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Trainee primary school teachers' perceptions of their effectiveness in teaching music

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Abstract

In the UK there have been concerns that some primary teachers lack the necessary skills to teach the National Curriculum. The aim of this research was to ascertain the level of confidence of students completing a one-year primary teacher training programme in relation to teaching in general and teaching music in particular. 341 students from four higher education institutions in the UK completed a short questionnaire. While almost all teachers had confidence in their ability to teach only about half were confident about teaching music. There were statistically significant differences in response depending on whether the students played one or more musical instruments. Instrumentalists were more confident, those playing more than one instrument exhibiting the highest levels. Most students believed that more time should be spent on training, although they praised its quality. The implications of the findings are discussed and alternative ways of addressing the problem are considered.

Trainee primary school teachers' perceptions of their effectiveness in teaching music

Introduction

In the United Kingdom (UK) during the early 1990s, it was acknowledged that many primary teachers felt ill equipped and insecure at the prospect of having to teach music and that very few teachers in primary schools had any qualifications in music, even at a comparatively modest level. A range of reports identified the need for additional in-service training and more input to initial teacher training, as well as an increase in the provision of music specialists and music-consultancy schemes to support less confident primary teachers. Since then, there is evidence from a number of sources that there has been a gradual improvement in the quality of music provision in primary schools (QCA, 2005; Ofsted, 2005). The latest annual report of the Office for Standards in Education (Ofsted, 2005) stated that the achievement of pupils in music in primary schools was good or better in around three fifths of schools and that the quality of teaching was good or better in nearly three quarters of schools.

However, accommodation for music was good or better in less than 50% of schools while the leadership and management of music was good or better in just over 50% of schools. In relation to teacher training, the need for training providers to satisfy rigorous criteria set out by the Teacher Development Agency in terms of the curriculum and the amount of time that trainees have to spend in school has limited the opportunities for trainees to engage in musical training, while in their school placements opportunities will depend on the extent to which music is valued in the school, available resources and the quality of support on offer from teachers.

Progress in engendering change has been slow because schools have prioritised other areas of the curriculum in response to a wide range of government initiatives which have had a focus on literacy and numeracy. As a result, in terms of whole-school curriculum development, music has remained a low priority. Only 5% of schools made music the main subject focus in 2004/05 and just 3% of schools were making music the main subject focus for developing the curriculum in 2005/06 (QCA, 2005). Those schools which made the most improvement were those which exhibited clear leadership with priorities set for curriculum and staff development; where there was good quality information at transfer from Key Stage 1 (Years 1 and 2) into Key Stage 2 (Years 3-6); where there was careful consideration of the ways that time for music was allocated and used; where attention was given to the teaching of music-specific skills, using experienced staff with expertise to support whole-school or key stage developments; and where available use was made of Local Authority Music Services (these provide instrumental lessons and a range of extra-curricular activities) to support the music curriculum. In some cases, this led to in-school support for subject leaders or class teachers; in others, there were cluster or pyramid arrangements to share developing practice (QCA, 2005).

The new UK primary strategy, *Excellence and Enjoyment* (2003) which extends the provision beyond the statutory entitlement for music provided by the National Curriculum to include instrumental, vocal taster and foundation sessions for all pupils, followed by a period of free or low-cost instrumental tuition in small and larger ensemble groups is being piloted under the Wider Opportunities initiative. This initiative has provided opportunities for school staff to develop their musical skills alongside specialist music teachers. This type of training, through classroom support,

is most favoured by teachers (Beauchamp, 1997; Holden and Button, 2006). Despite these developments there continue to be many schools where the potential benefits of music education are not being realised. Many class teachers need support if pupils are to reach the standards expected of them at the end of Key Stage 2 (aged 11) (Ofsted, 2005; Holden and Button, 2006). Music has been found to be one of the most difficult foundation subjects to cover at Key Stages 1 and 2 (QCA, 2005). Teachers lack confidence in teaching music particularly if they are non-specialists (Hargreaves et al. (2002) and there is an urgent need for continuing professional development or better initial training to address specific musical skills and musical vocabulary.

An alternative to developing the skills of existing teachers is to employ specialist music teachers to teach the music curriculum. There has been a long-standing debate as to whether primary school music is best taught by music specialists or non-specialist class teachers (Whewey, 2006; Hennessy, 2006). Mills (1989) warned against the overuse of specialists suggesting that 'having a special teacher for music does not necessarily improve its image'. She suggested that children valued the subject less if it was not taught by their own class teacher as part of their whole curriculum and suggested that 'generalist teaching allows greater opportunity for music to take place as the need arises... because a class teacher has knowledge of individual children which a visiting specialist teacher cannot hope to match. A class teacher can use a child's success in music as a catalyst for progress elsewhere' (p.127). While this might be an ideal it is often not attained in practice. Hennessy (2006) argues that 'where a school values music and has had the foresight (or luck) to appoint teachers with confidence in their abilities to teach music then the musical life of the school is healthy, permeates the whole community and sits alongside and within other subject areas as a full member of the curriculum'. She goes on to point

out that ‘in many schools, if there is no champion for music on the permanent staff much of the fundamental provision and the access to enrichment are compromised.’ (p. 23). Given that there are insufficient primary music specialists this may be a commonplace situation (Miliband, 2004). Thomas (1997) suggests that the situation is exacerbated because the 1995 National Curriculum does not explain how to develop children’s musical skills and understanding in a systematic way. While a music specialist may be able to interpret the National Curriculum requirements the generalist class teacher may feel that they cannot contribute usefully to the skill and knowledge development which is essential if children are to move systematically through their musical education.

