

Institute of Education

University of London

Thesis

**Critical influences affecting the
contemporary brass playing
community**

Doctor in Education

January 2011

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Declaration of authenticity

I hereby declare that, except where explicit attribution is made, the work presented in this thesis is entirely my own.

Word count 51,287

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J. S. Thomas
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Date

October 20 2011
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Critical influences affecting the contemporary brass playing community

ABSTRACT

Drawing upon information learned from the Institution Focused Study, **Critical Influences Affecting the Contemporary Brass Playing Community** is the result of a detailed enquiry into the learning of brass instruments. The thesis begins by contextualising brass learning within the historical and sociological setting of the British Brass Band movement and considers factors which have contributed towards contemporary performance values. Intending to identify and investigate the factors which best anticipate successful brass teaching and learning, the thesis describes two main areas of research which were conducted between 2007 and 2009. The first of these focused upon a detailed questionnaire survey of the brass playing community within a secondary school in the North of England which has a highly successful brass tradition. The second area of research profiled, through a questionnaire and on-line interview forum, twenty four respondents from two championship section brass bands in contrasting areas of the United Kingdom. Using hypothesis drawn from biographical perceptions of successful learning and teaching, the thesis puts forward the notion that previously held concepts need updating within the context of contemporary lifestyles. These indicate that too much brass teaching and learning is focused upon the acquisition of a narrow range of musical skills and that the wider issue of music education for life is being neglected. The thesis concludes with the recommendation that if brass instruments are to retain their relevance and appeal to today's learners, brass teaching should take into account lessons learned from the wider world of educational research and initiative, using the 'TLRP ERSC Principles into practice' and the 2009 National Strategy 'Learning how to Learn' as examples of current thinking into the nature of learning.

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Statement of Professional relevance

This statement of professional relevance formed the concluding strand of my doctoral programme activity at The Institute of Education, and was commenced with a combination of celebration and regret. Celebration, in the sense that I was about to conclude the period of study which had provided me with so much opportunity, and genuine regret that my period of registration was about to come to an end. It, therefore, offered me the opportunity to consider the impact of the research journey and also to reflect upon what will undoubtedly be an enduring legacy, in both personal and professional terms.

The decision to begin the degree of Doctor in Education was not taken lightly. I had completed a Masters degree in Music Education in 1992 at the Institute of Education, when my professional life was still focused in London. Marriage and a move to the Midlands found me settled into a promoted position in a small secondary school in Lichfield, with the professional satisfaction of directing what soon became one of the best student big bands in the country. Ambivalent about the desire to proceed further to administrative positions in school, such as assistant or deputy head, I was, by 2000 entering a period of dilemma, as professional success within my immediate sphere of influence was failing to conceal an uncertainty about my future, and a growing sense of discontent.

It was at this crossroads that I learned of the Ed. D through the Alumni association newsletter and was immediately attracted by the opportunity to engage with contemporary issues in education whilst being able to plan research around particular areas of professional interest. Despite the existence of other universities on my virtual doorstep offering Ed. D programmes, I was keen to resume my association with The Institute of Education, due to its reputation as a world class centre for music educational research and the unique element of the Institution Focused Study, which was to be an opportunity to engage with a substantial piece of research into school issues which were of real and immediate concern.

The doctoral programme commenced with four taught courses. Foundations of Professionalism considered the concept of change within contrasting theories of professionalism and highlighted accountability as being a key feature of professional identity. This course was to provide me with the ethical and conceptual framework from which to plan and conduct all future research connected with the programme, embedding the notion of accountability towards the many respondents with whom I was to explore my research.

Of equal importance were the two Methods of Enquiry courses, which aimed to integrate a strong theoretical knowledge of the sociology of educational research and thinking with a conceptual understanding of how these could be transferred to a practical research scenario. Methods of Enquiry opened up a new world of epistemological investigation, brought alive by practical studies into the applications of qualitative and quantitative research methodologies. This was no dry examination of sociological perspective, but a practical exploration of how such methods of enquiry could be used to generate meaning in a 'real world' scenario. From the outset of the course, we were encouraged to consider how contrasting research methods could be put to practical use within our own professional lives.

For me, this was to consider aspects of the recruitment and retention of brass players in the secondary school in which I worked, through a combination of questionnaires and interviews with a range of brass-playing students. The opportunity to undertake a professionally-evaluated study of this nature was to show me both the available methodologies and the potential benefits of teacher-led research. The essay which formed the conclusion of the research became 'The Real Brassed Off' – and I was able to disseminate the findings in an article which was given to brass teachers in Staffordshire. The findings underpinned the role of parents in sustaining interest in learning brass instruments in the earliest stages of tuition and the importance of students having access to role models, such as advanced performers, and particularly adults who would provide an ongoing sense of stimulation and example. A practical result of the enquiry in my school was to replace worn-out and shabby brass instrument cases with smart, attractive gig bags when funds became available, in order to minimise the 'otherness' connected with transporting a bulky instrument, and to make learning more fun. In retrospect, I acknowledge that 'The Real Brassed Off' was to lay the foundations of a sincere and profound interest into sociological aspects of learning brass instruments, both the Institution Focused Study and the Thesis being direct descendents of this initial piece of research.

Within this context, and true to the professional spirit of the Ed. D, the research training and subsequent investigative opportunities were to empower me to look closely at a relatively under-researched field of enquiry, certainly within the UK; and make brass learning my specialist area of enquiry.

The Institution Focused Study provided me with the opportunity to develop my research interests through an extension of the research focus into a wider area of study, whilst

remaining within the context of my initial professional interests. The Ed. D had fuelled my desire to learn more about factors which affect the learning of brass instruments and the IFS report took the form of a logical, if greatly extended, exploration of this field of research interest. By the time of the research (2005-2006), wider concerns were already being generally expressed concerning the position of brass learning within the context of schools, and how this was having an impact upon the wider society of the Brass Band movement. This was being articulated through writers such as Herbert (2000, 2003, 2006, 2008) and Russell (2000) and, furthermore, through organisations such as Music for Youth and the Endangered Species Project (2003), which brought to media attention the potential implications of a continued decline in the numbers of students taking up the trombone, euphonium and tuba. Hallam and Creech (2010, p340) recently anticipated that brass bands, among other musical genres, could eventually die out.

The IFS entitled *An identification of issues concerning the recruitment and retention of brass players in three Lichfield secondary schools* was the natural extension of my emerging research interests. In order to construct a wider understanding of the issues faced by brass learners, and the ways in which their needs could be best supported, I conducted research in three local secondary schools involving three groups of students. These were a) those playing a brass instrument, b) those who had given up playing a brass instrument and c) a similarly sized group of students who played woodwind instruments. Through a combination of initial questionnaires, which identified key issues concerning initial opportunities to play, interviews with a sample of respondents and the subsequent analysis of diaries completed by a sample of brass playing students, I was able to comment with some authority upon the issues and challenges faced by brass learners within these three schools. The findings suggested that successful brass learners were motivated by an initial demonstration by an expert performer and benefitted from being given the opportunity to play as members of an ensemble from the outset of their learning experience, with regular public performances. Adept at contextualising brass learning within the wider world of recreation, family life and school responsibilities, they were unlike those who gave up and who had never visualised the wider implications of musical participation.

As a result of the successful IFS report, I presented the research to all Staffordshire music teachers at the annual music conference in January 2007. This has had an impact upon how brass players are recruited, with several primary schools choosing to invest in class sets of trumpets and trombones as part of the Wider Opportunities Project. Additionally, 'Top Brass' the county brass ensemble became very active in visiting schools to demonstrate instruments and give educational concerts.

The Thesis, which is entitled Critical influences affecting the contemporary brass playing community is a further natural extension of my previous work and represents the unique strength of the Institute of Education Ed. D in encouraging the consistent development of inter-connected research interests, through the initial exploration of emerging research scenarios at a very local level, cascading into the much wider application of these interests through the progression of the doctoral programme. All components of the Ed. D were positioned in such a manner as to develop research skills and professional interests in a concurrent and complimentary way.

The Thesis represented a move away from the localised world of the IFS research, to the detailed study of brass musicians from a school in the North West with a successful tradition of brass learning and performance. Additionally, it was possible to explore the positive learning experiences of performers from two famous brass bands, providing an overview of essential brass learning experience from the perspective of successful adult performers. I believe that the subject of the enquiry was unique in this respect within the UK.

The findings were to confirm the understanding that successful learning takes place within the context of engagement within a community of players, with sustained mentorship being crucial to development. Furthermore, the training of instrumental teachers would appear to require bringing into line with the wider theories into the nature of learning now understood by their classroom based colleagues. These include the use of Personal Learning Targets (PLTS) and the exploration of a wider range of teaching and learning styles.

The Ed. D has been a difficult and time consuming process and it would be foolish to underestimate the challenges faced by any part-time researcher at doctoral level, whilst working single-handedly within a busy music department. 2004 was a particularly difficult year with the placing of my school into special measures and the death of my mother necessitating a one-year break from studies. It would have been easy to have stopped at this point. What kept me going was the unshakeable knowledge that what I was doing was immensely worthwhile and the product of profound personal interest.

In professional terms, my participation on the doctoral programme led to promotion to Head of Educational Performance and a period as Associate Advisor for Music for Staffordshire. It is possible that the completion of the Ed. D will equip me to consider new

career opportunities in the near future, ideally combining part time teaching with some work connected with teacher education.

The academic staff in all modules of the programme have been, without exception, acknowledged authorities in their field, and an inspiration. Dr Colin Durrant and Dr Evangelos Himonides have been a regular source of practical assistance. Professor Graham Welch, who supervised the IFS and Thesis has been unstinting in his interest and support, and the breadth of his knowledge and willingness to give of his time and expertise has been of immeasurable value. I shall always be grateful to him.

My participation in the doctoral programme has given me the opportunity to regularly review my professional practice in the company of a vibrant learning community completely dedicated to the pursuit of knowledge. I have made lasting professional friendships with many educationalists from a variety of professional settings, all of whom reflected my commitment to the power of lifelong learning. Furthermore, the programme has enabled me to interact with a very wide spectrum of brass performers in such a way as to contribute towards knowledge of the brass learning process, and for this I will always feel both privileged and grateful.

I intend to offer aspects of the research for publication, and I know that I can rely upon the ongoing support of the Institute of Education for advice and opportunity. The Thesis was originally to have referred to research based upon interviews with professional brass musicians from a leading orchestra, but the inclusion of this strand of testimony would have taken the thesis to the size of a Ph.D.

Yet there lies a story for another time.....

Chapter 1

1.1 The disappearing heritage of the brass tradition

This thesis sets out to investigate the influences which affect brass learning with the intention of formulating a piece of research which can be used subsequently to encourage successful teaching and learning in both school and community. Brass instruments have made a distinct contribution to the concept of society within the United Kingdom (Russell, 2000; Newsome, 1998) and have been inextricably linked to what can be loosely defined as working class culture (Herbert, 2000). The unmistakeable sound of a brass band provides us with a phenomenological connection with a communal heritage, and is linked to a construction of British identity related to the taste of Yorkshire pudding, or the childhood remembrance of a Sunday afternoon. Green (2003) discusses the perception of 'value' afforded to Western classical music within a globalised fraternity, extending the social importance attached to the performance experience and appreciation of Western Art music to countries such as Ghana and Singapore. Here, Western systems of schooling which have their roots in colonial systems of administration are symbolised by the meticulous care given to the teaching of Western sonic values, evident in the recent exponential expansion in teaching and examining Western instruments (ABRSM, 2008). Yet, it is only four generations since the Western Art values were first revealed to the majority of the working class British population through the medium of transcriptions of music performed by brass bands which were so much a part of the vernacular cultural landscape (Newsome, 1998). This democratisation of what had been the intellectual preserve of a tiny social elite opened, in the third quarter of the nineteenth century, the gates of sensory experience to whole populations, to whom poverty and exploitation had been an ever present spectre. Thompson (1963) considers the emancipatory paradigm of the transfer of cultural intelligence into the hands of the many in the late nineteenth century, as exemplified by the role of Chartism, and later industrial organisation into unionised structures, as being key to the development of the working class from legitimised serfdom into a position of relative social autonomy.

Were it possible to provide a soundtrack to this literal onward march, it would certainly be likely to feature the sound of a brass band, linked through its social roots in the depths of industrial heritage, to the communal consciousness at least in the central and northern parts of England. Herbert (2000, p67), however, suggests that the social image of the brass band has been damaged through the inevitable association with trade union activities, and May

Day marches. The term 'working class' is now arguably outdated, and (hopefully) mass unemployment within a limited range of industries a concept consigned to history, and perhaps with it the 'ghettoisation' of the brass band as a symbol of this vanished culture.

The brass band may have a significant future if it is successful in retaining elements of its distinct heritage, whilst consciously exploring contemporary repertoire and current perceptions of entertainment. There is some evidence that this is happening (Herbert, 2000), but brass bands appear no longer to have mass appeal, particularly to young people, and their numbers are reported to be in decline (Russell, 2000).

Contemporary brass playing within the popular media is very limited, with virtuosity rarely demonstrated through the medium of television or popular music, and this is in inverse proportion to the rise of the solo singer in the field of 'X-factor' style entertainment. The occasional use of brass instruments in backing groups by singers such as Amy Winehouse in 'Rehab' has the appeal of novelty, but Winehouse remains likely to be the preferred performance model for most of her audience. Jazz and Soul, both of which continue the tradition of virtuosic brass performance, are not mainstream and would not rate highly in the estimation of many young listeners. Emulation of a specific brass performer, the jazz trombonist Denis Rollins, for example, would likely be the preserve of a tiny percentage of the general population.

Within this context, it is easy to see how the learning of brass instruments is now reported to be in serious decline and a source of national concern (Bloom, 2009). Nevertheless, the brass band tradition, although in decline, still represents a valued component of shared national heritage, but this is unlikely to promote mass appeal for young learners, who appear to need more charismatic role models allied to contemporary soundscapes to stimulate growth and ambition.

This thesis, therefore, seeks to identify key issues and underlying principles connected with being a brass learner and performer. It sets out to investigate what motivates and inspires brass players at varying stage of their development as learners and practitioners, whilst identifying essential attributes of the brass learner which might differentiate her or him from other species of musician. The outcome of the research is intended to assist those involved with the teaching of brass instruments by providing them with evidence based principles to optimise the learning conditions which are most likely to propagate success.

1.2 The ancestry and birth of the enquiry

My participation in the Doctor in Education programme at the Institute of Education gave me an ideal and unique opportunity to explore a personal passion for performing on brass instruments.¹ My interest developed through having learned the trombone as a student at a comprehensive school in Cheshire, having come from a family with no discernable musical traditions. This was followed by advanced studies at what was then the Birmingham School of Music, where I took a number of diplomas on the bass trombone. Following a Postgraduate Certificate in Education at Cambridge University, I worked as a teacher for a number of years in schools in London, Birmingham and currently, Lichfield, whilst maintaining a parallel existence as a semi-professional trombonist. This kept alive my interest in performance and developed the realisation that in communion with many other musicians (Herbert, 2006, p236), much of my concept of self identity, and therefore also my personal value systems, were linked to my relationship with my instrument, and related performance opportunities.

Following the MA in Music Education at the Institute of Education, I became Head of Music and later Head of the Faculty of Educational Performance at Nether Stowe School, a position which I now combine with that of Associate Advisor for Music in Staffordshire. This dual role enabled me to maintain a critical interest in the teaching and learning of brass instruments, both in school and across the county, and to wonder at the visible evidence of decline in both the number of students learning, and in the standard of performance reached.

My participation on the Doctoral Programme at the Institute of Education gave me further opportunity to investigate more systematically aspects of the perceived decline in the numbers of students studying brass instruments, which by this time was the subject of national debate through the Endangered Species Project (Music for Youth 2003) which sought to raise the profile of a number of minority instruments. A small scale research project in my own school (Thomas 2002) was able to highlight some salient trends, which were to inform my later research. These revealed motivational issues, which worked against the brass learner. Brass instruments are often started at a later age than string or woodwind, due to the lack of availability of brass lessons in primary schools, and this had severe

¹ Throughout the thesis, the term 'brass instruments' is used in connection with the brass instruments found in a modern symphony orchestra which are the trumpet, French horn, trombone and tuba and also the brass band, which contains a wider range of specialised instruments, including the cornet, flugel horn, tenor horn, baritone, euphonium and tubas in E flat and B flat.

implications for the adolescent learner, who by now would have to balance the rigours of commencing a musical instrument with the complexity of early teenage life. Despite the adroitness and versatility shown by the majority of teenagers in adapting to new learning and social environments, embracing extended workloads, absorbing increased home responsibilities with regard to the care of younger siblings (Kenway and Bullen, 2001), for many within the experience of my own music department, commencing a noisy and time consuming new hobby was a responsibility too far.

The research also indicated that the process of leaving curriculum lessons in order to attend a brass lesson often contributed to an experience of 'otherness'; occasionally exacerbated by off-guard teacher comments to the effect that assessment grades were likely to suffer on account of learning an instrument in curriculum time (Thomas, 2006).

By this time, my research interests had grown into a serious level of personal involvement, mirroring research by Herbert (2002), which considered the decline in brass playing in the United Kingdom as being a corollary to sociographic trends in urban demography. These focused upon the decline in the traditional manufacturing industries in the North of England, industries which had been historically controlled by entrepreneurs eager to regard the provision of public entertainment by brass bands as a 'diversion from more militant pursuits' (Herbert, 2000). The film 'Brassed Off', to which I return in Chapter Two, unduly emphasised the link between industrial decline and the social disintegration of community surrounding an ensemble of brass musicians. Despite the popularity of the film, and the triumphant conclusion which showcases some excellent brass performances, 'Brassed Off' has prominent critics within the brass fraternity, who argue that it has become a 'collective millstone around our necks' because it emphasises negative social experience as being allied to brass performance (Herbert, 2000). This is an arguable point, as the author draws attention to the tension between the magnificence of the English brass tradition and the mythology of social disintegration suggested by the narrative.

The value of undertaking a significant piece of research was, therefore, indisputable, both in terms of practical application to my professional interests as a teacher, and in connection with my inherent belief in the joy and social value of playing brass instruments. It was important to clarify the importance of the work at an early stage, as it was certain to make considerable demands upon my time and energies (Rugg and Petre, 2004, p111).

At the time of the commencement of the EdD, I was working as Head of Music at a High School in Lichfield, Staffordshire, which had a long standing tradition of extra-curricular

music making. There was an orchestra, wind band, various junior ensembles and an embryonic big band, which was as a result of the impact of my enquiry to grow into one of the most active and successful student jazz orchestras in the Midlands.

I was concerned about the very low numbers of students coming from the Primary school sector who had benefited from the opportunity to learn a brass instrument. This was concurrent with an emerging national picture (Herbert, 2002) and an image in vivid contrast to the buoyant influx of students who played woodwind and string instruments. An immediate piece of small-scale research was, therefore, expedient, and this took the form of a project connected with one of the short courses required by the EdD, which took place over the summer of 2002 (Thomas, 2002). The research methodology took the form of a short questionnaire which compared the learning experiences of a randomly selected population of woodwind and brass students. The findings, which were supported by the analysis of subsequent group discussions, showed that the odds for a successful initial engagement and performance were loaded heavily against the intending brass player. Primary schools were reluctant to hire brass teachers because of the inherent misconception that brass instruments were overly strenuous upon the physical demands of young children. Ownership of an instrument was also a key factor, with flutes and clarinets frequently being passed around branches of the same family as a flexible learning resource. This was not the case with brass instruments which were seen as being of little future family value and, therefore, rarely purchased.

The County stock of instruments was old and in poor condition. The schools which did employ a peripatetic brass teacher reported that the drop out rate amongst students was high. This was, my research suggested, due to the notion that bulky and dilapidated instrument cases were not helpful to the self image of young adolescents, and were likely to elicit negative reactions from other students, leading to an inevitable loss of esteem connected with the learning experience.

As a result of this successful piece of small scale research, I was able to recommend to the Local Education Authority that more stylish back pack cases might be a way in which learning a brass instrument could be made more attractive to younger students. Fortunately, this suggestion broadly coincided with the injection of financial incentives supported by the UK Government's 'Music Manifesto' (DfES, 2004) to purchase new stocks of brass instruments. A subsequent negotiation with a national instrument supplier led to the organisation of a large number of trumpets, trombones, horns and euphoniums which were equipped with smart, colourful back-packs reminiscent of the luggage

connected with sporting equipment. This led to an increase in the number of students learning brass instruments in Staffordshire and an indication of the power of practitioner research to affect both policy and student learning experience.

The central section of the EdD, the Institution Focused Study was, therefore, an appropriate and exciting opportunity for me to expand my range of research interests, and develop what had been a small-scale project into a project which would have significant regional implications.

1.3 The Institution Focused Study as Informant and Enquirer

The Institution Focused study is intended to give the practitioner the opportunity to hone research and investigative skills through the design and operation of a major piece of research, in which an institution, or group of institutions is the focus of enquiry. Having already completed some research into the learning factors which affected a group of brass players in my own school, I now had the opportunity to undertake wider research. This could be used to generate a broader body of knowledge in this area through the application of complimentary theoretical and methodological procedures over a manageable timescale, in this case, one academic year. This move from micro to macro was a determinant of the requirements of the EdD programme and a clear example of the strength of the course in encouraging the clarification and development of research interests in a sequential manner.

For the main focus of the Institution Focused Study, I chose to consider issues concerning the recruitment and retention of brass players in three Lichfield secondary schools, one of which being my own.

Lichfield is a small cathedral city seventeen miles to the north of Birmingham. Although a city by dint of the presence of a cathedral, Lichfield has more in common with a market town, due to stability of population numbers, and little social mobility due to the absence of major employers or tertiary educational institutions, which could encourage greater population change and influx. There is also a large area of considerable social deprivation to the north of the city, indicated by high rates of unemployment, teenage pregnancy and crime. This forms a striking counterpoint to other well defined parts of the city where modern, expensive housing is occupied by professional families. As such, Lichfield is a microcosm of many market towns across the United Kingdom (Clayton, 1976; Greenslade, 1970).

The Midlands is historically not a region well known for the availability of opportunity for amateur brass learning and performing. Herbert (2000, 2003), Newsome (1998), Russell (2000) focus the genesis of amateur brass performance in the manufacturing metropolis of the North of England. Herbert (2003, p131) juxtaposes the medium of the amateur brass band as a Victorian social construct designed to divert a deprived social underclass from serious civil unrest, with the fascinating concept (p153) of the invention of the piston valve in the 1830s as being the catalyst for the devolution of brass performance from being the preserve of a professional elite, to the aspiration of the recreational musician.

The Midlands, however, can not be said to have shared the same cultural and economic foundations as the North, despite the growth of industry in the second half of the nineteenth century. Thompson (1963) attributes this to the notion that The Midlands was influenced in a different way by the philanthropy of the industrial owner and employer so common in the North at a crucial time of cultural change. This is an interesting concept, and one which is supported by the evidence of cultural historians such as Rees (1920) and Jones (2009).

Northern industrial magnates such as John Foster may have been ready to plough capital into recreational enterprises, such as the Black Dyke Mills Band in 1863 (Newsome, 2005, 2006) as a means of introducing a source of pride, which reflected inwards as a source of status and kudos. The newly established system of brass band competitions, with their spiritual home at Belle Vue Manchester, would certainly have been a reflection of industrial rivalry. Midlands based entrepreneurs, on the other hand, may have been more likely to devote capital to charitable projects. The example of the Cadbury brothers is an interesting case in point. Building upon Quaker beliefs, charitable acts were largely devoted to large scale building projects which benefited the social conditions of their workers (Rees, 1920; Chinn, 1998; Cadbury, 2010). The attention to detail concerning the workers village of Bournville is a lasting tribute to this enterprise. Similarly, the Chance brothers of Smethwick combined housing for the workers with a network of sporting facilities designed to institutionalise social cohesion in the conurbation surrounding their glass factory (Rees, 1920). The brass band was never as prominent a feature of social culture in the Midlands, as it was in the North West, and the distribution of brass bands in the United Kingdom today is a reflection of this historical demography, with 29 brass bands registered as being operational in the counties of Shropshire, Staffordshire and Warwickshire as opposed to 257 in the North (Harrogate Town Band web site at www.bandsmansenquirewithin.com).

The social positioning of the Institution Focused Study, therefore, was likely to be of direct use and value to me as a practitioner, as it was to consider the learning conditions to be found in a 'real world' setting. Without the social momentum of a musical environment which revolved around successful brass learning and performance, the investigation, it could be argued, could identify and examine the learning conditions to be found in the majority of UK regions. As such, it would be possible that the Institution Focused Study could have wider implications as a source of enquiry, and the resultant generation of knowledge. The rationale for the Institution Focused Study was firmly embedded in the need to acquire information, and generate wider theory.

1.4 The Questions asked, and Methodology used

The Institution Focused Study researched the learning experiences of brass players in three Lichfield secondary schools, one of which being my own institution. The research asked four questions, each intended to contribute to the intention of discovering what it was like to be the learner of a brass instrument in 2006. The questions were:

1. What are the formative influences for brass players across a sample of three Lichfield secondary schools?
2. What is the nature of available performance opportunities?
3. Is it possible to discern an emerging profile of the successful student brass player, and are their experiences different to students who play other instruments?
4. How do these issues inter-link with other aspects of home and social life?

I was fortunate to be able to draw upon the epistemological foundations for the research by considering the work of two researchers active in the field of Music Education at the Institute of Education, Professor Sue Hallam and Professor Lucy Green. Both researchers had investigated aspects of formal and informal learning practices in recent large scale surveys.

Hallam and Prince (2000) undertook large scale research into the nature and extent of instrumental tuition within the context of the devolution of DFEE funding in 1999 to supplement the money already made available to schools to fund instrumental teaching (Research Report RR229). Initial questionnaires elicited the views of Heads of Instrumental Music Services, school senior management teams, teachers, students and parent groups.

Resultant findings cascaded into telephone interviews with key stakeholders in the provision of funding for instrumental teaching. Through a constructivist research methodology, the researchers deduced that each Instrumental Music Service was a unique entity, which had 'evolved' (p2) due to a multiplicity of factors in response to local needs, size, geographical location and inherent local musical traditions.

Green (2001) interviewed a sample of what she termed 'popular musicians' in the pursuit of a greater understanding of the 'informal' learning methods employed by musicians working through the media of rock, folk and jazz. Green's methodology was enriched through an interpretivist approach to the analysis of transcribed interview material, and this was going to be a primary consideration when constructing my own model of research.

Building upon this epistemological model, I prepared two questionnaires, which were completed by a total of thirty nine respondents (aged 12 – 18 years) from the three Lichfield secondary schools. The first questionnaire, which was completed by a total of twenty four students, sought the opinions and views of students who were learning a brass instrument. The questions focused upon:

- a. Initial Influences in the learning process, including the role of siblings and parents in selecting an instrument, and the nature of the first opportunity to play.
- b. Lessons and their content, including the time given to didactic and expressive elements.
- c. Key influences. This series of questions examined the nature of the student's knowledge of key players on their instrument, and the possible influence of older and more experienced school based role models.
- d. Practice. The final question considered practice and performance within the context of the business of daily life, seeking to expose any tensions between aspects of contemporary family life, and the personal and social expectations of brass performance.

A second strand of research took the form of a series of unstructured interviews with a random sample of respondents from the quota who had completed the questionnaire and who were in the process of learning a brass instrument, and five students who had

given up the learning process. This gave me the opportunity, through the analysis of taped interviews, to develop a constructivist methodology along interpretivist lines.

1.5 Deductions from the Institution Focused Study, and Signposts for further enquiry

The data provided by the Institution Focused Study suggested that it could be possible to profile the life and learning experiences of a strata of brass learners in a way which shed light upon the value of key opportunities, and which highlighted negative experiences, which I came to term **inhibitors**.

Successful brass students were:

Independent learners: They could maximise their formal learning experiences as a preparation for productive home practice. They, as a form of informed choice, varied pedagogic material with recreational practice.

Expert at balancing practice with social responsibility:

Despite being bombarded with a complexity of personal interests and family responsibilities, successful learners skilfully combined brass learning with the pressures of adolescent life.

Skilled time managers: Rejecting the traditional concept of confining practice to planned units of time, successful learners were likely to have an instrument on hand at all times of the day in order to maximise available pockets of time in short, productive bursts of practice.

Adept at blurring pedagogical and recreational material:

Little intrinsic distinction was made between the various types of learning material. Scales, exercises, studies, pieces and improvisation were given equal performance status.

Stoic under pressure: Negative peer pressure, some of which was instigated by teachers, although acknowledged as an unhelpful interference, rarely grew into a serious threat to progress.

In contrast, unsuccessful learners were likely to be:

Overwhelmed by family responsibility: Chores, social activities and competing family intervention were serious impediments to brass learning.

Unduly image conscious: Essentially, conformist to adolescent consumer and peer pressure, unsuccessful learners were conscious of being unusual in their learning choice, and were weighed down by the 'otherness' of transporting their instrument, and of being withdrawn from subject lessons to receive tuition.

Impeded by relative family chaos: Overwhelmed by parental disorganisation, the unsuccessful learner was likely to have been a member of an unpredictable and perhaps unstable family structure with few routines and little evidence of organised adolescence².

Consumed by entertainment technology: Continuous communication with friends through texting, social networking, websites and interactive computer games were common threads in the likelihood of unsuccessful learners to quit playing a brass instrument.

Unwilling to interact with other learners: Unsuccessful learners, failed often from the outset to understand that learning a brass instrument would involve them in bands, and new forms of social engagement with other learners.

Within the context of an introductory chapter of the Thesis, it would not be possible to discuss the detailed findings of the Institution Focused Study in greater depth, but from this summary it can be deduced that key learning issues were revealed by the research. These would re-focus my interests and research opportunities towards the wider application of the thesis, and in the development of a research design which could test the universality of these broad issues.

Given the success of the Institution Focused Study in identifying factors which appeared to be significant in the learning trajectories of young brass players, the Thesis provides the opportunity to widen the research into a larger framework of enquiry. Whereas the Institution Focused Study had investigated learning factors, focused upon three schools within a confined geographical area in Staffordshire, the Thesis could be

² McNair (2006), drawing upon the influence of Adorno (1973) draws an interesting parallel between the immediacy of communication technology and media-projected images of social instability as being at severe odds with the growth of traditional forms of social interaction.

used to develop a wider theory about contemporary influences affecting the brass learner. As reported earlier, at a time of identified crisis concerning the provision and take up of instrumental opportunity at all levels (Music for Youth, 2003; Warnock, 2006), this was an opportune time to consider more fully critical influences upon the contemporary brass performer. The Thesis was, therefore, conceived through the union of national concern and personal interest as a performer and teacher.

1.6 Personal interest as catalyst

Mindful of the fact that the Thesis is required to be related to the themes of the Institution Focused Study, and therefore directly connected to the concept of personal professional interest and vocational application, the thesis would seek to extend and develop the research focus through the collection of data from a wider community of student learners and adult performers, in order to identify and comment upon critical influences upon brass learners from a wider geographical area, and by analysing the perceptions of successful learning experiences of performers of all ages. The Thesis could then provide me with the opportunity to investigate the links between the perceptions of the successful learning experiences of a more global network of respondents.

The underlying research question would be:

What are the critical personal and contextual influences in student and adult performer perceptions of effective brass learning?

This is a topic of immense personal interest, and direct application to my professional life. As a teacher, I am convinced of the value of student participation in musical ensembles, and the benefits of doing so are widely acknowledged³. As a performer on brass instrument, I have experienced the joy of being able to participate in the eclectic mix of ensembles of which playing a brass instrument can afford membership. As an advisory teacher for music, I am aware of the value of cultural capital, and the social importance of recognising the place of musical heritage as a component of self identity (MacDonald, Hargreaves and Miell, 2002).

Globally, brass instruments are used widely in professional and vernacular ensembles. The concept of globalisation is exemplified through the medium of musical fusions, and

³ Warnock (2006). 'The sense of infinite responsibilities lies at the heart of good education; it is through music that many children can find this sense of the inexhaustible. To deprive children of such a permanent source of pleasure is to damage them.'

performance therefore develops kinship with international cultures. Easy to play in the beginning stages of learning, brass instruments are a relatively untapped resource in the primary curriculum, and here the greatest challenge lies, and also the acutest need for investment (Bloom, 2009).

Research interests were, therefore, thoroughly grounded in a very real personal commitment to brass instruments as a gateway to musical connectivity, potential majority appeal, and enduring enjoyment. This was enhanced by my belief in the power of brass instruments to be both an enduring connection with national cultural heritage and a passport to the more exotic climes of global musical communication.

Chapter 2 considers the cultural context of brass learning and performance and refers to relevant literature which is of interest to this investigation.

Chapter 2

2.1 The Cultural Context of Brass Learning and Performance

This chapter considers the context of brass learning and performance through a reflection of evidence suggested by contrasting literature and related debate. Much relevant contribution naturally takes the form of an ongoing and interactive collaboration with the current position of brass learning in contemporary society and all the political, social and financial commentaries which go with it. It is, however, helpful to consider the wider world of interest in the value of learning brass instruments through identifying and analysing several contrasting, yet complimentary perspectives upon common issues. Through this debate it will be increasingly noted that seemingly conflicting forces conceal a surprising alignment of feeling concerning the personal, social and political value of instrumental learning, and that of brass instruments in particular.

