lives of individuals as instrumental teachers and portfolio musicians in the UK, could be used to inform career preparation for undergraduate music students.

Understandings of the musician identity in this context

The research provides valuable insights into understandings of the musician identity in instrumental teachers working in portfolio careers in music. Existing research which suggests that individuals working as instrumental teachers prefer to identify as musicians attribute this

preference to perception of the status of instrumental teaching (Mills 2004c, Roberts 1991a, Bouij 2004). The findings in this research correspond with those regarding the preference for musician identity in instrumental teachers but demonstrates the ways in which this preference is determined by complex personal and professional factors for individuals working in this field. This research therefore corresponds with Schatzki's (2002) suggestion that understandings of the meanings attributed to the role identity musician are of significance when exploring the use of the term in any context. The use of the musician identity and meanings attributed to the role of musician in this research provide a valuable contribution to existing research relating to professional identity and the portfolio career, suggesting a need to revise understandings of the use of the *musician* identity in this context to reflect the reality of contemporary careers in music (Bennett 2008, Bennett 2009, Coulson 2012).

Personal and professional autonomy

The research reveals the rich and influential nature of autonomy in the lives of instrumental teachers, from progression to professional roles and all aspects of teaching practices. While literature in this field cites the autonomous nature of activity, where instrumental teachers have the ability to design and manage all aspects of their practice in adaptive and flexible careers in music (Mills 2007, Smilde 2009, Bennett 2008, Creech 2010, Hallam and Creech 2010, Coulson 2012), this research explores the practical understanding of autonomy and demonstrates the way in which understandings of autonomy both in field and individual practice are embedded in the culture of music and music education. The influence of autonomy on professional practice is a dominant feature in this research, from teaching as students to the ability to move between and balance professional roles and devise lesson structure and content. Individuals are drawn to teaching as an available source of income in part because they

recognise the lack of regulation and autonomous nature of practice in this field. These insights into the understanding and practical experience of autonomy in this community of practice represent a valuable contribution to knowledge in this field which can be used to inform career preparation.

The diverse nature of routes into instrumental teaching in the UK

Through the survey and case study accounts, this research demonstrates the diverse nature of routes into instrumental teaching in the UK. Literature in this field suggests that individuals are able to access instrumental playing in a variety of ways and become instrumental teachers with no formal training or guidance (Hallam and Gaunt 2012, Pitts 2012, Mills 2007 Hallam and Creech 2010, Green 2001, Haddon 2009). The range of experience represented in the 18 case study accounts in this study demonstrates the diverse nature of progression in this field, including important insights relating to the experience of various routes through which individuals become instrumental teachers. The range of experience represented in the case study accounts is significant and can be used to inform understanding of the variety of potential routes in the progression from instrumental musician to instrumental teacher.

Recommendations for Future Research

The variety of traditional and non-traditional routes into instrumental teaching represented in this study highlights the individual and autonomous nature of progression in this field where instrumentalists can secure work as instrumental teachers without participation in training or experience of tuition themselves. This aspect of the research represents a significant area of interest for the field of instrumental music education and further research is recommended to

explore the nature of initial encounters in instrumental study and the impact of these experiences on progression from tuition to teacher and approaches to teaching. Participants in this research who had little or no experience of formal instrumental tuition themselves, based their own approach on instrumental tuition around the expectations, musical preferences and goals of the learners, reflecting their own experience in learning and highlighting the distinct, and perhaps prescriptive nature of more traditional models of tuition.

Perhaps significantly, the three self-taught instrumentalists in this study are involved in non-classical music and each describe being bored and restricted by initial experiences of tuition, where the approach did not appear to reflect their understanding or interest in instrumental playing. This may be related to understandings in non-classical styles of instrumental playing where the more structured, linear grade orientated approach with its focus on formal notation is less relevant and potentially restrictive. In their teaching, these individuals ask students what they would like to play and assist them in achieving their goals. In this research, participants' accounts therefore appear to suggest links between experiences of tuition and attitudes towards lesson structure, repertoire, goals and the accessibility of the teacher in instrumental music teachers.

Exploration of alternative understandings and practices can highlight ways in which the approach to instrumental teaching represented in the Western Classical model is perpetuated through acceptance and reproduction of its specific understandings and practices. More importantly, further research relating to experiences of tuition in the variety of models represented in the UK might usefully inform broader debates in music education concerning accessibility, relevance and inclusion. This form of research would benefit from a qualitative

approach, providing participants working as instrumental teachers with an opportunity to reflect and explain their experiences as students and ways in which their route has influenced their approach as teachers.

On the methodology in this research

The significance of the research design used in this study cannot be overstated. The combination of quantitative and qualitative strategies in the explanatory sequential design have allowed the researcher to reflect on ways in which the experience of participants both corresponds with, and crucially, contrasts with existing research in this field. The national survey allowed the researcher to access a large number of respondents and gather data relating to identity and progression, which is in itself of use in generating understanding of this professional group. However, data gathered from the case study interviews was potentially more influential in this research as it facilitated deeper exploration of the key issues relating to identity in this context, including the reasons for the use of specific role identities. Without the qualitative strand in this study, key findings and understandings which have informed the research, including the dominant influence of autonomy in this field and specific meanings and understandings associated with professional identity would have been missed. Participants' expressions and explanations relating to professional identity, in particular, the preference to identify as musician rather than teacher, provide valuable insights regarding the highly individual nature of professional identity in this field. The rich and transformative nature of the qualitative data has therefore helped the researcher to see beyond existing research in this field and generate new understandings relating to the professional identity of instrumental music teachers working in the UK.

Limitations

This section will provide an analysis of the limitations in this study as identified in the sample and the research design.

The sample

The scope of the study is limited to individuals working as instrumental music teachers in the UK. This can include those who work in a range of institutions on an employed or freelance basis in addition to those who perform a variety of professional roles in addition to teaching and those working as freelance private teachers in their own homes. The scope of the study is therefore also one of the key limitations. While it is possible to request access and potentially reach individuals working in professional institutions such as conservatoires, universities, music services and schools, those working as freelance or private teachers are less accessible. Since existing research (Hallam and Creech 2010, Bennett 2008, ABRSM 2014) suggests that significant numbers of instrumental teachers work in a range of contexts, the distribution of the survey via institutions and music services and orchestras will also potentially reach some of those working as private teachers. In addition, the research recognises that those not involved with organisations or institutions as teachers could potentially belong to professional networks and organisations such as MusicTeacher.co.uk and the Musicians' Union. Distribution of the survey via the Musicians Union was therefore a key strategy in accessing those working in this context, though it is acknowledged that the survey was sent out to the approximately 8000 registered as teachers with the union rather than the approximately 30,000 total membership. This access was limited by representatives from the union. The MU respondents were therefore individuals who actively registered as teachers with the union and therefore could have a stronger professional identity as teachers than those registered as performers who also teach. In addition, it is possible to be a member of the MU teachers section and not subscribe to email

communications. This further reduces the size of the sample pool and reinforces the sense in which participants belong to a group which is actively engaged with the union as teachers and wishes to be informed of developments or activity in this area. Musicians Union regional officials suggest that a considerable percentage of general enquiries from members are teaching related though many are from members who are not registered as teachers with the union.