Will the current situation improve as newly qualified teachers enter the profession? The standards for teacher training in the UK require ‘newly qualified teachers to be confident and authoritative in the subjects that they teach and to have a clear understanding of how all pupils should progress and what teachers should expect them to achieve.’ Trainees must demonstrate knowledge and understanding of the curriculum for each of the National Curriculum core subjects, the frameworks, methods and expectations set out in the National Literacy and Numeracy Strategies and have sufficient understanding of a range of work across the following subjects: History or Geography; Physical Education; ICT; Art and Design or Design and Technology; Performing Arts; and Religious Education to be able to teach them in the age range for which they are trained with advice from an experienced colleague where necessary (TDA, 2002). As music is not mentioned specifically, only under the umbrella of the performing arts, it is possible that trainee teachers may have no direct experience in teaching music. Further, as Hennessy (2006) points out, music in

primary training is not only disadvantaged by having little time in the curriculum but also because there may be little or no access to experience of it in teaching practice (Hennessy, 2006). In the light of this the aim of this research was to explore:

- the levels of confidence of students completing their one-year Post Graduate Certificate in Education (PGCE) course in teaching music in comparison with teaching in general;
- their views as to whether music should be taught by specialists;
- whether they felt that the amount of training was sufficient to be effective in teaching music;
- what additional input, if any, they would like in their course.

Method

Four Higher Education institutions participated in the research. They were selected on the basis of their locations in different parts of the country, in rural, urban and inner city areas and to represent students studying full and part time. Each Institution approached the inclusion of music in the primary teacher training curriculum in a slightly different way. In one institution all trainees had 3 hours of specific music tuition with music input in cross curricular themes and drama sessions. A music specialism was also offered with 8 days of face to face teaching and additional work required in schools. Another institution provided trainees with 4.5 hours of specific music training with additional input through cross curricular themes. In one of the remaining institutions students spent 9 hours training to teach music, in the other 12 hours.

Trainee teachers on primary PGCE programmes in the four higher education institutions were asked to complete a short questionnaire which related to their confidence in teaching music. They were asked to indicate the area of their first degree, provide information about their musical expertise, and complete a rating scale indicating their confidence in relation to a variety of teaching activities. They were also asked some open questions about the level of training that they had received to prepare them for teaching music to their class, whether they felt that this was adequate, and what other elements of musical training, if any, they would have liked to have been available. The questionnaires were completed as the trainees came to the end of their courses.

The response rate from the four institutions differed in part because of the way that the questionnaires were distributed. Where it was possible for the students to complete them face-to-face there was a greater response. Where students were asked to complete the questionnaire over e-mail the responses were fewer. (Table 1 gives details)

Table 1 about here

Findings

The students had a wide range of different first degrees. The largest groups were social science (24%) and humanities graduates (20.5%) (see Table 2 for details).

Table 2 about here

Instruments played

The students were asked about the extent of their musical experience. For 23 students (7%) music was included in their first degree. 95 students (28% reported playing a keyboard instrument. 34 students (10%) reported playing a stringed instrument. 29 reported that they played the guitar (9%). 10 played percussion instruments (3%), 84 played a woodwind instrument (25%), 8 played brass instruments (2%), 15 reported that they were vocalists (4%). 56% did not play an instrument (see Table 3).

Table 3 about here

Confidence in teaching and in teaching music

The majority of teachers agreed that they would be an effective teacher (87%) and that they were confident about their teaching (91%). In contrast only 47% agreed that they were confident about teaching music to their class, 50% that they could sing well enough to teach music to their class, 55% that they could read music, 36% that they could play an instrument well enough to use in lessons. Despite this 72% believed that they would enjoy teaching music to their class and 62% stated that they liked teaching music. 55% thought that specialist music teachers should teach music in primary schools (see Figure 1 and Table 4 for full details).

Table 4 and Figure 1 about here

Relationship of confidence to playing a musical instrument

56% of the sample (192) reported not playing an instrument. There were statistically significant differences in response to all of the statements relative to whether the students played a musical instrument or not. In all cases the instrumentalists were more confident, even to statements not directly related to teaching music (see Table 5 and Figures 2 and 3 for details).

Table 5 and Figures 2 and 3 about here

Relationship of confidence to musical expertise

Further analysis was undertaken to establish how many instruments each student played. 192 students did not play an instrument (56%). 57 students (17%) played one instrument, while 92 students (27%) played two or more instruments. The responses to the questionnaires were analysed in relation to level of musical expertise. There were statistically significant differences in relation to all of the statements except being generally confident about teaching. The greater the level of musical expertise the more confident that the teachers were in relation to all aspects of teaching music and being effective teachers overall. In relation to whether specialist teachers should teach music the trend was reversed. The higher the level of musical expertise the greater the disagreement that specialist teachers should teach music (see Table 6 and Figures 4 and 5).

Table 6 and Figures 4 and 5 about here

Attitudes towards the teaching of music by specialist teachers

Further more detailed examination of the data revealed that while there is broad agreement from those who have relatively little musical expertise that music should be taught by specialist teachers (75.5%) there is less agreement amongst those who play one or more instruments. 56.2% of those who played one instrument agree that music should be taught by specialist teachers, while 29.8% indicated that they didn't know. Of those playing more than one instrument 46.7% agreed that specialist teachers should teach music, while 35.8% disagreed. 16.3% indicated that they didn't know.