Within the confines of a compact study for the purposes of a professional doctorate, it is neither feasible nor desirable to attempt an exhaustive review of historical and current literature which reflects upon a comprehensive view of teaching, learning and social capital. This understanding has been echoed by many commentators, including Clayton, Herbert and Middleton (2003), Green (2003), Newsome (1998), and Herbert (2000). An alternative and more practical aim would be to identify several 'global' areas of evidence which illuminate contrasting perspectives upon the nature of brass learning, and contribute towards an understanding of what it is to be a brass player. I will, for the purposes of this study refer to these areas as 'contexts'. I found this to be an entirely worthwhile approach to reviewing both literature and testimony, as it gave me the opportunity to establish a social geometry which was to prove to be an indispensable navigational tool throughout the enquiry. The contexts consider the identity of the brass learner through the fields of historical context, autobiographical evidence, political coverage and postmodernist constraints, which consider the concepts of masculinity, femininity and social class (Tarr, 1986; Pearton, 1974; Westfall, 1990; Dale, 1965; Herbert, 2000, 2003, 2006; Green, 1997). A further context debates the role of contemporary educational policy in the brass learning community and considers the often ambivalent approach to provision of opportunity, and inevitably social status.

2.2 The Historical Context of Brass Teaching, Learning and Performance

Much contemporary literature is deeply involved with the historical social significance of the Brass Band movement in Britain from the middle of the nineteenth century up to the present day, and this is a helpful starting point from which to consider the social impact of brass playing upon what is now a wide cross-section of the community. The evidence of texts by Herbert (2000, 2003, 2006), Newsome (1998) and Russell (2003) are considered within this context. Yet important as it undoubtedly is, the Brass Band is not the only learning route through which performers have established both technical expertise and vocational independence. Historical accounts of brass players in the parallel worlds of the orchestra and military band are relatively scarce in relation to the well documented Brass Band social history, but they also yield a unique insight into what was, and I will argue currently is, the intrinsic identity of the brass performer (Pearson, 1974). Tensions between the conservatoire model of instrumental teaching as promoted through the well established system of Associated Board music exams and the informal learning methods described by Green (2001), principally with reference to rock musicians, but equally applicable to the Brass Band movement, provide the young brass learner with a unique set of challenges.

Herbert (2006) argues forcefully that brass instruments have their roots in historical learning systems which stem from the Waits⁴ and town bands which were supported by municipal organisations. Speaking principally about the trombone, Herbert (2006, p70) proposes that trombones and cornetts of varying sizes were in widespread use across England and continental Europe by semi-professional performers, who as such were paid for regular performances on the civic and social calendar.

This suggests that early providers of brass music were working within a largely utilitarian context. As artisans, they were not significantly different from the other guildsmen who peopled the vocational landscape of any conurbation from the late Renaissance period (Herbert, 2006). The use and function of the brass musician was twofold. This was to provide music that was essentially either ceremonial or votive (op.cit.83).

At a time when Europe was effectively administered by a fairly restricted number of interconnected aristocratic families, and a church with relatively few seats of true power and methods of doctrinal dissemination, it is easy to concur with Herbert's assertion (2006, p74)

⁴ Throughout Northern Europe, the term 'Waits' is used to describe small groups of wind musicians employed by municipal and civic authorities to provide outdoor music at social and cultural events. Their use died out in the eighteenth century, but the hornblower at Ripon is a contemporary descendant (Herbert, 2000).

that trombonists were an essential component of civic (p79) and religious (p77) daily life. A reportedly highly respected fraternity, the duties of the brass musician occasionally extended well beyond the conventional performance remit. Carter (1992) reveals that two trombonists employed by the Florentine court in the 1540s, Bartolome di Luigi and Lorenzo da Lucca, were called upon to audition applicants for the position of organist, such was their status in the contemporary music hierarchy in the Florence of 1543. Today, one might argue that this could represent an unlikely situation, with the reversal of esteem afforded to the status of keyboard and wind players within ecclesiastical circles. Nonetheless, it is a satisfying thought for the twenty first century brass musician to envisage an employment framework which enveloped professional esteem, financial security, and a finger upon the pulse of cultural progress and musical change.

This pattern could be seen to be repeated throughout Europe, and indeed in to some pockets of the New World which were populated by Europeans for whom religious conversion and cultural dominance were essentially one and the same. Contemporary accounts of performances describe Italy (D'Accone, 1996), the Low Countries (Lasocki, 1998), Germany (Polk, 1989) and England (Westfall, 1990) as having been centres of brass excellence, in which performers upon sackbuts, or trombones were regularly referenced in court correspondence of the period.

Westfall's (1990) account of music within the Tudor court goes a stage further, and comments both upon the regularity of brass performance at the very highest levels of aristocratic entertainment, and also the quality of performance, during which the trombonists were reported to be very competent for the task of extemporising complex divisions within the pavans and galliards, much in the manner with which we now associate the more ubiquitous bass viol.

Then, as now, the best performers had an international status and could pick and choose employment at any one of the major international centres of musical production. Herbert (2006, p76) implies the existence of an elite group of performers who were able to travel in search of the most lucrative positions. This 'premier league' of highly skilled trombonists had a pan-international career trajectory which can be traced through an examination of account books and lists of employees kept by numerous courts, within which the names of certain families of performers feature with more than an accidental regularity. For example, the Leipzig born trombonist, Hans Nagel is documented as having been employed in locations as diverse as England (1501), Brussels (1500) and Austria (1506) (Asbee and Lasocki, 1998). This was not unusual within the Tudor period, when the traffic of

musicians mirrored the complicated cross-pollination of international royal courts through the media of arranged marriages and political diplomacy. Herbert (2006, p76) suggests that Nagel was famous in the 1520s as having been an agent for the supply of trombonists across Europe, fixing engagements for younger musicians. This career diversification presumably came about when he was personally past his peak as a performer, and was able to fall back upon his old contacts in the profession when he was no longer able to sustain the excessive workload necessitated by the near continuous demands of the Tudor entertainment industry, as well as the hardships of travel. Asbee and Lasocki (1998) imply that, from some strands of contemporary evidence, Nagel might have sought further career embellishment from being a spy.

2.3 Learning within context

2.3.1 The apprenticeship model in action

Within this brief overview of the career world of the Renaissance brass musician, it is emphasised that musicians were a highly professionalized subgroup within the overall context of the court payroll (Ashbee, 1992). Adaptable, skilled in the latest instrumental and performance practices, and willing to travel to further their careers, they established a consistency of performance standards which would be recognised and rewarded beyond the boundaries of national aesthetic taste and performance convention. The fast moving world of the professional brass musician had no place for the amateur, with domestic music making being confined to the vocal, recorder or viol repertory. Once past their best as performers, evidence shows that these highly professionalised brass players turned to the management of younger musicians, effectively acting as agents (Herbert, 2006, p84). Apparently, they can be compared to the premier league footballers of today, turning to management once the goal scoring days were over.

Education took place entirely through an 'apprenticeship model' of teaching and learning (Herbert, 2006, Chapter 4). 'Apprenticeship' is here taken to mean a method of tuition in which a pupil gains skill and professional experience through learning with an accepted master. Within this context, the apprentice musician would be to all intents and purposes little different to an apprentice cabinet maker, who would learn his trade⁵ through a system of trial and error under the guidance of a master craftsman. This learning model was widespread in the Tudor period (Herbert 2006) and also has parallels in several international modes of study. Farrell (1997), for example, discusses the position of the guru in the Indian

⁵ The masculine terms are used here deliberately to indicate the biased gendered nature of the professional musician at that time.

Classical tradition, who would traditionally accommodate and instruct a votive learner through years of intense personal tuition on the sitar or tabla. Comparable to the 'Living National Treasure' of Japan, effectively the last authority on traditional Japanese music and the 'Master Drummer' of Ghana, such key musical authorities were a principal source of instruction in the theory, practice and idiom of their chosen profession (Wilkins, 2004).

Without the establishment of institutionalised centres of learning, musicians learnt skills and performance conventions from each other, in a kind of accelerated vocational training, with generational and family ties forming the strongest learning networks. We know this from the repeated appearance of family names in accounts of performances and descriptions of payments to musicians to be found in contemporary account books (Herbert, 2005; Westfall, 1990).

This formed the pattern for the learning of brass instruments for the succeeding centuries, which saw the development of instrument specific techniques through careful documentation of an apprenticeship model in action. Dale (1965, p2), for example, describes the clarino method of trumpet playing, which was the only method by which the trumpet could take part in the contrapuntal ensemble music of the Baroque period. This required the development of specific muscular techniques, as the lips had to become accustomed to playing in the extreme range of the harmonic entries prior to the invention of any valved or keyed system which could be applied to a brass instrument. Baines (1976) emphasises the discipline underpinning this apprenticeship, as he discusses how trumpet players in the Baroque period had to learn, through apprenticeship, which 'natural' harmonics were habitually out-of-tune, and how they could be converted by making a microscopic adjustment to the embouchure (p135). The reportedly reliable musical witness, Charles Burney (Burney, 1786) bemoans a single intonational deficiency of the principal trumpet player in a performance of Handel's Messiah. In the performance of the aria 'The Trumpet Shall Sound' in the 1784 Handel Jubilee concert, Burney mentions a sharp eleventh harmonic. This needed to be lipped down to produce an in-tune dominant 7th within a chord of D major, and it would appear that on this particular occasion, the performer, Sargeant, was not quite up to the mark (Tarr, 1988, p136), despite commenting upon the 'extremely clear and sweet playing' which otherwise marked the performance.

The player in question was Sargeant, a musician whose career path offers an interesting example of the brass apprenticeship model in action. An inspection of the life and career of Sargeant would, in itself, make a fascinating case study into the entirely practical and fit for purpose way in which early brass players learned the essentials of their craft through a direct

lineage of apprenticeship, which often stretched back to several generations of performers, some of whom contributed towards the formulation of both musical style and genre (Tarr, 1986). Tarr (op cit p136-138) reflects upon the learning styles of members of trumpet fraternities or guilds in the English post Restoration period, which was mirrored in the trumpeters corps in Dresden in the same period, and in doing so identifies consistencies in the approach to learning and similarities in the potential for future employment. Sargeant was known to have been a pupil of Valentine Snow, Handel's favourite player and the performer in mind when Handel composed the Messiah (1742), *Atalanta* (1736), *Dettingen Te Deum* (1743) and the *Music for the Royal Fireworks* (1749) (Tarr, op.cit.). To have inspired these trumpet parts, Snow would have had to have been able thoroughly to understand the principles of effective breath control, lip flexibility, precise and accurate articulation, and the ability to play in-tune through having expert control over lip muscles and air flow, particularly in an era in which even mildly chromatic chords would have required an astute ear for intonation and the ability to fine tune unreliable harmonics at a moments notice. Snow (himself a former military musician and a student of Matthias Shore) had performed in the first performances of many premiers of works by Purcell, including *Dioclesian* (1690) and *The Indian Queen* (1695) (Tarr, op.cit.). A contemporary of Shore from the band of the Kings Life Guards was a performer of equal stature; his brother, John Shore. He appears to be one of the first players to whom contemporary sources feel it possible to attribute powers of artistic interpretation, and dynamic control, Kneller (1699) commenting that the trumpet was able to 'accompany ye softest flutes' and could 'join with the most charming voices' (Kneller, 1699).

This is a very brief overview of how effective the apprenticeship model was within the context of the professional life of the early brass musicians, and an interesting comparison to the conservatoire model of training which succeeded it, particularly with regard to the proportion of intending professionals from the late nineteenth century to the present day. The apprenticeship model is still very valid as a means of engagement and has been discussed widely by Green (1997, 2001), who equates it to the informal learning methods practised by rock, pop and informal musicians who learn largely outside the remit of formalised music education. This interpretation of the system of apprenticeship learning is one to which I would like to return, as it would appear to have a very direct relevance to young brass learners in contemporary learning structures, and is therefore of direct relevance to this study.

Within recent orchestral history it is not unusual to find vast swathes of brass professionals who had entered the music industry through having practised what is termed 'a portfolio

career'. Essentially the products of the apprenticeship system of musical training, they found that it was useful to have another trade to fall back on in times of artistic lull. Pearton (1974) considers the position of the four brass players who formed the first self governing committee of the London Symphony Orchestra at its inception in 1904. Two of the performers, Adolf Borsdorf and Henry Van Der Meerschen, were both born in Germany. Borsdorf, born in 1852 was originally apprenticed to a shoe maker, and learned several other practical trades including that of the French polisher, a skill he put to good use in a Soho coffin factory. His introduction to the French Horn came from informal tuition in his home town of Ditmannsdorf, and later personally funded tuition at the Leipzig Conservatory. Van Der Meerschen was trained as an opera singer, and the French Horn was only his second study. A third member of the committee, Thomas Busby, was the son of a drum major in the Grenadier Guards. Born in 1861, Busby eventually left the army in order to play the French Horn in seaside orchestras. This would have been a rash career move at a time when military service provided a rare opportunity for stability in the uncertain Victorian employment market. John Solomon, a fourth original member of the London Symphony Orchestra brass section was born in 1856 and combined his career as a trumpet virtuoso, performing in the Royal Orchestra for Queen Victoria, with his activities as a teacher, a career he pursued until his death in 1953 (Pearton, 1974).

The evidence suggested by the careers of this first generation of 'modern' professional orchestral brass players appears to indicate that even at this time, brass musicians considered their identity as performers as running concurrently with a variety of other paid pursuits.

Apprenticeship is a returning concept in education, through vocational qualifications at post 16, and diploma style qualifications, which integrate 'formal' tuition with vocational training.

2.3.2 The conservatoire model of professional training

If the apprenticeship model for brass learning provided several generations of trumpet and trombone players with the opportunity to become technically expert and stylistically conversant, the conservatoire model demonstrates the pattern for twentieth century professional preparation, which has been filtrated to form the philosophy behind much school based learning with regard to brass and other instruments. Conservatoires of music appeared throughout Europe during the nineteenth century with the intention from their outset as being centres of artistic and professional excellence (Newsome, 1998). Initially aimed at providing opportunities for wealthy individual students to learn with a famous professional master, several institutions were to introduce classes in brass playing from the

middle of the nineteenth century. This was surveyed by Herbert (2006, p130) who considers the introduction of trombone teaching at many of the leading conservatoires, the earliest being the famous valve and slide trombonist Antoine Dieppo (1836), at the Paris Conservatoire. Specialist teaching of this nature was very slow to become established, because there was simply not the bulk of musicians coming forward in the same way as piano, violin and voice. Herbert (op cit p31) makes the valid point that this move towards didacticism was inextricably linked to the concept of virtuosity and, therefore, of little practical use to the serious brass musician who would not be able under most circumstances to develop a career as a soloist and thereby have the direct need for soloistic virtuosity. Instead, the skills connected to ensemble performance were much more likely to be of direct relevance, given the nature of writing for brass sections in the nineteenth century (Lambert, 1986).

Bevan (2000) develops this theme with the assertion that in France many conservatoires had only one teaching class for the whole range of lower brass instruments, a situation which extended well into the twentieth century with Paul Bernard teaching bass trombone, bass saxhorn and tuba in mixed classes (Sluchin, S and Lapie, R, 1997). With this degree of non-specialised teaching, and both Bevan and Herbert concurred that this was a widespread situation, it was unlikely that the nineteenth century conservatoire tradition was to have an enormous impact upon the learning needs of the serious student of brass instruments.

Herbert, (2000, p196) (2006, p239), draws further doubt upon the perceived need of the brass performer to achieve dazzling levels of virtuosity in the manner exemplified by many contemporary string and piano performers, perhaps the natural denizens of the nineteenth century continental conservatoire. William Booth, writing in 'Musical Salvationist' in May 1897, encouraged the wives of bandsmen to warn their ambitious husbands against the 'vanity' of placing the 'seduction' of virtuosity above the simplistic necessity of using their instruments for the conveyance of spiritual values, thus 'usurping the Salvationist ideal' (Booth, 1897).

Historically, however, much teaching and learning with regard to brass instruments has been conducted through a late twentieth century interpretation of this conservatoire model, due to the expansion of instrumental teaching within the comprehensive education system in the United Kingdom. Linked to a number of key reports, importantly, the Plowden Report (1967) and the Schools Council Working Paper, Music and the Young School Leaver (1971), the status of inclusive educational projects was raised with the introduction of a greater number of peripatetic instrumental teachers. In this sense, teaching took place

within the highly controlled and mediated relationship between the teacher, normally him or herself a product of conservatoire training, and the student. Within this context, an expert models the technical and interpretative requirements for the student to be able to achieve proficiency through the medium of small group tuition.

Despite the financial constraints within which such peripatetic teaching exists (Hallam and Prince, 2000, Hallam, 1998), due to the devolution of funding destined for the provision of instrumental tuition, such local authority based organisations remain the key provider of brass education in the United Kingdom, and the initial route through which many brass learners receive their initial performing opportunities.

2.3.3 The class model of group tuition – a short comparative study

In a relatively harsh funding environment (Hallam and Prince, 2000), it is not surprising that providers of music tuition have been forced to consider some radical alternatives to the apprenticeship model, which is considered to be impractical within the context of current educational philosophy because it requires expensive one-to-one teaching, and as such, the conservatoire model exists in contrast to much school based learning. This is due to the fact that students need to be withdrawn from other curriculum subjects in order to receive their weekly lesson with the instrumental teacher. As mentioned earlier, in 2006, I undertook a related piece of research (Thomas, 2006, see Chapter 1), which considered recruitment and retention of brass learners in three Lichfield secondary schools. The report concluded that, following extensive interviews with students, the weekly withdrawal from, for example, French or Maths, was likely to engender a feeling of ‘otherness’ (Rampton, 1999; Thomas, 2006) within the minds of many students, and could create significant tensions between curriculum teacher, brass student and classmates. In many cases of a student having quit a brass instrument, this tension was often cited as having been a decisive factor in stopping having lessons (Thomas, 2006, p71). Within the context of this overview of current and historical perceptions of brass learning and training, it is not possible to describe the many other factors which affect learning behaviour, as this is given wider consideration in Chapters 1 and 6. Nevertheless, I would like to briefly consider a third model of brass teaching, which, although yet to be fully evaluated, could represent an alternative to the two historical models already described. I will call this the ‘class model’, and its origins lie with the American High School teaching model. Here, the instrumental teaching is conducted by a band director, employed by each school, who works alongside the Director of Music, who has overall responsibility for academic teaching and departmental organisation. In a highly developed programme of instrumental study, whole classes of students are taught together as an ensemble, using appropriately notated and

transposed primers (e.g. see Gower and Voxman, 1959). This system means that in theory, a large group of any combination of instruments could be taught concurrently, given that the Band Director is required to have a working knowledge of all wind instruments. Gower and Voxman (ibid) produced a graded series of 'methods' which range from the 'Elementary' to the 'Advanced'. The Elementary method relied heavily upon unison melodies, scales and technical training involving the repetition of rhythms and articulations, and homophonic exercises designed to develop intonational and ensemble awareness (Gleason, 1996; Hustedt, 2010).

Gradually, greater student autonomy is expected, and the Advanced method has a significant amount of more soloistic material, in which interpretation is a key focus for learning. A possible criticism would be that extremely careful attention would need to be given to the initial allocation of instruments, as the melodic parts are likely to become more technically demanding at a fairly early stage of the learning process, and short pieces of ensemble music are taught. A trumpet player, for example, is going to require a range of a twelfth within a short learning period in order to play most melodies, whereas a horn or trombone student might initially be able to get by on a much less developed technique. A further drawback of this system is that it could lead to role-stereotyping at a very early stage in a brass learner's career. An extreme example of this can be found in Ben-Tovim and Boyd (1985), who suggest that snap judgements based upon childhood physical characteristics can be used as a reliable method of choosing 'the right instrument for your child'.⁶ This is manifestly not the case, as Green (1997, p70-71) argues from a feminist perspective.

Yet, as many American brass players who have risen to the heights of orchestral eminence can testify, class tuition in the early stages can be a significant motivational factor. These advocates include Doc Severinsen and Allen Vizzutti, both of whom have reservations about the ability of the class instructional method to enable a student to achieve the highest results, but who, nevertheless, acknowledge its status as a motivational tool in the early stages of learning (reported by Lindemann, 2007).

A modern interpretation of the class model is currently strongly linked to some strands of contemporary educational thought and legislation. Diane Baxter (Stewart, 2007), considers

⁶ The tuba, for example, is considered by the authors to be suitable for 'over-weight children who do not have a lot of spare energy'. The 'mental characteristics' match for tuba suitability makes the alarming assertion that 'you do not need an agile brain'. (Ben Tovim and Boyd, 1985, p81).

the position of instrumental teaching from beneath the umbrella of her position as National Organiser for Live Performance and Teaching and cautiously welcomes the initiatives heralded by the Music Manifesto (DfES, 2004), which sought to highlight 'entitlement' to instrumental learning. Under the overall remit of 'making every child's music matter', the Manifesto Report no 2 (2007), made over fifty recommended actions to improve the teaching of music. These included putting 'community' back at the heart of music teaching and learning through establishing a fresh look at creating links between all sections of the music community, both amateur and professional and schools, and devising wider opportunities schemes for students (at National Curriculum Key Stage 2) through which instrumental tuition could be extended to every young person, particularly 'those who are vulnerable and marginalized' (Music Manifesto Report no 2, 2006, p2).

Baxter (2007) describes the extremely successful Venezuelan initiative 'El Sistema' as being of interest as a possible blueprint for the class-based tuition of groups of monophonic instruments. 'El Sistema' is an organisation based in Venezuela, which was founded in 1975 by the economist and musician Jose Antonio Abreu with the intention of founding a network of bands and orchestras as a social expedient aimed at diverting young people away from crime through the socialising influence of communal music making. The organisation now exceeds all predications of anticipated success and today embraces a network of over 150 orchestras throughout the country, the flagship being the Orquesta Sinfonia Simon Bolivar, which performed at both the Edinburgh Festival and BBC Proms in 2007 to widespread acclaim. Vulliamy (2007) notes that the young Venezuelans have achieved such top levels of performance through beginning with whole class tuition in the manner of the American 'class method', concepts such as comradeship and community being clearly of great importance in the early stages of learning.

This has generated much interest, but to what extent could such a scheme work successfully in the UK? There is currently a pilot programme in England (In Harmony, 2008), and the Scottish Department of Culture has recently invested £2million into founding an ensemble programme which will operate in some of Scotland's most economically and culturally deprived areas. Baxter (2007) comments that, with a vastly more bureaucratic system of educational regulation, attempts at replicating El Sistema in the UK might prove to be tricky. It would simply not be possible to hi-jack a multi-storey car park in order to convene an orchestral rehearsal, and any freelance musician who is even willing to assist with a youth organisation is going to have to undergo frequent and expensive Criminal Records Bureau clearance. Another consideration is the cost of instruments. Youth organisations do not have access to large numbers of good quality instruments in the

quantities made available by the Venezuelan Ministry of Culture since 1975. At present, therefore, it is to be hoped that initiatives based upon the successful teaching and motivational methods of El Sistema satisfy the dual demands of affordability and sustainability.

Initial evaluations of the effectiveness of community engagement projects are very positive about the learning benefits across several age ranges, with the proviso that input and funding must be sustained in order to ensure progress and continuity (Hallam and Creech, 2010, p325). Baxter (2007) describes such a compromise. Here, the London Symphony Orchestra 'Discovery Programme' represents an inspirational outreach project, during which members of the orchestra undertake a rolling sequence of visits to schools in Hackney, Islington and Tower Hamlets to present whole-class opportunities to Key Stage 2 students (aged 7 – 11 years). Phillip Flood, the Director of LSO Discovery, anticipates that 30% of a rank and file orchestra members' time might be eventually used on the 'Discovery Programme', utilising the time that would have been devoted to the now all but defunct contract recording market. (Baxter, 2007).

It is certain that this project will provide learning opportunities to students who might not normally be at the natural gateway of musical provision, yet it represents at best a piecemeal approach to teaching, as the numbers touched by the project will be nothing approaching the scale of El Sistema, for instance. Nevertheless, the 'Discovery Programme' has parallels in projects commissioned by several Local Authorities, noticeably Birmingham, where the City of Birmingham Symphony Orchestra has a similar evangelistic vision and Glyndebourne, which offers an intensive and focused range of teaching and learning opportunities nationwide (Hallam, S; Creech, A, 2010, pp329-346)

Close to the spirit of El Sistema is the Wider Opportunities Project. Central to the Music Manifesto (Music Manifesto Report no 2, 2006), this uses peripatetic instrumental teachers as catalysts for mass learning experiences by taking them off timetable for a day per week, and giving them a school centred focus. Working alongside classroom teachers, the peripatetic musicians teach instrumental skills to whole classes of students in Key Stage 2. Staffordshire was one of the first Education Authorities to implement trial projects in class violin and class brass in Lichfield primary schools. Crucial to the success of the initiative is the strength of the communal learning experience appropriated by the students, the removal of the sense that instrumental learning is an unusual minority event, and the catalytic influence of the instrumental teacher. At present, the Wider Opportunities Project is in its infancy, but it is already believed to be having a great influence upon motivation and

learning, the true effects of which may be more accurately observed by 2012, when the students enter secondary education.

2.3.4 Brass learning and social change

The brass band movement, with its emphasis upon the role and status of the amateur brass musician has been very well documented (e.g. Thompson, 1963; Newsome, 1998; Herbert, 2003), but is nevertheless an important line of ongoing enquiry concerning the emancipatory nature of musical engagement, and the role that brass learning has had as an agenda of social cohesion, and change. In this section, I wish to reconsider the changing view of brass learning as a symbol of what is known as working class culture, and propose that contemporary brass playing could be more helpfully aligned to a commentary which refers to political and feminist paradigms.

Herbert (2003), in his interesting comparison of social and music history, challenges the popular understanding that social movements are best observed through the study of class struggle. Without doubt, it would be perhaps easy to interpret the growth of the brass band movement in the United Kingdom within the Marxist context as having been the manifestation of a force of social control aimed at diverting large numbers of male workers within the traditional manufacturing industries from militant pursuits which could have challenged the political status quo of Victorian England. Instead, Herbert argues that the exponential growth in the popularity of brass performance in the third quarter of the nineteenth century was the result of an intrinsic social need, and aesthetic communion with what could be considered to be high forms of art.

This is a fascinating concept, because it divorces the image of the amateur brass musician from being a dominion of class-based social control to being an autonomous connoisseur, and practitioner, of contemporary art, with all its inherent eloquence and sophistication.

Newsome (1998) identifies The Battle of Waterloo (1815) as being a catalyst for the creation of ad-hoc combinations of amateur brass musicians which could give voice to the near universal euphoria experienced by the defeat of the hated Napoleon, and a celebration of the cult-like status of the Duke of Wellington. Here, as at other times, a unified body of brass players is identified with both social cohesion and the identity of celebration, itself an aesthetic force.

This, combined with the role of the amateur brass musician in the celebrations to mark The Great Exhibition (1851) and the golden jubilee of Queen Victoria (Round, 1889), outlines

the power of the brass band to summarise national consciousness. Indeed, it is difficult, if not impossible to identify a public event of national importance at which brass performers do not have a prominent role to play, from Humphrey Lyttleton's ad-hoc trumpet improvisation on contemporary recordings of *Victory in Europe night* in London (1945) to the use of a trombone quartet at the funeral service of W. E. Gladstone, the former Prime Minister in Westminster Abbey on 28 May, 1898 (Reid, 1899).

The popular image of the amateur brass performer within an historical context could well be in need of updating, and it may be helpful to realign the early days of massed brass learning away from a Marxist interpretation of brass instruments being purchased by wealthy industrial magnates as a means of providing an outlet for social engagement aimed at a largely semi-literate and poorly paid workforce. This misinterpretation could well arise from transposing the aims of Salvation Army brass musicians, in which the musicians were unashamedly agents of social control (Russell, 2000) into a secular setting, in which newly formed brass bands exported the aesthetic appeal of previously inaccessible art into the lives of performers and audiences alike. From the earliest records of organised brass learning within a vernacular setting, the role of brass performance has been emancipatory and a source of widening access to music and performance (Jacobs and Sadie, 1964). Herbert also identifies the result of the availability of cheap brass instruments in the middle of the nineteenth century as being 'the elevation of working people to a higher level of behaviour', (Herbert, 2000, p56) but this may not be the complete story.

Access to cultural diversity is possibly a more helpful interpretation of what Herbert describes, and this can be interpreted by a study of the repertoire of the early bands themselves, as well as the insatiability of the mass market for aesthetically diverse musical experience. Many Classical and Romantic pieces were transcribed for brass bands, as a study of test pieces for the British Open Brass Band competition reveals, with Weber, Beethoven and Spontini featuring highly among the performances (The British Bandsman, April 1890). Yet the most remarkable phenomenon must be the speed with which contemporary music could be transplanted from the concert hall into venues compatible with the performance practice, and what Herbert (*ibid*) helpfully terms the 'sonic values' of the vernacular audience. The operas of Giuseppe Verdi were particularly popular across Europe and transcribed for ensembles of brass instruments at remarkable speed. To give an example, Verdi's *'Il Traviatore'* was first performed on January 13, 1853 in Rome. Records show that a transcription of principal arias from this work was available in London by February of the same year. Similarly, the Overture to *'La Forza del Destino'* was

available in a transcription for brass band by James Smith within a month of the first performance in 1862 (Jacobs and Sadie, 1964).

The misconceived image of the brass band as being a method of social control and working class ghettoisation must surely be tempered by the broader picture, which encompasses the modern concept of widening access and opportunity. Russell (2000) suggests that the definition of an idiomatic repertoire, such as marches, for example, led to the unhelpful recognition of the brass band as being aligned to working class movements, such as May Day marches and unionised activities, rallies and strikes. This is a positive perspective as it unmask the untruthful popularly-held discourse concerning the identity of the amateur brass learner as the representative of a downtrodden and repressed social stratum.

2.4 The Real Brassed Off

My interviews with amateur brass performers in September 2008 were to give rise to the suggestion that many performers represent an extremely wide range of social and economic strata. This underpins my conclusion that contemporary brass learning transcends the commonly held notions which entrench the brass musician in a miry, often media-generated world of economic and social deprivation, which is now largely unconnected with reality. The Brass Band movement is keen to represent an updated image of its social and cultural identity, highlighting ‘innovation’ as the key to developing concepts such as repertoire, education and media representation through internet reporting, podcasts and discussion forums (Childs, 2009).

Yet, paradoxically, the Brass Bands themselves can perpetuate an outdated mythology through the popular media, and I would suggest that the film ‘Brassed Off’ represents an unhelpful and regressive interpretation of the sociology of brass performance, an interpretation which has had a both negative and enduring impact upon popular consciousness. As both a successful film, and pseudo-documentary which represents an historical account of the effect felt by mining communities in South Yorkshire during the 1985 miners’ strike and associated contraction of the mining industry, ‘Brassed Off’ arguably pretends at social realism within a flawed empirical framework. Due to the impending closure of Grimley Colliery, the fictional award winning brass band faces imminent demise. The brass performers are consistently represented as an oppressed underclass, adrift in a grim post-industrial landscape characterised by urban deprivation and squalor. There is a crude depiction of social and gender stereotypes, with the sole female character who is not a cipher for doomed dependency upon her menfolk, forced to prove

her token masculinity in the male world of the brass band by performing a tricky flugel horn solo. Even this achievement is, in effect, a proxy for her late grandfather, whose flugelhorn it was, and who died a miner's death, due to the effects of silicosis. Once accepted into the band as a member, arguably the girl is little more than a sexual prize, and a topic for lewd discussion. The sun never shines. The sickness of the conductor of the band due to the ravages of an industrial disease is a metaphor for the death of the mining industry itself. Against all the odds, the band arrives at the National Brass Band Championship at the Albert Hall. The rhetorical conclusion to the story, in which Grimley win first prize, is only possible due to the transposition of the narrative to London. It is a Schindler's List moment, the film slipping from grey and white to glorious technicolour, and a sun-bathed South Kensington.

This is an appropriate setting for this Gilbertian paradox, namely the conflict between the parody of brass performers, as unhealthy overweight men weighed down by misogynistic relationships and economic misfortune, and the genuine wish of the Brass Band movement to portray itself as a modernistic and forward thinking establishment, in tune with contemporary culture and social communication (Blaikley, 2006). An interesting sequel to the film could revisit the band some twenty years on, to see how the musicians had fared under Tony Blair, and the economic miracle of the 1990s. Nevertheless, this brief analysis of the thematic material from 'Brassed Off' serves to underpin the challenge facing the image of the brass learner in popular culture.

2.5 Challenging gender stereotypes

Professional music *per se* has only recently emerged from centuries of almost exclusive male domination. With the exception of unusual historical models, such as the Ospedale della Pieta in Venice, with which Vivaldi was associated between 1703 and 1740 (Baldauf-Berdes, 1993), women have been known as virtuoso soloists, but rarely as members of a professional ensemble. Even up to the 1950s, misogynistic attitudes to female orchestral players persisted at the highest level. Green (1997, p67) discusses the role of women musicians in twentieth century English orchestras, in which they were initially tolerated as harpists and in which 'display' and a 'demure seating position' were essential attributes. Green identifies the removal of men from the professional music circuit during the Second World War as an opportunity for women to take up rank and file orchestral appointments (Green, *ibid*). This was a short lived opportunity and in several cases their appointments were rescinded after the war. Sir Thomas Beecham summarised professional opinion in 1946 in saying that 'if a lady player is not well-favoured, the gentlemen of the orchestra do

not wish to play near her. If she is, they can't'. (Neuls-Bates, 1986, p364). This represents a very extreme position from a musician famous for adopting extreme positions, but is nevertheless, perhaps, a cogent demonstration of professional sentiment. Binns (2008) reveals that such attitudes remain in the Vienna Philharmonic Orchestra, with only six female musicians hired since 1998, two of whom having since been fired, and another two being harpists.