It might be the case that case study participants as volunteers are already engaged with some sense of professional identity as instrumental teachers through their willingness to discuss their development and experience. In this sense, those participating in the study are perhaps more likely to be interested in discussions relating to professional identity which could influence the way in which they engage with the professional world and respond to the interview. These individuals are very difficult to access and the research acknowledges that their experience may not correspond entirely with the findings. For this reason, it is also difficult to assess the extent to which this research is fully representative of the community of practice. However, existing research (ABRSM 2014) suggests that individuals involved in instrumental teaching commonly combine teaching in multiple institutional and less formal locations, and as such, this research expects that individuals working in portfolio careers may be engaged across a range of contexts and so will have had access to this survey.

The survey did not feature any questions relating to the gender or geographical location of participants but the random case study sample was predominantly female (12 females and 6 males) and all participants were located in England with the majority in the South. The findings may therefore be limited in representing a specific range of experience in this context and the scope of the survey is restricted by the lack of data relating to the gender and geographical location of the sample. While the survey was distributed via music services and attracted a

significant number of participants working either full or part time for these organisations, there is little discussion concerning group tuition for music Hubs and music services in the case study interviews. None of the case study participants mentioned the local music Hubs and so this experience is not represented in the analysis, though teaching in private studios, conservatoires, primary and secondary schools and HE institutions is represented in the research. It may also be possible to extract more findings from the data than explored so far, for example the relationship between institutional or organisational contexts in which individuals work as instrumental teachers and their professional identity. However, since existing research, including the ABRSM 2014 report suggest that instrumental teachers commonly work in multiple locations and contexts, this research does not explore the nature of links between identity and specific contexts but prioritises the nature of identity in the portfolio career model.

Research Design

Both the case study and survey sample are influenced by the understandings and experience of the researcher as a practitioner in this field. The design, including questions and distribution strategy were determined by the researcher's prior understanding of practice in this field. While the survey was distributed across the UK via a range of organisations and institutions, the majority of these are involved with Western Classical music and as such the distribution list may have biased the sample in favour of a specific group of instrumental musicians, though the case study volunteers (who had completed the survey) included non-classical instrumentalists.

The survey design itself featured questions relating to the range of routes into instrumental teaching, including qualifications and training. Some of these questions would benefit from additional options for participants, especially concerning experiences of tuition and progression

where the range of responses could be enhanced by the inclusion of a 'none of the above' option with a comment facility for explanation. In this case, the limitations in the survey design restricted the extent to which participants were able to respond and provided little opportunity for individual interpretation and explanation and a valuable opportunity for gathering data relating to routes into instrumental teaching was overlooked.

The survey was open for a six month period and gathered 338 responses. Ideally, the study would have benefitted from a longer survey period and a wider distribution list since a greater sample would enhance the validity of the findings. In addition, the inclusion of several focus groups with more participants, where individuals working in this context might be able to share experiences and perceptions without the participation of the researcher, would potentially generate valuable data and contribute to the validity of this research.

With regard to the case studies, participants were encouraged to describe their lives in music in a narrative form with some prompting from the researcher. This strategy is in itself controversial since individual accounts are inevitably influenced by the version of reality which the narrator wishes to communicate. Individual participants may present idealised versions of themselves and highly personalised accounts of experiences and events which are influenced both by the individual perspective and hindsight Bluck (2003). McAdams (2001) agrees that this approach is limited since participants might 'selectively appropriate aspects of their experience and imaginatively construe both past and future to construct stories that make sense to them and their audiences' (McAdams, 2001, p.101). However, where the reflections of multiple participants feature recurring comparative themes, experiences and perceptions, there is an opportunity for some generalisability from this form of case study approach. In this study,

where 18 case study participants demonstrate specific and similar understandings of the role and identity of the professional musician therefore, the findings have some significance.

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APPENDICES

Methodology chapter appendix 2.1 – survey questions

1. Indicate the relevant age bracket (select one from the following).

Possible responses:

20 – 30

30 – 45

45 – 55

55 and over

2. Which of the following most accurately describes your main professional occupation (Please tick any relevant roles).

Possible responses:

performer

Specialist instrumental or singing teacher

School Music Teacher

Conductor

Composer

Examiner

Other

3. In relation to your instrumental / vocal teaching, what is the nature of your employment (tick any relevant roles).

Possible responses:

Employed

Self Employed

A combination of both

Other

4. Which of the following statements is most accurate in describing the nature of your employment as an instrumental or vocal teacher? (Please tick any relevant statements).

Possible responses:

I work full time for a music service or music hub

I work on a part-time basis for a music service or hub

I arrange my teaching on a private basis

- I work as an instrumental specialist in an independent school
- I work as an instrumental specialist in a university music department
- I work as an instrumental specialist in a music school or conservatoire
- I work as a freelance peripatetic teacher in a range of institutions
- I work as an instrumental teacher in a range of institutions on an employed and self - employed basis

5. How long have you worked as an instrumental music teacher?

Possible responses:

- 1 – 5 years
- 5 – 10 years
- 10 – 20 years
- 20 – 30 years
- More than 30 years

6. Which of the following best describes your formal education in music? (please select any appropriate answers)

Possible responses:

- Grade 8 Practical examinations (ABRSM / Trinity)
- University Degree (BA BMus)
- University Postgraduate degree
- Conservatoire undergraduate degree
- Conservatoire Postgraduate Degree
- Performance Diploma
- Teaching Diploma
- Teaching Qualification (PGCE)
- Other

7. Did you undertake any specific teaching courses before you started teaching?

Possible responses:

- Courses in instrumental teaching at university or conservatoire
- Specific teaching modules at university or conservatoire
- Teaching diploma
- PGCE
- Other
- NO

8. How did you begin teaching?

Possible response:

- Employed by a music service or teaching organisation (by application)

Invitation from an organisation or institution
Teachers' suggestion
Teaching family or friends

9. Did you receive any initial guidance, advice or instruction as an instrumental or singing teacher?

Possible responses:

yes, from a teacher
yes, from a colleague
yes, from an organisation
No, I did not receive and guidance, advice or instruction

10. Do you believe that instrumental teachers should be given more training and support in the initial stage of their careers?

Possible responses:

Yes
NO

11. Have you taken any specific teaching courses or qualifications since becoming a teacher? (tick all relevant)

Possible responses:

Teaching diploma
CTABRSM / CME
PGCE
Other
No

12. Have you undertaken any other CPD related to instrumental / singing teaching? (tick any applicable)

Possible responses:

Workshops
Seminars
Training sessions coordinated by employers
Masterclasses
Other
No

13. How influential was any training (formal / CPD or other) in shaping your approach as an instrumental teacher?

Possible responses:

- very influential
- Moderately influential
- Slightly influential
- Not at all influential
- I have not received any training

14. Do you think that CPD training is generally valuable?

Possible responses:

- Yes
- No
- Optional Comment (88 comments recorded)

15. Would you participate in such activities if they were made available to you?

Possible responses:

- Yes
- Yes, subject to cost
- No

16. What % of your total annual income is derived from instrumental or singing teaching?

Possible responses:

- Less than 10%
- Between 10% and 25%
- Between 25% and 50%
- More than 50%
- 100%

17. Which other professional roles in music (if any) do you perform as part of your work? (please tick all applicable roles)

Possible responses:

- Performer
- Conductor
- Director
- Arranger
- Composer
- Examiner

Lecturer
Manager
Other

18. Which one of the following terms would you suggest is most appropriate in describing your professional identity?

Possible responses:

Performer
Instrumental specialist
Conductor
Director
Arranger
Teacher
Composer
Examiner
Musician
Other
None of the above

Methodology Chapter appendix 2.2 Survey Distribution List

- MU via email link as part of national mail out
- Music Mark via email and social media
- Music Teacher.co.uk via email link and twitter
- Canterbury Christ Church University instrumental teaching staff via email
- Trinity Laban Teaching Musician PG dip course via email link
- Music Teacher via twitter
- MusicEdUk via twitter
- Trinity Laban Junior conservatoire teachers via email link
- Music Teacher Magazine online
- Sing Up (via twitter)
- All UK Music Services via email link (see list as appendix)
- YourSpaceMusic (UK skype based instrumental teaching agency)
- Musical Futures via email link
- Kent Sinfonia via email link
- The Philharmonia Orchestra
- London College of Music / UWL (MMus WBL course)
- Guildhall Conservatoire piano teacher network via email
- Bangor University peripatetic teachers via email

Focus Group Questions for discussion

1. *'attach yourself to a teacher you can apprentice yourself under and take part in as many different masterclasses / workshops as possible. It's important to experience as many different approaches as possible so one can discover what techniques are suited to them, what methods and approaches combine well and which don't'*

What are the key influences shaping identity in instrumental teachers? Can training help?