Table 7 about here

The qualitative responses to the open questions in the questionnaire provided insights into why teachers believed that specialist teachers should teach music. Some believed that it would provide a better education for the children:

'I think it would be a good idea for specialist music teachers to take some music lessons in primary schools because they have a real enthusiasm for the subject and will therefore encourage children to enjoy music too. It will also enable children to experience a wider variety of music that the normal primary teacher probably cannot offer.'

One student expressed relief that a specialist was going to be teaching music:

‘Music is clearly my weakest area so am delighted that peripatetic teacher will be providing PPA in new job!’

Some students indicated that they did not want specialists teaching music but that the extent of training on offer needed to be enhanced to enable non-specialists to teach it well.

‘Our music training was excellent compared with the training we received for some other foundation subjects. However, I feel that music is an area where extra support is needed for those who aren’t specialists, especially those who have no experience of reading music. Despite this, I do not think that only music specialists should teach music in primary schools. Some children respond well to the fact that others are not so confident, and are more inclined to try things out as a result.’

‘I think all primary school teachers should be trained well enough to make specialist music teachers unnecessary.’

One student commented on the need for more in-service training for teachers also suggesting that if people felt unconfident and did not like teaching music it would be better if specialists took on the task:

‘I think teachers need to be given more in service training with regard to teaching music. I have found that it is often neglected in the curriculum as people are unsure of how to teach it. I enjoy teaching music and would not want a specialist teacher to teach all my music lessons although it would be useful to team teach in order to further my learning and knowledge of this subject area. However, I think that for the children whose teachers do not like teaching music, it would be beneficial to have lessons taught by a specialist.’

Several students indicated that they realised the importance of music and were going to develop their own skills:

‘I didn’t realise the importance of music for children until my final placement – children respond so well to music that I am going to learn to play the guitar.’

‘I think it’s good to have specialist music teachers in school but teachers like me who want to build on their music teaching skills should be able to do so. I intend to practice my piano playing so I could use it in school.’

‘I know I am weak in the area of music and have recently purchased a piano to learn how to play.’

Several students indicated that there should be flexibility so that teachers who felt that they lacked sufficient skills need not teach music.

‘Specialist music teachers should be used where staff feel unable to teach music adequately. However, where teachers wish to teach music to their class they should be able to.’

‘It’s perhaps a subject that teachers could be given the option to teach – e.g. I would quite happily swap teaching art and teach music to other classes.’

One student observed that where teachers lacked confidence in teaching music it was often given less attention in the curriculum:

‘I strongly believe in the values of teaching music in schools, but found it was an area which was sacrificed if other activities were planned (e.g. school trips, external visitors). I also found many teachers are not confident teaching music. However I was encouraged to find that this was an area that was being rectified.’

Perceptions of sufficiency of amount of training

Eighty one students (33% of those responding to this question) indicated that they had spent no time being trained to teach music. Other responses ranged from 0.3 to 81 hours. The wide range is because a small number of students were taking music as their specialist option, while others taking other options did not take music (see Figure 7).

Figure 7 about here

Sufficiency of training

Out of 330 students who responded to a Yes/No question regarding whether training was sufficient 256 (78%) indicated that it was not. 59 (18%) felt that it was. Other responses indicated that the question was not applicable or they did not know. 11 students (3%) indicated that they were taking a music specialization stream. In the open questions 219 (65%) were very complimentary regarding the quality of the training that they received but indicated that more training was needed:

‘I think it is a general problem with the PGCE that there isn’t enough time to cover the foundation subjects in enough detail for people to feel confident in the subject. Our music tutor at the university was fantastic – there just wasn’t enough time to fit in everything we need to know.’

‘I thought that our music teacher at University was superb. We all enjoyed our lessons and felt inspired, but I just felt that there wasn’t enough time dedicated to music (or other foundation subjects).’

‘One day to cover all aspects of music teaching is not enough. It gave me some good activity ideas but not enough confidence to convince me I’d be able to teach. Confidence has to come from direct teaching experience in schools.’

‘Choosing drama meant that I only had a taster session for music which, although very good, was not really sufficient. I have had no input concerning schemes of work or expectations.’

Some students who had considerable experience were happy with the amount of training but acknowledged that it would have been insufficient for others:

‘It was sufficient for me because I was of a very high standard and I have a lot of musical experience. As a result I felt prepared at the end of it. However someone with little musical experience probably would still feel uncertain with only 12 hours tuition, no matter what the standard of it.’

‘It is very specialised, if you don’t understand music it is not sufficient. I did ‘O’ level music so felt fine others on the course were not so advantaged.’

Some who had already had musical training felt that the amount of time dedicated to music was insufficient:

‘Even as someone who has had musical training, teaching music is so specialized that I still feel I could have learnt so much more. More importantly, those with little/no confidence have only had one day training! Will they be effective music teachers?’

Students who because of option choices had had no training were critical:

‘I think it is unacceptable that we are going into our first year teaching without any training in music. It’s the same with history and drama.’

‘ I received none and I feel this is a sham. I think that the foundation and creative subjects have been badly neglected on the course. Developing knowledge and skills in

these subjects can be just as beneficial as learning to read and write for some children.’