The position of the female brass musician has been equally tenuous. The physicality of playing a brass instrument has been considered a deterrent to female musicians in the traditional scheme of performance. The 1904 issue of *Musical Standard* (quoted in Green, 1997) carried interviews with American conductors, one of whom quipped that '...women cannot possibly play brass instruments and look pretty, and why should they spoil their looks?' This could possibly be a reference to the lip indentation created by the pressure of the mouthpiece when a brass instrument is (incorrectly) blown.

On the contrary, recent research (Hersey, 2008), shows the presence of a significant number of female brass musicians from the turn of the twentieth century, such as the Phillips Sisters Orchestra and the Cathedral Trumpeters, who were able to challenge the prejudices and preconceptions of the day through working within the popular conventions of performance for entertainment.

Hersey (op.cit.) convincingly suggests that several American touring and symphonic acts featuring female brass musicians used the elaborate stage costumes and routines of traditional music hall conventions as a foil to their exceptional performing ability. This utilisation of feminine 'display' supports Green's suggestion (Green, 1997) that female music professionals have to 'market' themselves more astutely than their male counterparts in order to gain acceptance into the music business. Hersey's reference to marketing materials and press releases contemporaneous with the performances given by The Cathedral Trumpeters suggests presentations of dazzling dexterity and musicality.

This is an interesting commentary upon the theory proposed by Green (1997, p67) that female 'display' in performance is an expected form of social conditioning in what has been a male world. Hersey's assertion that this was necessary as a form of professional acceptance is further supported by the experience of professional and semi professional female brass players in the UK.

For example, Bassano (2007) describes some of the difficulties experienced by female brass players during the 1940s, when the war years created opportunities for professional work, but only on a piecemeal basis, with regular movement within the industry the unenviable precondition for stable employment. Considering the career of Maisie Ringham (b. 1924) who was the first female trombonist to have a position in any major British Orchestra, Bassano (op.cit) outlines the flexibility and personal compromise that Ringham had to negotiate in order to gain an orchestral position on her terms. At a time when female musicians rarely moved position, essential in the outset of a performing career, Ringham moved from the St Annes-on-Sea Pier Orchestra in 1944, to the Midland Light Orchestra in October of that year. In doing this, Ringham bypassed the opportunities offered by the more lucrative Ivy Benson Band, an all-female dance orchestra which traded upon glamour and novelty, whilst still maintaining impeccable professional values (Tracy, 2007). By the time that John Barbirolli offered Ringham the position of second trombone with the Halle Orchestra in 1946, she had clearly established the fact that female brass musicians were poised to celebrate equality of esteem in the professional world, a position further demonstrated by Ringham's promotion to principal trombone in 1947. On her marriage in 1951, Ringham resigned from the Halle, but embarked upon a successful freelance career, which she combined with family commitments.

Ringham's case is unusual, in so far that female brass professionals of her generation were rarely in a position to be able to travel in order to achieve a satisfactory career trajectory, given the scarcity of opportunities compared to those available to some other instrumentalists. Ringham's first experience of playing the trombone was through a deep-rooted family connection with the Salvation Army, and an absolute commitment to the highest professional standards, eschewing any temptation to exploit the novelty of her gender for the purposes of transitory notice.

2.6 The Learning Musician. Biography as reference.

This review of current and historic models of instrumental learning has so far focused upon contrasting methods of provision, and their relationship to the acquisition of skill and opportunity. Of particular relevance towards an informed understanding of the perception of the learner and performer in the learning process is the contextualisation of biography within this field of reference. Although a relatively new area within the realm of discourse, the notion of biography is emerging as a powerful tool towards a deeper understanding of the wider musical learning context, and the study of the nature of performance success in general.

Bandura (1977) has explored extensively the theory that successful learning is linked to determinants which anticipate success. These can include several facets of what Bandura calls social learning theory. This puts performance within the context of learning through observation, and the modelling of performance expertise through the relationships between behaviour, attitude and outcome (Bandura, 1997).

This implies that learning and the acquisition of skills are achieved through group membership and social behaviour. This theory is, therefore, of interest to any researcher concerned with the development of those musical skills which are gained through membership of an ensemble, or through participation in a collaborative learning experience (Green, 2001). Linked to this is attribution theory (Bandura, 1997). This principally relates to the degree to which individuals feel that they are able to control successful performance through a combination of experience and the modelling of successful practice through the informed observation of expert practitioners. Also, the power of social persuasion and the effects of physiological attributes such as anxiety and fatigue are key to this theory.

Bloom (1985) adds to our knowledge of performance expertise through his major study of the development of talent in young people (Bloom, 1985). Through the medium of interview, and the interpretation of biographical data, Bloom was able to synthesise the testimonies of 120 expert performers from across the spectrum of performance arts, including sport, art, mathematics and sculpture, as well as music. Bloom proposes that a series of determinants could be seen as anticipatory practice towards successful performance, as revealed through the medium of biography.

Bloom (1985) suggests through the analysis of a series of constructivist interviews with 120 inter-disciplinary performers that expert performance can be anticipated through the following factors:

- In the early stages of learning considerable family input is required in terms of encouragement, monitoring of progress and financial support. Bloom refers to this as 'the curriculum of the home'.
- Successful performers are likely to have become involved in their discipline before the age of 12.

- Most expert performers come from a home which demonstrates family cohesion. Relatively few of Bloom's respondents had parents who had divorced.
- Resistance to practice and parental ambition could be seen as being a natural part of the expert learning process.
- Regular public performance in the form of recitals or displays was key to progress.
- Many expert musicians had at least one parent who had a personal interest or skill in the area of talent.

Whilst not an exhaustive list of Bloom's deductions from his biographical studies into 120 expert performers, it can be seen that his findings were to have a significant influence upon future researchers in this realm of research. This could be because Bloom brings the importance of the home learning environment and family dynamic into line with the focus of more general theories into the nature of learning and skill acquisition (Piaget, 1972. Bruner, 1966).

Howe and Sloboda (1991) provide a model for the school based researcher in their qualitative survey of 42 students attending a specialist music school, in particular with the relation to the influence of teachers at varying stages of the learning process. They concluded that the ability to motivate and encourage, especially in the early stages of learning was of much greater significance than the possession by the teacher of any degree of virtuosic performance talent. Similarly, Sloboda and Howe (1991) used a series of interviews with instrumental learners to interrogate the biographical perceptions of the importance of individual practice, and the role of parents in the motivational process. The researchers concluded that the perception of joy in performance is the most significant remembered biographical facet of learning, whilst admitting that significant research remained to be done towards gaining an accurate understanding of the amount of practice which needs to be done in order to gain expertise.

Both Howe and Sloboda (1991) and Sloboda and Howe (1991) put forward a rationale for using autobiographical perceptions of learning as a potent source of qualitative enquiry into the formative experiences of young instrumental learners. The research was confined to members of specialist music schools, but nevertheless provides a major validation of the position of biography as a tool for future enquiry into the student perception of positive learning experiences. Sloboda et al (1996) continued to develop biography as a form of qualitative enquiry into student perceptions of successful instrumental teaching and learning

by investigating the biographical performance history of 257 instrumental players, from between the ages of 8 and 18. Through a series of constructivist interviews, they concluded that achievement could be equated to formal practice, as differentiated from informal playing, which was not a determinant in success.

Smilde (2009) undertook a major study using biography as a means of decoding personal learning experiences in the lives of professional adult musicians in order to better understand their perceptions of successful learning experiences through their life cycle. This included major reference to how adult performers respond and adapt to change during key periods of their lives, connecting performance success with the concepts of personal fulfilment, active citizenship and aspects of social connectivity and inclusion. Drawing upon previous studies by Alheit (1994), Smilde used lightly structured interviews (Knight, 2002) to gain insight into the lifelong autobiographical perceptions of successful learning in the context of personal and professional development. Whilst focusing upon the lives of professional musicians, Smilde's work is likely to be of great interest to any researcher concerned with the use of biography in order to better understand the nature of performance success in the adult musician, and also how expert performance and everyday life experience connect with contemporary notions of work-life balance (Alheit, 2009, p126).

2.7 Summary and Synthesis

Amateur brass performance is still a relatively recent phenomenon. Opportunities provided for students learning brass instruments will need to change in order to take into account popular traditions in contemporary music, and in order to affect the continuance of the legacy of the brass tradition. Methods of teaching will need to embrace these new initiatives and widen the opportunities available to a much greater proportion of the student population.

The literature surveyed suggests that we are entering a time of great challenge as instrumental learners and teachers. Knowledge into contrasting pedagogical approaches has never been greater, and standards of performance are very high. Both the apprenticeship and conservatoire models of instruction have been seen to have been very successful indicators of expert student achievement, but they come at a price due to the very individualised nature of the relationship between teacher and student. This is strikingly at odds with the tensions which now exist in music education concerning funding for instrumental tuition and the inevitability of financial constraints (Rogers and Hallam, 2010).

Similarly, there is a tension between the enormous success of the El Sistema model of instrumental tuition and the sustainability of whole class teaching projects at Key Stage 2, as outlined by Ellison and Creech (2010). Perhaps the present is a good time to re-assess perceptions of successful teaching and learning, particularly with regard to the learning and teaching of brass instruments within the voluntary sector, as the brass band is the primary outlet for the development of the young brass ensemble performer, and the vehicle for sustained life-long involvement with brass music.

There has also never been a better time for brass pedagogy to benefit from a closer affiliation to current developments in our knowledge of the nature of learning, and to how learning can be more directly aligned to the needs of a rapidly evolving society. Adaptability is now central to current initiatives, which inform both our understanding and learning, and how these impact, through legislation, upon how traditional subjects are taught in schools at Key Stages 2 and 3.

This is underpinned by the recently published Key Stage 3 Strategy (DCSF, 2009). This places high expectations upon learners and supporting professionals. This seeks to inspire engagement and ongoing staff development as being central to the vision of underpinning school-based education with a code of generic values, which can be transferred to a multitude of lifelong learning situations. McQueen and Hallam (2010) convincingly suggest that this philosophy places music in a strong position, given its emphasis upon the development of practical skills, social interaction and creative thinking.

Similarly, Personalised Learning and Thinking Skills (PLTS) form the core of the overarching philosophy of the most recent revision of the National Curriculum (QCD, 2010). PLTS are an attempt to particularise the Key Stage 3 Strategy (DCSF, 2009) by proposing generic learning targets that can inform the teaching of the majority of subjects. The four targets are intended to enable students to become effective participants, self-managers, reflective learners and creative thinkers. In this context, the research which I undertook with the students from School X suggests that the majority of performers would have benefited from a more holistic understanding of their needs as individual learners, and the potential for brass performance to inform their lives as effective participants within the wider community.

The Teaching and Learning Research Programme (TLRP) conducted by the Economic and Social Research Council (TLRP, ERSC, 2006), to which I refer also in Chapter 7.3, presents teachers with a set of ten generic principles which, I believe, given my research into the

critical influences in brass learning, could be successfully applied to future models of brass teaching. The ten principles are as follows:

Effective teaching and learning

1. Equips learners for life in its broadest sense
2. Engages with valued forms of knowledge
3. Recognises the importance of prior experience and learning
4. Requires the teacher to scaffold learning
5. Needs assessment to be congruent with learning
6. Promotes the active engagement of the learner
7. Fosters both individual and social processes and outcomes
8. Recognises the significance of informal learning
9. Depends on teacher learning
10. Demands consistent policy frameworks with support for teaching and learning as their primary focus.

Whilst not specifically applicable to instrumental teaching and learning, I believe that the ten principles of effective teaching and learning could provide considerable new insights into in some way meeting the challenges facing brass provision at a time of recession. This is because the ten principles are successful in the integration of educational theory with the realities of contemporary practice. It has been seen from aspects of the literature survey that much instrumental teaching is still disconnected from wider aspects of learning, and this is of concern, particularly as much instrumental teaching takes place in school. Of particular interest is the 7th principle, which promotes individual and social processes and outcomes. Through linking successful brass learning with the wider notions of inclusivity, personal growth and social connectivity, the continuation of this branch of learning may become more assured. Chapter 1 identified the social value and cultural capital of brass performance within not just a contemporary, but historical context and highlighted the unique ability of brass instruments to symbolise national pride and cultural consciousness, through institutions such as the British Brass Band tradition. Chapter 2 has attempted to discuss some of the contrasting brass teaching traditions which have brought us to our present position in the first decade of the 21st century. Demands upon all branches of education have never been greater, with constraints upon both curriculum time for music, the employment of specialist teachers and the need to make brass teaching attractive to a generation of students who have many alternative and competing demands upon their time.

In Chapter 7, I will consider each of the ten principles of effective teaching and learning within the context of my research into influences affecting the contemporary brass playing community. I will propose that the ten principles could inform several aspects of brass teaching and learning, and benefit brass learners, by aligning their experiences as brass players with their more generic learning across the curriculum.

Chapter 3

3.1 Framing the research questions

Introduction

The teaching and learning of brass instruments is for me, as mentioned in Chapter 1, a research area of great interest, and ongoing professional value. In Chapter 2, I have attempted to provide some insight into the cultural context of brass learning and performance, and to indicate that much contemporary brass learning remains within the remit of professional teachers employed by Local Authorities on a peripatetic basis, and amateur providers, such as community brass bands and The Salvation Army (see 2.3.3; 2.3.4). This chapter briefly considers the position of brass teaching within the broader picture of current education policy, and leads to the formulation of key research questions which would be researchable within a small scale project. It then discusses the epistemological logistics of undertaking empirical research into critical influences affecting the contemporary brass learners, informing the likely format of the scheme of research activities.

Sadly, any study into the provision of instrumental teaching in schools will need to consider the catastrophic effect of a decision by the government in 1988, through its Education Reform Act (HMSO 1988), which removed the necessity for then Local Education Authorities to provide a free system of music tuition for students in maintained schools. This branded Music services as ‘non essential’ and Local Education Authorities then delegated the money which would have gone into the Music services directly into schools. The resulting effect had twofold consequences. Firstly, instrumental provision was now in the hands of individual head teachers, who were often faced with difficult fiscal questions concerning where to spend a miserly school budget. There is evidence (Hallam and Prince, 2000) that instrumental teaching came well down in the list of essential spending priorities for many head teachers across the country, with the consequence that less time was available for learning instruments in school. The second, and possibly more profound consequence, was that head teachers were now entitled to charge parents for either all, or part of, the cost incurred by the school for the provision of instrumental learning (Hallam and Prince, *op.cit*; Hallam, 2006).

Morrison (2006) heightens the issues by considering the enduring tension epitomised by the devolution of funding for instrumental learning to head teachers who are ‘best placed to make decisions about the types of services offered in their schools’, and the further assertion that this money does not need to be spent upon instrumental teaching at all.

Morrison reminds us that head teachers would need to be 'courageous and musically confident' in order to resist the pressure of diverting funding into other areas of perceived need, given the current method of judging schools through percentages of students achieving benchmark levels in English, Maths and Science.

Service (2009) considers the position of Western art music within this overall context, revealing that, in the National Youth Orchestra, only 32% of its numbers come from state schools in which they have had tuition from a teacher provided by the Local Music Service. The remaining performers come from fee paying schools (38%) and specialist music schools (30%). He goes on to compare the successful initiative represented by the Venezuelan 'El Sistema' (see Chapter 2) which is a resource rich experiment into nurturing excellence in classical performance across Venezuela's social divide, with piecemeal schemes introduced in the UK in recent years in an attempt to redress the deficiencies created by systemic underfunding.

The Music Manifesto, Endangered Species Project and Wider Opportunities initiatives, as discussed in Chapter 2, are worthy attempts to elevate the status of instrumental learning, but the transitory nature of funding is unlikely, it could be argued, to recapture the beneficial effect of sustained teaching experiences, once provided by the Local Authority Music Services. David Blunkett, speaking as Education Secretary in 2001, promised that 'over time every child should have the opportunity to learn a musical instrument' (Service 2009). In actuality, it took over six years for any money to be made available for the purchase of musical instruments and the 40 million pounds set aside for this is unlikely, it could be argued, to have a significant impact upon opportunity.

Staffordshire reflects national trends in instrumental teaching with the rise in guitar, keyboard and kit percussion teaching being inversely proportional to the reduction in teaching of brass instruments. 2010 saw redundancies for brass teachers, or at least the requirement for many of them to retrain to teach bass guitar, and rock ensemble skills.

It is, therefore, essential that we prioritise resources, and make the best use of the learning and teaching opportunities available to us as practitioners. My research, from its outset, would be unlikely to make a significant difference to the amount of provision available to 'would be' brass learners, even at a local level within my limited sphere of influence. What would be of lasting value would be a research project which identified factors most likely to result in successful brass learning and perhaps to apply such findings to suggest the best and most imaginative use of resources.

3.2 Statement of Research Proposal: a rationale for enquiry

Given the tensions between funding and provision in many maintained schools, and my personal and professional beliefs in the value of learning brass instruments, it was clear that I had the foundations for an interesting piece of original research. I had no doubt as to the benefits to the student of learning a brass instrument. Easy to play in the early stages of tuition, sociable, confidence building and offering a direct link with a strand of national heritage, I was convinced of the feasibility of continuing part time research with my full time role as Head of Educational Performance at a High School in Lichfield. In late 2007 I had my thesis proposal accepted by the Institute of Education, in which I voiced my intention to:

- Extend, interrogate and develop the research interests successfully explored in the Institution Focused Study by collecting data from a wider community of student learners and adult performers, in order to identify and comment upon the critical influences affecting brass learners.
- Investigate the links between perceptions of effective teaching and learning experienced by a wider spectrum of participants.
- Identify the critical personal and contextual influences in learner and performer perceptions of effective brass teaching and learning.

The key research questions are:

- What are the factors that best anticipate the successful learning and teaching of brass instruments?
- What are the autobiographically driven perceptions concerning ideal factors which influence brass learning?
- What are the implications of this research within the context of more generic principles of successful pedagogical practice such as in consideration of the ERSC (2006) Ten Holistic Principles of Effective Teaching and Learning?

When conducting research for the Institution Focused Study, I found that the research focus was very much geared to the generation of knowledge through interviewing contrasting populations of students who were learning brass instruments in different High

Schools, in comparison to a second set of respondents who had given up. Through the administration of a detailed questionnaire, I was able to gain sufficient information about the initial learning experiences, engagement with ensembles, and aids and impediments to musical development, to enable me to generate theories concerning idealised conditions for learning. Once collected, the data was transferred to a spreadsheet which enabled me to draw comparisons between the populations of students who were actively engaged in the learning process and those who had given up playing a brass instrument.

This data led to a series of interviews with a range of students from three High Schools who were learning brass instruments, drawing upon key emerging issues identified through the questionnaires. These semi-structured interviews were to give me a realistic insight of the complex home and family responsibilities faced by young learners as a counterpoint to their lives as emerging brass players. Semi-structured interviews with students who had given up playing brass instruments were to provide an important insight into the significant personal, family and social conditions which prevented learning from taking place.

A third strand of information was gained through the examination of 'brass diaries' kept by a population of the brass players in Lichfield schools over a three week period in July 2006. These provided a vital insight into the myriad range of competing responsibilities against which the learning of a brass instrument was pitted, suggesting that the historical model of daily practice was now impractical, and better replaced with shorter bursts of creative engagement.

When planning research into the perceptions of adult performers on brass instruments into key learning experiences, questionnaires and semi-structured interviews were, therefore, likely to be productive modes of enquiry, given the evidence of their recent success in the Institution Focused Study.

I, therefore, planned to frame the investigation into the key research proposals through similar constructivist and interpretivist modes of enquiry. One of the principal motivational factors behind the research was to test the perceptions of the Institution Focused Study by applying the research field to a wider geographical area of student learners, and also to the world of the successful adult brass performer.

My initial research had focused upon the learning experiences of brass students within the relatively narrow geographical locale of three Lichfield High Schools. It would be interesting to compare these experiences with a similar population in a school in another

part of the country with a strong tradition of brass performance. This would test the application of the knowledge gained through my research through the study of a contrasting population of respondents who were likely linked by comparable learning goals. It would, therefore, be necessary to identify a source of respondents through approaching a school with a good reputation for brass achievement.

The second layer of research would be to seek and analyse the key learning experiences of a population of successful brass performers who had ostensibly overcome the many barriers to the learning process and emerged as autonomous musicians. After discussion with Professor Welch, it was proposed that an entire brass band would be an interesting case study. Research involving entire social populations of brass performers is very rare and would, therefore, pose a manageable opportunity for interesting and original research.

3.3 Theoretical Foundations underpinning the enquiry, and selected antecedents from comparable studies

The Institution Focused Study provided me with the ideal opportunity to practise practical research skills whilst developing a sound knowledge of the application of theoretical principles which underpin social research.⁷ The recent Open University Cultures of Brass project (Herbert, T; Barlow, H, 2008) demonstrated the power of practical research methodologies over a very wide range of interests. This study, which drew upon chiefly historical and organological sources and research interests, is an interesting and inspiring example of how mixed research methods can be devised through a social constructivist epistemological spirit of enquiry. Through a constructivist research methodology, suggested by Robson (2002, p290) as a means of enabling the social researcher to ‘construct reality’, the researches were well placed to use an eclectic mix of research methods in their ambition to ‘increase understanding of the nature of brass instruments, and the way in which they are or have been used’.

The extensive body of research generated through this long term project included a sociological overview of the impact of the British Brass Band and its cultural impact upon

⁷ This process, which aimed to provide the beginning researcher with epistemological foresight running concurrently with its practical research application, was a real strength of the Doctoral programme. From the initial research methodology courses to the final thesis, theoretical knowledge was never a dry or isolated study, but a key tool in the acquisition of research skills and procedures.

community cohesion. This generated knowledge and theory through constructivist strategies, including interviews and participant observation. This was to become a key principal in the devising of aspects of my own research strategy. Of equal interest was the strand of research which related to 'The Trombone'. In this section, the researchers used the testimony gleaned from autobiographical and biographical sources in determining the contribution of the trombone to contrasting sources of professional and community musical engagement. This was to be an influential concept when I interviewed brass band musicians about their musical lives and how their identities as brass musicians had framed key themes in their lives.

Of less immediate interest was the organological experiment into recreating the sounds and repertoire of the Cyfarthfa brass band, in which professional brass musicians performed hand written transcriptions from the repertoire of a famous nineteenth century brass band using an ensemble of period instruments collected for the purpose. Bousfield (2006), writing in the introduction to his performances of the virtuosic trombone solos of Arthur Pryor, describes how he deliberated before rejecting the use of an instrument more in keeping with nineteenth century proportions. This was in consideration of the notion that current instrumental technique is the product of a myriad of musical and social factors, and the value of attempting to interpose contemporary sound production methods onto a historical instrument is of dubious experimental value.

In contrast, Langey (1902) advocated a method of sound production on the bass trombone of his era which emulated the expectoration of a small piece of meat from between the teeth (in other words, spitting!). The testimony of the Cultures of Brass project (2008), therefore, suggested that a constructivist epistemological model of research that derived from a variety of related sources would be a useful tool for enquiry.

Green's research (2001, 2008) was also crucial in shaping both the thesis proposal and the actual method of delivery of the research. From within a constructivist framework, Green has researched extensively in the sphere of how popular musicians learn (2001, 2008) and how these non-didactic teaching and learning methodologies can be applied to the relative formality of a classroom setting. Green's research methods focused heavily upon semi-structured interviews with a carefully selected cross section of participant informants and, through the analysis of the resulting deductive material, was able to generate original theory concerning the nature of community music making.

This was of particular interest, as it was clear that, in order to engage with my research foci, it would be worthwhile for me to take careful note of the ethical background to her methodology, and carefully study her interview techniques, and method of framing questions.

Ortiz (1999) and Cutietta (2001), writing from within an American context have both published research which was to prove to be helpful to the clarifications of my research plans, both in the thesis and in the Institution Focused Study in terms of applying constructivist research processes to assist in the generation of knowledge and understanding.

Ortiz is a researcher primarily concerned with the role of environment and social encouragement within the musical development of the beginning instrumentalist. Conducting interviews with young musicians and their families, he was able to identify elements of musical experience and interaction which explored the importance of friendship patterns, peer participation with learning, and sociability as being integral to the learning process. Emphasising the importance of positive peer reactions, he was empowered to conclude that true engagement with learning will only satisfactorily take place with the full interest and involvement of family, and the active budding of similarly engaged peers.

Concurrently, Cutietta (2001) observed the practice routines of a sample of instrumental students who began to learn at the same time. In this longitudinal study, Cutietta used observation interviews with parents and teachers, and comparison of home learning environments to propose the thesis that well defined, yet sensitive parental interest in, and involvement with the learning process was the single most influential factor in the observation of progress.

Both Ortiz (1999) and Cutietta (2001) positioned their research within an epistemology which supported the notion that reality is a socially constructed phenomena, and that induction techniques and qualitative methodologies are powerful tools of enquiry. A constructivist methodology is, therefore, likely to promote a helpful stance towards the understanding of social learning processes and the interpretation of communal learning situations.

3.4 The successful and the unsuccessful learner: lessons from the IFS research project

With little doubt, the interpretivist research methodology as tested in the Institution Focused Study proved to be a both fascinating and fruitful source of data, which supported a belief in the questionnaire as a useful starting point for initial enquiry. When considering the available methods of research into generating theory and opening hypothesis into the realm of wider debate, questionnaires completed by contrasting populations of students of high school age (ages 11 to 16) proved to be an interesting and informative mode of enquiry.

Twenty-four students from across three Lichfield high schools who were learning a brass instrument responded to the questionnaire (Appendix A) and fifteen further students responded to a second questionnaire (Appendix B) designed for those who had given up playing a brass instrument.

3.4.1 Hypotheses generated from Questionnaire A

The opening section of the questionnaire was intended to provide information about initial learning opportunities and experiences. Of the twenty-four respondents, eight were female and sixteen male, bringing into question some of the commonly held assumptions concerning the feminisation of instrumental teaching and learning at secondary level (Hallam, 2006, p91). Only six (25%) had one or more siblings who played a brass instrument, which led me to question the assumption that interest in brass instruments is largely communicated through family and dynastic procedures (Herbert, 2000). Instead, the initial desire to play had come primarily from contact with an enthusiastic class teacher and, perhaps more importantly, from attendance at a live concert at which older performers had demonstrated the instrument, communicating the joy of playing. In many cases, these concert experiences were provided by players at significantly less than professional level, brass teachers being the usual performers. An ability to communicate some of the fun of performance was of primary importance, and nine of the student correspondents noted that they could share the pleasure of community interaction generated by ensemble performance.

Nine of the respondents (just over one third) however, had parents who played a musical instrument. This was a significant discovery, because it implied that although a family history of performance through sibling involvement could be a catalytic factor in commencing tuition, parental participation in active music making was likely to be as

important. This was to become a significant issue when considering subsequently the research into highlighting critical influences affecting learning within the context of the Economic and Social Research Councils ten holistic principles of effective teaching and learning (2006), the third of which recognised the importance of inclusive home-school programmes of learning, and parental involvement in the learning process.

Only seven respondents had begun to play their chosen instrument at secondary school, the remaining seventeen receiving their first brass lessons at primary school, with a few learning through other community groups, such as The Salvation Army and local marching bands.

Many respondents suggested that friends were influential in their decision to begin having lessons, but the key catalytic experiences remained having adults, usually parents or teachers, who demonstrated an interest in active performance, and an experience of the pleasure of having listened to a live concert performance.

The second strand of questions considered the nature and context of lessons, with all students (100%) reporting the county instrumental service as being the main provider. Most students (59%) were taught to the requirements of external examination syllabi, largely the Associated Board of the Royal Schools of Music and Trinity/Guildhall examinations, which led to a consistent framework of provision. A regrettable discovery was the almost total absence of improvisation from the learning programmes, although the latest revisions to the Associated Board of the Royal Schools of Music's aural tests now include improvisation as standard (2009)⁸, thereby enabling students to engage with creative learning practices, and jazz based learning procedures. The research also showed that the instrumental teacher was for most respondents the key influence in generating aspiration and role model, confirming the emerging theory that the experience of charismatic performance experiences are crucial motivational factors in the learning of brass instruments.

Somewhat perversely, the third line of enquiry showed that the majority of brass learners across the three Lichfield high schools were unable to remember the name of an adult performer on their instrument other than that of their teacher, suggesting that the majority of learners were learning in an inspirational vacuum, with little access to the potential models offered by national and international performers. Most learners were, therefore,

⁸ Email communication from Nigel Scaife, Syllabus Director Associated Board of the Royal Schools of Music. September 23, 2009, 09:10am.

denied a variety of role models for what it should be hoped could become a lifetime of musical engagement and fulfilment.

This is worrying, as autobiographical evidence clearly shows the debt acknowledged by famous performers to key recording artists and personalities (e.g. Glennie, 1990, Lusher, 1985, Gay, 1985, Mortimer, 1981, Sousa, 1928), without whom the flame for personal growth would not have burned so brightly. Bergson (2009) discusses, from the learner's perspective, how key high note trumpet specialists from the modern Big Band idioms were seminal in providing some inspiration in the early stages of performance, and also particular advice about how to overcome embouchure fatigue when playing in the extreme high register. Bergson relates that his reliance upon the efficacy of a product used by brass players called 'Preparation H'; to alleviate swollen lips was shattered when he learned that it was in fact haemorrhoid cream.

A final strata of questioning considered the concept of identity through asking a series of questions concerning how the learners felt about being a brass player and how it contributed towards a sense of self within the context of everyday life.

The response to this part of the questionnaire was to confirm the thesis proposed by Kenway and Bullen (2001) insofar as the present teenage generation, above all preceding cohorts perhaps, needs to be able to combine contrasting identities in order to achieve personal success in both study and leisure. The response to my IFS research had suggested that young learners have to combine a myriad of social responsibilities on a continuous basis. They are frequently carers, with responsibilities for siblings within an extended family network. As students, they are highly regulated and frequently tested within an educational system which projects well defined outlines of success. Within friendship groups, they are interlocked into a social structure characterised by the instantaneous nature of communication through text and online networking. McNair (2006) delves deep into the effect upon the young and impressionable of the immediacy of mass communication. This contributes to our understanding of the world of the young learner (p67), citing Bourdieu's concept of a 'crisis of public communication' (Bourdieu, 1998) in his analysis of instability and change as being unavoidable companions of childhood and adolescence.

The brass learners indicated that they were, to a large extent, autonomous learners in their ability to skilfully juxtapose family and musical responsibilities. They valued their parent's assistance, such as in driving them to rehearsals, attending concerts, and in providing instruments. They, however, clearly had internal and personal reasons for achieving musical

success. They were proud of personal achievements, enjoyed the society of being a member of musical groups which engaged in regular public performance, and were able to successfully overcome the occasional setback, such as negative peer pressure.

3.4.2 Hypothesis generated from Questionnaire B

Integral to the enquiry was the value placed upon the evidence provided by students who had experienced brass tuition, but who had for whatever reason stopped. This would be likely to give a clearer picture of the tensions generated by the multiplicity of factors which could be seen to either engender discouragement, or construct barriers to progress.

A total of fifteen students who had given up a brass instrument responded to the survey and the data collected were to be pivotal in the formulation of theory for the wider enquiry of the thesis. Students who had stopped playing a brass instrument were likely to have begun lessons at secondary school, with eight having this as their first experience of brass. This was markedly dissimilar to the initial set of data, which presented successful students as having commenced tuition at primary school. The students who had given up were also likely to have been motivated to start by the desire to please a parent or another adult. Only five had been moved to learn as a result of experiencing the enervating force of a live performance. Few respondents wrote in their questionnaire that the initial interest had been generated by their desire to make parents 'happy'. Personal reasons for starting lessons, the result of an intrinsic desire to learn were not in evidence.

All students who had given up a brass instrument were consistent in their recollection of lesson content, indicating that this was not a significant factor in giving up, as they reported as having enjoyed lessons. Only one player had not liked their teacher.

In communion with their successful colleagues, the typical 'quitter' had little contact with adult performers, emphasising the significance of the importance of having contact with adult role models from the very start of the learning process. Students who had given up playing a brass instrument had good places to practice, which were free from distraction, but this was not enough to encourage them to work independently. Nine students only practiced when their parents told them to. This was interesting, because it highlighted the paradox of a learning situation in which students who had needed the initial motivation of desiring to please their parents, were soon dependent upon the nagging of their parents in order to practice!

The final part of the questionnaire was extremely revealing, shedding light upon the more subtle reasons why the initial impetus to learn had been lost. Whilst two students admitted that their parents or other siblings had complained about the noise, or sound of practice, the majority had said that this was not a significant issue. It was likely that active or passive discouragement was coming from other sources.

Many reasons were given as the deciding factor in the decision to quit. Most respondents (n=9) said that they did not have time to practise. This was interesting as all had admitted to having other hobbies and responsibilities. Seven students were unhappy with their progress, whereas six respondents said that it just 'wasn't cool' to be playing a brass instrument. The concept of 'cool' (Kenway and Bullen, 2001) was an enlightening source of further enquiry and a focus for intensive discussion in the interviews which followed the questionnaire.