2. *'students base their sense of professional identity on their performance status'*
Woodford 2002, p.685

'one cannot be initiated into a practice without accepting the authority of the best standards realized so far'

To what extent is professional identity in instrumental teachers influenced by the culture of instrumental music education?

3. *'I am' v 'I do'.*

Regelski describes one underpinning 'musician' identity around which other role identities function.

Do you experience a conflict between musician and teacher identity?

Methodology Chapter appendix 2.4

Frequency table presentation

The frequency table is arranged in two parts over the following pages due to the size of the document and these are positioned sideways along the page in order to accommodate the data. The horizontal axis represents the codes allocated to each sub theme. The vertical axis represents the 18 individual case study participants. The numbers in each cell represent the number of times each specific code is represented by case study interviews, by participant. The most significant sub themes, according to the frequency across all interviews are highlighted in red, and other significant sub themes are highlighted in yellow.

Case Study Frequency Table part 1

Participant	EEYF1	EEY2	EEY3	EEY4	EEY5	IT1	IT2	IT3	TR1	TR2	TR3	TR4	TR5	TR6	TR7	TR8	T1	T2	T3	T4	T5	T6	T7	T8	T9
DB	5	1	2			11	3	4	1	2				1							3	3			
CB	5	4	1			4	1		1	2	2			2	1		4	1	2	1	3	3			
HM	6	1	1	1		5	3	3	2					2			5	7	11		5	3			
SW	1		8	2		9		4	1	1	1	1		2	2		2	4			3	4	1	1	6
JH			5	1		3		4	1	1		1	1	1		2	5	6	1	1	3	4	13		9
DK	1		8	1		3		3	3					2		1	5	3	2		2	3			2
RS	3	4	2			7	2		1	1	7	5	6		7		3	8		1	6	1	3	1	6
DW	4		1			5	4	4	1	1		8	1				2		3		4	4	3		1
PT	2	2	2	1		5	1	7	1					3		3	3	5		2	11			1	
PC	1		3			1		4				1		1				2							
HW	4	3		1		4	2	1	2					1	1		2	3		1	3	1	1		1
CR	1		2			1		1				1	2	3				2	2		1	3			2
SS	2	1	1	1			3	3	1	6		2	9	3			2	1		1	1	5	6	7	
DP	8	5	2			3	1	3	2	2	4	2	2		1				3		8	13	6		
AB	3	1	3	1		9	2		1	1						1	1	8	9		2	7			2
JP	8	4	5			10	3	5							1		1		4		2	2			
SST	9					3	2	1										4	4		4	2			
ID	2	2				2	7	9					1				1	2		1	1	4			
	65	28	46	9	0	85	34	56	18	17	14	21	22	21	13	3	36	52	48	6	53	73	33	10	29

Case Study Frequency Table part 2

Participant	C1	C2	C3	C4	C5	I1	I2	B	A1	A2	A3	A4	A5	A6	S1	S2	S3	S4	S5	S6	S7	S8	S9	P1	P2	P3	P4	P5
DB	3	2	2	1				5															1					
CD	5	4	2	3	4	4	2		1	1	3	1	2	2		3		1	2			1		2	1		1	
HM	6		6	4	1	2	1	2	1	1	5	3	1			3				2			3			1	1	1
SW	13	2	1	2	1			2	2	5	6	1				3	5	1						2	2			
JH	3	3	8	2		6	1	2	4	12	3	1	1	3	3	2	3	4	8	2	1	3	4	1	1		1	
DR	9	5	4	2		1	3	1	4	4	3	1				1							2	3				
RS	6	4	2	1		2	3			3	1	2	1	4		1		3	3	1	2	4	1	1	1		1	3
DW	3	3	1	2	1	1	1			3				4	2	2	3					3	1	2		1		
PT	1	2		1	3	2		1	2	1	1	2	1	1	1	1	1	1					1	2				3
PC	1		1			2	1			1	1					1							1	1		1	1	
HW	5	11	2	2	1	2	1		1	1	1	2	1	2	1	1	3		1				3	3	2		1	
CR	3	5			2			1	1	1	2		1	2		1	2					1	1	1			3	1
SS	7	5	6	3		1		1	1	3	1	2	4	2							4		1	1	2		1	3
DP	11	2	4	8	4	5		2	1	4	1			4	1	2	1	1		2	4	2	2	2	2	1	2	1
AB	5	2	1			3		4	1	1				1		1		2	1		1	1	1	1	6	3		
JP	8	1			2	1		2	1	1	1			1	1	1	2			2		2	1	1			1	
SST	6			1				2					2			3									2			
LD	7		5		2	1	2	1				1	2	1		1	1					1		2				
	100	51	45	32	21	33	15	18	19	33	20	22	25	18	8	11	17	18	8	11	21	14	12	38	29	12	10	12

Methodology Chapter appendix 2.5 Case study sub themes

Sub themes allocated in the thematic area identified as *Routes*.

<i>Early Experience in music sub themes:</i>	<i>code</i>
Influence of family and school culture	EEX.F1
Early reputation and identity as ‘musician’	EEX.2
Variety of routes	EEX.3
Choices - performance goals vs objective career in music	EEX.4
<i>Influence of the Instrumental Teacher sub themes:</i>	<i>code</i>
Instrumental teacher as possible self / ideal self/ mentor / role model	IIT1
Enculturation - Instrumental teacher providing cultural understanding	IIT2
Perceptions of instrumental teachers and teaching influenced by experience	IIT3
<i>Training sub themes:</i>	<i>code</i>
Lack of training or guidance / career preparation pre-teaching	TR1
Perceptions of the need for training before starting to teach	TR2
Relevance of PGCE model for instrumental teachers	TR3
The role of instrumental teachers in providing training and guidance	TR4
The relevance of training for portfolio careers and instrumental teaching	TR5
Lifelong learning as a professional route	TR6
Performance training: conflict and feeling of guilt	TR7
Criticism of instrumental teachers with no performance experience	TR8
<i>Teaching sub themes:</i>	<i>code</i>
Teaching as an economic necessity	T1
Performance rather than teaching as early career goal	T2
Communication and sharing passion: teaching as helping / sharing	T3
Individuals employed as teachers with no experience or qualification	T4
Early Teaching Experience	T5
Perceptions of the role of instrumental teachers	T6
Institutional perceptions of instrumental teachers	T7
Professionalism of the instrumental teacher	T8
Employment status	T9

Sub themes allocated in the thematic area identified as *Experiences and Perceptions*.