Responses to the statement about the sufficiency of training were analysed in relation to the level of expertise of the students. Among the non-players only 7.6% (13) felt that the amount of training was adequate 92.4% (157) indicated that it was not. Of those playing one instrument 23.6% felt that the training was sufficient (13), 76.4% did not (55). Of those playing two or more instruments 36.7% indicated that the training was sufficient, 63.3% did not. This was despite the fact that the quality of the training was praised.

Reasons given for needing more training

Students referred to the fact that without prior musical training it was difficult to develop skills and knowledge independently:

‘Music isn’t a subject you can research in the same way you can with other subjects so I wanted more teaching.’

Some students referred to issues of equal opportunities for the children:

‘Having not done music since Year 9 (secondary school). I feel it was not fair on the future children we will be teaching to only allow us half the subjects on this course to be done in any depth – I feel wholly unprepared.’

The qualitative responses supported the quantitative data in indicating the lack of confidence of some students:

‘The training has given me the basics of how to approach teaching music and at the time was enthusing and encouraging. But I am not particularly musical and didn’t put the theory and ideas into practice very much in my placements so I still feel reticent about teaching music.’

‘I have limited musical ability and don’t really feel prepared for teaching the subject. When I am teaching music I don’t feel that I understand the progression in the subject. Music is the subject that I feel the least qualified to teach.’

What students would like to be offered during training

Students were asked to make suggestions for what they would like to see included in their training. Table 8 sets out the details. Of those responding 32% requested more lesson ideas, 20% more activities to undertake, 19% singing training, 16% information about progression, 14% teaching reading music and theory, 11% more consideration of resources, 10% more experience in the implementation of ideas, 10% more ideas for assessment and information about the curriculum, 10% training in playing instruments, 7% basic information about rhythm and tempo, 2% knowledge about music technology, and 1% composing.

Table 8 about here

Discussion

The findings suggest that many primary school teachers entering the teaching profession in England feel that the amount of training that they have received in relation to teaching music has been inadequate although the quality of that training is high. This is a matter for concern, particularly as in Australia, the level of initial teacher training has been found to be the strongest determinant of the level of music education generalists provide (Temmerman, 1997) and affects teachers' ability to teach music adequately (Darling-Hammond, 2001).

The trainee teachers participating in the current research reported a lack confidence in teaching music in comparison with teaching in general. Teacher confidence is also an important determinant of the extent to which music is taught in the classroom (Mills, 1989; Gifford, 1993; Bresler, 1993; Russell-Bowie 1993, 2002) and the quality of that teaching (Byo, 2000). There is evidence that where specialist teachers are not available little music tends to be taught and there is little attention to the development of musical skills (Stake et al., 1991). This has implications for the delivery of the National Curriculum in music in primary schools in England and for the opportunities which children have to experience music education. As Temmerman (1991) has argued the successful translation of curriculum statements into practice depends on the skills, knowledge and confidence of the teacher. There are a number of options for addressing this issue.

One option would be to increase the amount of training included in one-year Post Graduate Certificate in Education (PGCE) courses. This would ensure that everyone

had at least some expertise for teaching music on completing initial training, and that specialists and non-specialists had a range of available resources, materials and strategies. It would also enable teachers to develop a more thorough knowledge of the requirements of the National Curriculum in music. The difficulties with this approach are that the teacher training curriculum is already overloaded and that an increase in training to teach music would reduce the time available for training in other subjects. It would also increase pressure for more time to be allocated to training in all of the non-core subjects. It may be that in the 21st century it is unrealistic to expect the generalist primary teacher to manage the complexity and volume of the entire curriculum. There is certainly evidence from the USA that generalists do not always treat music as a serious element of the curriculum allowing it become a vehicle for entertainment, and supporting school productions and school traditions (Bresler, 1993).

An alternative to increasing the time in initial training would be to make available more Continuing Professional Development (CPD) opportunities for existing teachers. This would increase the musical expertise in schools nationwide and enhance existing provision of music in the National Curriculum. It would encourage teachers to collectively take responsibility for engagement in music teaching and to work in a collegial fashion within the school. There is evidence that it can be successful (Hallam et al., 2005) but it requires considerable investment of teacher time and to date schools have been reluctant to prioritise music above other subjects. It also places responsibility for ensuring that training takes place with individual teachers and head teachers. A related option is to explore how music can be taught

through technology. This would also require training for teachers but the nature of this training might be less demanding musically.

Closely related to this are initiatives which develop teacher skills through collaborative work with specialist teachers. Teachers favour this system (Beauchamp, 1997) and there is evidence that it can be effective (Gamble, 1998). One approach is to have a specialist teacher within each school who works with generalist teachers through apprenticeship and mentoring processes (Plummeridge, 1991, Askew, 1993). There is joint planning, sharing of ideas and resources, and the development of a programme of work. An alternative is to have advisory teachers who work across a range of schools providing teachers with ongoing support (Hinson et al., 1989). A recent development in England is the wider opportunities programme for providing first access for pupils at Key Stage 2 (KS2) (age 7-11) to an experience of instrumental tuition in a classroom context. This has been shown to have a positive impact on teaching and learning in music at KS2. It provides a model for school and music services partnership work and the use of instrumental teachers in delivering the curriculum. There are some indications from head teachers that there is a positive impact where the Wider Opportunities model is being used on pupils' learning across the curriculum. Such collaborative working serves to develop the skills of specialist and generalist teachers (Ofsted, 2004). However, it is costly to have two teachers teaching simultaneously and expertise developed in this way is lost as staff move between schools, although this also applies to other CPD initiatives.