Ten students had admitted having been adversely affected by negative peer behaviour. This ranged from feelings that jealousy from other students stemmed from the notion that they had in some way been party to a preferential opportunity. These feelings, real or imagined, were instrumental in the eventual decision to give up. Nine students were uncomfortable with the need to leave curriculum lessons in order to attend their weekly brass lesson and were aware of negative peer assumptions that they were in some way getting out of doing work. Worse still, curriculum teachers occasionally behaved in a destructive and critical way at the point of departure for a brass lesson. One student reported that a maths teacher had given her a detention for being late to the lesson when the reason for this was that she had been at an instrumental session.

The most interesting narrative discussed by surveying students who had given up a brass instrument was that only two identified the desire to play in a band or ensemble as being a primary motivation at the outset of tuition. The majority of quitters had not entered the learning process with the intention or the desire to become a member of a communal organisation. They had misunderstood the expectation that performance on a monophonic instrument was going to lead to the need to commit time, energy and skill to organised group activities. They wanted to play, but had not thought through the implications of group membership.

3.4.3 Semi-structured interviews with students who had given up a brass instrument

I followed the questionnaires with a sequence of semi-structured interviews with the intention of focusing upon emerging themes connected to giving up a brass instrument, using as a model Green's notable exploration (2001) into the learning methods of young rock musicians.

A total of six students were interviewed, and as a prompt, I used the following broad areas of enquiry:

- a) The music played as a source of motivation for learning;
- b) The behaviour of non-musical peers;
- c) The behaviour of curriculum teachers at the point of departure for lessons;
- d) The concept of 'cool' and its wider implications.

In terms of music played, none of the interviewees had considered the eventual need to play non-melodic parts as a part of a junior ensemble. Whilst being especially true of players on harmony instruments, such as the tenor horn and baritone, it was true also for trumpet and cornet players, normally assigned to more melodic material. Three respondents only admitted to enjoying playing recognisable melodic material that they already knew, revealing relatively low performance ambitions. In all cases, this was perceived as being a source of personal enjoyment, with television themes featuring highly among the performances aspired to and soul-based ballads coming a close second. Performance was also viewed as a 'party piece', geared towards receiving parental approbation. All respondents were critical of their early experiences of ensemble music, considering teaching materials (some written by well respected educational composers) as being 'pointless and boring'.

The emergent theme from this question suggested that these students were unwilling to venture beyond a personal comfort zone of recognisable melodic material and engage with the unfamiliar in a communal setting. The choice of ensemble teaching may also have lacked immediate appeal and the potential to engage enthusiasm.

The behaviour of non-musical peers was seen to be a rich source of more detailed investigation, with subtle, non-verbal discouragement a continual source of tension. Two respondents had the perception that 'the jealousy was always there', in connection with the assumption that friends harboured latent ill feeling with perhaps having been denied similar opportunities. Often, a pattern of peer behaviour over a number of weeks and months was the crucial deciding factor in the termination of lessons. This often related to comments

about 'getting out of the lesson' and 'getting out of doing work'. The public event of leaving a curriculum lesson was the source of negative community exposure, leading to insoluble feelings of 'otherness' and social withdrawal. The sensation of disassociation from the natural peer group was in all cases a decisive factor in the decision to quit brass lessons.

Infinitely worse perhaps was the behaviour of certain curriculum teachers at the point of departure for a brass lesson. As a Head of Music myself, I am very aware of the many imperfections of a system of tuition which necessitates withdrawal from curriculum lessons in order to meet appointments with visiting instrumental teachers, who are often in school for only a couple of hours each week. I consider myself unpopular with my professional peers for having to continuously defend the system of withdrawal and insist upon the learning entitlement of instrumental students. The comments made by colleagues, however, some of whom I knew, were indeed saddening.

A Maths teacher with generally a poor level of student rapport kept a trumpet student in detention, because the departure for a brass lesson had triggered negative group behaviour, with several members of the class attempting to leave the lesson as well. A French teacher was reported to have repeatedly intimated that leaving for a brass lesson was likely to result in failing GCSE French.

These examples highlight a telling commentary, in which only the most determined students are likely to withstand the ordeal of teacher disapprobation, and possible public humiliation.

3.4.4 The concept of 'cool'

Two strands of enquiry emerged as dominant themes for further discussion. These related to the social and physical pressures connected with the need to carry ugly and dilapidated instrument cases into school. Image conscious teenagers are unlikely to enjoy the aesthetic appeal of a shabby box of the suitcase variety, or an oddly shaped case of phallic appearance. Two students admitted to being adversely affected by the appearance of trumpet case, which had been supplied by the Local Education Authority, and the lack of available space in which to store it once they had arrived at school. As a result of this research, I was able to persuade my Local Education Authority to invest in a set of padded bags, which provided safe accommodation for brass instruments whilst looking fashionable as they had bright back pack designs not dissimilar to the variety used for sport equipment.

A second issue to emerge was that of adolescent musical taste, and the lack of compatibility between the student interest in popular music (Thomas, 2006) and the character of available teaching materials. All but the most contemporary teaching materials appear to discount creativity, in terms of composing and improvisation skills, and there is little connection with Garage, Rock and Hip-Hop influences. Naturally, this is partly due to the generic nature of brass performance and the style of music best suited to brass instruments. I did identify contemporary brass performers, such as Dennis Rollins and Alison Balsom, who mix classical brass performance practices with experiments in fusion with contemporary idioms.

3.4.5 The brass diary

This final strand of enquiry took the form of musical diaries completed by eight brass students over a three-week period in the summer of 2006. These were intended to reveal how brass practice, rehearsal and performance fit into the pattern of everyday life, highlighting barriers to progress, as well as coping methods acquired by learners in order to integrate instrumental learning with other responsibilities and activities. These diaries enabled me to propose that brass learners could be divided into four types, thus providing an embryonic taxonomy of learner. This was extremely fruitful research, and a very brief resume of the characteristics of the four types of learner is as follows.

1. The Integrator

The integrator is extremely adept at combining short periods of intensive and fruitful practice with a vast array of contrasting activities and responsibilities. Practice rarely takes place over one long period in a typical day. Instead, the instrument appears to be always available for regular short profitable periods of practice. The integrator has many voluntary interests and academic responsibilities. They rarely report having free time. They can multi-task and practice appears to be integrated into the normal flow of daily events. The diaries make no mention of free time, although this does not suggest that relaxation does not take place. Competing activities are skilfully combined and musical engagement is as natural as breathing. The typical integrator is extremely well organised, but this appears to stem from internal mechanisms rather than from external controlling factors.

2. The Compartmentaliser

Like the integrator, the compartmentaliser is well organised, but practice is compartmentalised into one specific period in the day. This often occurs with military precision, at the same time, on a regular basis. The neat presentation of the brass diaries mirror the methodical way in which they approach musical commitment and

indeed life itself. The compartmentaliser is predictable and does the same things at the same time each week. They like routines, but lack spontaneity and it is possible that they have a considerable amount of parental organisation. The compartmentaliser is a successful musician as a result of careful and sustained evidence of personal organisation.

3. The Recreationalist

The recreationalist rarely appears to practice. Home life is very busy and displays symptoms of chaos. There is much evidence of social activity and parents and family figure highly in the narrative, often with chaotic connections. Formal practice rarely occurs, and then only within the context of well known tunes which are often mentioned by name. Recreationalists spend a lot of time out of the house, not appearing to do very much in particular. Phrases such as 'out with friends' crop up regularly, but there is little evidence as to what is actually going on. The recreationalist enjoys playing in a band, but appears to have little capacity for the independent organisation of musical activity. The recreationalist will describe why they could not practice, yet still find the time to watch a lot of serialised television and can refer to the plots of several soaps. Music is a source of recreation, but one of many and there is little mention of connectedness. Parents are mentioned in association with chaotic and irrational incidents which remove the respondent from predictable activities and routines. Arguably, this group of students is the one most at risk of giving up their brass instrument. The pressure of daily life is clearly taking over any sense of personal space and advancing age will bring with it increased responsibility for compensating for parental disorganisation. Household tasks are already an important part of daily life and prevent practice.

4. The Avoider

The avoider is the fourth category of brass learner. Sensitive and well organised, the avoider conveys the illusion of conscientiousness and consistency. The avoider values the experience of playing a brass instrument, but rarely practises at home, often giving detailed reasons as to why practice could not have taken place. Home routines are described in microscopic detail as if to compensate for the inevitable lack of free time during which practice could have taken place. The avoider is, therefore, prone to guilt, as organised hobbies and social activities detract from the amount of personal free time left available for practice. The avoider has the potential to be a successful musician, but does not have the self discipline necessary to be able to combine independent work with alternative organised activities. The avoider is a willing musician when it comes to

attending rehearsals which have been organised for them by an adult. In real terms, however, they are unlikely to achieve their full potential as musicians because they avoid what they consider to be the chore of individual home engagement.

3.4.6 Conclusion

In relation to the research evidence discussed within this chapter, I was in a good position to be able to consider methods of enquiry for the initial stages of research. The work of Green (2001), Herbert (2005) and Hallam (2006) convinced me that the main three research foci would be best approached through the medium of qualitative methodologies and that questionnaires and semi-structured interviews were likely to be fruitful research methods, given the range of correspondents and the available timescales for a relatively short project.

Three research foci:

- Identify the factors which best anticipate or interfere with the successful learning and teaching of brass instruments;
- Examine the autobiographically driven perceptions of successful brass performers, such as those active in the fields of brass bands concerning ideal factors which influence brass learning; and
- Consider the implications of this research within the context of more generic principles of successful pedagogical practice, such as in relation to the ERSC's Teaching and Learning Research Programme's (2006) 10 holistic principles of effective teaching and learning, and with regard to current initiatives that contribute towards an understanding of the nature of learning within a contemporary setting.

Chapter 4 considers the design of a research project which could apply the findings of the Institution Focused Study to a wider range of completed brass learners, i.e., adults working as performers at the very top level of the world of brass bands. This would place me in a stronger position to begin to be able to understand the factors determining success in the learning and performance of brass instruments.

Chapter 4

Methodology

4.1 From Institution Focused Study to Thesis: the application of successful enquiry

The Institution Focused Study, as discussed in Chapter 3, was a useful prototype for more detailed investigation, and in the spirit of the degree of Doctor in Education, the research methodologies practised were to come into immediate use. It was at the point of designing the methods of enquiry for **Critical influences affecting the contemporary brass playing community** that I became grateful for the lessons learned from engaging with serious, if smaller scale studies.

The application of questionnaire

Looking back over the questionnaires used to generate data for the Institution Focused Study, it was clear that they had been an extremely effective tool of enquiry. Their value had been twofold. Firstly, they had forced me to develop a very clear view of the boundaries of my research, encouraging a breadth of enquiry sufficient to contribute towards the generation of hypothesis whilst limiting the accumulation of material to clearly defined goals. Secondly, the questionnaires had been straightforward to recreate, administer and analyse, and therefore useful as an initial method of enquiry, where the precise nature of the area of research was in need of clarification.

After discussion with my supervisor, it was suggested that the research programme could begin with the development of a questionnaire similar to that used in the IFS. But this time, designed to focus sharply upon the learning experiences of a community of brass players in a school which was (a) in a geographical area in which there was a national association with brass performance and (b) known as a centre of excellence for brass performance. The results of this research would be likely to enable me to satisfy my curiosity that the findings of the IFS were not the result of regional teaching and learning conditions, and that there might be a range of more generic principles to which successful school based brass learning and performance could be attributed. This would, ultimately, contribute towards a wider research question as to what extent the ten ERSC TRLP principles of effective teaching and learning could be applied to specifically brass learning and performance.

Knowledge that the North of England is a centre of excellence in brass performance stretches way beyond the anecdotal, and Chapter 1 contextualised the reasons why this may be so. It was, therefore, important to locate a high school located within this area of brass

performance activity and negotiate access for the purposes of conducting a revised version of the questionnaire for students who are learning a brass instrument. Two ways of doing this became apparent as I considered the various channels of information available to the part time researcher.

The British Bandsman is a weekly publication targeted at the brass band fraternity and, as such, represents one of a small number of journals of general interest to the brass performer and enthusiast. Whilst not overtly an academic publication, it is nevertheless a useful source of statistical information concerning the demography of brass performance and the changing patterns of interest in brass band activities. The British Bandsman was first published in 1887 and the archives, now partially accessibly on line, demonstrate the move away from journalism preoccupied with information about the results of competitions, to a more holistic interest in brass pedagogy, and the future of international brass performance.

A survey of five years issues (2000 – 2005) of The British Bandsman provided a strong overview of news items involving schools, and which ones were successful at sustaining large communities of brass performers. Two schools, which I shall call School W and School X appeared with great regularity, both in terms of brass pedagogy, and reports of successful public performances. Schools W and X appeared to be a potentially fruitful source of research opportunity for several reasons. Firstly, their frequent appearance in the brass band press and other publications within the context of success in the Youth section of brass band competitions suggested that they were schools with a very high level of participation in brass learning. Secondly, school websites made frequent reference to the high quality of the brass bands and brass ensembles, with relation to the examination success of individual members and the frequency of concert appearances both in and out of school. Both schools had links to local universities through teaching mentorship programmes and this suggested that the schools would welcome an opportunity to engage in a small-scale research activity, particularly were it to reveal findings which could be used to further develop the quality of opportunity.

I approached the Head Teachers of both schools with a view to focusing on the first part of the research, using an adapted form of the questionnaire about the brass learners in their schools. In the case of School W, access was denied without explanation. My initial reaction was to repeat my request, surmising that I had made contact during a period of turbulence caused by an impending inspection or possibly staff illness. Thinking back,

however, to the research guidance given by BERA, I chose to respect the Head Teacher's initial wishes, and not make any further enquiry.

School X, on the other hand, had a Head Teacher who was keen to welcome me as a researcher. I was given permission by telephone to send a draft copy of the questionnaire to the Head Teacher, who was then speedy to give permission for the research to go ahead.

As there were to be opportunities for interviews with brass performers later in the project, I decided not to request that any follow-up interviews could be considered. The data generated by the questionnaire, combined with the data collected from three Lichfield schools during the Institution Focused Study, should be sufficiently informative in terms of indicating possible divergences of learning experiences and areas of comparable performing opportunity.

4.2 How questions for the school based sample were developed and piloted

Two successful questionnaires had been useful pilot projects for the preparation of questions for the school-based sample, and these formed the basis of the questionnaire survey completed by students at School X. In 2002, I had undertaken a successful piece of small-scale research as part of the doctoral programme in which I had investigated the issues facing students when starting to play brass instruments (Thomas, 2002). This compared, through a series of questions, the challenges surrounding the initial opportunities to play brass instruments as contrasted with the issues facing woodwind players. A second strand of questioning considered the influences which successfully anticipated engagement with brass learning, and the final section questioned the role of parents in sustaining interest and continued engagement. This survey of 21 students highlighted the importance of teachers in providing sustained mentorship to those students learning brass instruments, in a way not reflected by their woodwind counterparts, who viewed the companionship of peers as a principal source of encouragement.

The Institution Focused Study provided the opportunity to develop these questions into a formal large scale study with a wider focus and broader field of enquiry. An identification of issues concerning the recruitment and retention of brass players in three Lichfield secondary schools (Thomas, 2006) was influential in focusing my attention upon the areas specific to initial learning experiences, lesson content, key influences in terms of mentorship, attitudes towards practise and self image as a brass player. The subsequent interviews with a sample of participants referred to the questionnaires and the students

agreed that they had been an interesting and thought provoking opportunity to reflect upon their lives as brass learners and performers.

These questions formed the basis of the questionnaire prepared for the students at School X. Once written in draft form, the questions for the school-based sample were reviewed informally by a panel of brass learners from my department within the context of a music lesson. They were subsequently amended in the light of the student's comments, particularly in terms of questions 22 to 39, 'how I feel about being a brass player' and greater reference to parental encouragement was included in the final questionnaire. The same panel of students reviewed the final version of the questionnaire, once it had been completed.

4.3 School X: a brief introduction

School X is in the North West of England. The school's connection with the world of Brass Bands is extremely longstanding, and there are over fifty bands within a twenty mile radius of the school, many of which are what is termed 'Championship Section'. In effect, this equates to the 'Premier League' of Brass Banding and, like in the world of football, such bands are in a position to attract the top players and function at what is essentially a professional level. In such a situation, there is a blurring between the world of the amateur Brass Band and the wider universe of the semi-professional musician.

School X has several school Brass Bands, the most senior of which recently came first in a number of local and national competitions. This indicates an extremely high standard of performance and further justification of my choice of School X as the base for my first strand of research. A short comparative survey, based upon the study of responses to the questionnaire prepared for students who played brass instruments in three Lichfield schools would be likely to yield interesting and informative results. I would be able to infer whether the results obtained in Lichfield represented a localised interpretative response due to the sociological and geographical nuances of the respondents, or alternatively an indication of potential generic principles of brass learning which could be applied on a wider scale.

After two discussions with the faculty administration in School X, and one further conversation with the Head Teacher, it was agreed that I could conduct a questionnaire survey of all students receiving brass tuition between 1 and 14 October 2007. In total, twenty-five students, ranging from School Years 7 to 13 completed and returned the questionnaire.

4.3.1 The Preparation of Questionnaires for distribution to brass students at School X. (Appendix C)

The questionnaire used within the context of the Institution Focused Study and which had been successful in its goals, had been designed to gain insight into the learning and performance habits of young brass performers, counterbalanced with what could be termed 'parallel identities'. This made reference to their roles and responsibilities as siblings, children, carers and students, whilst acknowledging adjacent adolescent requirements, including their recreational activities, sports, hobbies and the degree to which they connected with the wider scheme of relationships and membership of organisations.

As this initial level of research was going to take the form of a comparative study between contrasting populations, the content and format of the questionnaire was not changed to a significant degree. The only additional section was a final series of multi-choice statements under the general heading '**What I hope to Achieve**'. This presented each respondent with ten aspirational statements concerning future musical ambitions connected with the learning of their instrument. This could provide important information concerning the degree of sincerity with which each respondent was engaged with the intended possibilities of learning and performance.

I contacted the Head Teacher of School X by initially telephoning him to discuss the nature of the research and its role within my professional doctorate. He agreed to discuss the matter with the Music Department and contacted me by letter in September 2007, agreeing that the school would be happy to participate. At this point I spoke to the Head of Music by telephone to introduce myself and the nature of the research and said that I would be sending enough copies of a questionnaire for every brass learning student in the school to participate. It was suggested that this may be a difficult request to follow, due to pressures on time, instead it was suggested that I sampled all the students who would be receiving a brass lesson on a particular day, during which the questionnaire could be completed as part of their lessons. This was a practical suggestion, as it meant that there would be a degree of control over the completion of the questionnaires which would be undertaken in school time, none being taken home and lost as I had found during the IFS research, and all completed questionnaires could be returned to me as a complete package.

I therefore had 30 copies of the questionnaire survey posted to the Music Department at School X and they were returned to me by first class post by the end of October 2007. In total, 25 students ranging from Year 7 to Year 13 completed the questionnaire. Discussion

with my supervisor suggested that this would be a viable number to use as a sample for this kind of research.

Table 4.1 Brass playing students from School X who participated in the questionnaire survey, October 2007 with instruments played

Year Group	Respondent number	Instrument
7	1	Trombone
8	2	Cornet
8	3	Cornet
8	4	Trombone
8	5	Trombone
9	6	Cornet
9	7	Tenor Horn
9	8	Cornet
9	9	Cornet
9	10	Trombone
9	11	Baritone Horn
9	12	Trombone
9	13	Cornet
9	14	Tenor Horn
9	15	Euphonium
9	16	Cornet
10	17	Cornet
10	18	Cornet
10	19	Cornet
10	20	Cornet
10	21	Cornet
10	22	Cornet
10	23	Tuba
12	24	Cornet
13	25	Euphonium

Cornet	N = 14
Tenor Horn	N = 2
Baritone Horn	N = 1
Trombone	N = 5

Euphonium	N = 2
Tuba	N = 1

The completed questionnaires were rich in both qualitative and quantitative data, providing a detailed overview of the musical lives of 25 students at School X and their lives as brass performers. I analysed the quantitative data by entering all numerical information onto a spreadsheet generated through Excel (Appendix E) and this gave me a means of counting the frequency of each set of responses. For example, in terms of parents who play instruments I was able to quickly see by referring to the spreadsheet both the numbers of parents who play and the numbers who have never played an instrument. On occasions when students had entered a brief description to provide more information in support of a particular point, I added this to the spreadsheet, therefore providing an easily discernible qualitative strand of information. For example, student 9 mentioned that her mother had played an unspecified instrument, later giving information that one of the first reasons for starting lessons was that her parents wanted her to learn and that she wanted to make them happy. This implies that parental experience of playing an instrument was a significant contributory factor for this student, a trend corroborated by Howe and Sloboda (1991) in their account of the importance of the family and musical background in young instrumental learners.

This was a time consuming process, but immensely worthwhile as by the end of the transcription process I had a very detailed overview of the musical experience and attitudes of the cohort of 25 students as well as verbatim comments which I transcribed into the spreadsheets. This method of recording and analysing qualitative data was very useful because frequencies of responses could quickly be calculated and trends spotted which would inform my understanding of the qualitative information. When giving feedback to the school, it also provided an opportunity to give factual evidence in terms of the frequency of practice at home, and the amount of practice done by particular groups of students.

In terms of the qualitative data, as much verbatim information as possible was transcribed onto my spreadsheets. This gave the students the opportunity to express themselves through their own language and I was able to reproduce their words within the context of my analysis. Again, the frequency of particular trends, such as the key people, events and activities to have influenced music making in the 'My Lessons' section of the questionnaire were straightforward to analyse and it was not difficult to discern the importance of teachers, parents and siblings. The annotated versions of the spreadsheets (Appendix E)

support my prose analysis of the findings, during which I use a constructivist methodology to summarise the key points of the findings.

4.4 A survey of adult performers in two championship section Brass Bands

4.4.1 How the questions for the adult sample were piloted and developed

Howe and Sloboda (1991) had undertaken research into the accounts given by young musicians of significant influences in their early lives. This study considers learning within the context of the family and immediate musical influences. Alheit (1994) and Alhiet and Dausien (2002) consider the role of biography within the context of lifelong learning. Whilst focusing upon the nature of the professional musician these studies were to be of immediate relevance to the clearer formation of research questions aimed at better understanding of autobiographical perceptions of successful learning experiences as amateur brass instrumentalists. This was because the members of Bands B and C who took part in the questionnaire survey and the on-line interviews were, in several respects, working under conditions similar to those described by both Alheit and Dausien. Smilde (2009) recognises the connectivity between personal and professional lives, recounting the tensions between high level performance and contemporary notions of work-life balance (Alheit, 2009, p126). This was to be a major concern when formulating the questions for sections C and E of my questionnaire survey, Family Connections to Music and Hurdles and Handicaps.

Both the draft copy of the questionnaire survey and on-line discussion questions were trialled with three members of a local brass band with which I have a connection and their comments were noted. The final version of the questionnaire survey included a wider range of questions in section B, which considered the availability of early performance opportunities.

If the survey of the learning opportunities and performing experiences of students in school X was to provide insight into what it is like to be a contemporary brass learner in an environment in which music flourishes, the next stage of the research would provide an opportunity for me to look closely into the performance lives of relatively completed learners, and to consider the opportunities and events which had enabled them to

experience both achievement, successful performance, and the motivation to engage with brass performance as a source of lifelong learning and enjoyment.

In my experience, it would appear that relatively few performers successfully make the transfer from student to adult amateur musician. This is corroborated by Biggs (2009) in his study of Vince and Gabriel DiMartino, which underlines the importance of community membership for the adult brass performer.

Initially, the focus for this strand of research was to be located around a community of brass performers and, in an ideal scenario, the entire membership of a brass band that was working at a high level of performance. This would indicate that the field of research would be likely to encompass a group of adults who had reached a very high standard of personal performance, thereby having withstood at first hand a range of experiences, both helpful and unhelpful throughout their growth as learners. As autonomous amateurs, it was hoped that they would be in a position to comment fully upon the trials and tribulations of their recent learning experiences, defining a celebratory and pedagogical journey which had equipped them for the discipline of combining home, family, work and musical commitments. A championship section brass band would, therefore, be a likely recruiting ground for a community of informed respondents.

To return to the list of brass bands compiled by Huddersfield Town Band (www.bandsansenquirewithin.com), there were thirty-nine bands in the UK which were members of the 'championship section' of the competitive wing of the brass band movement, and any could have been a potential source of respondents. In effect, it would have been more sensible to have viewed them as equally difficult areas of research, as events in the research journey were to show. Another source of information concerned the position of particular brass bands in the league table published in *The British Bandsman*, which places top bands in an order of ranking derived from the points which they have earned at various levels of brass band competition.

The selection of Band B was not entirely a random choice, although it would have been possible to have done the research using any of the championship section brass bands in the competitive wing of the brass band movement. The band had been a prominent feature of my childhood and I had known some of its members in the past and I felt that its proximity to the motorway network would enable me to visit the band room in order to undertake future pieces of research. However, this was not going to be necessary due to the inclusion of the on-line interview element of the research. Band B was a contesting

band working at the highest level and I knew from player profiles on the band website that they came from a wide variety of backgrounds and geographical locations. This would mean that the research would not be focused entirely upon sociological aspects of a historical learning community. The band had taken part in previous research activities, evidenced by publications in the Brass Band press.

Either information source (the list of championship section brass bands compiled in *Bandsmansenquirewithin* and the *British Bandsman*) offered a viable research population from which to have drawn a random sample of respondents. In the event, I selected band B from the list of championships section because they were accessible via an easy motorway link should the research process necessitate face-to-face interviews with respondents. At this stage of the research design, this was likely to be an important consideration within the spirit of the constructivist epistemological framework of enquiry which I had chosen.

I was at this point keen to include a whole community of performers within the scheme of enquiry, and in the case of a brass band this would mean a total of twenty-five musicians.⁹ This was because I was inspired by two engaging accounts of research which employed an inductive approach to the concept of the semi-structured interview. During my Institution Focused Study I was interested in Green's approach (Green, 2001) to her well-known exploration into the working lives and influences of young popular musicians. By means of contrast, Faulkner and Davidson (2006) were able to engage with issues affecting the members of an Icelandic male voice choir through what they termed interpretative phenomenological analysis to 'explore personal perceptions of lived events' – leading to 'richer and fuller accounts' (p221). In Faulkner's case, however, he had the privileged status of insider researcher as he was also the director of the male voice choir which formed the focus for the inductive research. I was strongly attracted to this study, as it discovered strong links between personality, performance and identity within a largely male field of respondents which corresponded to the gender make up of many typical brass bands.

Following permission having been given by the secretary of Band B, I posted a copy of the questionnaire to each of the members email addresses. These were available in the public domain on the band website. I was therefore using random sampling in this part of the

⁹ This corresponds to the personnel of a contesting brass band which comprises of ten cornets, one flugel horn, three tenor horns, two baritone horns, two euphoniums, three trombones, and four tubas.

research as it was not necessary to focus the research on either particular individuals or sections of the band.

In effect, I was overly optimistic about the practicality of conducting a survey of the complete population of a single brass band. Whereas Faulkner (2006) was an insider-researcher, my position was to be that of visitor, and when response rates to my on-line questionnaire were only half what I had hoped for, it was necessary to consider alternative research populations, as I had been unrealistic in my anticipation of the amount of time which busy musicians were able to give to a part-time researcher.

I therefore decided in consultation with my supervisor to broaden the focus of enquiry to incorporate a second brass band population. The rationale behind this was well considered, as if response rates equalled those of Band B, then I would still be left with what was in effect the likely equivalent of a complete brass band in terms of numbers or respondents. A brass peripatetic teacher at my school had shown great interest in my research throughout the degree and when I explained the nature of the difficulty to him, he offered to approach the secretary of a championship section band with whom he played in the Midlands, which was to be known as Band C.

Upon reflection, the introduction of a second brass band was to improve the research design, because it divided the research between two geographical locations, therefore, widening the base of respondents from whom overall generalisation about the range of issues affecting the contemporary brass performer could be made. It suggested that the deductions from the enquiry which were not likely to be merely a product of 'Northerness', and specific local mediums of support and nurture, but that the factors facing the brass learner may have no strong geographical bias, or location.

The questionnaires were posted to all members of Band B and Band C with the request that they could be returned as soon as possible. Within two weeks I had been sent the responses by each respective band, and therefore had a random sample of 11 responses from Band B and 13 from Band C, making a random total of 24 respondents. I invited a total of 6 respondents to take part in the on-line discussion forum because they had given particularly interesting feedback in their questionnaire responses which illuminated crucial areas of the brass learning experience. All agreed to take part.

4.4.2 Bands B and C: a brief introduction

All aspects of the research were conducted within the spirit of academic enquiry, including anonymity of the respondents and organisations who kindly agreed to participate in the research. It was necessary to produce some background information about Band B and Band C, but not so much as to enter into a guessing game with the reader in such a way to compromise anonymity. The profiles of Bands B and C are, therefore, brief and contain only information pertinent to the spirit of enquiry.

Table 1

A comparison of Bands B and C

Band B	Band C
Based in North West England	Based in the Midlands
Continuously active since the turn of the twentieth century	Continuously active since the middle of the twentieth century
Players travel from a 75 mile radius to rehearsals	Players travel from a 40 mile radius to rehearsals
Has sponsorship in excess of £10,000 per annum	Has sponsorship of £2,000 per annum
Performs 40 concerts a year	Performs 20 concerts a year
Undertakes overseas tours annually	Undertakes overseas tours occasionally
Age range 17 – 52	Age range 16 - 62
Pays retaining fees to principal players	Does not pay retaining fees

Despite the approximately corresponding performance values of the two bands, Band B is in the celebrity league of the brass band world. Generously funded through sponsorship, it can afford to recruit the best ‘amateur’ musicians, although at this level this can be understood to be a debatable term. Of the twenty-five musicians in Band B, eleven agreed to share their profile through the band website. Several were what could be understood to

be 'semi-professional'. Employed as instrumental teachers by Local Education Authorities, or indeed as part time professional musicians, they draw into question the amateur status of the membership of Band B.

Band C, however, is openly amateur in its membership and the publicity material included on the band website is clear about none of the band members receiving payment or retaining fees of any kind in exchange for their membership and participation.

4.4.3 The preparation and administration of Questionnaires for distribution to Band B, and subsequently Band C. (Appendix D)

This questionnaire was intended to generate knowledge about the biographical perceptions of brass band musicians concerning their learning experiences, family and social connectivity to musical exposure, and an insight into primary motivational factors.

Section A elicited information about level of formal musical education, and placed the respondent within the musico-social context of the brass band. This included their position in the band and how far they travelled to rehearsal.

Section B considered the opportunities available to the respondent whilst they were still a learner, as well as asking questions about alternative musical interests.

Section C traced the musical ancestry of the respondent to a period of one hundred years, and discussed family connections with music, including preference and taste.

Sections D and E discussed primary motivational factors in the formative stages of playing a brass instrument, and negative events and phenomena which discouraged interest.

Section F invited the respondent to consider, through a series of statements, the key elements of effective brass teaching.

The band secretary of Band B was contacted by email on 3 January 2008, and permission to conduct the survey was granted on 4 January. The survey was conducted between 4 and 30 January 2008. The survey of musicians from Band C was completed between 5 and 27 February 2008.

Table 4.2 Brass players from Band B and Band C who participated in the survey, January and February 2008

	Band	Respondent	Instrument	Participation in on-line discussion forum
1	B	B1	Baritone	Y
2	B	B2	Cornet	
3	B	B3	Cornet	
4	B	B4	BFlat Tuba	Y
5	B	B5	Trombone	
6	B	B6	Euphonium	
7	B	B7	Cornet	Y
8	B	B8	Tenor Horn	
9	B	B9	B flat Tuba	
10	B	B10	Cornet	
11	B	B11	Cornet	
12	C	B12	Bass Trombone	
13	C	B13	Trombone	Y
14	C	B14	E flat Tuba	Y
15	C	B15	B flat Tuba	
16	C	B16	Soprano Cornet	
17	C	B17	Cornet	
18	C	B18	Cornet	
19	C	B19	Cornet	
20	C	B20	Cornet	
21	C	B21	Tenor Horn	
22	C	B22	Euphonium	Y
23	C	B23	Euphonium	
24	C	B24	Flugel Horn	

4.4.4 An Interview schedule for on-line dialogue with members of Band B and Band C

This took the form of an adaptation of the format for use in semi-structured interviews suggested by Robson (2002, p278). I was able to encourage the on-line respondents to provide a deeper vein of material through adding questions and prompts intended to keep

the dialogue sharp and focused, whilst affording the latitude necessary for introspection and free expression. The on-line forum took place between April and May 2008.

4.5 How the qualitative and quantitative data was collected

Permission was granted by the secretaries of each band to undertake a questionnaire survey by email sent to the personal mailboxes of each member of the band. This could be completed on-line and returned to my mailbox for consideration and analysis. A selection of respondents who indicated their willingness could then be invited to talk in greater detail about their answers either through face-to-face interviews at an agreed time, or through an on-line dialogue. The latter medium of response proved to be an extremely simple and reliable method of enquiry and one which I would recommend to any student involved in interpretivist research methods. A drawback was that it was difficult to transcribe a detailed narrative of any interactive dialogue to include the kinds of non-verbal indications of meaning, such as pauses and hesitations that a conventional interview would reveal.