<i>Culture of professional music and musicians sub themes:</i>	<i>code</i>
Cultural norms and expectations - practice, performance and progression	C1
Professional networks	C2
Lifelong Learning	C3
Dominance of performance culture	C4
Teaching as Students	C5
<i>Autonomy sub themes:</i>	<i>code</i>
Teaching from an early age	A1
Creating own teaching materials and teaching strategies	A2
Taking on a leaving teaching jobs to suit circumstances	A3
Practical and autonomous nature of learning	A4
Autonomy and job satisfaction	A5
Proactive response to culture	A6
<i>Status and Hierarchy sub themes:</i>	<i>code</i>
Awareness of hierarchy of professional roles	SH1
Status of teachers associated with their experience as performers	SH2
Hierarchy of role, subjects, instruments, styles, institutions	SH3
Cultural value of links	SH4
Professional status as instrumental teacher	SH5
Conflict - personal / family / teacher expectations	SH6
Conflict - institutional perceptions of the role of instrumental teacher	SH7
Teacher - musical and professional status as one	SH8
Status as embedded	SH9
<i>Portfolio Careers in music sub themes:</i>	<i>code</i>
Balancing professional roles	P1
Entrepreneurial activity	P2
Portfolio career as professional necessity	P3
Professional roles as various hats or multiple part time jobs	P4
Tension of balancing roles	P5
<i>Identity sub themes:</i>	<i>code</i>
Musician identity as the most effective summary	I1
Musician identity as personal and professional	I2
Reluctance to assign one professional label	I3

Methodology chapter appendix 2.6

Participant information and consent material

This appendix provides the information and consent documentation issued to all survey and case study participants prior to their involvement in this research.

Hard copies are kept on file in a secure location in the researcher's home.

CONSENT FORM

Title of Project: Understanding the development of professional identity in instrumental music teachers.

Name of Researcher: Kerry Boyle

Contact details:

Address:

Tel:

Email:

Please initial box

1. I confirm that I have read and understand the information sheet for the above study and have had the opportunity to ask questions.
2. I understand that my participation is voluntary and that I am free to withdraw at any time, without giving any reason.
3. I understand that any personal information that I provide to the researchers will be kept strictly confidential
4. I agree to take part in the above study.

Name of Participant

Date

Signature

Researcher

Date

Signature

Understanding The Development of Professional Identity in Instrumental Music Teachers

PARTICIPANT INFORMATION SHEET FOR SURVEY PARTICIPANTS

A research study is being conducted at Canterbury Christ Church University (CCCU) by Kerry Boyle.

Background

As a singing teacher, choral director and doctoral student I am interested in issues relating to the nature and development of professional identity in instrumental music teachers. My research acknowledges the diverse nature of the working life of instrumental music teachers and recognises the multiple roles commonly performed in the portfolio career adopted by the majority of musicians. In response to the increasingly complex professional lives of working musicians, music education providers are currently placing more emphasis on developing programmes and courses which prepare students for careers in music where teaching is a vital component. This study aims to enhance understandings of the process involved in becoming an instrumental music teacher from the perspective of existing teachers and in doing so inform approaches to the training and preparation of future teachers.

What will you be required to do?

Survey Participants will be required to complete and submit the attached questionnaire relating to professional experience as an instrumental music teacher in the UK.

To participate in this research you must:

Work or have worked professionally as an instrumental music teacher in the UK.

Confidentiality

All data and personal information will be stored securely within CCCU premises in accordance with the Data Protection Act 1998 and the University's own data protection requirements. Data can only be accessed by Kerry Boyle. After completion of the study, all data will be made anonymous (i.e. all personal information associated with the data will be removed).

Deciding whether to participate

If you have any questions or concerns about the nature, procedures or requirements for participation do not hesitate to contact me. Should you decide to participate, you will be free to withdraw at any time without having to give a reason.

Any questions?

Please contact Kerry Boyle on

Understanding The Development of Professional Identity in Instrumental Music Teachers

PARTICIPANT INFORMATION SHEET FOR CASE STUDY PARTICIPANTS

A research study is being conducted at Canterbury Christ Church University (CCCU) by Kerry Boyle.

Background

As a singing teacher, choral director and doctoral student I am interested in issues relating to the nature and development of professional identity in instrumental music teachers. My research acknowledges the diverse nature of the working life of instrumental music teachers and recognises the multiple roles commonly performed in the portfolio career adopted by musicians. In response to the increasingly complex professional lives of working musicians, music education providers are currently placing more emphasis on developing programmes and courses which prepare students for careers in music where teaching is a vital component. This study aims to enhance understandings of the process involved in becoming an instrumental music teacher from the perspective of existing teachers and in doing so inform approaches to the training and preparation of future teachers.

What will you be required to do?

Case Study Participants will be required to participate in an interview and follow up discussion to be scheduled at a time and location convenient to the participant. The first interview will be face to face and semi structured while the follow up discussion may be face to face or by telephone. The interviews, which will concern the participant's experience of the process of becoming an instrumental music teacher will be recorded, transcribed and verified by all participants.

To participate in this research you must:

Work or have worked professionally as an instrumental music teacher in the UK

Confidentiality

All data and personal information will be stored securely within CCCU premises in accordance with the Data Protection Act 1998 and the University's own data protection requirements. Data can only be accessed by Kerry Boyle. After completion of the study, all data will be made anonymous (i.e. all personal information associated with the data will be removed).

Deciding whether to participate

If you have any questions or concerns about the nature, procedures or requirements for participation do not hesitate to contact me. Should you decide to participate, you will be free to withdraw at any time without having to give a reason.

Any questions?

Please contact Kerry Boyle on

Methodology Chapter appendix 2.7

Sample interview questions for case study participants



Understanding The Development of Professional Identity in Instrumental Music Teachers

SAMPLE INTERVIEW QUESTIONS FOR CASE STUDY PARTICIPANTS

- Can you start by describing your route through instrumental music education – how you began, how you progressed and where your instrumental study took place? What were your teachers like? In what contexts did you learn and how did these influence your approach?
- Did you always see yourself working as a musician in the future?
- What sort of things did you study at college / university / in lessons?
- Were you interested in teaching at this stage?
- Do you remember the very first instrumental lesson you gave?
- How did you feel about taking on a student / students?
- How did you prepare for the teaching role?
- How did your teaching develop?
- In your teaching practice, do you draw on specific influences? If so, who or what has influenced your approach?
- Can you describe the nature of your working life – the roles you have performed and the experience you have acquired?
- How much of your working life is spent teaching? Has this always been the case?
- If you had to describe yourself in professional terms, what would you call yourself?
- What has been the most influential factor in shaping your identity as a professional in music?

Methodology Chapter appendix 2.8

Sample Transcribed Case Study Interview

DW is a freelance string teacher. We have worked as colleagues in the regional music service and at the local music centre. We also visit the same school as peripatetic tutors. DW volunteered to participate as a case study having completed the online survey distributed via direct email link. The interview was conducted face to face in DW's home and was recorded and transcribed then verified by DW.

KB: If you start when you had your first experience in music – how did you begin instrumental lessons and where did you start?

DW: Really because there was a violin in the house that belonged to my Dad.

KB: Did he play?

DW: Not very well but he did have a go. So it was there and there was an opportunity at school that I could actually start to have lessons. I had already been learning the piano with my Gran because she taught me when I was nine and so I decided to take up the lessons in a group situation and then that moved on to individual lessons and then just gradually just went up the grades. I think I was 12 when I started so I didn't really decide I wanted to do music until probably I was GCE type of time so I had a lot of work to do to get to the standard because it was a quite late start.