Another option is to use specialist teachers to teach music in primary schools particularly as children progress through KS2. As Plummeridge (1991) has argued,

teachers must be an authority in their subject for children to develop musical skills to the highest level. Specialist teaching provides a high level of subject knowledge, commitment, professionalism, enthusiasm for the subject and can have a positive impact on the work of other teachers (Colley, 1991; Ofsted, 1997). Specialists are also able to act as advocates for the subject (Ofsted, 1997). Specialists might be employed as teachers in the school or be peripatetic specialist primary music teachers employed by the Local Authority Music Service to teach music in a number of schools.

Specialist teaching ensures that all children have access to high quality music teaching, and enables children to become accustomed to the notion that different teachers might teach different subjects in preparation for secondary school. It does, however, indicate that music is 'special' and can isolate it from the rest of the curriculum (Askew, 1991). Where specialist teachers are employed by the school there is the danger that they will move on and that the school will have no provision.

Where visiting specialists come in from outside the school there is the danger that they will be seen as the providers of release time for generalists (Colley, 1991). In addition, visiting specialists cannot integrate every music lesson into the wider curriculum of every class that they teach (Hoffer and Hoffer, 1987) and this creates problems for adopting an integrated view of the arts within the wider school curriculum (Glover and Young, 1999; Smith, 1992; Livermore, 1998; Livermore and McPherson, 1998, Glover and Ward, 1993, McPherson and Dunbar-Hall, 2001). They also have less knowledge of individual children than the class teacher (Mills, 1993) and are unable to teach music as frequently as the class teacher (Mills, 1989,1993), although this has to be balanced against evidence that teachers with little musical experience are less likely to incorporate music into their everyday teaching (Verastro

and Leglar, 1992). Employing visiting specialists sends a message to schools that they do not need to train their teachers to teach music, and de-skills generalist teachers. There is also the ongoing difficulty that there are insufficient trained music teachers.

In conclusion, we need as a matter of urgency to develop strategies for enabling music within the UK National Curriculum to be taught effectively in primary schools, to empower teachers so that they feel confident to successfully and effectively teach music and be receptive to new ideas. This may include developing the use of new technologies, increasing working across the creative arts, or making greater use of specialists to teach and/or train teachers. Children have a right to a high quality music education. The systems that have been in place over a number of years have failed to deliver this equitably. The various government and regulatory bodies and the teaching profession have a responsibility to ensure that every child has the opportunity to access a high quality experience to the National Curriculum in music wherever they attend school. Whatever approaches are adopted, action needs to be taken speedily to ensure that this happens.

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Table 1: Composition of the sample by Institution

	Number (total 341)	
Institution 1	11	3%
Institution 2	9	2%
Institution 3	166	49%
Institution 4	155	46%

Table 2: Faculty of First Degree

First degree	Frequency	Percentage
Not Given	8	2.3
Humanities	70	20.5
Sciences	40	11.7
Languages	49	14.4
Arts	39	11.4
Education	4	1.2
Social Sciences	82	24.0
Humanities with Education	7	2.1
Sciences with Education	5	1.5
Languages with Education	8	2.3
Arts with Education	8	2.3
Social Sciences with Education	1	.3
Combined Studies	19	5.6
Total	340	99.7

Table 3: Instruments played by students

Instruments played and level of musical expertise	Number of students	Percentage of students
Music in first degree	23	7%
Keyboard instrument	95	28%
Stringed instrument	34	10%
Guitar	29	9%
Percussion instrument	10	3%
Woodwind instrument	84	25%
Brass instruments	8	2%
Vocalists	15	4%
No instrument	192	56%
One instrument	57	17%
Two instruments	50	15%
Three instruments	23	7%
Four or more instruments	19	6%

Table 4: Level of agreement with statements

	Strongly agree	Agree	Don't know	Disagree	Strongly disagree
I am confident that I will be an effective teacher	68 (20%)	229 (67%)	16 (5%)	19 (6%)	8 (2%)
Generally, I am confident about my teaching	69 (20%)	241 (71%)	11 (3%)	17 (5%)	3 (1%)
I am confident about teaching music to my class	30 (9%)	128 (38%)	28 (8%)	116 (34%)	37 (11%)
I will enjoy teaching music to my class	71 (21%)	173 (51%)	26 (8%)	56 (16%)	10 (3%)
I am confident about singing to my class	55 (16%)	100 (29%)	19 (6%)	112 (33%)	54 (16%)
I am confident that I can sing well enough to teach music to my class	57 (17%)	114 (33%)	16 (5%)	89 (26%)	63 (19%)
I am able to read music	87 (26%)	98 (29%)	9 (3%)	61 (18%)	83 (24%)
I am able to play an instrument sufficiently well to use in music lessons	57 (17%)	64 (19%)	11 (3%)	97 (28%)	111 (33%)
I like teaching music	69 (20%)	142 (42%)	60 (18%)	55 (16%)	13 (4%)
I think that specialist music teachers should teach music in primary schools	95 (28%)	125 (37%)	54 (16%)	53 (16%)	9 (3%)