The on-line questionnaires were sent to a total of fifty-three brass band musicians in January 2008. This number was divided into twenty-five from Band B and twenty-eight from band C. By the end of January, eleven respondents from Band B had returned a completed questionnaire, and by the end of February, thirteen had replied from Band C. This gave me a data set of twenty-four respondents covering two top section brass bands.

4.6 On-line dialogue with a selection of respondents from Bands B and C

Initially, my research intention had been to analyse the data presented by the questionnaires completed by the twenty-four respondents from Band B and Band C, and then visit the musicians in their respective band rooms and interview a number from each who had provided in my opinion particularly illuminating responses to my questions. Using their written responses to devise probes, it could be a powerful research tool to explore, through the medium of face-to-face questions delivered through semi-structured interview techniques, deeper levels to their responses to key questions. I was particularly interested in childhood and school-based experiences which at some stage made the respondents consider giving up their brass instrument. This was because of the eventual wider application of the research as being of practical value to teachers and key professionals who

would be in a position to recognise and respond to the symptoms which lead to disaffection and discontinuation.

With this aim in mind, the semi-structured interview would, therefore, be an ideal method of enquiry, as it would give me the opportunity to utilize some of the key interpretivist techniques connected with the analysis of non-verbal forms of communication (Robson, 2002, p 276) and the relevant consideration of pauses, silences and eye contact.

In reality, the restrictions necessarily experienced by a part-time researcher, working at considerable geographical distance from busy semi-professional musicians, required an alternative approach. My respondents showed that they had on average a sixty mile round trip on a typical rehearsal night and, in several cases, a journey of more than sixty miles each way from house to rehearsal. With rehearsal time at an absolute premium for bands at this top level of performance, primarily concerned with preparation for contests and tours (according to respondents), there would simply not be the time available, nor indeed the infrastructure in terms of space, to be able to conduct coherent and dignified face-to-face interviews.

After reviewing this situation, a compromise solution was proposed. I would replace the face-to-face semi-structured interviews with an online forum, through which I could form a database, incorporating the addresses of key correspondents who had provided particularly interesting feedback.

4.7 The practical application of the research methodology

A copy of the questionnaire was e-mailed to every member of Band B and Band C, using the public addresses given on the respective band websites. Completion was entirely voluntary and participating members were reassured that all information given would remain entirely confidential and their identities made anonymous, in accordance with the code of practice given by the British Educational Research Association (BERA). Once completed, the members of each band who wished to participate returned their questionnaires by e-mail.

The on-line interviews operated through this medium of questions which could be posted and addressed either individually, or as directed to the attention of the group as a whole, therefore embracing key characteristics and advantages of both the individual semi-structured interview and the group discussion. Robson (2000, p 255) is circumspect

concerning the efficacy of the telephone survey, as face-to-face communication is lost, and also are some strands of non-verbal communication of interest to interpretivist research. I was minded of this when considering the implications of online dialogue, but Trochim (2006) provides an interesting and helpful overview of the effectiveness of the online forum by emphasising the strong parallels with the group interview. This highlighted some of the ways in which on-line dialogue could be used to both clarify key areas of interest, and generate further theory. Dr Evangelos Himonides of the music education research team was of great assistance in clarifying my conception of the organisation of an email forum for discussion, incorporating a limited number of respondents. Given the small numbers of likely respondents, this ruled out SKYPE as a feasible method of enquiry. An online dialogue, with questions posted by email would be likely to generate sufficient opportunity for the exploration of key issues at this stage of the research process.

4.8 Ethical considerations

As a piece of small-scale research, as part of a professional doctorate, the research was commenced with no intention to publish any of the findings, or at least in such a way that any individual or institution could be identified. I assured all participating respondents that their identities would be made anonymous when the research was presented in thesis form and that no subsequent publication in the public domain would ever give information which could identify them either by factual or inferential information. This was stated in my introductory letter to both the participating students in School X and the participating members of Band B and Band C. In the case of a very small number of respondents, biographical details which could imply identity were suppressed from the final version of the thesis. No information that could be deemed in any way sensitive was included in the draft or final version of the thesis. All members of the on-line discussion forum gave permission for their words to be quoted as part of the thesis. At no point was any member of the respondent team pressurised to disclose more than they were willing. This corresponds with the advice given by the British Educational Research Association (BERA, 2011). I assured both the secretary of Band B and the secretary of Band C that any information of interest as a result of the research would be returned by means of a brief report, if requested

4.9 Summary and focus for the programme of research

Chapter 4 set out to draw a line between the successfully completed research presented within the Institution Focused Study, and the intended format of the wider spectrum of the

Thesis. At the outset of the research process, upon which I was about to embark, the need to retain hold of the functionality and application of the investigation was crucial in the widest professional sense. The Institution Focused Study had generated information, supported by detailed research-based evidence, concerning factors influencing the world of the brass learner within a clearly defined locality. This was linked to my own sphere of professional contact and experience, and was focused upon three Lichfield secondary schools.

As a result of the IFS research findings, I was able to advise colleagues across the county in my capacity of Associate Advisory Teacher for Music about practical steps which could be taken to support the teaching and learning of brass instruments. The immediate effect was to offer more opportunities for primary school children to hear live brass music through the intervention of a brass quintet formed by members of the local instrumental service, which tours the county presenting short concerts. Another intervention was to secure funding to replace dilapidated instrumental stock with 'up to date' instruments in attractive cases. This was achieved through the favourable negotiation of a contract with a Taiwanese supplier, which was able to provide a large stock of new instruments at low cost due to exchange rate fluctuations.

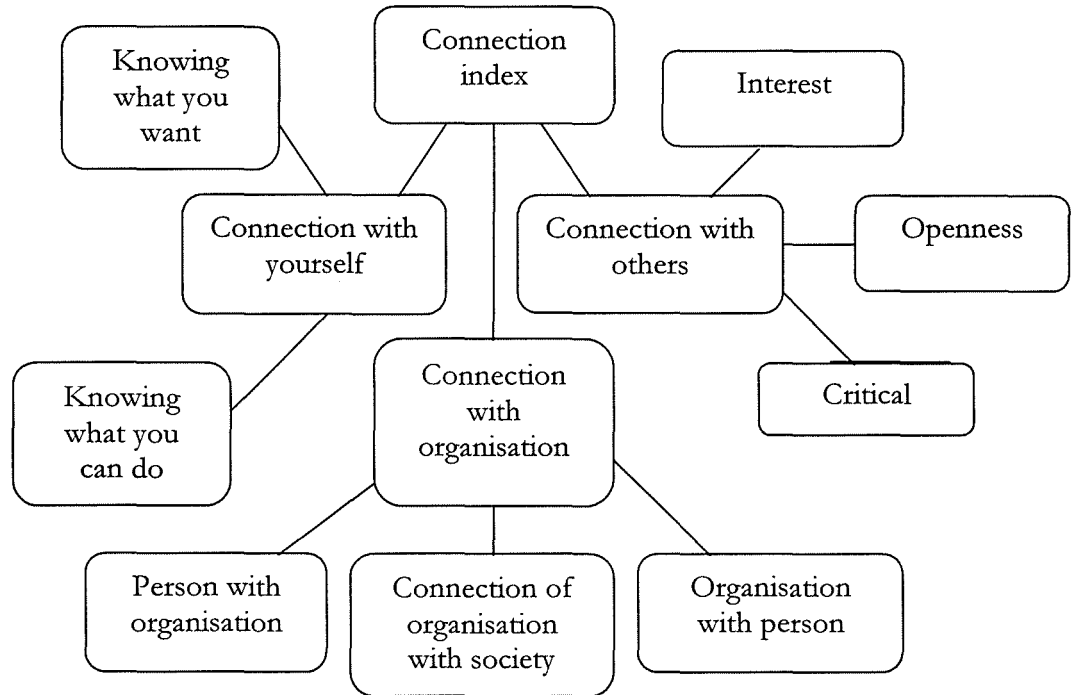
A pedagogical implication was to suggest a more standardised approach to brass teaching across the education authority, an approach which included the teaching of improvisation, and which included the regular opportunity to listen to recorded performances from the performers. This was to draw a very visible connection between classroom practice and the work of the National Secondary Strategy, with the pedagogy of brass teaching and learning.

The concept of connectivity is a relatively new area of social research, putting into focus the concept of meeting personal potential through the medium of openness to globalised influences (Simons, 2003; Watts, 2003). With the advent of new technology and the ability to communicate instantaneously with a globalised audience through media such as Facebook and Twitter, a great challenge for teachers is to link such popular and vernacular communication schemes with the development of pedagogy.

Interconnection, for example, is a research organisation loosely based upon models of business personnel management, which aims to provide personal productivity and effectiveness through the development of a sense of connection to self, others and organisation (www.interconnection.com). Essentially an on-line community, Interconnection proposes the following model for the improvement of personal success

through developing awareness of the position of self within a wider system of social connection (see Fig 4.1).

Fig.4.1 A model of types of personal and social connection



When developing research materials and considering the administration of the collection of data, I was conscious of the parallel between this model of self effectiveness, and my emerging theory of efficacy as a performing brass musician.

Clearly, brass performers would need to have high levels of self motivation to have been able to have achieved a high standard of personal performance, but I was very aware of how they might be affected, supported or encouraged by a sense of connectedness to a wider set of influences. Drawing upon my knowledge of motivational networks developed from the Institution Focused Study (Thomas, 2006) I considered the application of the interconnection model to the brass learner. This was to influence my choice of research tools at the critical period of transition between Institution Focused Study and Thesis.

The survey of players in two adult brass bands performing at a very high level was intended to:

- Identify the factors which best anticipate or interfere with the successful learning and teaching of brass instruments.
- Examine the autobiographically driven perceptions of successful brass performers, such as those active in the fields of brass bands concerning ideal factors which influence brass learning.
- Consider the implications of this research within the context of more generic principles of successful pedagogical practice, such as in consideration of the ERSC: Teaching and Learning Programme (2006) and its ten holistic principles of effective teaching and learning.
- The questionnaire survey of twenty-five students from a school in the North West of England was intended to give me the opportunity to compare the results of the earlier Institution Focused Study research with a school with a strong brass tradition in a different geographical location in which brass learning was more intrinsic within community life.
- The online questionnaire survey of twenty-four respondents from two championship brass bands would give an overview of the perceptions of successful adult performers concerning their formative learning experiences and ongoing forms of motivation.

The research programme would need to take place over a carefully designated time scale in order to fit in with the demands of my professional life as a full time teacher and the months from January to October 2008 were, therefore, set aside for the collection of data, with the following calendar year focused upon writing up the final version of the thesis.

Chapter 5.

Presentation of findings

5.1 Presentation of data from questionnaire survey of twenty-five brass playing students from School X. (Appendix E)

5.1.2 Introduction

The questionnaire responses were analysed after having been converted into a spreadsheet display format. This was beneficial because it made for ease of analysis and a direct means of comparison with the data collected from the Lichfield schools, which was displayed in the same uniform format. The analysis was an interesting project, and the results provided me with an exceptionally informative perspective into the lives of young brass players, and their key areas of motivation. There were some to be expected points of commonality with the brass players from the three Lichfield schools, but additionally some powerful examples of significant areas of divergence.

5.1.3 Getting Started

The responses to this section (n=25) provided a very clear insight into the primary catalysts which sparked the initial desire to learn a brass instrument, and indicated very strongly that contact with other people who were close either as family members or friends were virtually the sole decisive factor (n=22). Only seven of the twenty-five students identified the class music teacher as being of key motivational importance in the germination of the decision to learn to play, although the significance of the teacher was to be elevated in Section 2, when they became the single most important influence on music making once the initial decision to learn had been taken.

Although eleven students had siblings who played a brass instrument, siblings were not seen as being a key initial motivational factor, with only five students identifying them as being a special motivation in initial learning. This is an interesting commentary, as it proposes the notion that sibling involvement is not necessarily significant when commencing a brass instrument. This evidence was corroborated in Section 2, in which only three students pinpointed brothers and sisters as having been key influences on day-to-day music making.

Friends who already played a brass instrument were of greater significance than siblings, with nine students stating that they were of key importance in the decision to start to play.

This represents a wide difference between the students at School X and the three Lichfield schools, in which the influence of siblings was of marked significance.

The role of parents in the learning process was to provide a contradictory commentary at all stages of my review of the data from School X. Parents were seen to be key influences in the initial level of participation, with ten students naming their parents as a major extrinsic motivational factor. For each of these students, the desire of their parents to see them start lessons on a brass instrument was of a social significance, with several stating that they were learning to 'make my parents happy'. This suggests perhaps a closeness of family bonds within this community of brass players and, paradoxically, a loyalty which was apparently not reciprocated by significant levels of parental involvement and support later in the survey. In many cases, the desire of the students' parents to secure their involvement with practical music making within the context of a social setting with respected ensembles was encouraged by a high incidence of parental participation in music making. Ten students had parents who had played a musical instrument at some period in their lives, although only three of these were brass players (trumpet, cornet and trombone). The others represented a particularly diverse selection of folk, jazz, orchestral and keyboard instruments, including piano, violin, clarinet and banjo. In the case of eight of the respondents, the recollection of parental music making was hazy, with no information being offered as to the precise nature of the instruments played, nor of their ensemble context. This is interesting as it somewhat refutes, certainly within the context of this group of respondents, the anecdotal assertion of writers such as Newsome (1998) and Herbert (2000) that generational connectedness is a prominent feature of many brass communities. This was certainly true of the respondents from Bands B and C, who, it will be seen in Chapter 6, had a higher incidence of pan-generational brass ancestry. With these pupils, mothers were more likely than fathers to have played an instrument and stopped. Eight parents were active as musicians which out of a possible total of fifty, is representative of the population as a whole, as corroborated by private correspondence received from the Associated Board of the Royal Schools of Music.¹⁰

The high incidence of quality and focused parental encouragement in the initial stages of the learning journey demonstrates a sincere desire to stimulate musical learning, perhaps in response to an awareness of the enjoyment and social benefits that musical involvement would certainly imbue. Strangely, this view was not supported by serious concrete evidence of exposure to the sonic power of brass performance. Only four of the group of twenty-

¹⁰ Email received from Nigel Scaife, Syllabus Director, Associated Board of the Royal Schools of Music, September 23, 2009. 09:10am

five respondents had claimed that a live musical performance had contributed to their initial desire to play. This indicates strong non-musical extrinsic motivation, provided by parents and friends, as being of vastly greater significance than the ignition of any personal need to play through the thrill of experiencing live performance. It was in this sense that the community of brass learners, represented by School W differed most strongly from the evidence of the brass learners from three Lichfield secondary schools. For these Lichfield students an 'Emmaus Road' experience, in which attendance at a live performance of brass music had ignited an internal core desire to participate, was a very significant motivational experience (Thomas, 2006). In School X, the prior involvement of friends and the encouragement of parents, many of whom had personal experience of the enjoyment and social benefit of musical involvement was the main catalyst in the earliest stage of brass learning.

5.1.4 My Lessons

This section of the survey asked short questions about the content of the weekly instrumental lesson and surveyed the key people, events and activities to have influenced music making. This information was to suggest a very stark change of emphasis concerning the importance of individuals and groups once the student had become an autonomous learner and performer. This data was to suggest a further significant contrast with the experience of the brass playing students from the three Lichfield secondary schools.

All students, without exception, had lessons in School X from a team of visiting brass teachers. This is unusual, as one would normally expect there to be some members of the cohort to have lessons out of school, either through a private teacher, or a teacher provided by another organisation, such as a brass band, marching band or perhaps The Salvation Army. Another unusual finding came in the information concerning the instruments played. Without exception, the students played only instruments connected with the brass band. There were no examples of trumpets, nor french horns. This is again unusual, as it would be expected that some diversity in this area would exist, and instrumental music services would be prepared to provide lessons on a diverse range of orchestral and brass band instruments.¹¹ Instead, the twenty-five students surveyed played cornet (14), trombone (5), tenor horn (2), euphonium (2), baritone (1) and tuba (1). This is an early suggestion about a clear profile for this community of musicians, suggesting that the school exercised a very high degree of control over every aspect of pedagogy and opportunity.

¹¹ Instrumental teaching in Staffordshire schools (2008). Stafford: Staffordshire Performing Arts.

The allocation of time for instrumental lessons was broadly in line with national expectations. Cornet students, and those learning the tenor horn and baritone, receive a thirty-minute lesson each week, but the larger instruments, the euphonium and tuba had a one hour lesson. This may be considered to be a luxury, but understandable in view of the special challenges presented by these instruments. The euphonium is an important solo instrument in a brass band, comparable to the cello in an orchestra, and the parts are invariably very demanding. The tuba, although comparable to the other valved instruments poses special difficulties due to the depth of the tessitura, and the articulation necessary to negotiate such a large mouthpiece.

The content of the brass lessons was heavily polarised towards the learning of pieces of music which were performed by the school brass band, with twenty-two of the students identifying brass music as being a prominent component of lesson content. Unusually, only eight students reported rehearsing solo music, and six reported scales and arpeggios and other exercises in their lessons. This indicates an interesting focus for the majority away from the technical requirements of the ABRSM Exam syllabus, and an emphasis upon the pragmatic needs of the school brass band. This is a situation of debatable merit, as there could be a danger that the musical diet of the brass community is being restricted to a limited range of the performance genre, and that the technical flexibility required by a wider range of ensemble opportunities is being neglected.

Furthermore, improvisation is seen to be negligible in terms of its impact upon taught opportunities, with only two of the students reporting that it ever took a role in lesson content. This suggests that the genres to which the students have access is restricted to non-improvisatory forms, with jazz, for example, being off limits.

The students provided interesting data concerning their relationships with their brass teachers. Only two reported that they got on 'extremely well' with their teacher, and twelve got on 'well'. This is somewhat surprising, as it might be expected that the numbers of students reporting positive relationships would have been higher than fourteen in total out of twenty-five, given that this is a voluntary activity and that the school offered good opportunities for brass performance. More importantly, seven students reported that they had elements of concern within the teacher-student relationship, with two actively disliking their teacher. It would be unwise to overstate the significance of these statistics, but it would be reasonable to expect a more regular pattern of enjoyment within the learning experience and there are clearly tensions for this group within the brass teaching programme. The evidence suggested by the interviews from brass playing students within

the three Lichfield secondary schools suggested a much higher level of enjoyment. A possible explanation could be linked to the limited programmatic content of the lessons in School X, and the overloading of one genre of repertoire.

Despite this, both the class music teacher and the instrumental teacher were recognised as being key inspirations in the provision of musical opportunities. The classroom music teacher superceded parents as being the key musical influence for fifteen students. Parents were no longer as important as agents of inspiration once the students had arrived at the position of being autonomous performers, and their recession was mirrored in the further data emerging from the survey. A plausible interpretation of these phenomena could be that the social aspects of band membership transcended the need for critical parental involvement, as only ten students at this stage identified their parents as being of key importance as musical influences. Friends were as important as parents, once students were involved in performing with the band, with ten students citing them as being the most important influence.

Of minimal significance was the influence of a well-known performer. A perverse characteristic of this cohort of students was that, despite living in a part of the country rich in brass heritage and influence, very few ($n=4$) students suggested that 'well-known' performers were a significant influence upon music making. This lack of contact with the wider world of musical performance and personality was to be a source of interest and puzzlement throughout the survey, particularly in Section 3 (see also 5.4.4).

5.1.5 Key Influences

This section was intended to provide a deeper commentary into the extent to which the students had knowledge of, and access to the encouragement and motivation afforded by other brass musicians. School X was clearly functioning as a supportive community, but to what extent was the student ambition and progress given the nourishment and inspiration of the wider world of adult participation? I was reminded of the analogy of the Football League, in which young players and enthusiasts are likely to be well versed in the names, personalities and specific skills of a range of professional footballers. The survey and subsequent interviews conducted in Lichfield in 2006 revealed that the majority of students were totally unaware of the names of adult brass performers, either locally or in the international community. This was to me a staggering fact and appeared to reveal that, for many young performers, the learning experience was unsupported by the inspiration and guidance of expert performers. In a society obsessed with the cult of celebrity, it is indeed

strange that this aspect of the world of performance could have bypassed the learning lives of students who clearly have the motivation and support necessary to achieve high personal standards.

The Lichfield data was entirely replicated in the survey of students from School X. All students knew a minimum of three and a maximum of sixty young people who played their instrument, with even the tuba player, who often has a lonely existence, knowing five other performers. This suggests that the students are members of a healthy fraternity of student performers. There appears to be no lack of companionship in the learning process, and the future looks very bright indeed for the continuation of school brass bands in this part of the North West.

Conversely, the position was reversed when it came to knowledge of adults who were active performers, although as to be expected, this knowledge increased with the older students, who had been able to network with a wider body of outside musical organisations.

Of the twenty-five, ten students stated that they knew no adult performers on their instrument and almost half of the cohort ($n=12$), knew four or fewer adult performers. Only one student, an older performer, knew a substantial number of adult brass players. This is of concern, as this finding could be interpreted as suggesting that the majority of students surveyed perhaps are being denied the example and inspiration of community with the broader spectrum of non-student performers; adults who have progressed through the challenges of learning, and who now have performance embedded into their personal weekly routine. Without this connectedness, it could be argued that the young performers are in danger of perceiving that musical engagement is principally an activity connected with childhood, and that there could be an increased risk of not continuing as a performer beyond school. Arguably this is because musical performance has not been embedded as a valued lifelong skill.

The suggestion that this cohort of students was working successfully as a social grouping, but in a mentorship vacuum, was supported by the information that only seven of the group were able to remember the name of a famous performer on their instrument. Even then, the range of musical personalities was very narrow and confined to leading figures in the contemporary brass band movement, with Richard Marshall, the principal solo cornet of the Black Dyke Band being named by five respondents. Only one student, respondent 6, was able to name more than one performer on their instrument, in this case, the cornet.

Students who played the tenor horn, baritone, euphonium and tuba did not report knowing the names of any famous performers on their instrument. This is a disappointing statistic, as it is these players, who perform on the less common instruments who desperately need the inspiration and role model of completed learners, who have made performance part of their life pattern.

Similarly, the final question in this section, which asked the students to identify one main role model to whom they could aspire was met with equal ignorance, with only four respondents naming a player in the wider world of brass performance whom they most wanted to be like.

Again, Richard Marshall was the most mentioned performer, with six other students mentioning the name of their class music teacher, who was also a cornet player. This suggests that there is a likely disconnectedness with the world of brass performance outside the immediate community of the school. In the case of this position, the students at School X were significantly less likely to have knowledge of influential performers on their instrument than the students at the three Lichfield secondary schools. The students at School X appeared to have no knowledge of performers outside the genre of the brass band.

5.1.6 Practice

This section reported information about attitudes towards home practice, motivation levels and engagement with performance at home, and issues preventing practice. In general, the students surveyed were not well motivated towards home practice and showed signs indicating a lack of discipline towards this essential area of musical engagement.

For the majority, practise was not reported to be a key concern. Only three students managed to perform on a daily basis, and eight were able to practise every other day, which would be the minimum amount to be expected for a student at this stage to be able to make reasonable progress. Six students were only able to practise twice a week, which is probably inadequate to ensure progression, and two never practised at all. The analysis of what activities actively prevented practice was to reveal that this cohort of students had many other interests which stood in competition for their time, as in the three Lichfield schools.

Most students used their bedroom as an area in which to practise. Many different reasons were given, and all were totally practical. Twelve students described their bedroom as being

quiet and relatively free from distraction. Two respondents, r13 and r14, commented upon the beneficial acoustic properties of their bedroom, with r13 valuing the echo, and r14 the 'good, clear sound' gained by practising in a room which was small. Despite this ability to appreciate the niceties of acoustics, neither r13 nor r14 were able to practise more than once a week! Respondent 18 provided the most interesting commentary in this section of the survey, valuing the bedroom as a practice area because 'no-one can hear me playing' and 'I don't want to disturb my family'. This underlines the notion that, whereas this cohort of students was happy and proud to use their musical talents within a school performance context, they were unwilling to connect with a world of musical performance and engagement within other contexts, in this case, the home.

All students were extremely busy and active in a variety of social settings. Sport of various kinds accounted for an average of two hours each week for the majority of students. Homework was also a key area of activity, as was to be expected, and specific 'leisure' activities included The Guides, swimming, cheerleading and archery. This mirrored the complexity of adolescent social life outlined by Kenway and Bullen (2000), and the way in which students skilfully combine contrasting identities, operating in competing worlds of interest. Only two students mentioned computer-based activities as being a major leisure interest, but one would imagine that social networking now represents a prominent use of free time.

A majority of the group (n=15) were sufficiently motivated towards their brass studies to report practising without being asked to do so by their parents, although of these, r4, r8, r14 and r20 only managed to practise twice a week and r24 once. Five respondents needed to be told. This data suggests the interesting commentary that engagement with musical performance within the home is of fairly low importance. The society of the school brass band is key to their enjoyment and motivation. Once removed from this social and supportive environment, the desire to play as an independent activity is weak.

'Homework' and other hobbies were reported to be the key barriers to home practice as identified by the majority of students, with sport being the most hobby mentioned by name. Of concern is that a large number of respondents (n=11) reported that not wanting to disturb the family was a major impediment to home practice. This is a telling statistic, and a future strand of this research would be worthwhile were it to focus upon the forms of communication with the family, implicit or explicit which produced this sensation.

5.1.7 How I feel about being a brass player

The penultimate section of the survey was a detailed investigation into factors contributing towards self-worth and social value connected with brass performance. It considered firstly the role that parents and siblings played in the generation of positive attitudes to performance, and also engagement with learning.

Twenty respondents reported that their parents considered brass playing to be important to them. Five said that their parents had little involvement with the wider nature of the hobby. Of greater interest, perhaps, is the knowledge that no students identified their parents with the top interest category for this question, which was 'very important'. This was refreshing evidence, as parental obsession with their offspring's lives is surely a negative force. A further interpretation of this information would imply that whilst parents are not obsessive about brass performance, they are not entirely consistent with their support.

Many ways in which parents provide encouragement was suggested by these respondents. Eight respondents identified the communication of personal interest as being of crucial practical support. Evidence included:

- R1: Talk to me about what I'm doing
- R2: Tell me how I'm improving and how good they think I sound
- R3: They....want to listen to me play
- R5: Tell me that I am making a good sound
- R7: Ask to listen to me
- R10: Ask to listen to me: show enthusiasm
- R12: Show me some support
- R17: Tell me I'm doing well and getting better.

These comments underpin the value of parental interest in nurturing performance values, and the acknowledgement of progress.

Another source of parental encouragement was linked to the concept of financial and material reward for taking part in band activities. Five students linked the idea of parental encouragement to either buying a new instrument or providing money as a reward. R7 wanted 'money when I play in band nights and marches' and r21 described how going on trips and to festivals would be a source of encouragement. Only r19 was so bold as to suggest that parents should 'give me money'. Another group of students looked for

practical assistance with the day-to-day mechanics of being a brass player. R6, for example, suggested that his parents could 'give me a lot of free time and help with chores'. R15 wanted his parents to 'make sure I get to all my band jobs and encourage me'. Seven students acknowledged that being encouraged to practise more by their parents was a source of practical help.

Only three respondents claim that their parents had actively discouraged them in their hobby. R14 stated that 'my mother thinks she knows more than me, but she can't even read music or play an instrument'. This could be seen as an understandable reaction to the attention of a well intentioned parent who was not fully conversant with performance conventions. R19 claimed that his parents called him a 'band geek'. This is sad, because even offhand remarks such as this can have a negative effect on self perception and confidence.

Seven respondents reported that siblings had been less than helpful to them in their lives as brass players. R8 and r22 had been told to 'shut up' and r3 reported that 'they laugh at me'. R2 provided a richer commentary into sibling discouragement, providing information that siblings find home practice a distraction and nuisance, saying 'it's too loud.... and they can't concentrate'. The unfortunate r19 was called a 'band geek' by siblings as well as his parents. One can only surmise as to the nature of home encouragement that this student receives.

All parents attended concerts; 'proud' and 'happy' were the most common adjectives written in connection with attendance. Five students said that their parents were enthusiastic about attending concerts, but there were two unusual answers worthy of note. R19, in addition to being called a 'band geek' by both his parents and his siblings, was moved to report that his parents felt embarrassed at attending concerts and that it was 'funny'. Despite this, this respondent was clearly self motivated enough to continue performing and enjoyed the wider society of band membership.

In conclusion, the role of parents is clearly important to young brass players, and the survey identified three main strata of support, linked to showing an interest through active questioning, financial incentive and practical support. Despite the perception that parents were less important as agents of motivation once the learning process is underway, their intervention and support was clearly valued, and few parents were seen as being unsupportive to the students in this cohort of respondents.

All students had friends who were active as brass players. Nineteen respondents had more than ten friends who played brass, and only six knew fewer than ten. This indicates that there is a high level of support for brass playing within the immediate community of school musicians. Nevertheless, only seven respondents felt that their musicianship was a source of respect to friends who were non musicians. Fifteen respondents said that non-performing friends did not respect what they did as musicians and a further three, in contrast, suggested that most non- musical friends respected them. This set of statistics further underlines and supports the notion that the sense of community gained from being a member of an active society of musicians is likely to outweigh any negative effects created by those who are outside the realm of performance. It underpins the vital importance of being a member of a like- minded social group. Non-performing friends could be unhelpful through ignorance; in so far that they did not understand why respondents had to give up a lot of free time to attend rehearsals. R6 reported that friends said 'it takes up too much free time, and this really bothers me'. R8 felt that friends 'keep groaning that I have to go to band'. R10 and r13 indicated that membership of the band was a barrier to some aspects of friendship. R10 complained that friends 'think I should spend more time with them' and r13 reported that 'they call me a geek because I don't do the same things as them'. These sensations of detachment from non performing friends were more accentuated as the students reached Year 10. It was in this year group that the most acute examples of discouragement were given. R18 felt embarrassed when friends saw her with the instrument case. This provides an interesting parallel with the case of the students from the three Lichfield schools who felt that the instrument case was a negative source of identification. R21 reported that friends say that 'band is rubbish and that I should quit' and another Year 10 student, r22 stated that friends 'say that band is a waste of time and I could be doing other things'. Despite this, Year 10 students were well represented in the survey, indicating that they had by this age developed internal mechanisms for coping with discouragement.

Only four of the students took part in musical ensemble outside school. This is of concern, as it suggests that the community in School X is so strong and the demand of performance so great that it may prohibit a true sense of connection with the wider world of ensemble playing. In this sense, the statistic mirrors the earlier notion that the students exhibit signs of disconnectedness with the wider world of brass performance, demonstrated by their inability to name famous performers on their instruments and performers outside the genre of the brass band. It may also indicate that 'school' brass music is seen as 'different' from the 'real' world of music outside school.

Only seven students identified their parents as being the key influence in encouraging them to join a band. Slightly more important was the class music teacher, who was identified by nine respondents. This signposts further evidence of a school based bias over performance opportunity. There was little perceived need to look for band experience in the wider community because there was so much taking place in school. This is not necessarily a bad thing, but it may have an effect upon performance continuation levels when students leave school and the support of the immediate learning community is broken.

The final questions in this section looked at the instruments played by the students. Seventeen students used a school instrument, and all were of a good quality, with Elkhart and Getzen Eterna being used by even the youngest students. By Year 9, the more advanced players were using Besson Sovereign cornets or the Boosey and Hawkes version of the same instrument. These better quality instruments ranged between ten and twenty years old, and would have been top of the range instruments when new. This is an interesting finding, as it shows that the school has taken the trouble and considerable expense to purchase a matching set of high quality instruments which can be used in the brass band. This would alleviate many intonational concerns and would encourage a cohesive and well matched sound. Individual students had their own instruments and these were again largely of a very high quality. R12, for example, owned a Vincent Bach Stradivarius trombone. This is a top professional instrument, and would have cost his parents approaching £1500. Unlike the students in the three Lichfield high schools, the students in School X did not have to work with old, dilapidated and mismatched instruments. This is further evidence of the great esteem which this school places upon brass performance.

5.1.8 What I hope to achieve

This section was intended to offer the students the opportunity to reflect upon their ambitions and expectations concerning performing on a brass instrument by selecting statements which summarised their feelings. They considered the social impact within school, and looked beyond this to potential extended outcomes.

The number beside each statement identifies the number of positive matches given by the twenty-five respondents.

Table 5.1 Performance expectations of brass playing students in School X

Statement	Positive matches
I want to have an interesting hobby which doesn't take up too much of my time	20
I want an important hobby which will perhaps be my major social activity	2
I understand and accept that learning a brass instrument might mean that I have to spend less time on other things that I enjoy	15
I will become a more valued person in school through learning a brass instrument	5
I want to be good enough to play in the best school brass band	16
I want to be good enough to play in a band outside school	3
I want to perform on a brass instrument when I leave school	3
I might want to study music at university	3
I am interested in learning about music theory and history	3
I have ambitions to play professionally	3

This data provided a dynamic focus upon the ambitions of the twenty-five respondents as a concluding strand of enquiry and suggests a highly probable collective profile of their performance aspirations. The majority of students, despite the obvious enjoyment derived from playing and undoubted group achievement as members of an award winning school brass band, were honest about the role expected of music in their lives. Twenty were relatively modest in their personal ambitions. Playing a brass instrument was but one of a number of hobbies, and as such was not intended to become a major use of time. Only two students saw performance as being potentially their major social activity. This modest response indicates that these respondents had a realistic view of what could be achieved

within their personal programme of activities and responsibilities. A less positive interpretation could suggest that the mentorship received by the students had failed to ignite the kind of true ambition likely to lead them on towards the higher levels of performance and wider participation.