KB: so you were around year 11?

DW: When I decided... yes, I probably would have been about 16 I think when I decided to try and go to music college.

KB Really.

DW: Well I think it was probably the A levels that decided it because I did Art and English as well as Music but I got my Grade 8 and it seemed like a good opportunity to go to music college and I was sort of guided into that route to try anyway.

KB: Who was guiding you?

DW: That was the Head of Music at the school and so that's what I did. I wasn't completely convinced but I decided I wanted me to do that if I could and my parents wanted me to do that if I could. So that's how it all started.

KB: So, you said that your gran taught you piano so there were musicians in your family.

DW: Yes, my gran played the piano and my grandpa though I never met him because he was gassed in the war so he eventually passed away. So, he was a tenor and so my gran would play for him and I still remember the piano with the candlesticks on it. So, my gran was very much involved and she played for him. He wanted to go down to London and try and join a chorus which he did in the end. Every time he went to London there was the smog and he got really sick again because he only had one lung. So, every time he came back from London my Gran

had to nurse him and then more or less as soon as he got better he went back down again because he just wanted to be on the stage. So that's how it started so my Dad I think did a bit of music because it was in the house.

KB: So then at 16 you did GCSE or O level music and then after you decided then, did it become really very serious preparing for music college

DW: Yes, because I had a lot of technique to get through which was OK, though I was taught eventually by the Head of Music but she wasn't really a string teacher though she played the violin. She was a piano teacher and so I ended up with quite a few physical niggles because I hadn't quite been taught correctly and that had a bit of a bearing on when I went to Music College. I used to seize up and I never knew quite why - when I played I seized up because I was all bunched up an...

KB: so your teacher didn't refer you to a violin specialist?

DW: No

KB: so she was encouraging you to go to music college but didn't think you needed to see an instrumental specialist?

DW: No... Kudos of the school. She was very egotistical basically. It's nice to say I've taught her and she's gone to Music College but the damage was done. So I'm aware of that as it got passed some bearing on, trying to get everyone set up properly because it's not good.

KB: so then you got into College

DW: Yes but obviously not one of the high flyers because I had to work hard and just scraped in I think really ...so it was quite hard - I did practice a lot. But it was fine really and I did enjoy it.

KB: So how did you find moving to a specialist teacher then when you went to the college then? Did you enjoy it?

DW: I did...I realised how little I knew because I hadn't been given any of the technical studies and things like that I should have already gone through when I got there and so that part if it was quite hard and I had a lot of catching up to do. I was well aware of that so it was a little bit hard at times. For a start the first teacher I had had a fumble at me shall we say? So then I went to a teacher who'd obviously been warned about this and stood at the other end of the room I think just in case. So that meant I had to change technique again. I was always a little bit behind, just a little bit behind. So I would have loved to have done another year at college just to catch up on everything but Mum and Dad couldn't afford it so...that's what I went to training college instead. And took the advice really of a music specialist in Worcestershire, lovely man and he said whatever she does, she ought to get qualifications as a teacher because that's going to be very important. That's how it was put across. He was a lovely man. So that's what I did in the end I went to training college because they'd just started the course there.

KB: While you were at the college as an undergraduate how did you feel about teaching? Did you want to be a performer? What did you want to do?

DW: I've always secretly wanted to be a teacher because it's in the family. Dad was a headmaster so ... it was a toss-up originally between was I going to be a nurse or was I going to be a teacher. In a sense when you are a teenager you think about what you are going to be

and because I like working with people, children and I did think I'd like to do something along those lines. So performance yes – I enjoyed playing but it wasn't the underlying thing I wanted to do.

KB: Did you ever voice that with your teachers?

DW: No, I didn't

KB: And do you think that was a conscious decision?

DW: Probably..... because it was emphasis on performance and what are you going to do next and next and technique and technique

KB: Did you know any other students who were going on to do the training course as well?

DW: Do you know I honestly can't remember. I think they did. They didn't go to the same place as I did. Or they already got some teaching as students and they kind of went then into that route and of just learning as you go along I suppose. Because there was quite a lot of teaching advertised on the noticeboard which you could do. And of course students need money and you go along and go down that route.

KB: So then you went to do the training course. Where did you have to go?

DW: I don't know what it's called now. It's North London - they've changed the name of it so it's quite well known now

KB: And what was the course like?

DW: It was very good actually. It was very crammed. I think because they had just started it, they kind of gave you a bit of everything doing.... Well they did say it was like a three year course in one so you did philosophy and education of teaching and all that kind of thing and then they had specialists in your field so if it was strings they wanted you to learn how to play the cello, double bass, the viola rudimentary I think up to grade I/II so you had a working knowledge of the instrument and the difference between your technique and that technique and they did that well because they got orchestral members from London to come up because it wasn't far on the tube to teach their instrument. So, it was really interesting doing that and getting some kind of insight into other instruments. So that was good but it didn't seem to be very long before you were on teaching practice but what they lined up ..., the teaching I was shadowing was absolutely fantastic. Really, really good. A secondary school, an old one, in one of those old Victorian buildings, and there was a man violin teacher there, little chap in his fifties, sixties, he probably should have retired but wanted to carry on teaching and he was amazing because he just got all these teenagers to play the violin and they just loved it. They used to stand around the piano and they were playing away and it was just inspirational and I thought wow if somebody like that do that and he was my real inspiration I think. And there was a nice lady and you could tell you know 'aaah I got a student' you know, but she was actually really good as well 'you try now' and so it was very much hands on. Then the old bloke I think he missed a couple of weeks on purpose so that I would take the youngsters. Oooh a bit scary but it was really good actually that side of it particularly shadowing and then the experience.

KB: And before this had you done any teaching at all?

DW: No I hadn't done any at college.

KB: So the classroom teaching practice on the course was the first teaching you did.

DW: Yes

KB: And do you remember the very first one? The very first session you had to do.

DW: No I really don't. I know I had to do some class teaching. They did take advantage of you. I went to one school and the art teacher phoned in sick and I had to take an art class which I though was a bit mean!

KB: What did you do?

DW: I can't remember now. Panicked I think some drawing of some painting I think.

KB: With no notice?

DW: No... So I think because this was a new thing they did there were times you were taken advantage of. It was 'oh well she's there she can do if you're stuck for a teacher' but the other ones were very good.

KB: how influential do you think the stuff that you did on the course has been on your teaching generally?

DW: I think it's been pretty influential because it's been inspirational or even the people who were teaching the different instruments. The woman who was teaching the viola was lovely and she was just so lively and you could see the interaction and just everything and you just thought well... I'm really loving this and so that had a great bearing on it I think.

KB: And watching other people..

DW: Yes watching other people teach and just getting ideas about how to approach things and so on which I did learn a lot of

KB: And did you get feedback from them? When you did some teaching did they give you feedback?

DW: Yes they did. I don't remember exactly how but maybe a different idea may be or have you thought of that? Which was again great – you get different ideas. I think the nice thing is that however they might have been taught – part of that is also in them and that you do absorb so much of other people's ideas. I'm not saying you pinch it but that you say oh I could try that or I might adapt it like so and see if that works

KB: So then after you'd done the course, what did you do then

DW: I applied for a job in what was ILEA and that was at a girls' grammar school there. So I got the job, took over from someone else who was teaching violin there, and in a primary school as well so it wasn't full-time I can't remember how long it was, probably a couple of days. But the Head of Music at the Grammar school was not very sympathetic to a new teacher so again he would just stick me in front of them and expect me to know exactly what to do and if I didn't he would belittle me in front of the children/girls. So he was not a very nice person to work with – no respect and no support... as a newly qualified teacher who's just been stuck in the middle of taking an orchestra for the first time and having not ...well that's not quite true. That's another thing we did at college - we did conducting technique and could stand up in front of people and learn how to do that and played in orchestras obviously with a good conductor

but he was not a very nice person to know when you were just setting out as a teacher. The primary school was brilliant, really nice and very musical – had got a good drive to it

KB: And do you remember the first time that you thought that you were doing it, that you were a teacher now? Do you remember the first time?