Figure 1: Mean responses to statements about teaching

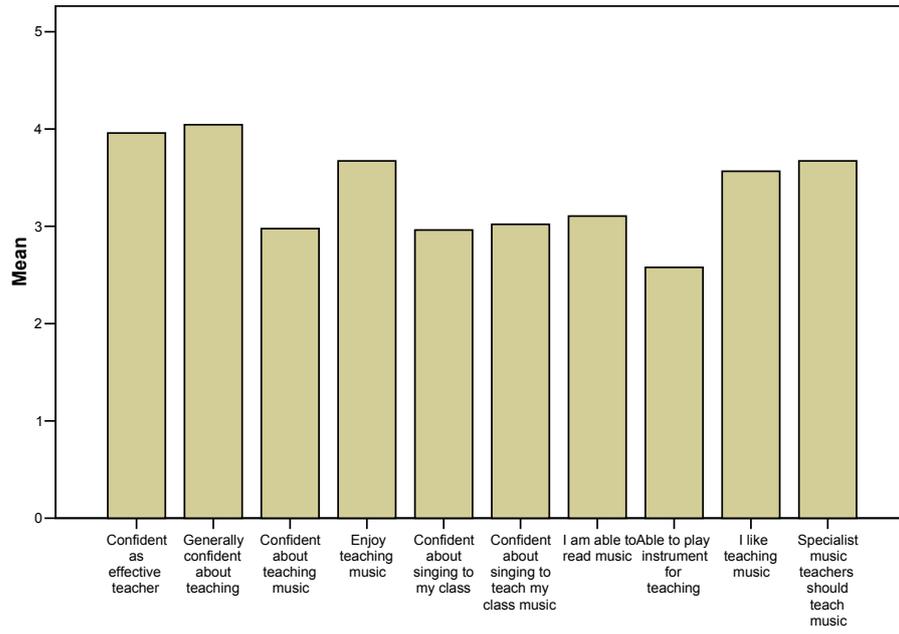


Table 5: Mean responses to statements in relation to playing an instrument

	Non-player		Player		Sig
	Mean	SD	Mean	SD	
Confident as effective teacher	3.84	.88	4.11	.79	.003
Generally confident about teaching	4.0	.72	4.13	.70	.06
Confident about teaching music	2.47	1.09	3.63	1.13	.0001
Enjoy teaching music	3.24	1.13	4.22	.88	.0001
Confident about singing to my class	2.52	1.23	3.53	1.38	.0001
Confident about singing to teach my class music	2.54	1.33	3.64	1.33	.0001
I am able to read music	2.10	1.26	4.0	.90	.0001
Able to play instrument for teaching	1.60	.87	3.83	1.22	.0001
I like teaching music	3.16	1.09	4.09	.95	.0001
Specialist music teachers should teach music	3.94	1.14	3.32	1.18	.0001