Despite this, the majority of students (n=15) had accepted that playing a brass instrument would entail a degree of compromise and sacrifice, understanding that other elements of their social activities would absorb some impact in terms of time and energy. Alternatively, ten respondents had not considered this time implication involved in serious study. These tended to be students in the younger age groups, and were mostly students in Years 8 and 9.

Only five students believed that learning to play a brass instrument would make them a more valued person in school. This corresponds with the interpretation of the data derived from Section 5 of this survey. Despite this, sixteen wanted to play in the best school brass band. This suggests very strongly that the pleasure derived from membership of a cohesive and active group of performers often overrides any negative, or ambivalent associations connected with their perception within the wider society of the school.

Indeed, performance within school was the chief ambition of the vast majority of students with only three respondents having any desire to join a band outside school, and the same number wishing to continue playing once they had left school. This was for me the saddest feature of the data. Despite their achievements, for the majority of students, their lives as performers were likely to finish at the school gates, and they foresaw no extension of their careers as brass players as participants in the wider community. This could be caused by the lack of broader focus by their teachers, to which I will refer in the summary of this chapter. Nevertheless, three respondents were considering studying music at university, and three had not discounted the possibility of a professional career.

5.1.9 Summary of findings for School X

The questionnaire survey of twenty-five brass playing students from School X was a privilege to undertake, and I thank both the staff and the students for their time, honesty and above all, their sympathy with the spirit of the project. In conclusion, I offer these general observations which represent key points of relevance.

At the very earliest stage of learning, parents and friends were of crucial importance. Parents appeared to offer motivation extrinsic to the impulses of the students. They were

very keen to see learning underway, and in many cases had experience of having been active as musicians themselves. There was no evidence of a generational link with the playing of brass instruments. Instead, their performance experience was likely to have been outside the genre of brass band repertory. Many students began to play as the result of wishing to please their parents and because of their encouragement. Teachers and adult performers were of much less motivational relevance at this stage. The 'Emmaus Road' experience in which inspiration is ignited by exposure to expert performance and so much a part of the lives of the students from the Lichfield Secondary schools, was simply not in evidence in the case of the twenty-five students from School X. Motivation instead came from those who were closest to them; their parents and their immediate friends.

Once lessons were underway, the importance of parental intervention receded somewhat, and although valued for their encouragement and practical support, the class music teacher, who conducted the school brass band became the decisive motivational figure. It was his mentorship which became the golden key which unlocked a world of social music making and practical support garnered through membership of a purposeful community of like-minded performers. Despite no pervasive sensation of more generalised respect within the wider school community, and the incomprehension of friends outside the brass playing fraternity, the cohesion of group membership became a life-giving force, and potent source of nourishment.

Yet this came at a price. The single-mindedness of the administrative structure surrounding the brass band, with all its concerts, performances and appearance at competitions, reduced, in many ways significantly the broader challenge and experiences connected with learning an instrument. In instrumental lessons, the principal aim was to service the needs of band performances, with the learning of band music overriding all the considerations and areas of experiential learning. Exploratory learning models, such as improvisation and soloistic preparation were of an unexpectedly low priority. The effect of this was that the needs of the brass band as a discrete performing unit were fully serviced, yet the general growth of the performers as balanced musicians was somewhat neglected.

This was evidenced by their almost total unawareness of the players and genres which existed outside their immediate world. In the case of virtually every student, the only brass performer known to them from the world of adult success was the principal cornet of the Black Dyke Band. There was no perception of performers from the international spectrum, or of the many genres to which brass players belong which live outside the field of the brass band.

Even their instruments belonged to the school, and came from homogenous collections of brass band instruments. The opportunity to learn non-brass band instruments, such as the trumpet or french horn did not appear to exist.

As a result of this, the musicians from School X were somewhat limited in their outlook and restricted in their range of ambitions. Very few integrated as performers with other community groups and a very limited number saw performing life beyond the boundaries of school, into a lifelong connection with performance and participation.

5.2 Presentation of Findings from Band B and Band C (Appendix F)

The second strand of data was generated from the autobiographical perceptions of twenty-four musicians who are working at the top level of brass band performance. Whilst not officially 'professional,' in the sense that their livelihoods depend upon their work as performers, many of the performers derive their living from a portfolio career in music. This means that teaching, performance session work and solo playing account for the bulk of their income. The information gained from these 'completed' learners, who had embarked upon successful lives as performers was to provide a clear insight into the critical influences affecting the lives and identities of contemporary brass performers. The information offers a unique passport to a seldom chartered territory, and forms a contrasting perspective to the school-based research referred to in Chapter 5.

Similar to the respondents from School X, the musicians from Bands B and C were representative of the entire range of instruments to be found in a modern brass band, and the numbers of respondents on each instrument were broadly in proportion to their role in the brass band, with cornet players being in the majority.

Table 5.2 Brass performers from Band B and Band C who participated in the online survey, January and February 2008, with instruments played

Instrument	Number of respondents	Respondent identification
Soprano cornet	1	B16
Cornet	9	B2
		B3
		B7
		B10
		B11
		B17
		B18
		B19
		B20
Flugel Horn	1	B24
Tenor Horn	2	B8
		B21
Baritone Horn	1	B1
Euphonium	3	B6
		B22
		B23
Tenor Trombone	2	B5
		B13
Bass Trombone	1	B12
E flat Tuba	1	B14
B flat Tuba	3	B4
		B9
		B15
	(n=24)	

5.2.1 Biographical Information

This section of data provided a useful overview into the general standard of education of all twenty-four respondents, and the formal level of musical qualification that they had attained. The majority of respondents (n=22) had attended a state school, and only two had received an independent education. Nine respondents had a first degree in music, indicating that at the highest level of brass band performance, an element of professional

preparation as a musician, is not uncommon. Two respondents were educated to Masters level, with B1 holding the degree of MA in Music Education. Two respondents had music diplomas.

Five respondents had evidence of formal musical education at school, with two having taken GCSE, and two having proceeded to A-level or its Scottish equivalent. Only five stated that they had no formal musical qualification, yet this had clearly been no barrier to them aspiring to an extremely high standard of personal performance.

This data suggests that, at this level of ensemble performance, the majority of musicians are likely to have obtained a relatively high standard of formal musical education. Whilst not a surprising statistic in itself, this data is of relevance as it gives heightened credibility to the views and opinions of this group of respondents.

Membership of their respective bands was reported to be often a time-consuming occupation, with considerable distances driven to attend rehearsals. Band C appeared to have a fairly local population, but seven musicians had a round trip of at least forty miles to attend a rehearsal, and two players estimated their journey to a rehearsal as being forty miles each way. Band B, however, recruited from a much wider area. Respondent B5 drove sixty miles to attend a rehearsal, with presumably the same distance to cover on the homeward trip. A further five musicians drove at least seventy miles to attend a rehearsal, and then drive home. Only one respondent (B11) had a simply commutable five miles to drive on rehearsal nights.

This provides further evidence of the level of commitment to membership shown by this group of brass performers, with lengthy journeys to rehearsals being an accepted part of the weekly routine. The travel statistics, themselves evidence of a gruelling commitment to the bands, are made all the more significant when it is remembered that during periods of preparation for a competition, they could be repeated several times a week.

5.2.2 Geographical Associations

Analysis of the data revealed that, with the exception of two respondents, B3 and B6, all musicians grew up as learners within, or within very easy range of, major industrial conurbations. These were located within the region of Manchester, Liverpool, London, Birmingham and the Industrial Scottish Central Lowlands. Respondent B3 grew up in the small Shropshire town of Whitchurch, but even he would have been within one hour of

reaching either Birmingham or Manchester by car and possibly by train. This suggests that it was probable that the vast majority of respondents (n=23) had access to the cultural vibrancy of a local urban environment. To what extent the respondents took advantage of this proximity would be discovered through the on-line forum with a sample of performers.

The information concerning the location of the brass learning experiences, although itself interesting, was to be of greater value when it came to discussing childhood opportunities to perform and experience live brass music beyond the immediate social setting.

The majority of respondents (n=26) had strong memories of brass bands as being a dominant cultural characteristic of their time as younger learners. This indicates an embeddedness of the brass tradition within the industrial/urban landscape of the North West of England and also the Midlands. This was further supported by the discovery that the majority of respondents had not left their childhood learning area in terms of their membership of Bands B and C. They might now live a considerable way from their place of rehearsal, but they are in effect returning to where they grew up and learnt to play a brass instrument. This suggests further evidence of the strength of connectedness to initial areas of cultural heritage experienced by members of both bands.

When it came to remembering and identifying other musical opportunities available to them as learners, memory or opportunity was significantly weaker. Only five respondents remembers the existence of a Wind Band or Wind Orchestra in their locality, with a slightly higher number (n=6) recalling the availability of an amateur orchestra. Three respondents remembered jazz based opportunities, which seems to be very low. Even then, one respondent of the three (B2) could only remember jazz in mildly pejorative terms; 'several jazz bands for mainly old people'. Five respondents had learnt through membership of the Salvation Army and their recall of alternative musical performance opportunity was weak, with four of the five respondents citing The Salvation Army as their only memory of amateur musical opportunity. Only a small number of respondents (n=3) remembered Folk or traditional musical ensembles. The majority of the respondents (n=17) had learned to play a brass instrument at school as well as having connections to brass music making in local brass bands.

This data is of significance. Despite the importance of brass lessons in school, it suggests that the culture of the Brass Band movement was a dominant force driving the learning opportunities of the majority of respondents.

The relevance of this information was reinforced when it came to the respondents' opportunity to identify famous musical groups to have come from their home town. Again, their knowledge was patchy, with eight respondents not identifying a well-known musical group from their place of brass learning. Four respondents remembered popular musical artists, including Slade, Atomic Kitten, Pulp and 'Boy Bands', and some recalled the world of professional music with the Royal Liverpool Philharmonic Orchestra (B4), Symphony Orchestra (B6), the City of Birmingham Symphony Orchestra (B12) and London Orchestras (B23). Small numbers of respondents were able to identify contrasting musical ensembles, which included vocal groups (B6, B12, B13), Cathedral Music (B12, B20), Music Colleges (B12, B23) and traditional music (B6, B20 and B14) such as the Majorettes and a Pipe Band.

This indicates that the majority of respondents had a connectedness with the wider musical world of musical achievement, but the eight respondents who could not respond to this question represents a significant number for whom the world of the brass band appeared to involve a separation from other kinds of musical endeavour.

The statistics for the final question in this section arose from asking the respondents to recall strong local connections with the playing of brass instruments. This provided data which suggested that the respondents were aware of a wide range of brass traditions within their childhood home town. These included a slight majority of thirteen who mentioned Brass Bands, but also a sizeable professional brass scene (B4) 'which was shared largely with Manchester', jazz musicians (B10) and professional orchestras.

This section of the survey provided contextual knowledge of the musical world into which the respondents had been born and raised as brass learners. It provided also a strong sense that the world of the Brass Band had been an initial opportunity to perform and had remained a principal musical interest despite the expanding horizons of further and higher education and life experiences.

5.2.3 Family Connections to Music

The data provided by this section of the research suggested that the vast majority of the respondents (n=23) came from homes in which there was a high degree of exposure to music through listening and this was evidenced through the precision with which the musicians could recall the eclectic range of music with which they had grown up. Pop was the most pervasive memory, with eight respondents remembering and being able to name

specific artists such as Jim Reeves (B1) and Elvis (B5). Six respondents reported themselves as having listened to all types of music, but specific genres of instrumental music were recalled by relatively small numbers, with four remembering 'classical music', five 'jazz related' forms and three folk music. Surprisingly 'brass band' listening only secured three responses, making this a low regular choice on the weekly household listening list. Respondent B4 appeared to summarise the shared mood in suggesting that the family had '.....no particular strong musical tastes, but music was valued and encouraged.' Even the former Salvationist musicians, who were to form an interesting and distinct subgroup within this area of the research, reported an eclectic mix of family musical tastes, with B20 reporting 'very varied musical tastes.'

This was heartening, as it indicated that virtually all respondents came from homes which were supportive of music, and that family listening conventions provided a strong connection with the wider world of musical engagement.

Specific questions within this section of the survey were related to family connections with music, and memories of live music making within the family. These were to question my assumption that brass players of this very high level were likely to have come from family communities within which there was a tradition of brass playing. Within the community of Salvationist musicians this was certainly true, with five of the six brass players within this group reporting a generational brass tradition. This was not the case, however, within the respondents as a whole, with the results only being marginally higher than for the students in School X.

Eight respondents had no recollection of an identifiable family connection with live music making. A slightly higher number of respondents (n=11) were able to describe some degree of parental connection with live music, and eight were able to connect their grandparents to vocal or instrumental performance. This is an interesting statistic as it suggests that individual expert performance is not strongly connected to the concept of family tradition, an understanding supported by the school based research proffered in Chapter 5.6.2. Ten respondents, however, could report some family connection to brass playing through either their parents or grandparents. Only four respondents had siblings who played a brass instrument, suggesting that this was not an area of special relevance. Overall, these respondents were more likely to have parents or grandparents who had played brass, than siblings.

Family connectedness to performance was related to many contrasting forms of music, with several respondents referring to family members who had been vocalists (B2, B7, B8, B10, B11, B14, B17, B19, B22 and B23). A very small number of parents had been self taught, with respondent B10 describing a family folk tradition which would have been encouraged through non-didactic forms of learning, and B21, whose father was a self taught saxophonist working mainly within the parameters of pop and jazz.

Nevertheless, with only eleven respondents able to describe a parental participation with live music making, it would be likely that, although this was a helpful influence in encouraging involvement and learning, significant other factors would be of crucial influence in proving sustenance motivation and inspiration during the learning process.

Despite this variation in reported experiences, many respondents were proud to remember their 'musical ancestry' in a question which asked the musicians to guess the length of time with which they could estimate a family connection to live musical performance. Seven respondents said that they had no musical heritage, as they were the first member of their family to play an instrument, but other statistics make interesting and relevant reading. The majority of respondents (n=14) estimated that their family connection to live music was between twenty-five and one hundred years, with four of these suggesting that the legacy of family musical memory was greater than one hundred years. This suggests that a continuum of accumulated heritage is, for just over half the respondents, a source of interest and perhaps another positive influence. This small-scale research is no place for a detailed analysis of the possible genetics of musical skill, but the evidence derived from this data would suggest a generational link with live performance ability which is influential upon current musical attitudes, at least for some participants.

5.2.4 Initial Brass Learning Experiences

This set of data considered the initial brass learning experiences of the twenty-four respondents. I had already learned a considerable amount of information about these experienced brass musicians and by this stage felt as though I was on the way to building up a useful overview of their early lives as brass learners. In total, five categories of initial learning motivation were identified by the respondents, some choosing to identify more than one in this category. Sixteen (two-thirds) of the musicians identified an inspirational teacher when asked about their initial learning opportunities. This is a high number, which places this individual influence as one of the most effective catalysts to learning, alongside an overall context of the degree of family tradition experienced by a majority number of the

respondents. It suggests that, whereas home musical experience is of great importance to the beginning musician, the influence of an enthusiastic teacher is a prominent memory of beginning to learn more formally. Despite the importance of family performance tradition, it is possible that the influence of an enthusiastic outsider in the form of a teacher enhances the validity of the learning experience. This view is supported by the fact that fifteen respondents stated that a school based opportunity was a crucial factor in learning to play. Just under one-third ($n=7$) responded that the family tradition alone was the most important reason for starting to play, only five citing a single family member as being the dominant critical influence. It verifies the importance of contextualised expert teaching, whilst still acknowledging the impact of family traditions, which in some cases, stretch back more than one hundred years. It also suggests that, despite any respected impact of family tradition, organised and expert teaching is of particular relevance. In concurrence with the data provided by the respondents from School W, the twenty-four adult respondents did not feel that the emulation of a particular performer was a key reason for learning to play. Only one respondent reported that they wished to emulate another performer ('my dad!') and only one wished to emulate friends. It is interesting to observe the difference at this point between the brass learner and the student beginning to play instruments such as the guitar, who have more immediate identifiable role models made accessible through popular recordings.

When asked to identify the single person inspiring the respondents to begin playing a brass instrument, the school teacher was the highest scoring category with eleven of the twenty-four respondents giving him or her the highest prominence. This corroborates the evidence discussed in response to the previous question. The father was the second most important influence with eight respondents giving him as the primary motivational individual and two were indebted to their grandfather as being the most acknowledged individual.

When asked to identify brass performers who had been admired during the early stages of learning, eight respondents suggested that they had no significant individual role model. Eleven, however, could identify at least one and, in some cases, five performers on their instrument whom they wished to emulate. Many of the cornet players cited trumpet players as being key influences, which shows a high degree of diversity for students who were seemingly primarily exposed to brass band performing opportunities in which the trumpet plays no part. Respondent B10, for example, thought highly of Philip McCann, a cornet player, but also Miles Davis and Louis Armstrong who were jazz based trumpet professionals. He also mentions John Wilbraham, who was a trumpet performer with many

of the leading London orchestras in the 1960s and 70s, recording iconic versions of the Bach Brandenburg Concerto number 2 amongst other specialist works. Respondent B16 stated that 'by 16 I had loads of trumpet recordings'.

This indicates a high degree of personal motivation towards listening to inspiring performances, which is interesting in view of this respondent's early career as having been embedded in family tradition. There were a diverse range of personal influences acknowledged in this section of questioning, with many respondents keen to acknowledge their indebtedness to an eclectic variety of performers. B23, for example, was influenced by 'local players in bands I was with', and respondent B6 who identified 'many UK euphoniumists' as being of critical influence.

This data suggests strongly that the majority of young brass players had been prepared at an early stage of their career to see a world beyond the boundaries of family tradition and local learning experience. Whilst acknowledging the great value of family tradition and the encouragement of the home community, these musicians had the motivation to explore a world beyond their immediate range of experience and strive towards levels of excellence in performance.

5.2.5 Hurdles and Handicaps

The data provided by this section afforded a detailed insight into the specific challenges twenty-four respondents discovered to be essential to keeping on track, maintaining progress and sustaining ambition. The reality of how susceptible young people are to the pressure to quit learning a brass (or any) instrument was borne out by the fact that fourteen respondents had considered giving up at some stage during the learning process. Nine indicated that they had never considered stopping, whilst one respondent admitted to feelings of persistent ambivalence. This is a significant piece of evidence because it appears to show that even players at this very high level of attainment are not above the kind of doubts and pressures which at some stage affect any group of learners. What is of particular interest is the manner in which they report that they overcame negative learning experiences and challenges, and this is perhaps what marks them out as successful learners.

The respondents who had never considered giving up provided a range of contrasting and convincing reasons for learning to play and sustaining interest over a lengthy period of learning. Several respondents said that they enjoyed the experience of learning (B1, B3, B6, B8 and B18). It was something that they 'really wanted to do' (B1) and which 'made me

feel special and I felt needed' (B3). This suggests a high level of intrinsic motivation and a sense of reward inherent to the task of learning. Coupled with this was the knowledge that learning was the result of personal interest, even though some respondents admitted that there were sacrifices involved in learning a brass instrument. B12 for example, admitted that 'my whole life was in it' despite having 'rebelled against a lot of things'. The sense of belonging constructed through being a member of a society of brass learners was too great to be broken by other adolescent issues. Some responses were linked to a sense of pride and recognition that the task of learning was valued and the end product wanted and prized, 'I was good and recognised my achievement' (B8). Several performers referred to the positive aspects of the full social life afforded by learning an instrument and felt that this was a sensation not to be replicated through other hobbies and activities. B6, for example, referred to her sense of pride and B8 commented upon the very full social life connected with playing a brass instrument. B19 took this a stage further, referring to how being initially a member of a social minority can grow into a major sense of social fulfilment.

'There were a few BP (brass players) at my school, but we soon branched out and we used music for different activities. You build up a good social network and this helps you to get on with people'.

Another respondent (B23) had benefitted from the investment made by the then Inner London Education Authority towards making instrumental learning an opportunity for all in the 1970's. This respondent referred to the fact that 'there seemed to be thousands involved in learning music. All the kids had the chance to do it.....' This respondent summarises the positive effect of being a member of a large group of like minded learners, growing and achieving as a cohesive society.

Several respondents extended this theory to suggest that being totally immersed in brass playing was itself a pleasurable phenomenon. B1, for example, referred to 'the fun of being part of a team and doing something which was really fulfilling.' For this respondent, learning could be compared to being a member of a sports team in which all members were sensitive to following a common goal. The respondents who had never considered stopping still managed to have very varied interests. B10, for example, was a multi-instrumentalist whose parents were active as folk musicians. B20 was a talented netball player, and skilfully mediated between what she perceived as tension between her sports and music teachers, as they competed for her allegiance;

'The other girls did netball on the same night and the teacher

wanted me for the team, and there was some tension between the teachers.....eventually I found a way to do both.’

Identifying team membership as being crucial to success, this respondent summarised the importance of being able to negotiate a pathway through competing opportunities and identities, in order to maximise the positive benefits of moving in contrasting social circles.

As mentioned earlier, fourteen respondents said that they had considered giving up a brass instrument during the learning process. Many suggested that there were difficulties connected with attending rehearsals and that these were exacerbated when exams were brought into the equation. B2 remembered that ‘it was difficult to get to rehearsals during exams’ and also that ‘at around fourteen I had a long walk with the instrument to school’. For this correspondent the size of the brass instrument, although in this case only a cornet, provided a physical challenge when combined with the journey on foot to school. B5 had a significantly worse experience on the way to school, recalling that ‘some kids used to throw stones at my case as I came to school’. The size and shape of the trombone case was, for this respondent, an invitation to bullying of a serious nature. B7 reflected the attitude of several respondents, suggesting that rehearsals were a detriment to the fulfilment of other social ambitions. This respondent remembered that;

‘There were a lot of rehearsal commitments and the time taken out meant that I couldn’t do some other things’.

Similarly B9 recalled that time was taken out from other activities such as football. B24 was conscious of the time spent at a young and impressionable period in his life, expressing concern about the way in which rehearsals can dominate free time, once you achieve a good standard of performance;

‘It took up a lot of time at an important time in your life and you don’t always want to be tied down to rehearsals in the evening. It means you can’t relax.’

This is a significant comment, as it reveals the perception of high price paid by successful brass learners who are involved with brass bands which rehearse outside school hours. It is natural for students to wish to pursue a range of interests outside school, and one senses in this remark the danger of being over-committed to one hobby at the expense of having a

balanced social life. The need to relax is a telling remark, revealing an aspect of childhood which perhaps is too often overlooked.

Some respondents were bullied. Name calling was the most common form of bullying. B1 was called 'a band geek', which although undoubtedly linked to her achievement was still hurtful as it suggested a sense of otherness, creating a sensation of being an outsider. This was shared by respondent B7, who was called 'trumpet boy' and 'cornetto' by some of his less sensitive peers. He continues that 'this means a lot when you are fourteen'. This is a revealing remark as it indicates the insensitivity of boys at an age when they are desperately concerned with self image and the need to conform to a social group. B2 also experienced name calling 'at around fourteen' and B3 'went through a crisis when I was fourteen'. B15 was called 'poofy' and 'gay' because he played the tuba, ironic and amusing perhaps with the benefit of distance, considering that this is traditionally the most manly of instruments.

B15, in fact was an interesting correspondent in this respect, referring also to the theme of conflicting identities during the teenage years and the tension inherent in belonging to contrasting friendship groups;

'At school your interests are always changing, and you're
not sure who you are or who you want to be friends with.'

B14 reflects this theme, commenting upon the ever changing nature of teenage friendship groups and the tension created through the responsibility of being a key player in one community. This respondent hints at the pressures connected with a sense of social loyalty in the teenage years;

'My friendship groups changed when I began playing and
it is difficult when you are young because it is hard to be in
two places at once'.

Indeed, other commitments were referred to by the majority of respondents, who had admitted to considering giving up at some point. B5, for example, remembered that his commitment to playing the trombone meant that he missed out on a Saturday job, and one still senses the feeling of injury in his remark that 'my friends all had jobs on the market and I felt as though I lost out'. Respondent B10 sensed that his parents' activities as folk musicians were being compromised by his responsibilities as a brass player and knew that they had to adjust their routine significantly in order to continue his ambitions.;

‘...my parents were performers on the folk circuit and had lives too and had to compromise.’

Homework proved to be a major source of tension for a large number of respondents, with the pressures of school work being cited as a major reason for considering stopping learning. Almost half (n=11) students referred to homework as having been a problem, and it is testament to the ability of this group of respondents skilfully to coordinate performance and significant amounts of homework without apparently compromising either.

For some students, the image of a brass instrument conflicted with more populist and readily acceptable reflections of growing up. Respondent B5 found it embarrassing when other students who did not play a brass instrument spied on rehearsals through the window and B10 also reported a negative impact when he was interviewed on the local television station. He identified this as a situation which caused difficulties at school and it is possible to infer the possible feelings of jealousy within students outside his immediate friendship group, and the natural feelings of self consciousness experienced at this level of media exposure. B17 admitted that ‘the cornet didn’t fit the image’ and that ‘it wasn’t cool’. This theme was developed by respondent B19 when considering the image of brass performance in a different context. In doing so, this respondent emphasises the need for brass performers to be open to contrasting performance contexts, and to be flexible in their approach to learning. Despite having few brass learners in his school, this respondent adopted a flexible approach to performance and was not hesitant about exploring different genres in which brass instruments are used. In doing so, he both extended his social network and challenged preconceptions concerning the notion of the image of brass instruments as being uncool;

‘...we soon branched out and used music for different activities. You build up a good social network and this helps you to get on with people. It’s not cool. Was it ever? But, a lot of brass playing is pretty cool. I listen to a lot of jazz. That’s pretty cool.’

This respondent used his ability as a performer to expand both his knowledge of music and his versatility in performing in different social settings. In doing so he expanded his circle of friends and avoided being confined to the performance convention of just one genre of brass playing.

B16 had a similar experience connected with family membership of the Salvation Army, admitting that he did not play his cornet in school, performing his work for GCSE on the guitar instead. B16 is an interesting correspondent, summarising the extent to which he felt it necessary to conceal his identity as a brass player, remembering that;

‘I played it down at school, so I had a kind of double life,
but I always loved playing in the band’.

For this correspondent, the denial of the brass playing aspect of his life led to a dual identity in order to maintain a hobby which he clearly loved within the context of his membership of the Salvation Army, whilst avoiding any major issues connected with being a ‘cool’ teenager within school.

Respondent B20 experienced gender related issues concerning her performance on a brass instrument, admitting that ‘it wasn’t a girl thing to do’. This was connected to a lack of awareness of other female brass musicians, this respondent remembering that ‘there were no role models in those days’. The physical mark left by a cornet mouthpiece when it is pressed too hard on the lips was also a source of embarrassment, with this respondent remembering that ‘the mouthpiece presses on your lips and leaves a mark’. The temporary disfigurement of this effect, totally the cause of incorrect playing technique, was bound to create feelings of self consciousness in a teenage girl. The lack of gender-related role models has now largely been corrected, with there being many examples of young women who perform on the trumpet at the highest possible standard. These include Alison Balsom, Amy Gilreath and Natalie Dungey.

Despite the sources of discouragement experienced by the fourteen respondents who had considered giving up, there were plenty of reasons why they had continued, the most important of which was simply enjoyment. Nine students gave this as being their principal reason for carrying on. Other reasons included the practical intervention, through encouragement, of the music teacher (B11) and siblings (B3). Three respondents valued the lifestyle of being an active brass performer, with the competitions, shows and music tours (B1, B18 and B22), despite feeling that they had missed out on a fuller variety of student activities. Most students valued being a member of a team, with B10 remembering the thrill of being a member of a ‘powerful team’, alluding to the pleasure of being part of the sonic landscape of a large group of brass performers. B15 said that he was ‘always giving up and restarting’; joking that ‘a mystic force kept pulling me back’. This is a telling comment despite the fact that this respondent’s tongue remained firmly in his cheek throughout his

responses to the survey. It is probable that he intended us to realise that in learning a brass instrument, for him the positives outweighed the negatives, and he was as a result always drawn back to an activity he really loved.

5.2.6 Teaching and Learning

The final section of the survey invited the respondents to consider what they believed to be the key elements of good brass teaching. I provided them with a list of choices and the results were as follows:

Table 5.3 Examples of successful teaching methods identified by the twenty-four respondents of Bands B and C

Teaching Method	Number of respondents
Making learning fun	24
Encouraging ensemble performance	24
Encouraging the performance of solos	22
Using a variety of teaching methods	19
Teaching by example, through being a performer	19
Encouraging you to listen to other good players	18
Linking performing to wider social opportunities	17
Encouraging different forms of practice	15
Consistency of approach	10

Although the data are similar, it can be seen that the highest values were placed upon making learning fun and encouraging ensemble performance ($n=24$). This is entirely consistent with the profile of this group of respondents, who had shown that they enjoyed being a member of a learning community from the outset of their journey as players. High regard too was given to the performance of solos. Despite the seemingly lonely nature of this activity, the group felt that solo performance was a key factor in encouraging a sound instrumental technique and essential musical values. Marginally fewer respondents suggested that using a variety of teaching methods was appropriate to good learning, with nineteen respondents considering this to be a key element. This is a very high level of approbation for teaching which embraces contrasting models of learning and delivery. Nineteen respondents also thought that a teacher should ideally be a performer. This demonstrates the high regard placed upon expert practice and experience as a spur to progress. Similarly, eighteen respondents felt that it was important that young learners were

able to listen to other good players. This statistic complements the above belief in the benefit from having a teacher who was also an expert performer. Just over two-thirds (n=17) of respondents felt that performing should be linked to wider social opportunities, such as playing sport and being involved in other recreational activities, and this is an encouraging statistic from brass musicians who had made the genre of the brass band their natural habitat. It contrasts strongly with the evidence put forward by the students from School X, who appear to have little access to a wider world of brass performance, and are therefore limited in their future aspirations. Fifteen respondents thought the encouragement of different forms of practice was of importance. Only ten respondents valued consistency of approach as a key element of good brass teaching. At first this might appear to be strange, implying that these respondents had not benefited from a cohesive education, but another explanation could suggest that the majority of respondents had benefited from the positive experience of a wide variety of teaching and learning methods during their education as brass musicians.

Several respondents added other features of good teaching to the list. Teaching which bears relevance to modern styles of playing was suggested as being of importance by a younger respondent, and this is encouraging as it shows a growing awareness of the place of brass instruments in contemporary culture. Overcoming nerves was seen as being crucial to the learning process by three respondents, demonstrating a link with current thinking concerning self efficacy, dealing with performance anxiety and performance preparation in the world of both sport and music. Similarly, performing before an audience was seen as being crucial by two respondents. This indicates an understanding of the specific training needed in order to encourage effective self presentation and confidence in delivery.

A single respondent suggested that 'taking knocks' was an important feature of the learning process. This suggests that resilience is also an important feature of learning, and this was a topic which appeared several times during the subsequent online interview process.

5.3 Presentation of data from the on-line discussion forum with 6 members of Bands B and C

All twenty-four respondents provided me with very helpful feedback related to their experiences as brass learners. Ideally, it would have been helpful to have visited a sample of these respondents in order to conduct face-to-face interviews, but this was not possible due to several factors. The complexities of being a brass player in a competitive contemporary culture enforced severe time constraints for a researcher. All respondents were active as

musicians who took part in brass band competitions, which means that they are required to attend several rehearsals every week, travel to rehearsals and contests and intensive periods of ensemble study. Creating an online discussion forum with a sample of consenting respondents was, therefore, a useful way of extracting more detailed feedback from respondents without creating pressure through requiring interviews during rehearsal periods. A beneficial aspect of the online discussion forum was that they could be conducted over a period of time and completed at the respondents' leisure, thus becoming an accumulated testimony enriched by the potential for reflection. After consultation with my supervisor I developed an interview schedule which would form the basis of a semi-structured interview pro-forma. These questions form the basis of a fruitful set of interviews which enabled me to probe more deeply into the musical lives of a sample of my respondents (n=6) creating a picture of their lives as learners and developing theories about the critical influences affecting them as specifically brass performers. A total of six respondents agreed to participate in an on-line research activity. This was very straightforward to organise. Occasionally over a two week interview period, I would email questions to individual respondents and await replies, returning to clarify issues at a future date. At other times, it was more convenient to have a real time discussion through MSN and this was particularly helpful in the case of respondents B14 and B22, both of whom had to undertake periods of overseas travel as part of their work.

5.3.1 Interview questions for on-line discussion forum

Table 5.3 Questions used to stimulate discussion in the online discussion forum

How long have you been a member of the band?
How did you join?
How do you manage to make time to go to rehearsals?
How does it fit in with your everyday life?
Can you tell me about your earliest brass playing experiences?
What was the general level of brass playing like in your early learning experience?
What role did your parents play in your early learning experiences?
How did it fit into daily life?
How did you overcome any difficulties?
What tensions did it cause?
What attitude did your involvement invoke at school?
How did it affect your friendship groups?

Tell me more about the sacrifices you made.
What challenges face young brass players today?
What advice would you give them?
What advice would you give their teachers?