DW: Yes I think it would have been when I was doing the teaching... it was good. I mean it was scary from the point of view of the lack of support. If you I would have thought that if there was something there, some liaising or somebody came round to see how you were getting on or that kind of.. as a young person then of 21 or whatever that it would have been beneficial. So you did learn as you went along and you made mistakes and you learnt from them.

KB: so you felt a need for support?

DW: Yes

KB: Even though you'd done the training ..

DW: Even though you'd done the training, yes. Because they'd just set you up and you had this sort little snap shot of a music course because it was September to June probably and two, three teaching practices and an exam at the end of it as well as a practical written paper about philosophy and education and this sort of thing. That was it really.

KB: And did you know any other instrumental teachers or did you have anyone else you could turn to?

DW: Not particularly. I did go to the ...LEA had an orchestra – a staff orchestra but they weren't very friendly as such a lot of them were quite a lot older than me. They used to come together so they could do concerts or they'd go out and do smaller bits and demos like a quartet or something like that but I didn't really get any support from them or could talk to anybody. There was a nice old lady who was the head of music at the primary school and she was very nice and supportive and asked how I was getting on you know. But it's a typical thing, you go into a school and you don't really get to know anybody and then you walk out again...

KB: I suppose an NQT would be part of a team at a school and would be able to ask other teachers, more experienced teachers or whatever and would be able to sort of share stuff whereas the peri role isn't quite the same is it?

DW: Exactly. You don't get the opportunity whereas if you're in a school staffroom then you're always talking about the children or some problem that they've got and you bounce off each other...

KB: So you'd worked in the grammar school and the primary school – then what next?

DW: Next, I was expecting. So that's when the children started so that would be about three years I'd been working in London and obviously I stopped then. And after he was born, he wasn't very old and I put him in a baby sling and I taught at home. That's the beauty of it of course as you know – you can teach at home so I carried on teaching, but in a one to one situation at the house. And by that time we'd moved a little bit further out of London so it wasn't so difficult to find pupils so I didn't go back into the school until M. was about three and my aunt and uncle happened to live nearby so they offered to look after him for a morning and I went back into the boys Grammar School and taught in the morning there and that was fine. After that it was always quite bitty depending what age and stage the children were at.

KB: During this period – when you were doing the training and when you were teaching, were you playing at all?

DW: Yes I was in the LEA Orchestra, when we moved to various places.. there was a good orchestra there I played with, when S. was around which wasn't very often. So yes, I was doing some playing not a lot but just enough to keep contact with people.

KB: And you were committed to being a teacher

DW: Yes

KB: and so did you enjoy the teaching?

DW: Yes, because for me – out of five maybe you'd got one or two who's really taken to the instrument and you could just see the spark there and the fact that they really enjoyed it and then the challenge, 'what other way can I make them enjoy practicing?' It's that sort of thing – looking ways of getting that from them. I enjoyed playing, not that I didn't enjoy it. It was good and it's nice to be in a group situation like that. But again, it was all about playing, and you've still got the pecking order and so on and so forth

KB: of people who play don't teach....and so then when we met Emily was at Secondary. She was in year 8 or 9 when we met maybe. So when you relocated and the children were a bit older, you were teaching more then.?

DW: Yes, once we moved here and S was working locally, I got a teaching job at.. (a local independent school) and I've been there pretty well ever since as you know. So that was almost straight away but it wasn't much only about a day of teaching and it was little ones and choristers and so on. And it's been pretty much a day pretty much all the way through because there are a lot of peri's there as you know...

KB: You did loads of stuff with primary age students too?

DW: Yes but not straight away –I think I went to see if there was any work at the music service, because they had a little local office there and I think that's how that came about and I auditioned then to the music service.

KB: When we first met you had lots of teaching at the local centre and you were directing senior strings, junior strings...

DW: so that was probably at its busiest. After that, because a local music coordinator contacted me a couple of times, she was really stuck for a violin teacher and I just said I don't want to take on any more. I was doing a year's cover in the area to cover maternity leave, I can't remember quite how many days I was doing but it was quite a lot. Eventually I said ok I'll give it a go and that's how the primary teaching started.

KB So you're a really respected teacher in the area and you've built up a reputation. How do you think the instrumental network works?

DW: As in teachers?

KB: Amongst the musicians that you know...What *you* know as the culture of musicians...say in this area

DW: You've got quite a cross section – pretty normal people and the odd big fish who tends to be top of the pecking order. Actually although technically there are good teachers, I used to sit

in on E's lessons with X and she is a very good teacher and I did sit in on the lessons and I did learn a lot from them. Again, to do with partly posture and working at things but she was very single-minded. So there's quite a lot of different teachers with different approaches.

KB: So, as a violin teacher, why did you choose X for E?

DW: I chose her because she was the only one I really had heard of, in the area and I'd spoken to lots of other musicians. Erm I was a bit unsure because obviously I'd taught E up to Grade V, but I don't think that's a good relationship, mother and teacher – it doesn't work and it's not fair on the child. Erm and that's why I wanted her to change but also I wanted her to change before she had too many bad habits because even though you would be saying oh you should be doing this, it's just mum talking and so you'd not take any notice and she was also and I suppose I chose her partly because she was strong willed and felt that E needed that to some extent as well.

KB: And you said you sat in on the lessons. Was that your choice?

DW: It was her teacher's choice really, because of doing all the work with them at home.

KB: Really. Does she make everyone do that?

DW: Not all of them did. I don't really know. If we followed somebody who was sixteen or so, they were usually by themselves. It I don't remember anybody else. And she used to use me to play the piano of course. I was there. Again it was a bit tricky of course – because obviously then the mother-pupil-daughter relationship was still *there* to some extent because you did the practice.

KB: That's tricky though

DW: Very tricky. Although it was great in some ways I suppose because it was like sitting in on a master class I suppose if you like

KB: I can't imagine sitting in on E's singing lessons now. I don't think she would allow it anyway but then she's a lot older

DW: Yeah E was quite a bit younger when she started to have the lessons with her and then she swapped of course from violin to viola. It was her teacher that suggested she swapped.

KB: And so since you've been down here, you were still playing weren't you. I remember you playing so you were still playing. Do you still play now?

DW: No. I don't like the social side of it anymore

KB: Really...

DW: String players I think are notorious.

KB: And singers!

DW: Maybe

KB: some people I've spoken to have said that they are aware that they *need* to keep playing, that it's a sort of 'well you have keep playing' thing. What do you think about all of that?

DW: I think that it's a shame that I don't, to some extent now, because I wouldn't like to... I want to be in the situation that I can demonstrate for instance, so when it gets to Grade 8 I have

to do a bit of practice because obviously I need to be able to say ‘well this is how, on viola...’ So I think that side of it, so some extent, yes I would like to still be playing. But I don’t particularly, want to... There’s a local orchestra, I did that once when we first moved here. And of course when they find out you’re a music teacher or a violin teacher, they’ll ask you to lead. I don’t want to be in that situation. I’m quite happy to sit at the back and just contribute but I don’t want to be... It’s not me.