***Maximum level of agreement is indicated by 5, lowest level by 1**

Figure 2: Influence of playing an instrument on confidence in teaching music

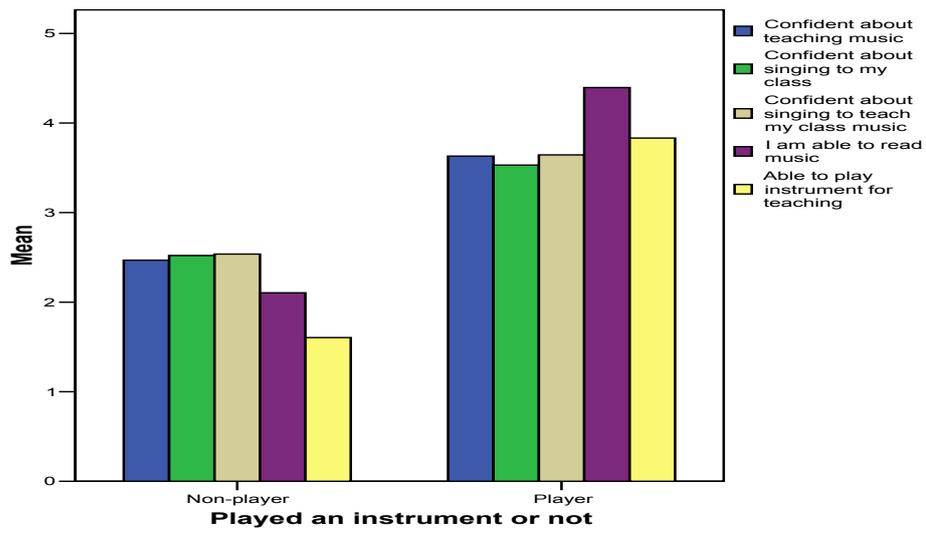


Figure 3: Influence of playing an instrument on attitudes to teaching music

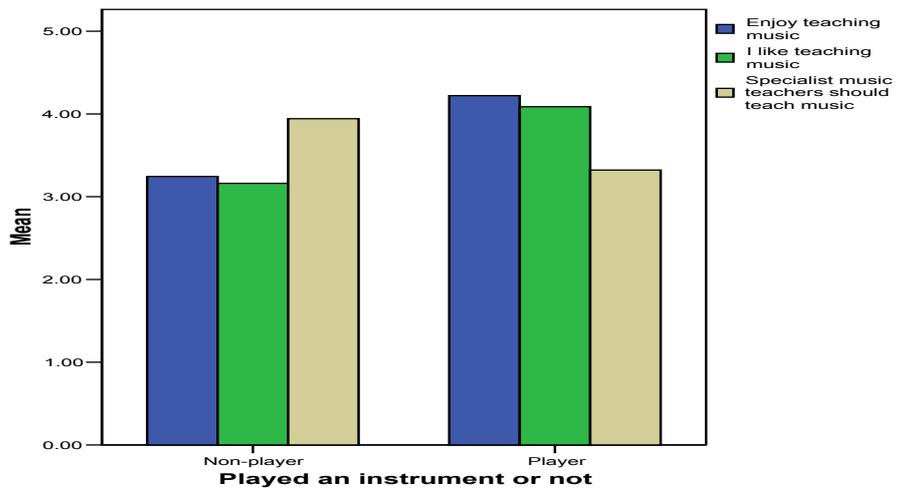


Table 6: Responses to statements related to level of musical expertise

	Non-player (192)		Plays one instrument (57)		Plays two or more instruments (92)		SIG
	Mean	SD	Mean	SD	Mean	SD	
Confident as effective teacher	3.83	.88	4.04	.91	4.16	.72	.008
Generally confident about teaching	3.98	.72	4.05	.77	4.17	.66	NS
Confident about teaching music	2.47	1.09	3.2	1.19	3.89	1.01	.0001
Enjoy teaching music	3.24	1.13	3.81	1.09	4.48	.58	.0001
Confident about singing to my class	2.52	1.23	3.01	1.37	3.85	1.29	.0001
Confident about singing to teach my class music	2.54	1.33	3.25	1.30	3.89	1.31	.0001
I am able to read music	2.1	1.26	4.16	.86	4.5	.89	.0001
Able to play instrument for teaching	1.60	.87	3.43	1.18	4.08	1.19	.0001
I like teaching music	3.16	1.09	3.75	.87	4.29	.94	.0001
Specialist music teachers should teach music	3.94	1.14	3.58	1.10	3.16	1.20	.0001

Figure 4: Responses relating to confidence in teaching music by level of expertise

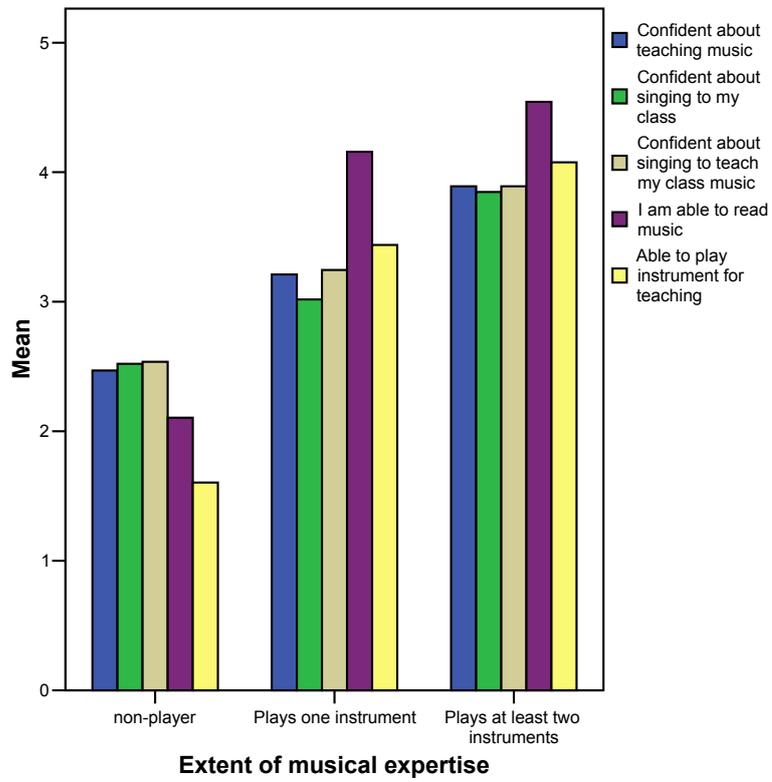


Figure 5: Attitudes towards teaching music by level of expertise

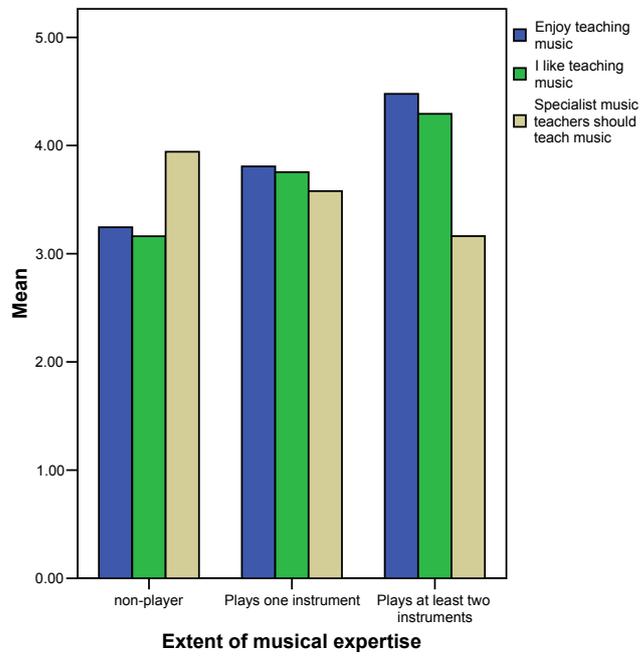


Table 7: Attitudes towards the teaching of music by specialist teachers

Specialist music teachers should teach music	Strongly agree	Agree	Don't know	Disagree	Strongly disagree	No response	Total
Plays no instrument	37% (71)	38.5% (74)	11.5% (22)	9.4% (18)	2.1% (4)	1.6% (3)	192
Plays one instrument	21.1% (12)	35.1% (20)	29.8% (17)	10.5% (6)	1.8% (1)	1.8% (1)	57
Plays more than one instrument	13% (12)	33.7% (31)	16.3% (15)	31.5% (29)	4.3% (4)	1.1% (1)	92
Total	27.9% (95)	36.7% (125)	15.8% (54)	15.5% (53)	2.6% (9)	1.5% (5)	341