In transcribing the responses given to my questions, I have purposefully avoided cleaning up the grammatical idiosyncrasies of electronic communication, except in the rare cases when it was absolutely necessary in order to make the meaning of the text clear.

5.3.2 Brass performance within a contemporary context

The responses to the questionnaire surveys yielded much information about issues of a practical nature facing the contemporary semi-professional brass musician. My first set of questions was intended to develop my knowledge and appreciation of the complexity of the cultural context in which performance took place.

1. DT: How long have you been a member of the band and how did you join?

B1: Joined by invitation. It scheduled into my timetable, although there are some rehearsals I can't get to.

B4: 4 years. I joined as part of a college partnership scheme to give young players a chance to play with a championship band. It was seminal.

B7: 5 years. I was asked. Word of mouth. I was in another band and a vacancy arose (rarely advertised) and I knew that this would be my only chance to participate at this level. Family were entirely supportive. This was when Michael (my son) was only 18 months. Long drive, but most of its motorway.

B13: 7 years a member, but had a period when work became too much. Recruited by a friend who played the bass at a point when the band was going through a period of change due to sponsorship problems.

B22: Looked for membership when I'd been out of

college for a few years. There was a vacancy and quite a few of the band live in this area, so I returned to home ground. I'd remained in touch with a few members who I'd been to school with and I wasn't doing any other playing. (I work in systems control now). I waited for a vacancy (knew one was coming up).

The responses to these prompts indicate the importance of remaining a member of a network of performers, as the opportunity to perform at this high level only arises when a vacancy materialises in what is essentially a very tightly knit community of performers. Vacancies are filled through word of mouth and through social connectivity.

2. DT: How do you manage to make time to go to rehearsals and how does it fit in with everyday life?

B1: Rehearsals are in my diary although there are some that I can't get to. It becomes sacrosanct before a contest. Major compromises. You have to arrange everything around it.

B1's response was to set the tone for this area of questioning. It was clear that B1 had contextualised her membership of the band within the wider narrative of her work within music, but she was forced to be realistic about what was possible in terms of attending rehearsals, and the pressures faced when the band was preparing for a competition. B4 was more specific about some of the sacrifices which had to be made.

DT: Can you tell me more about that?

B4: It doesn't fit with everyday life, but you have to make allowances. It's a young man's game. You couldn't do it if you had a family.

This is an interesting comment as it clarifies the notion that expectations from performers at this level within the brass band world can be unrealistic. It also suggests that even the best players have to be prepared to accept the distinct pressures that performance is going to make upon the family life. B4 would appear to be convinced that participation in a brass band at this level is inconsistent with the reality of the requirements of family life. He is pragmatic in his approach to membership which he may see as being of temporal nature. A time may well come when having a family of his own forces him to relinquish his position

in the band. B7 however, suggests that it is possible to combine membership of the band with family commitments.

B7: Never saw it as being a long term thing but an opportunity which I had to take.

For this respondent, who has as already reported, a supportive family, the opportunity to perform at this level was worth the inevitable compromises. These views were echoed by B13 who was forced to make changes to his working pattern in order to attend rehearsals.

B13: It's twenty five miles each way to the rehearsal, but it's not too bad as I get an early finish on one of the rehearsal nights. Difficult combining a career as a brass teacher with the band. You'd think they were complimentary but they're not. Still single. Have to find a tolerant girlfriend!

This is a telling commentary as it brings into focus the possibility that membership of this brass band is not only at odds with essential aspects of family life, but also with a working life within the brass teaching profession. B13 agrees with B4 in suggesting that this level of participation in a brass band is incompatible with having a relationship. B22 extends this theory to a natural conclusion, stating that:

B22: It has its drawbacks playing at this level and turnover is quite high because eventually a time comes when you can't keep putting the band first. In this section band it's never going to be top because we'll never compete with the big boys in terms of investment and sponsorship and you need to take it for what it is, the chance to play at a high level. Some guys take it too seriously, particularly competitions. If you look at winning you'll always be disappointed. They are a chance to raise your game, for this band, no more than that.

This suggests that even for players at this level, there is a need to be realistic about the extent to which performance is compatible with necessary aspects of everyday life, such as being a member of a family. This respondent and others summarised the view that

membership is likely to be held over a limited timescale. The respondents were aware of the social drawbacks of a very high level of performance participation, but were prepared to make serious compromises in terms of their life and family circumstances. They were, however, under no illusion that this would represent a long-term social commitment. It was, however, a unique opportunity which none were prepared to forgo.

5.3.3 The initial brass learning experience

The conversations with the six respondents were to raise key issues concerning their experiences as beginners and clarified the roles of parental endeavour and formal school based opportunity. The narrative suggests that whilst each was of great importance to many of the respondents, their sphere of influence was not entirely mutually complimentary.

3. DT: Can you tell me about your earliest brass playing experiences and what was the general level of brass playing like in your earliest experience?

B1: My parents were not musicians but I had a weekly lesson in school. High level. Teachers were active in brass bands. This made a big difference. High standard. Loads took part.

B4: I went to a nice primary school. My parents had no particular musical interest but they valued my involvement in a worthwhile activity.

B22: Brass playing was not particularly good but there was a lot of it. Free, not like today.

These respondents had come to brass playing without there having been a strong parental performance tradition. They had benefited from the lessons that they had received at school and had strong recollections of the standard of performance, and the quality of teaching. B1 strongly suggests that having teachers who were themselves performers and, therefore, positive role models was an important part of the learning process. B22 has a different, but no less valid recollection. For him, the numbers of students taking part was of importance, underlining the significance of learning as a member of a team. The other respondents, however, came from families which had a tradition of performance.

DT: Can you tell me about your earliest brass learning experiences?

B7: I had a family connection to brass which was very strong, through local brass bands.

DT: Can you tell me more about this?

B7: Grandad played the cornet and was a conductor. Dad was in the top seat of a well known band. We did musical things as a family, visits, concerts, nothing highbrow.

DT: What sort of things did you do?

B7: Nothing particular, but being part of live music really helps.

This strongly indicates that for this respondent, a family connectivity was important, but equally memorable was having been a member of a wider performance tradition, both as performer and auditor. The views of this respondent are supported by B22, whose father and grandfather had also been musicians.

B22: I was always surrounded by it (music). Live/recorded/with friends. We had a demo at school. I went to a multi-racial school, no real attention paid to brass.

DT: So what happened next?

B22: I was quickly drawn into the bands, training, intermediate, concert, etc and this was rewarding. It was competitive.

DT: What was the value of this?

B22: A group of us moved up together. We stayed friends and are still in touch. Parents were proud and encouraged.

DT: Did you need role models?

B22: Didn't know any to begin with. Just something I grew into. As you get better, you begin to seek out performers on recordings or concerts. It's different if you can play a classical instrument. Can you name any famous euphoniumists?

DT: A few!

B22: Steve Mead. David Childs.

Despite the strong sense of musicality suggested by his family connections to music making, B22 had become drawn into a worlds of enjoyment and fulfilment through receiving lessons at secondary school. He greatly valued being a member of a team of like minded friends who were travelling on a similar journey. The hierarchical nature of the reward, which was membership of a range of bands remained a strong memory and seminal experience. Initially, strong role models in terms of professional performers were not seen as having been of importance. Knowledge of the wider world of performance had come through experience, but participation in the company of friends was of primary importance. B13 voiced a similar experience.

B13: Salvation Army. Grandad was a euphoniumist. I worshipped him. Still respect the SA, but it's a way of life and I moved on when I went to college and didn't pick up the connection again to any great degree. Dad wasn't mental about it. There were no musical boundaries at home.

DT: So what kept you going with the trombone?

B13: But it was at school that I really moved on. The quality of brass teaching in Birmingham was excellent. I really hit it off with her (the brass teacher) and despite having some teaching out of school I learned with her from Year 7 to Year 13.

DT: Would you say that there was a high standard of brass playing as you learned?

B13: There was a high standard. This is the advantage of living in a conurbation. You get to meet loads of other players.

DT: It was important to learn with others?

B13: Definitely.

DT: And your parents?

B13: Their support was always there. At the time I felt that I was better than them, all part of the adolescent superiority thing.

B13 suggests that, whereas having the support of parents and grandparents who were active members of a brass tradition, of greater importance was the experience of learning through school, and the sense of connectivity with other students through 'living in a conurbation'. The consistency of his learning experience through having one teacher throughout school was an important memory. Despite the implications of 'adolescent superiority', the support of B13's parents was always a tangible means of support, but there is nevertheless the implication of some tension between B13's identity as a Salvationist, and the contrasting brass learning experience that he received through his school in Birmingham. This is evidenced by B13's withdrawal from the Salvation Army, but his respect for the initial opportunity to learn is clearly evidenced.

The interviews with the respondents suggest that despite the importance of a family connection to musical performance, there is no substitute for positive school based opportunities.

5.3.4 Learning within the wider educational context

This set of questions encouraged the respondents to describe how learning a brass instrument contributed to the wider experience of being at school, and invited them to reflect upon intentions and compromises that they had to make. This proved to be a fruitful line of enquiry and it demonstrated how skilful the young learners had been at combining a range of responsibilities and interests whilst aiming for a high standard upon

their chosen instrument. Tensions were highlighted, but also practical strategies which were used to overcome difficulties and therefore mediate between the world of brass learning and the wider business of growing up.

4. DT: How did learning a brass instrument fit into daily life and how did you overcome any difficulties?

B1: My parents were very supportive but didn't push. They always attended concerts and encouraged me to practice. They encouraged me to practice but encouraged other interests as well. When they could see how important it was to me (playing the baritone) they were always there and still are.

This respondent was fortunate to have parents who combined a quiet ambition for their daughter without being pushy or overbearing, yet when they realised how serious this respondent was about learning, their interest became more acute. They were also ready to encourage the exploration of other interests. This demonstrates the belief that a child needs to have a range of hobbies in order to be expert at any one of them. B1 continues to describe how she overcame some of the difficulties faced in the learning process.

DT: Can you tell me what you did about any tensions connected with learning the baritone?

B1: Fitting in homework! But I could have managed it better if I'd been more organised.

Respondent B7 however, faced major conflicts of interest, despite the entirely supportive nature of both his grandfather and father (6.2.7 (iv)). These were connected with the respondent's interest in speedway.

B7: Speedway was very big in our area. I had the chance to join a team but it conflicted with band nights. I tried it for a few weeks but it was clear that it was going to cause major problems. I don't regret quitting it.

B14 faced a different set of conflicts of interest at the age of 14.

DT: Did learning the tuba cause any tensions when you were young?

B14: Any tensions I felt were part of a bigger music scene. I played the drums in a rock band at school. There were big questions about the tuba. I didn't want to be seen dead with it. Dad kept me going through a difficult patch. He let me quit for a time, but I found this harder and after a month or so I came back. I wasn't managing time any better – I told him that I didn't have time for school work and I was at a good school so it was an easy excuse to make.

This respondent clearly faced a problem concerning the image of the tuba.

DT: What was the problem about the tuba?

B14: I had to take the tuba to school on the bus. You can imagine what the comments were like. One day some lads had it hanging out the window – the top window over the driver. It was a laugh but not really a laugh, you know what I mean. As I got bigger it became less of a problem. Sometimes you get called a 'band geek', but the residential courses and all that made it worthwhile. Playing the drums at school gave me greater credibility. There's a conflict between the different sides of you when you are at school, but most kids can balance everything. You do make more friends through music and you can't beat the experience of playing all kinds of music.

This is a profoundly moving commentary. Despite the serious incident described on the school bus, B14 was able to channel his innate musicality and sincere performance interest into taking on wider musical responsibilities, and playing the drums in a school rock band. Hindsight has made him aware of the enduring legacy of his experiences. Instead of quitting the tuba to explore alternative interests, his brass experience was enriched through combining learning with other musical interests. He recognises the tensions experienced by students when they have to mediate between different and conflicting worlds. For B14, rock music was the route to 'greater credibility'.

B7 faced similar issues but was supported by his high profile musical family.

B7: Mickey taking in school was bad and I was caught between major family commitments and school. I couldn't get out of doing stuff in school. I had lessons, not that I needed them, because I learned at home and with the band. Silly names hurt you a lot as a kid and nicknames stick and the time thing meant that you had to miss things that other kids take for granted. I did consider quitting at around the age of 14.

DT: So why didn't you?

B7: I enjoyed it too much.

B7 faced a major conflict of commitment between his family musical tradition and the wider world of school. Despite being affected by adolescent name calling and missing out on some other experiences, in this case speedway, his innate enjoyment of playing the cornet, combined with the support of his family, was sufficient to see him through the difficult times.

DT: What attitude did your involvement evoke at school?

B1: I got odd comments, nothing serious nor sustained, but it did affect some other learners.

DT: You said that some children called you a 'band geek'. What does that mean?

B1: They'd see me with the instrument and know about the opportunities you have: music camps and performing. Appreciation. You seem different. Also, you're doing things run by teachers in what seems like your spare time.

DT: Is that what geeks do?

B1: That's what geeks do.

DT: Did they feel left out of things you did with the band, or did you feel that you were giving up things which involved them?

B1: Definitely they felt left out.

This narrative suggests a reversal of the view that ‘otherness’ is the preserve of the minority. B1 was certain in her mind of the value of what she was doing, and she may have sensed the jealousy of her non-performing peers. This, however, did not change her from her path as she had made an important discovery which presented her with an obvious sense of direction and purpose. B4, who attended an independent school from his early teenage years had a similarly pragmatic view.

DT: What attitude did your involvement invoke at school?

B4: There was a spirit of using time in a productive way. Sacrifices. None. I was a winner in every way.

No bullying as such. Accepting that you were no different, just on a different track that runs alongside.

This is an interesting perspective because B4 has also managed to redirect any feelings of otherness into a broader and more positive stance which embraces the notion of diversity within the realm of personal interest. B22 brought into sharper focus the practical issues surrounding a successful young learner and performer.

DT: What tensions did your learning cause?

B22: Nothing major. You can always manage time if you try, but kids need help. My family was very organised with meals, lifts, etc. They worked around me. It must be impossible for kids from one parent families or families who don't have money. It's expensive, petrol, etc, concert trips, etc.

B22 transcended a personal response to the challenge of learning to play a brass instrument and raised the issue of the implications of what an expensive hobby it is for families for whom financial resource is limited. In doing so, he raises awareness of the fact that family attention must necessarily gravitate around the pragmatic needs of the perception of a talented youngster.

The respondents concur about the challenges facing young learners in today's society.

DT: What challenges face young brass players today and what advice would you give them?

B1: Childhood is more complicated, more pressures to conform to educational and social norms. It's controlled by social networking, relationships are more pressurised due to everything being public.

B4: Balancing everything. Kids have a hard time at school. OK if you're surrounded by friends with the same interests, but much harder for anyone if you are in a minority. Some kids cope better than others. There certainly are pressures against you. It's learning to strike a balance between what you genuinely enjoy and believe in and everything else.

B14: Keeping them interested in a world which moves fast. Keeping a range of interests going, recognising the other things you get from music.

These respondents advise young learners to maintain a range of interests, and to position performance as part of a healthy spectrum of enjoyable out of school activities.

5.3.5 The future challenge for teaching and learning

My final questions considered the position of brass playing within the wider context of teaching and learning and these questions prompted the respondents to reflect upon the challenges facing contemporary learners.

5. DT: What challenges face young brass players today?

B1: Just getting the chance to play can be a challenge nowadays.

DT: What do you mean?

B1: Cutbacks in schools are making it a well-off kids hobby. I'm a big fan of group tuition. You need more of it in schools. It normalises making

music and makes it fun.

DT: Anything else?

B1: As a kid you care more about what other people think. Not all friends are supportive, but I know that what I had was so valuable.

B1 positions brass learning within the realm of opportunity. Whilst celebrating the contribution that brass learning made to her life, she is mindful of the current reality of funding for music in school, and aware of the potential future implications.

Respondent B4 was acutely aware of the particular challenges created by engaging in a demanding and time consuming hobby which would compete with a wide range of interests and responsibilities.

DT: What challenges face the young learner today?

B4: Balancing everything. Kids have a hard time at school. OK if you are surrounded by friends with the same interest, but much harder for anyone, especially a child, if you are in a minority. Some kids cope better than others. There certainly are pressures against you. It's learning to strike a balance between what you genuinely enjoy and believe in and everything else. The thrill of being with a group of musicians overrides everything, for me and others.

B4 accepts the challenges of being involved in a 'minority interest' and is aware that life at school with its plethora of pressures and responsibilities can work against the demands of learning an instrument. His advice is pragmatic, however, emphasising the need to 'strike a balance' between the many roles which young learners are required to face. For him, the reward was implicit within the challenge, and linked to the joy of membership of an ensemble of musicians.

B14 continues and extends this theme.

DT: What challenges face young learners, and what advice would you give to them?

B14: They never change, and I expect that my kids will ask the same questions.

DT: What questions?

B14: How to stay interested in a world that moves fast. You have to keep a range of interests going, yet recognise the special things you get from Music.

This respondent is keen to acknowledge the value of performance in a world which is bound to embody change and a degree of insecurity, clearly establishing a territory within which music retains a distinctive role, whilst co-existing with competing demands upon time and skill. Respondent B13 links this concept to the notion that having access to quality performance is a prime motivational factor.

B13: Staying interested in the early stages. Once they're in a band, they're virtually hooked. No different from anything else. You need exposure to good performances from the start.

This response turns our attention to the role of the teacher in providing a learning experience which will engage, and provide a framework for consistent development.

6. DT: What advice would you give brass teachers?

B7: Only make them do it if they enjoy it. Make the whole game as enjoyable as possible. You shouldn't have to push too hard. Only do what's needed. I don't know any theory. Keys mean nothing to me!

B7 is an interesting informant in this respect. As despite his manifold musical accomplishments, he has been motivated entirely by the facets of musicianship which were of direct personal relevance, eschewing the theoretical aspects of learning. Whereas this might not represent an ideal position, it brings into clearer focus the motivational power of enjoyment in its' widest sense. A possible re-interpretation of 'only do what's needed' could temper this assertion with the need to make all aspects of learning as enjoyable as possible. B14 links this to variety of approach:

B14: Teachers need to look at different ways of doing things. I've got my own company now and employ 12 staff. Trainers need to work hard to keep everyone on board and interested. If you do what you've always done, you'll get what you always got.

B22 identifies the need for parents to be more involved in the learning process, a belief I share, building upon the issues raised in Chapter 5 concerning the role of parents in the early stages of performance.

B22:kids need help. My family was very organised with meals, lifts, they worked around me. It must be impossible for kids from one parent families, or families who don't have money. It is so important to be surrounded by music. My dad was my best friend. He always showed an interest and wanted to hear me play. We moved on together.

The on-line discussions with six respondents taken from the two brass bands were helpful in clarifying the context within which successful brass learning takes place. There is no one formula for success, instead it is possible to suggest that a very wide range of factors convene in order to provide teaching and learning conditions which stimulate engagement and progress. In Chapter 7 I will briefly summarise these and link the results to some of the findings from the ESRC Teaching and Learning Research Programme (2006) in order to suggest how this research into factors affecting the learning of brass instruments, corroborates with this wider programme of enquiry.

Chapter 6

6.1 Conclusion

This study was intended to illuminate aspects of the teaching and learning of brass instruments through a detailed study of the biographical perceptions of relevant groups of brass performers. Students from School X highlighted the enjoyment to be derived from being part of an active community of young brass performers and in doing so, offered a vivid insight into their lives as both learners and young people with a wide range of competing interests. Performers from Bands B and C were honest about the often difficult journeys that had brought them to a position of sustained excellence, again sharing their understanding of the intrinsic social value of being a member of a performance community, and the resulting personal benefits of self value, community rapport, and social connectiveness (Hallam and Creech, 2010; Hallam, 2006; Ansdell and Pavlicevic, 2005). The concluding section of this study is intended to briefly summarise key findings from the thesis, identifying significant factors which best anticipate the successful learning and teaching of brass instruments.

The autobiographical nature of the research could provide a powerful tool for identifying such conditions, but within the wider context of a professional doctorate, these would be of little value without connection with current insight into the wider understanding of what makes effective teaching and learning. Here, I will refer to the findings of the Economic and Research Council Teaching and Learning Research Programme (ESRC TLRP, 2006) which synthesises extensive research studies of current school based practice into ten generic principles of effective teaching and learning. This is an important context given that the respondents within my research all received school based learning on brass instruments. These reflections are, therefore, intended to be of practical use to music teachers who are engaged in the actual teaching of brass musicians or who supervise teaching within a peripatetic instrumental programme.

6.2 Factors which influence the effective learning of brass instruments

The key research questions were:

- What are the factors that best anticipate the successful learning and teaching of brass instruments?

- What are the autobiographically driven perceptions concerning ideal factors which influence brass learning?
- What are the implications of this research within the context of more generic principles of successful pedagogical practice such as in consideration of the ERSC (2006) Ten Holistic Principles of Effective Teaching and Learning?

6.2.1 What are the factors that best anticipate the successful learning and teaching of brass instruments?

The research suggests that, for many students, the initial determination to begin lessons on a brass instrument comes from contact with friends or family members. (Herbert, 2000; DfES, 2006). It could, therefore, be suggested that it is important from the very outset of tuition, to devise strategies for teaching which will involve these groups of people. This would help to promote shared values, and generate the understanding that the learning of a brass instrument is not in some way a demarcation of being an outsider. Learning values are shared and supported from the beginning of tuition (Hallam, 2010; Green, 2001).

Group learning is of vital importance. Both data sets (gained from the IFS research into brass learning within three Lichfield secondary schools and the data gained from the research into School X) indicated that students value being taught in groups. The learning journey is then less lonely and the opportunity for collaborative learning is put into place.

The research indicated that many parents have a prior or current knowledge of music making. It is, therefore, important that school based tuition is closely linked to collaboration with parents, utilising their experiences, interests and enthusiasm. This could possibly be achieved through more regular communication with parents (Creech and Ellison, 2010) and the devising of teaching materials which involve parents in home practice and performance routines (McPherson and Davidson, 2006; Young, 2008).

In communities in which no strong tradition of brass playing exists, the 'Emmaus road experience' is of crucial value. This involves regularly exposing young learners to the opportunity of listening to more advanced players, and putting into place programmes of mentorship (Creech, 2010). Respondents from Bands B and C who came from areas

of the United Kingdom without strong brass playing traditions derived clear benefit from being in contact with the sonic values demonstrated by advanced performers (Herbert, 2003).

Where possible, it would seem to be beneficial for students to learn as members of ensembles which contain a range of brass instruments of different pitch. This immediately promotes the concept of ensemble and offers the students the joy of hearing what brass instruments sound like as a cohesive group (Hustedt, 2010). It also encourages the smaller number of students who play the larger instruments to consider themselves part of a valued learning team, and that their musical parts are essential to the brass community. Ensemble learning was also seen to lessen the effect of negative peer pressure with the students from School X.

There could be better collusion and communication between instrumental and class music teachers. The research suggested that many students do not benefit from a limited range of teaching and learning styles. In School X, the near total concentration upon the learning of brass repertoire inhibited wider aspects of musical development, including improvisation. The effect of this was to restrict both the students' creativity and also their potential to link with a wider range of musical genres. It is, therefore, important that instrumental teachers do not miss out on the training offered to their classroom colleagues in terms of learning styles, and the use of data to support individual learning (Cain, 2007; Philpott, 2009; Ofsted, 2009).

Contemporary brass learners exist within a world of competing interests and responsibilities (Thomas, 2006). The research from School X suggests that the concept of regular isolated home practice is now outdated. Despite the standards reached by this group of students, it is possible to suggest that alternative modes of practice could be introduced. These could involve timetabled sessions at school and programmes which give their parents the opportunity to reflect upon home learning.

The research suggests that it is advisable for students to have access to role models from the earliest stages of performance. The resilience and tenacity of many performers suggest that it is possible to be an effective participant in performance opportunities without a wider appreciation of successful adult performers, but the research from the performers in Bands B and C suggests that in order to move ahead towards a lifetime of successful engagement with brass performance, students need to

have access to performances by expert musicians, and some knowledge of how they themselves have learned, as suggested by Welch and Papegerogi, et al (2008).

Public performance appears to be synonymous with reward. Schools could, therefore, devise more imaginative performance programmes which afford the opportunity for brass players to perform for contrasting audience groups (Herbert, 2004).

In order to engage with a lifetime of performance enjoyment, it would appear to be necessary for students to be able to understand the wider applications of their identity as brass performers. The performers in School X were restricted in terms of outlook and ambition by being solely brass band performers. It is, therefore, advisable that students are taught how to play in a variety of contemporary styles, and learn that brass performance is integral to most forms of commercial music making (Welch and Papegerogi et al, 2008).

The desire to discontinue, the research would appear to suggest, is a normal part of learning, as reported by O'Neill (1997). It is, therefore, advisable that teachers anticipate this and have a range of intervention strategies in place. The contemporary generation of brass learners needs to have the concept of intrinsic motivation embedded in their learning identity. Respondent B19 suggests that the concept of being a member of a social minority is in fact, illusory. Instead, she highlights the special social significance connected with performing a brass instrument and combined performing with a wide range of non musical interests.

The contemporary learner needs to feel connected with a much wider range of stimuli provided through information communication technology (Himonides, E; Purves, R, 2010). It could be possible to develop a range of interactive learning, practice and motivational materials as an ongoing resource. With an international dimension, this would enable young brass learners to communicate with brass learners in other countries and from other traditions. This would widen their vision of brass performance and expand knowledge into the application of brass music.

6.2.2 What are the autobiographically driven perceptions concerning ideal factors which influence brass learning?

The data revealed that students begin to play brass instruments for a variety of reasons. They will have been impressed by the sonic qualities of brass instruments as a result of hearing live performance. In the cases of some performers this will have been a high quality performance by a capable musician. In the majority of cases it will have been through having contact with a sibling or a friend who already plays. Performers from the immediate friendship group are more likely to be a motivational factor than a parent or sibling.

The research appeared to shed light upon several aspects of parental encouragement. Most students said that wishing to please their parents was an important initial motivational factor. Parental approbation was of high importance in the early stages of progress. Crucially, this involved the regular demonstration of interest in progress and an interactive approach to the learning process. The parents of successful students took time to ask questions, request demonstrations and show an interest in other aspects of learning. Parents provided financial support for the students in terms of ensuring that they had access to performance opportunities beyond the classroom. They attended concerts, and became part of the wider performance community. The importance of parents diminished as motivational factors once the learning process was underway, and the data suggested that this would be after approximately two years of learning.

Successful performers were seen to have a clear memory of a home environment which enjoyed and respected a variety of music. In the majority of cases, this was simply due to the listening habits of the family. A significant number of successful brass performers remembered parents who either were or who have been active as performers themselves, although not necessarily brass performers. The research indicated that students who came from backgrounds in which neither parent had any experience of musical performance were relatively rare.

The data suggested that after the initial learning process was underway and the students were members of an ensemble, the classroom music teacher became the most significant motivational factor, she or he having an oversight of general musical growth, and directorship of ensembles.

The students remembered that they enjoyed learning as a member of a team. This did not just apply to the weekly instrumental lesson, but a wider range of ensemble opportunities which included a variety of different sizes of brass instrument. This underpinned an appreciation of the sonic values of the brass family and appeared to instil a joy of listening and performing.

The data provided by autobiographical perceptions of successful learning experiences indicated that the students greatly valued being able to perform in front of their non-musical peers, provided that this was as a member of an ensemble. This alleviated sensations of 'otherness' and helped the students to overcome any isolatory sensations connected with learning a brass instrument. There was, however, no data available concerning solo performance having a similar beneficial attribute.

Successful students, the data suggested, were respectful of their brass lessons, despite the inherent inconsistencies in provision. They enjoyed lessons which contained a variety of tasks and challenges, although this was not always in evidence through their recollections of what took place. For the students in School X, lessons were frequently geared towards the learning of brass band repertoire, and this limited their overall range of opportunities.

The successful adult performers emphasised the importance of having access to high quality role models who were expert at their instruments. The data suggested that successful adult performers had, as learners, quickly populated their aural experience with recordings by expert performers if they did not have access to live performances.

The evidence indicates that successful adult performers were, as students, keen to seek out opportunities to engage with wider useful society. They had strong memories of the musical culture of their home learning environment, and this extended far beyond the boundaries of the world of the brass band. They took advantage of opportunities to perform in adult musical groups and drew no distinction between brass and wind bands.

The data revealed that good quality instruments are an important motivational factor in even the early stages of learning. Students in School X had access to a homogenous group of brass instruments which were robust and in tune. They did not have to contend with inferior student instruments which may have exhibited intonational problems.

It was evident from the information gained through my research that both the students of School X and the members of Bands B and C were aware, from an early age, of the benefit of the ensemble giving joy to the wider community. Performance was synonymous with giving happiness to others. This appeared to be a principle motivational factor.

6.2.3 What are the implications of this research within the context of more generic principles of successful pedagogical practice such as in consideration of the ERSC (2006) Ten Holistic Principles of Effective Teaching and Learning?

The ten principles of effective teaching and learning grew out of a series of major research projects conducted by the Economic and Social Research Council (TLRP ERSC, 2006) into strategies which can be used by teachers and parents to promote learning in a contemporary environment. Evidence from projects in twenty two schools produced ten principles of effective teaching and learning which are influencing reflective and evidence informed teaching in the UK. These are linked to a wider understanding of personalised learning targets and the need for collaborative learning which connects with the wider issues of social and economic wellbeing. The research into critical influences affecting the contemporary brass learner would suggest that there are very strong links with this wider classroom based initiative, and I would here like to propose that the benefits of integrating the ten principles of effective teaching and learning into contemporary brass teaching are too great to ignore.

1. Effective teaching and learning equips learners for life in its broadest sense

The evidence from the school based research in both the three Lichfield secondary schools and in School X suggests strongly that brass learners need to connect more fully with the outside world, relating to events at home and abroad which will affect them as learners. Collaboration is an essential feature of contemporary life and brass learning should teach students to be flexible and creative through the focused application of group work and performance. Brass students need to develop a learning identity from the very outset of tuition, as suggested by Jones (2007), and this will need to be fostered by brass teachers who should position their teaching within wider international contexts. Students could develop a greater sense of world vision through being given access to a wider range of learning materials and music which exists outside the Western brass tradition. The teaching of improvisation could assist the

development of creative thinking and the application of imagination (Ross, 1984; Young, 2000). My research suggests that young brass musicians have to combine their musical studies with a vast array of other roles and responsibilities. It may be helpful for students to have access to a more contemporary range of learning opportunities as brass players, for example, through the use of information technology, which could be used to introduce new ways of learning at home. Collaborative aspects of brass teaching and learning, such as the participation in ensembles from a very early stage, were seen, from the research, to be very important. In this way, brass teaching could be used to extend the citizenship aspects of engagement with the wider community. Linked to this is the concept of learning and engaging with brass instruments throughout the lifespan of the performer, and it is to be hoped that successful teaching and learning will equip the individual with the necessary skills and motivation to sustain interest in performance throughout life.

2. Effective teaching and learning engages with valued forms of knowledge

The evidence from the research suggests that learning can no longer be taught in a vacuum. Learning- how-to-learn research (QCDA, 2010) suggests that teaching should link with knowledge gained in subjects across the curriculum. In terms of brass teaching and learning, the research here suggests that there should be greater collusion between brass teachers and the wider availability of knowledge and data applied to their students. Brass teachers need to be better informed about learning styles, and what is happening across the curriculum in terms of how data is used to move learning forward. The role of parents in the transition of knowledge and values is of great importance to the young brass performer. It is therefore beneficial for parents to be involved in the learning process, through listening, praising and setting targets. The evidence suggests that many parents are an informal source of musical learning through their prior experience of performance, and the role of parents, could therefore be highlighted from the outset of learning. This could only take place with greater collusion between teachers and parents. This is difficult, given the nature of much instrumental teaching, which is delivered by peripatetic practitioners. The evidence does suggest, however, that parental expertise is at present a largely untapped resource (Sloboda and Howe, 1991).

3. Effective teaching and learning recognises the importance of prior experience and learning

It could be argued that there should be better communication between brass teachers and parents. The research suggested that many students not only had parents who had

engaged with musical performance, but who had often a musical ancestry stretching back for several generations. Effective planning and communication at the outset of brass learning could be used to maximise upon parental skill and knowledge and involve them more fully in the learning process. Teachers should also take the opportunity to explore and build on students' musical biographies prior to brass learning (Cawdell, 2006). Bloom (1985) suggests a high correlation between expert performance and the role of parents, who were themselves likely to have been practitioners in a related field of expertise. The evidence from my research suggests that the prior experience and learning of parents could be utilised in a more formal way, for example, by the issuing of a short parental handbook as learning commences, in order to assist them to organise support.

4. Effective teaching and learning requires the teacher to scaffold learning

My research suggests that learning is at its strongest when it takes place within an ensemble setting. Teachers could work to ensure that brass students more fully engage with a wider range of performance practices, including improvisation and scales taken from non-Western traditions, in order to provide a sequential model for musical learning and understanding (Stock, 1996). The research identified that improvisation was being largely neglected in brass lessons. It could be of great importance that improvisation is built more comprehensively into the brass teaching and learning programme. It could also feature more prominently in emerging programmes of brass assessment. The research into the students at School X revealed that brass teaching was patchy with too great an emphasis placed upon the learning of brass band music. This restricted their learning and aspirations. The successful adult performers from Band B and Band C emphasised the importance of variety in brass lesson content.