KB: But there’s an assumption that you would want to, isn’t there? Especially if you’re a teacher there’s an assumption that you won’t want to sit at the back, that you must want to lead it. And you’re not always that person, really...?

DW: No.

KB: do you recognise the view that teachers who are known to perform and perhaps teach at conservatoire etc are taken more seriously than teachers that don’t necessarily shout about themselves

DW: yes I think so probably I think that ‘oh So & So they must be good’ therefore they have the reputation perhaps well-deserved in many ways and perhaps not so in some other ways, so I think that’s right and also that said person I’ve taken one of her students and she’s done nothing to sort out her technique so she’s got to play but to what detriment to the technique?

KB: and then you have to repair it

DW: It’s got to be fixed and it’s never a quick process

KB: So as a trained peripatetic instrumental teacher do you think that the form of training you had would be useful for instrumental teachers?

DW: Yes. I think it would be helpful to them to be able to do that – to have the opportunity to have some training.

KB: Do you feel that it made a difference for you?

DW: Yes I think it did and particularly the shadowing and watching other people teach – what my advice would be watch as many people as you can – they’ve all got something different to offer and you don’t have to copy what they’re doing – that’s not what it’s about – but you can enhance your own teaching and your playing – oh yeah I never thought of trying that phrase like that and that’s a good idea and also just some support afterwards. Use your qualified teacher you know. I mean E has come to me before and said how would I do that? What do you think I should do there and How would you go about that? What music should I use? What do you think? I mean without that sort of a relationship somebody might flounder a little bit. So that’s helpful as well. I think somebody could perhaps just go around as well and say “have you thought about that? And that’s a good starter chord. Or you could combine that with that and you know... just to have some rough idea. That would be helpful.

KB: Right so – the important questions: How do or would you describe yourself professionally? What would you say you are?

DW: That’s a tricky question that is. Really. You’re a bit of everything to some extent. I suppose I would say that I am a teacher but... also a musician because how could you teach if you’re not a musician

KB: Bit is a complicated question isn't it?

DW: It's a difficult one

KB: Do you think it's on a practical level though? That it's because there are different roles. It's not just teaching.

DW: I think it probably is because you can't just ... you can't pigeonhole it and say that's what it is because it's all different aspects that you will have done in your life and I have done, conducting... you know everything just comes together in a one if you like but it's a little piece of everything along the way.

KB: It's not like an accountant. Not that that's a bad thing to have done. So are you glad that you've taken the route you've done and gone through teaching

DW: Yes I am. I've never not wanted to do it and I've always been happy to do it and enjoyed doing it

KB: And what would you say was the biggest influence on you as a teacher, as a professional musician working in music? What would you say was the biggest influence in how *you* approach things.

DW: MmmProbably...That's a hard one as well really. Sort of the inspiration you want to kind of put into pupils. It's great having that challenge – that everyone's individual so you have to work within those people so as to try to get the best out of them – what works for one, does not work for another. So I find it really interesting to try different approaches to see how it will succeed.

KB: I love your expression – that you teach the child rather than the instrument.

DW: Well the thing is well you look at some children and they really enjoy it but all they want to play is some light music they don't want to do exams. What do you say to them – “well I'm not interested in teaching you then actually so don't bother coming back. No – you say that's great let's see what we can do and if they give up after a year, at least they've learnt that instrument and they've got what they want out of it. It's never going to be lost. It's always going to be there and they'll have happy memories of it.

KB: So what do you think is the biggest challenge you face – especially after leaving conservatoire, doing your training and that first couple of years – what was the biggest challenge?

DW: Probably..... I suppose being confident in your own ability being able to do that and not being scared which you do at times 'cos you think well I think I'm doing ok but you're not really sure and I think just going with your gut feeling that what you are doing is ok and gradually over the years it just gets better because you think well I must be doing something right.

Methodology Chapter appendix 2.9

Example of transcribed interview with manual coding

Case study interview with PT 20/6/2016 (telephone)

PT is a freelance percussion teacher specializing in drum kit. He also performs professionally and at 38 is increasingly engaged to play in pit bands for West End shows. We worked together for a regional music service and currently we both work as visiting peripatetic teachers in the same girls' grammar school. PT volunteered to participate as a case study having completed the online survey. The interview was conducted by telephone, transcribed and verified by PT.

KB - can we start with your first experiences of instrumental tuition, where and when?

PT - I started playing the drums out of jealousy. There was a boy at school who was like me but better than me at everything. He got the girls, that kind of thing. I saw him play the drums and I thought I would have liked to do that, but he had already got there and I didn't want to copy him. And then in my 3rd year - what we would now call year 9, I changed schools to one much closer with a really active music department. So, there was an opportunity there for a fresh start and to take instrumental lessons with no one watching. So, I spoke to my head of music and got some instrumental lessons which took the form of peer tuition to begin with. So, the agreement was than in return for highly subsidized lessons, the more experienced students would teach younger or beginner students. So, my first couple of lessons were with my head of music who was a left-hand trumpet player who couldn't play the drums at all but had a good go and he gave me a load of information and then the student quite literally appeared and (he was in the year above me and not that good) he got me into the school band and we went off on tour to Paris, bashing through and probably messing up the percussion parts to stuff with the band. And probably around the time of that Summer Tour I started taking lessons with someone outside school - a drum kit specialist who was a huge drum teacher who used to come to my Dad's house to teach me for £7 for 50 minutes. He would never take a pay rise. I have no idea how he used to work out his hourly rate and I have no idea why he used to say 50mins because he used to spend about an hour and a half actually. He was actually an enormous inspiration and he bought the experience of different drummers and playing in bands and things like progressive rock which turned me on to a very different music. And I carried on taking lessons with him right through until I took my A levels which was in a separate school to the one I had gone to. In that time I had a couple of different teachers as well, I had a guy who I didn't get on with an a guy who was an orchestral specialist and got me playing timpani and a tiny bit of tuned percussion. So, a real variety of teachers coming through, but one really inspirational. So that was all the way from A levels until leaving for University - that was my experience.

KB - so you went to Uni and studied music

PT - I did - I went to College - it wasn't a Uni yet and the degrees were validated by the local university. I had instrumental teaching there with a very good percussionist who played for a lot of Southern ballet companies - graduate of Trinity, great, really experienced guy, really good

Handwritten notes and codes:

- IDEAL SELF? ↓ Perceptions of musician.
- EARLY EXP PEER TUITION EEX3
- IIT3
- Progression to more advanced tuition? IIT4
- Instrumental taught to professional standards
- Routes - EARLY EXP EEX F1
- EEX F2
- C5 CULTURE
- IIT3
- C1
- EEX2
- T6
- IIT3
- Early experiences of teachers - progression to apprenticeship model.
- T6 Performance experience as a valuable attribute
- SH4

teachers - lack of technical focus = 'wasteland'

lack of continuity

perceptions of instr. teaching

influential experiences

IT3

T6

Early TEACHING

teacher and then for reasons that I never really understood he left at the end of my first year and I had a good friend as a teacher who wasn't much of a teacher to be fair - he is a very good musician and thinks very musically but had no technical advice at all to offer - or very little - certainly nothing that I hadn't already played. He is only two years older than I am so his experience wasn't vast and it was a bit of a wasteland in terms of technique - it was just about playing the notes really. So not actually a great University experience in terms of instrumental progression for that reason. I think the experience that a teacher brings - the passing on of the technique, how to do it makes a big difference and only comes from playing for a while - 20 years or something. Your first few lessons are very much sort of stabs in the dark. It was very much later than university, sort of in the last 6 years that I have gone back to drum lessons - specifically drum kit lessons with an experienced teacher who is now 70 years old and has 40 years of teaching behind him. He has transformed my technique into what I think is now pretty decent.