Figure 7: Number of hours spent in training to teach music

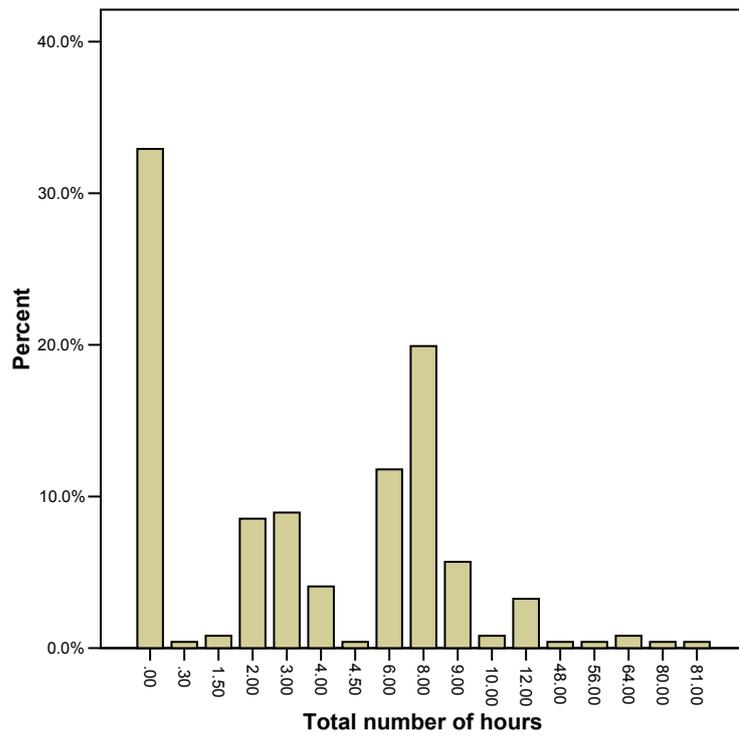


Table 8: Qualitative responses relating to training

Categories and percentages responding	Example quotations
More ideas for lessons 32% (110)	Lesson ideas – I have had to pick it all up from school tutors. Practical advice and ideas for class activities + games based on clapping etc. Schemes of work ideas.
Activities to undertake 20% (68)	A series of music sessions containing practice ideas. Although I would have liked a CD of the songs as I won't be able to remember the tunes from just the words. Ideas for activities. Lots of examples of lessons. It would have been good to look at some units that are usually taught in schools. Looking at a variety of approved schemes for primary schools.
Singing training 19% (66)	Singing and playing instruments. I would have liked some advice on breathing exercises, etc. for singing. How to teach singing / more ideas for songs / instruments etc.
Progression through the subject 16% (55)	How to develop music teaching in each year group – which aspects are best to cover at each stage, so that it is not repetitive for children. Songs for diff age groups. How to teach music to children of different levels, with different experiences of musical instruments. What sort of instruments we should be using with different age groups and how we should be using them. How it should be taught across key stages, examples of teaching guides which can support the class teacher.
Reading music/theory 14% (48)	Ideas for teaching musical notation to children. How to read music – the basics are not difficult, and I think every primary school teacher should be able to do it. We'd never be allowed to teach English without being able to read! More about how to read music – just the basics would have been enough and would have helped me to feel more confident about teaching the subject. How to teach, notes, rhythms, etc.
More consideration of resources 11% (39)	Good resources e.g. singing tapes. Information on resources – CDs etc. Resources and lots of ideas for non-specialists. Using music teaching publications effectively – what the good ones are, what you should look for in using publications.
More experience in implementation of ideas 10% (35)	The specialism was excellent (would love more), it is a shame there are very little opportunities to practise these skills in school practice as I have hardly taught any music due to lack of opportunities in school.
More assessment ideas and curriculum information needed 10% (35)	Everything to do with the primary curriculum. General information on how to teach it in order to meet national requirements. General info on the music curriculum in order to meet the n.c. requirements. Practical activities showing progression in music.
Playing training 10% (33)	Basic Percussion training and singing. How to play various instruments / understanding of rhythm / beat. I would have liked to have had more training using musical instruments.
Rhythm and tempo 7% (25)	Basics. Basics. Basics – sufficient for KS1/KS2. Should have included basic tuition in musical notation and rhythm (rhythm and tempo was a big problem in the group!). More technical lingo would be useful e.g. proper terms for rhythm, pitch, dynamics etc.
Music Technology	More on technology.

2% (7)	More input on ICT and teaching singing. Use of ICT in music, e.g. composing through using keyboards and computer programs, sequences etc.
Composing 1% (4)	Composing using instruments.