T6

lifelong learning

T5

TR6

perceptions of the instrumental teacher - experience = technical skill

KB - so the teachers you have had have been playing as well as teaching? Do you think that performance experience is necessary for a teacher?

Imp. of the Instr. teacher - advice on technique

IT2

PT - sort of - I think you have to have had the experience in order to pass it on but I also think that the better teachers are the ones who have come up with ways of passing it on. Certainly, I realize that.....my current drum teacher said to me if I have one fatal flaw it is that I give too much work to students because my teacher didn't give me enough - he gave me technique but no exercises to subsidize it. Whereas his work involves an exercise over and over for hours and you could easily fill sessions several times over with the exercises set.

T6

IT3

influence of own experience on practice

KB - so the more experienced teacher might have more awareness of ways to communicate technique and ways to adapt the knowledge

TEACHING - ABILITY TO COMMUNICATE AS IMPORTANT AS TECHNICAL SKILL

T3

teaching communication

PT - I think its knowing how to communicate and the pitfalls that one is going to encounter. I have been teaching since I was 21 and I'm sure that I have almost always felt that you don't need to be the best player - the most capable players are probably less likely to be able to pass the information on - you have to have had to work at something I think - the different ways to communicate things and exercises to improve technique - why one thing relates to another. Probably for that reasons the order in which you teach technique - because one thing leads on to another - a sensible order or progression - building blocks - I think you can lose students when you miss out things - or steps and they fall down. I now realize that I focus very much on technique and it's a big part in what I have been doing recently, probably because of my own work and my own doubts.

important perception of instr. teaching

v. teaching approach

KB - it's interesting isn't it - the literature suggests that instrumental teachers might teach the way they were taught - but you seem to focus on filling the gaps that you experienced in your own teaching...?

lifelong learning

PT - I am certainly aware of the gap to be filled - It feels like a cavernous gap floor me personally and I feel that with some students I am over compensating.

Influence of own experience in practice [IIT3]

KB - so it feels like a big gap - in what way

[TR6]

PT - I am aware of going back to lessons at the age of 32 that there were massive gaps where I hadn't been taught and I had a failure to really control the instrument. In the same way that a well taught piano or string player - you can usually see that they have good control over the instrument and drummers (percussionist less so but drummers in particular) seem to be a bit heavy handed unless they've have had some pretty serious tuition with someone who values a dynamic player. There were big gaps in dynamic control and the quality of tone that was coming out of the instrument and I really see it then - so I think probably- am not sure whether it will be a life - long obsession but having been made aware of it so late I will probably focus on for myself and probably for my students if I think they haven't had enough technical advice.

[T6]

Teaching - aware of own technical ability + weakness

teaching technique [IIT3]

well taught = technically secure

KB - so you said you started teaching when you were 21 - so what was your first experience and how did it happen?

[TI]

Autonomy early teaching experience

PT - I was just finishing my master's degree and I needed to work and I looked around at what was available and I ended up being interviewed at the local music service and shortly after one of their teachers gave up an awful lot of teaching to move to somewhere hot and sunny and so I had a big load of work come my way in one go. I was dashing around from one school to another - a couple of very lovely and well to do school right down to a place where I found holes burned in the bottom of drum kits so I found I was in at the deep end and working with kids who could pick it up and read music quite well right down to those who had zero coordination at all. I was taking over and hopefully building on his teaching. I was doing two days and was absolutely knackered at the end of it all - I don't really know what I took away from it.

AUTONOMY

[T5]

[A6]

EARLY EXP. OF TEACHING - NO TRAINING

[TR1]

no experience

KB - do you remember your very first lesson?

Teaching through economic necessity

PT - I don't think I do

KB - What is your earliest memory of the experience of teaching then?

[T3]

earliest teaching - while at university

PT - I think my earliest experience is probably not that job - I think I did a couple of very informal lessons with a guy at University who is a keyboard player who wanted to learn drums as well. All I could do was get him playing and I think it's what I have specialized in doing from then onwards. I find my favourite lessons are the ones with brand new students of very inexperienced students when you take them from never having hit a drum to being able to play something pretty cool inside half an hour and that's always been my favourite part. I think that's what I did for him at the time. I like the glint of realization when you explain how simple

[A1]

[C5]

[TR1]

Perceptions of teaching - rewarding sharing understanding

notation is or the thing they've been doing for a couple of lesson looks and the penny drops and those are some of the most rewarding moments for me. **T3**

KB - so when you left college did you intend to teach?

PT - I don't know

KB - when you were learning yourself did you have aspirations to teach at all?

T2 PT - I think it's a guilty admission but it was out of necessity. When you're young and naive and out of college where are only a couple of obvious avenues for musicians and one of those is teaching - if you're needing to earn a crust - and this can lead to more work as musician - that's where I started. So, it's a horrific admission really - rather than out of design. I'm sure that at some point along the way - during secondary education I taught maybe a lesson or two to kids younger than me or to peers. Getting them playing and so on and I found that I had a gift for being able to pass it on but it was definitely secondary to actual playing and that has always been my first love as a musician. **C5** - culture of teaching while still a student (PEER LEARNING MODEL) **T1** **C2** culture the network

T2 Teaching = economic necessity
A1
T2 Performance Goals

KB - you've always performed professionally haven't you?

P1 PT - yes, I had a very dry spell between about 2003 and 2006 - probably - I was doing minimal teaching - I hadn't done a lot of it and I didn't have anyone I wanted to form anything with and then playing had all dried up and the concept that work would come through teaching and working in another musical environment hadn't really worked out - so it all looked like - am not sure why I am bothering. There was a guy who came to town and wanted to form a band but also wanted to do a side project and was trying to get his original material band going as well so I was sort of rescued from not doing anything to suddenly being quite busy - so probably a narrow escape from deciding to retrain and do something very boring. **C2** **C4**

P1 Peranious Professional Life as musician
Culture - network

KB - so now you manage to balance teaching and performing?

P1 PT - I'd say so. It's a fairly conscious decision to do so actually - more recently there has been an increase in the work that I've been doing for the last few years and I have become a serial quitter at school - I realized that I have taken so much on that I would have to start just be sensible as it was starting to look like an old music service timetable again. Dashing around, grabbing lunch on the way and I don't think it's a good way to get teaching done. So, I've probably left more schools than I like to remember really and I've cut it down now to 3 schools. I've made the decision to timetable in a way that means they are rarely if ever affected if I have a lot of playing work on. So, trying to keep the two things separate -- without the kids suffering as a result of my playing. **A3** Balancing professional roles **A5** **A6** **P5**

Autonomy

KB - do you experience a conflict between the two roles?

Portfolio career - impact on teaching

Dominant influence of the instrumental teacher - culture
 - technique
 - ideal self

IIT1 PT - my first and last teachers have been hugely instrumental because they bought music that I had never heard and technical wizardry that I had seen but never thought I could master. And probably my first head of music from year 9 who was an inspirational head of music and conductor who held together a music department that I don't think I have seen the like of before or since. So probably the first guys really - but the most recent guy had shaped it into something which is actually possible to actually qualify me as a professional player.

EEXF1

IIT1 → BECAUSE OF THE TECHNICAL FOCUS

T6