5. Effective teaching and learning needs assessment to be congruent with learning

In terms of brass teaching and learning, assessment was seen to be too closely linked to the requirements of ABRSM examinations at the expense of more reflective practices. Students could be given wider opportunities to reflect upon their progress as learners through discussing their work in groups, and by considering more fully targets and ambitions. The students in School X were circumspect in terms of performing ambition, and greater opportunity to discuss the wider application of their skill and knowledge might have given them the impetus to visualise the world beyond the school brass band. Brass teaching could benefit if better linked to current practices in terms of target setting and minimum acceptable levels of achievement. The research into School

X indicated that the students saw assessment, in terms of being told when they were doing well, as being of great importance. They valued the hierarchical system of brass ensemble membership. The evidence from the research clearly suggested that the ABRSM examination system is beneficial to both motivation and progress.

6. Effective teaching and learning promotes the active engagement of the learner

The evidence from the research from both School X and Bands B and C suggests that this principle of effective teaching and learning has a very strong link with the world of brass learning. The research demonstrated that brass learning is principally a process of interaction, with both parents, friends and the wider community. The students in School X greatly valued the joy of performance and this enabled them to override any negative associations as a result of unhelpful peer-group comments.

The evidence from the research highlighted the role of the classroom based music teacher, who was seen to be a consistent motivational expert in the eyes of many student performers. Where relationships between the students and the teacher were good, such as in School X, the students thrived as a learning community, despite any perceived shortcomings concerning the nature of lesson content. The weekly brass lessons were short, with an average of 30 minutes. Bloom (1985) describes the importance of individualised teaching to the expert performer. This is not possible within the context of a secondary school in which time and budgets are limited. It is a tribute to the motivational skills of all the teachers in School X that such a high quality of performance can be sustained through focused learning.

Despite this, the research indicates that the students could be more focused towards examples of expert performance. Students in School X had a very limited knowledge of performers on their instruments outside the immediate community of the school, and would benefit from being actively engaged in seeking the mentorship of high quality performers through available recordings. Youtube now contains performances by a very large number of expert brass musicians and this could be used as a tool for widening knowledge of instrumental technique and repertoire.

The research suggests that contemporary brass teaching could embrace more fully the concept of learner-initiated activities from the earliest stages of learning in order to encourage both autonomy and creative thinking. There could be more emphasis placed upon open ended task setting and consultation with students about their targets and

ambitions, as well as upon what kind of styles of music they would like to explore. School based experiences could involve students in the organisation of their own concerts which specifically explore brass performance. With greater ownership of the brass programme, students could be more effective learners.

7. Effective teaching and learning fosters both individual and social processes and outcomes

The research suggests that it would be beneficial for brass students to spend as much time as possible learning with the widest range of performers. This could involve projects with other groups of local musicians and the opportunity to work with visiting community performers (Koopman, 2007; Higgins, 2008). Through integrating with the wider community of brass players, students could become more aware of their potential role in the brass community and in the widest range of future opportunities available to them. Linked with this is the concept of cultural heritage. Brass performers are part of a proud national tradition (Newsome, 2006; Odello, 2005) and this could be embedded more fully in the learning experience. The research demonstrates the social benefits of learning how to play a brass instrument, which can become a passport to a lifetime of social fulfilment and active citizenship.

8. Effective teaching and learning recognises the importance of informal learning

The research suggests that informal learning is at present undervalued in the brass learning process, and this principle of effective teaching and learning is therefore comparatively weak in the world of brass teaching and learning. The research however suggests that a greater awareness of the value of open ended and creative tasks could increase the possibility of sustaining interest levels and accelerating achievement. These should be given formal value and structured into the overall learning experience. The research shows that there is little evidence of informal brass learning, because brass learning comes from chiefly literate traditions, and brass performance exists largely within non-improvisatory genres. There is at present little evidence of research into informal learning processes within the brass tradition. Both teaching and learning could benefit from research into the possible effects of informal learning (Green, 2001).

9. Effective teaching and learning depends on teacher learning

The research suggests that brass teachers would be better placed to deliver a creative framework of brass tuition if they were better informed about current initiatives in educational thought and practice. The research from School X suggests that too much

teaching is confined to a very limited range of learning opportunities, in this case, the teaching of ensemble materials connected with the school brass band. With better access to student centred learning initiatives and innovative assessment practices, students would be better placed to see a connection between their learning as brass musicians and their learning across other areas of their school experience. This could increase the status of instrumental learning and teachers would benefit from access to up-to-date training. Professional inset is essential for all teachers, including brass tutors.

10. Effective teaching and learning demands consistent policy frameworks with support for teaching and learning as their primary focus

Recent initiatives intended to increase the number of students learning brass instruments has been of limited success. The Endangered Species Project (2004) has had little impact upon the numbers of students playing horn, trombone and tuba because, it could be argued, these instruments were taken out of their immediate social context and treated as obscurities in need of special promotion. Funding was piecemeal, and when it was withdrawn the teaching and learning stopped. A fundamental message about the nature of learning appears to have been misunderstood through this initiative, this being that opportunities must be sustained and supported sympathetically. More recently, the initiative to allow all students at Key Stage 2 to learn instruments in whole class groups (Music Manifesto Report No 2, 2007) has been of limited impact due to funding being withdrawn at the end of just one year. If the Government is keen to exploit the ongoing cultural capital to be gained through the promotion of brass performance, it is important that initiatives are backed up with adequate and sustained funding. The research suggests that effective teaching and learning for brass instrumentalists takes place when there is a consistency of provision and acknowledgement of the value of core pedagogical principles. It is unlikely that non specialist teachers at Key Stage 2 will have a profound impact upon the recruitment of future generations of brass performers, and it will be the role of future researchers to evaluate the effectiveness of whole class teaching for students of this age group.

6.3 The limitations of the research

The mechanisms for data collection were successful in that they gave me the opportunity to answer the principal research questions, providing a springboard for future reflection and research. A drawback of the quantitative data collection was that I was not given the opportunity to interview any respondents through face-to-face processes. This had been a strong feature of the IFS report, but given the distances involved between my home and the practice facilities of Bands B and C, it was not a feasible concept given the timescale of the investigation. Bands B and C comprised busy, semi-professional musicians. They have jobs, such as being orchestral players and instrumental teachers, as well as their commitment to their lives as bands people and I was very grateful to them for spending the time with me online in order to complete my research. A drawback of the online forum was that it denied me the opportunity to engage, on this occasion, with the more subtle processes of qualitative investigation, such as non-verbal communication.

In a perfect research scenario I would have had the opportunity to have interviewed a sample of Bands B and C through face-to-face interviews which could have been recorded and analysed. As this process was demonstrated through the IFS report, I am aware of its advantages and capacity for contributing towards the nature of truth. In the case of the thesis, I was content that the data collected through the online forum was of a high enough standard to enable me to make pertinent comments about the nature of the experience of respondents as brass players.

A limitation of the research was that I was only able to investigate the brass learning and teaching experiences of one school. School X, however, was a fruitful choice for the research as it enabled me to look closely at the learning experiences of a clearly successful brass playing community. The research could have benefited from a wider sample of schools, but it could be reasonable to anticipate the acquisition of similar data from other learning communities of this nature, given that most high schools with this level of involvement and success would be working under similar pressures concerning the position of brass learning in the curriculum and the sociology of participation in competitions within a community which clearly values brass performance.

The research would have been enriched through having been able to watch brass lessons in School X and qualitatively analyse the precise nature of the lesson content whilst observing the nature of the interaction between teacher and student. Similarly, it

would have been very illuminating to have been able to have interviewed brass teachers about their concerns and how they work under difficult circumstances. Theirs was a voice unheard within the limitations of this small-scale project.

The thesis was successful in its aims, in that through a detailed investigation, I felt that I was honestly and objectively identifying the critical influences affecting a proportion of the contemporary brass playing community. The findings confirmed to a great extent the propositions of the IFS report, but on a wider scale, interrogating the experiences and perceptions of three communities of brass players. These suggest that traditionally held views concerning tuition, the provision of opportunity and the role of performance may now be outdated, and that brass teaching will need to be better in tune with current initiatives into the nature of learning. Performance at a high degree of attainment is an important goal, but to acknowledge the critical importance of the value of learning as a communal and social experience is to recognise that brass educators may well be advised to consider the impact of recent studies into learning, which emphasise personalised learning targets (QDCA, 2010).

As a brass player myself, and one who is a proud member of the brass band community, I am very keen to deny any allegations of disservice to the brass band movement in the final section of Chapter 7.3. The deductions that I have made concerning the need for the brass band community to be perhaps less insular in its expectations are purely a personal opinion. I do, however, make the point that in order to continue to be a powerful example of England's cultural heritage, the teaching processes which contribute towards its continued success must take into account holistic principles of teaching and learning which are so successfully evident in the world of school based learning. It is heartening to think that the brass band movement has the potential to be not merely an exporter of cultural heritage, but a vehicle for progress, connectedness with a multiplicity of cultures and a powerful tool for the personal growth of the individual member.

6.4 Implications for future action

The testimony of the learners in School X suggested that their experiences of brass tuition showed a possible neglect of wider initiatives which would encourage a more inclusive approach to tuition, with wider educational and personal goals which transcend performance at a high level. As a result of my research I will be able to use my role as Head of Educational Performing Arts to influence policy at local authority

level to include brass teachers in INSET training, which could acquaint them with wider initiatives in current educational thinking and practice. To return to the discussion in Chapter 2 which considered current and historical models of brass teaching and learning, a possible way to integrate instrumental teaching with contemporary learning initiatives would be to extend the initial teacher education and in-service training of brass (and other) instrumental teachers to encompass the knowledge and application of wider initiatives. At present, much brass teaching would appear to be too goal orientated and little focused upon wider social and learning needs.

The research proposed some interesting questions concerning the nature of the brass band, and the degree to which participants are prepared in such a way as to promote their growth as well-rounded musicians. Several musicians in bands B and C had experience of a wide range of music making, but the majority had only the brass band as their experience of musical participation. In School X, the excellent brass band tradition was nurtured perhaps at the expense of the wider individual learning need of the students, and - as a result - their connection to the wider world of musicianship was limited, as well as their ambition to move beyond the inherited framework of the brass band. It will be possible for me to alert, as a result of this research, local brass groups to the need to be more pro-active in terms of making their influence seen and heard in local schools through concerts, outreach opportunities, invitations to rehearsals and better liaison with brass teachers.

The emergence of the globalised economy presents a dilemma for the English brass learner. Despite the excellence of the brass heritage outlined within this study and the value of cultural capital, would it not be advisable to embed a core curriculum for instrumental teaching, with improvisation, collective preparation of arrangements, and open-ended learning tasks key to the development of musicianship? At present, we look to the syllabus of the ABRSM as a model of attainment, but the jazz syllabus remains a discrete unit. Perhaps future revisions could combine the two. As a result of this research it will be possible for me to propose to the local education authority that improvisation is given wider prominence in brass lessons, and will develop as a member of a team, on-line improvisation resources to which students can have access.

Certainly, we have the opportunity to better prepare our musicians as global citizens, and the National Strategy Learning to Learn (2009) places brass, indeed, all students of instrumental learning, in an optimistic position to demonstrate creativity (Green, 2001; Cope, 2002), collaborative learning, an awareness of global economic needs (Clayton,

2009), and the roles that families and communities can play in the development of transferrable skills (Higgins, 2007). The forthcoming 2012 Olympics, with an emphasis upon showcasing the best of Britain's creative talent presents us with a timely opportunity to put some of this vision into practice.

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Appendix A

Questionnaire for students in three Lichfield secondary schools who already play a brass instrument.

David Thomas
University of London, Institute of Education

Questionnaire for Students in Three Lichfield
Secondary Schools

Dear Students

I would be very grateful if you could complete a short questionnaire which asks questions about your experiences as a performer and learner on a brass instrument. This research is contributing towards the award of a Higher Degree at the Institute of Education and will help us to plan aspects of brass teaching in Lichfield.

The questionnaire will take about half an hour to complete, and it must be completed in school. Please return it to your music teacher as soon as you have finished it.

You have been chosen to take part in this research by your music teacher. Your identity will be kept secret. Although the researchers will never know your identity, you will be given a randomly selected first name when the research is written up and published. I may visit school after Easter to talk to everybody who has completed the questionnaire in a group interview to enable us to better understand your experiences of learning.

All research is carried out under the ethical guidelines of the University of London Institute of Education.

With very many thanks.

Mr David Thomas
Head of Music
Nether Stowe High School.

**THIS VERSION IS FOR STUDENTS WHO
ALREADY PLAY A BRASS
INSTRUMENT.**

Please answer all the questions as best you can.

Getting Started

1. Are you male or female?
2. Please tell us your age.
3. Do you have any brothers or sisters who play brass instruments?
4. Do either of your parents play a musical instrument?
5. Did either of your parents play a musical instrument when they were younger?
6. Where did you first get the opportunity to play a brass instrument?
7. What first made you interested in learning to play a brass instrument?

Please tick the relevant boxes.

My parents wanted me to learn

I was encouraged by a brother or sister

I heard a live performance on a brass instrument and liked the sound

I admire a famous performer on a brass instrument

Friends already play brass instruments

I want to play in a band

I want to make my parents happy

I was encouraged to play by my class music teacher

I was encouraged to play by an adult outside my family

My Lessons

8. Do you have lessons in school or with a private teacher?
9. How long is your weekly lesson?
10. What do you do in your weekly lesson, please tick the relevant boxes.

A warm up

Long notes

Lip flexibility exercises

Breathing exercises

Scales and arpeggios

Pieces of solo music

Pieces of music which I play in a band or orchestra

Studies
Improvisation exercises
Post practise relaxation exercises

11. How well do you say that you get on with your teacher?

Extremely well

Well

We have a good working relationship

I sometimes do not get on with my teacher

I dislike my teacher

12. What instrument do you play?

12a. Below is a list of people, events and activities that may have influenced your music making or career. Please rate the influence on you of each one, using a 1 to 5 scale. 1 is extremely important. 5 is unimportant.

Private or school visiting instrumental teacher

Well known performer(s)

Primary school teacher

Secondary school teacher

My friends

Parents

Brothers or sisters

Performance/musical event attended

County ensemble (e.g. brass band, orchestra)

Informal group with friends

Other

Key Influences

13. How many other students do you know in both your own and other schools who play this instrument?

14. How many adults do you personally know who play this instrument?

15. Without looking in a book or on the internet, write the names of some famous performers on your instrument.

16. Can you name one performer on your instrument who you particularly admire and wish to be more like?

Practice

17. How often do you practice at home? Please tick the closest answer.

- More than twice a day
- Every day
- Every other day
- About twice a week
- About once a week
- I don't have time to practice at home

17a. This question asks you about the other things that you spend time on during the week. Estimate the number of minutes or hours that you spend on the following activities in an average day. Please can you round each answer up to the nearest 15 minutes?

Household chores

Caring for younger brothers and sisters

Shopping

Part time job

Body care and health

Homework (not music related)

Leisure (watching television, computer games etc)

Sporting activities

Other school extra curricular activities (hockey etc)

Other activities 1 (please describe)

Other activities 2 (please describe)

18. At home, where do you practise?

19. Can you tell me a little more about the room where you practice and what makes it good or bad for concentrating on music?

20. Do you practice without being asked, or do your parents need to encourage you to do your practice?

21. Tell me about the main things which can stop you practising your instrument at home.

Lack of space

Homework

Other hobbies

I don't want to disturb my family because they have important things which they need to concentrate on as well

I have a part time job

How I Feel About Being a Brass Player

22. How important do you feel that your musical progress is to your parents:

Very important

Important

This is my hobby and my parents don't get too involved with it

My musical progress is not of great importance to my parents

23. What can your parents do to encourage you to make good progress on your instrument?

24. Have your parents ever said anything to you which you found discouraging about your progress on your instrument? Can you describe what happened?

25. Have your brothers or sisters ever said anything to you which you found discouraging about your progress on your instrument? Can you describe what happened?

26. Do members of your family attend concerts in which you have a part to play?

27. Can you think of three words which could describe how they feel when they hear you play at a concert?

28. How many of your friends also play brass instruments? These friends can be from any school or organisation to which you belong.

- 0
- 1-5
- 6-10
- More than 10

29. Do you think that non musical friends respect you because you play a brass instrument?

30. Can you describe one occasion which involved non musicians in which you felt proud to be a brass player?

31. Has the behaviour of non musical friends ever made you wish to quit playing a brass instrument?

32. Can you briefly tell me what happened on this occasion?
Underline the words which you think describe how non musical friends regard you because you play a brass instrument:

Geek, clever, talented, enviable, serious, studious, busy,
sociable, fun, obsessive, single minded, ambitious.

33. Write down the names of all the bands in which you play in school.

34. Write down the names of any bands in which you play outside school.

35. How long had you been playing before you joined your first band? Please tick the closest answer.

- 0-6 months
- 7-12 months
- 1 year to 18 months
- 18 months to 2 years
- Longer than 2 years

36. Which single person was most important in getting you to join a band?

37. Do you own your own instrument?

38. Please tell me the age, make and model of your instrument.

39. Do you use a case or a gig bag for most of the time?

Appendix B

Questionnaire for students in three Lichfield secondary schools who have stopped playing a brass instrument.

David Thomas
University of London, Institute of Education

Questionnaire for Students in Three Lichfield
Secondary Schools

Dear Students

I would be very grateful if you could complete a short questionnaire which asks questions about your experiences as a performer and learner on a brass instrument. This research is contributing towards the award of a Higher Degree at the Institute of Education and will help us to plan aspects of brass teaching in Lichfield.

The questionnaire will take about half an hour to complete, and it must be completed in school. Please return it to your music teacher as soon as you have finished it.

You have been chosen to take part in this research by your music teacher. Your identity will be kept secret. Although the researchers will never know your identity, you will be given a randomly selected first name when the research is written up and published. I may visit school after Easter to talk to everybody who has completed the questionnaire in a group interview to enable us to better understand your experiences of learning.

All research is carried out under the ethical guidelines of the University of London Institute of Education.

With very many thanks.

Mr David Thomas
Head of Music
Nether Stowe High School.

**THIS VERSION IS FOR STUDENTS WHO
HAVE STOPPED PLAYING A BRASS
INSTRUMENT.**

Please answer all the questions as best you can.

Getting Started

1. Are you male or female?
2. Please tell us your age.
3. Do you have any brothers or sisters who play brass instruments?
4. Do either of your parents play a musical instrument?
5. Did either of your parents play a musical instrument when they were younger?
6. Where did you first get the opportunity to play a brass instrument?
7. What first made you interested in learning to play a brass instrument? Please tick the relevant boxes.

My parents wanted me to learn
I was encouraged by a brother or sister
I heard a live performance on a brass instrument and liked the sound
I admire a famous performer on a brass instrument
Friends already play brass instruments
I want to play in a band
I want to make my parents happy
I was encouraged to play by my class music teacher
I was encouraged to play by an adult outside my family

8. Did you have lessons in school or with a private teacher?
9. How long was your weekly lesson?
10. What did you do in your weekly lesson, please tick the relevant boxes.

A warm up
Long notes
Lip flexibility exercises
Breathing exercises
Scales and arpeggios
Pieces of solo music
Pieces of music which I play in a band or orchestra
Studies

Improvisation exercises
Post practise relaxation exercises

11. How well do you say that you got on with your teacher?

Extremely well
Well
We had a good working relationship
We sometimes had a good working relationship
I sometimes did not get on with my teacher
I disliked my teacher

12. What instrument did you play?

13. How many other students do you know in both your own and other schools who play this instrument?

14. How many adults do you personally know who play this instrument?

15. How many friends can you think of who play a brass instrument?

16. For how long were you asked to practice each day?

17. How often did you practise at home? Please tick the closest answer.

More than twice a day
Every day
Every other day
About twice a week
About once a week
I didn't have time to practice at home

18. At home, where did you practice?

19. Can you tell me a little more about the room where you practiced and what made it good or bad for concentrating on music?

20. Did you practice without being asked, or did your parents need to encourage you to do your practice?

21. Tell me about the main things which stopped you practising your instrument at home.

Lack of space

Homework

Other hobbies

I didn't want to disturb my family because they had important things which they needed to concentrate on as well

I had a part time job

Other reasons. Can you tell me about them?

22. How important did you feel that your musical progress was to your parents:

Very important

Important

This was my hobby and my parents didn't get too involved with it

My musical progress was not of great importance to my parents

23. What did your parents do to encourage you to make good progress on your instrument?

24. Did your parents ever say anything to you which you found discouraging about your progress on your instrument? Can you describe what happened?

25. Did your brothers or sisters ever say anything to you which you found discouraging about your progress on your instrument? Can you describe what happened?

26. In your own words, can you tell us three reasons why you quit playing a brass instrument?

27. Tick the sentences which apply to your decision to quit playing a brass instrument.

- ☐ I didn't think that I was making enough progress
- ☐ I didn't like my teacher
- ☐ I didn't have time to practice
- ☐ I didn't like the sound
- ☐ It just wasn't cool
- ☐ I didn't like playing in a group
- ☐ I had complaints about the noise I was making
- ☐ It was difficult to carry

28. Answer this question if people complained about your playing:

Who complained about your playing?

- ☐ Mum or dad
- ☐ Brothers or sisters
- ☐ Other members of my family
- ☐ Neighbours
- ☐ Friends

29. Did friends ever make you feel bad about learning an instrument?

30. Can you describe one occasion in which you felt bad about playing a brass instrument?

31. Did the behaviour of non musical friends ever make you wish to quit playing a brass instrument?

32. Can you tell me what happened on this occasion?

33. Was there one particular person who influenced your decision to quit playing a brass instrument? Can you tell us who it was?

34. When you began playing, what did you hope to achieve?

35. Do you enjoy listening to people play brass instruments?

Thank you very much for completing this questionnaire. Even though you no longer play, your contribution is helping us to better understand why people learn and make progress. You have helped others, through completing this questionnaire, to become better learners.

Appendix C

Questionnaire for students learning brass at School X

David Thomas
University of London, Institute of Education

Questionnaire for Students Learning Brass at School X

Dear Students

I would be very grateful if you could complete a short questionnaire which asks questions about your experiences as a performer and learner on a brass instrument. This research is contributing towards the award of a Higher Degree at the Institute of Education and will help us to plan aspects of brass teaching in Lichfield.

The questionnaire will take about half an hour to complete, and it must be completed in school. Please return it to your music teacher as soon as you have finished it.

You have been chosen to take part in this research by your music teacher. Your identity will be kept secret. Although the researchers will never know your identity, you will be given a randomly selected first name when the research is written up and published.

All research is carried out under the ethical guidelines of the University of London Institute of Education.

With very many thanks.

Mr David Thomas
Head of Educational Performance
Nether Stowe High School
Lichfield.

Please answer all the questions as best you can.

Getting Started

1. Are you male or female?
2. Please tell us your age.
3. Do you have any brothers or sisters who play brass instruments?
4. Do either of your parents play a musical instrument?
5. Did either of your parents play a musical instrument when they were younger?
6. Where did you first get the opportunity to play a brass instrument?
7. What first made you interested in learning to play a brass instrument?

Please tick the relevant boxes.

- ☐ My parents wanted me to learn
- ☐ I was encouraged by a brother or sister
- ☐ I heard a live performance on a brass instrument and liked the sound
- ☐ I admire a famous performer on a brass instrument
- ☐ Friends already play brass instruments
- ☐ I want to play in a band
- ☐ I want to make my parents happy
- ☐ I was encouraged to play by my class music teacher
- ☐ I was encouraged to play by an adult outside my family

My Lessons

8. Do you have lessons in school or with a private teacher?
9. How long is your weekly lesson?
10. What do you do in your weekly lesson, please tick the relevant boxes.
 - ☐ A warm up
 - ☐ Long notes
 - ☐ Lip flexibility exercises
 - ☐ Breathing exercises
 - ☐ Scales and arpeggios

- Pieces of solo music
- Pieces of music which I play in a band or orchestra
- Studies
- Improvisation exercises
- Post practise relaxation exercises

11. How well do you say that you get on with your teacher?

Extremely well

Well

We have a good working relationship

I sometimes do not get on with my teacher

I dislike my teacher

12. What instrument do you play?

12a. Below is a list of people, events and activities that may have influenced your music making or career. Please rate the influence on you of each one, using a 1 to 5 scale. 1 is extremely important. 5 is unimportant.

- Private or school visiting instrumental teacher
- Well known performer(s)
- Primary school teacher
- Secondary school teacher
- My friends
- Parents
- Brothers or sisters
- Performance/musical event attended
- County ensemble (e.g. brass band, orchestra)
- Informal group with friends
- Other

Key Influences

13. How many other students do you know in both your own and other schools who play this instrument?

14. How many adults do you personally know who play this instrument?

15. Without looking in a book or on the internet, write the names of some famous performers on your instrument.

16. Can you name one performer on your instrument who you particularly admire and wish to be more like?

Practice

17. How often do you practice at home? Please tick the closest answer.

- ☐ More than twice a day
- ☐ Every day
- ☐ Every other day
- ☐ About twice a week
- ☐ About once a week
- ☐ I don't have time to practice at home

17a. This question asks you about the other things that you spend time on during the week. Estimate the number of minutes or hours that you spend on the following activities in an average day. Please can you round each answer up to the nearest 15 minutes?

Household chores

Caring for younger brothers and sisters

Shopping

Part time job

Body care and health

Homework (not music related)

Leisure (watching television, computer games etc)

Sporting activities

Other school extra curricular activities (hockey etc)

Other activities 1 (please describe)

Other activities 2 (please describe)

18. At home, where do you practise?

19. Can you tell me a little more about the room where you practice and what makes it good or bad for concentrating on music?

20. Do you practice without being asked, or do your parents need to encourage you to do your practice?

21. Tell me about the main things which can stop you practising your instrument at home.

- Lack of space
- Homework
- Other hobbies
- I don't want to disturb my family because they have important
- things which they need to concentrate on as well
- I have a part time job

How I Feel About Being a Brass Player

22. How important do you feel that your musical progress is to your parents:

- Very important
- Important
- This is my hobby and my parents don't get too involved with it
- My musical progress is not of great importance to my parents

23. What can your parents do to encourage you to make good progress on your instrument?

24. Have your parents ever said anything to you which you found discouraging about your progress on your instrument? Can you describe what happened?

25. Have your brothers or sisters ever said anything to you which you found discouraging about your progress on your instrument? Can you describe what happened?

26. Do members of your family attend concerts in which you have a part to play?

27. Can you think of three words which could describe how they feel when they hear you play at a concert?

28. How many of your friends also play brass instruments? These friends can be from any school or organisation to which you belong.

- ☐ 0
- ☐ 1-5
- ☐ 6-10
- ☐ More than 10

29. Do you think that non musical friends respect you because you play a brass instrument?

30. Can you describe one occasion which involved non musicians in which you felt proud to be a brass player?

31. Has the behaviour of non musical friends ever made you wish to quit playing a brass instrument?

32. Can you briefly tell me what happened on this occasion?
Underline the words which you think describe how non musical friends regard you because you play a brass instrument:

Geek, clever, talented, enviable, serious, studious, busy,
sociable, fun, obsessive, single minded, ambitious.

33. Write down the names of all the bands in which you play in school.

34. Write down the names of any bands in which you play outside school.

35. How long had you been playing before you joined your first band? Please tick the closest answer.

0-6 months

7-12 months

1 year to 18 months

18 months to 2 years

Longer than 2 years

36. Which single person was most important in getting you to join a band?

37. Do you own your own instrument?

38. Please tell me the age, make and model of your instrument.

39. Do you use a case or a gig bag for most of the time?

What I Hope to Achieve

Tick the statements which best describe how you feel.

- ☐ I want to have an interesting hobby which doesn't take up too much of my time
- ☐ I want an important hobby which will perhaps be my major social activity

- I understand and accept that learning a brass instrument might mean that I have to spend less time on other things that I enjoy
- I will become a more valued person in school through learning a brass instrument
- I want to be good enough to play in the best school band
- I want to be good enough to play in a band outside school
- I want to perform on a brass instrument when I leave school
- I might want to study music at university
- I am interested in learning about music theory and history
- I have ambitions to play music professionally

Appendix D

Questionnaire for members of Brass Band B and Brass Band C.

**University of London
Institute of Education**

**Questionnaire for Members of Brass Band B and Brass
Band C**

Critical Influences Affecting Brass Learning

A. Biographical Information

What instrument do you play?

What is your position in the Band?

How far in miles is your journey to a rehearsal from where you live now?

What is your general level of formal musical education? Please tick the sentence which best applies

- ☐ O-level or GCSE Music
- ☐ A-level Music or international equivalent
- ☐ Music Diploma
- ☐ First degree in Music or Graduate Diploma
- ☐ Masters Degree
- ☐ Doctorate
- ☐ None of the above

Did you go to a local education authority school or an independent school?

B. Geographical Associations

What was the local town/city closest to where you started to learn a brass instrument?

What do you remember about the range of amateur music opportunities which took place there?

Can you name some of the most famous local music groups from this town or city?

Do you remember that there was a strong local connection with the playing of brass instruments?

C. Family Connections to Music

Could you describe any family connections with music at an amateur or professional level?

As a young learner, was there any family involvement with any kind of music making?

How would you describe the musical tastes of your family?

Thinking back to your parents and grandparents who may have played musical instruments, for approximately how many years could you guess your musical ancestry?

- ☐ 0 years. I was the first generation to play an instrument
- ☐ 0-10 years
- ☐ 10-25 years
- ☐ 25-50 years
- ☐ 50-100 years or longer

D. Initial Brass Learning Experiences

Which statement best describes why you began playing a brass instrument?

- ☐ Family tradition
- ☐ A single member of my family
- ☐ An inspirational teacher
- ☐ I wished to emulate another performer
- ☐ My friends got me involved
- ☐ A school based opportunity
- ☐ None of the above

Could you name the most single important person in inspiring you to start to play a brass instrument?

Can you name any performers who you particularly admired as a child and wanted to emulate?

E. Hurdles and Handicaps

This section asks you to consider situations and events which could have led to you giving up.

Did you ever consider giving up?

Can you tell me why?

Was this linked to one of the following situations?

- Parental pressure
- Peer group influence
- Family circumstances
- The pressures of school work
- Loss of interest
- An issue concerning the teaching of an instrument
- Other social responsibilities

Can you describe an incident at school which made you want to give up?

Why didn't you?

Looking back over your time as a learner at school, what sacrifices do you think that you had to make in order to reach excellence on your instrument?

F. Teaching and Learning

What do you consider to be the key elements of good brass teaching?
Please choose from the following:

- Consistency of approach
- Encouraging different forms of practice
- Making learning fun
- Linking performing to wider social opportunities
- Using a variety of teaching methods
- Encouraging the performance of solos
- Encouraging ensemble performance
- Teaching by example, through being a performer
- Encouraging you to listen to other good players

If you could add some other features of good teaching to the above list,
what would they be?

Appendix E

**Data generated from questionnaire interviews with students
from School X.**

Getting Started

School X	Gender	Age	Siblings who play	Parents who play	1st Opportunity to play
	Year				
1	7 F	11	0	0	I was encouraged by a class music teacher
2	8 F	12	0	0	Friends already played brass, I want to play in a band
3	8 F	12	0	0	Friends already played brass, I want to play in a band
4	8 M	12	0	Mum played recorder	My parents wanted me to learn, I was encouraged by a brother or sister, I want to play in a band, started in primary school
5	8 M	13	2	Mum plays piano	My parents wanted me to learn
6	9 F	14	0	Dad plays cornet, trumpet, saxophone, drums	I heard a live brass performance, Friends already played brass, I want to play in a band
7	9 F	14	1	Mum played piano as a girl	My parents wanted me to learn, started in secondary school
8	9 F	14	1	Mum plays violin, dad plays banjo and used to play cornet	My parents wanted me to learn, I want to play in a band
9	9 M	13	0	Mum used to play an unspecified instrument	My parents wanted me to learn, friends already played brass, I want to play in a band, I want to make my parents happy, I was encouraged by a class music teacher
10	9 M	13	0	Mum used to play an unspecified instrument	I was encouraged by a class music teacher
11	9 M	14	1	0	I was encouraged by a brother or sister, I want to play in a band, I was encouraged by a class music teacher
12	9 M	14	0	Parents used to play unspecified instruments	My parents wanted me to learn, I want to play in a band, I want to make my parents happy
13	9 F	14	0	Parents used to play unspecified instruments	I want to play in a band
14	9 M	14	1	0	Friends already played brass, I want to play in a band, I was encouraged by a class music teacher
15	9 M	14	1	Parents used to play unspecified instruments	I was encouraged by a brother or sister, I heard a live brass performance
16	9 F	14	0	0	Friends already played brass

School X	Gender	Age	Siblings who play	Parents who play	1st Opportunity to play
17	10 F	14	0	Mum used to play the clarinet	I want to play in a band
18	10 F	13	0	0	Friends already played brass
19	10 F	13	1	Both parents play unspecified instruments	My parents wanted me to learn, I was encouraged by a brother or sister
20	10 F	13	1	0	I was encouraged by a brother or sister, friends already played brass
21	10 F	14	2	Both parents used to play unspecified instruments	My parents wanted me to learn, I heard a live brass performance, friends already played brass
22	10 F	15	2	Mum plays the piano as an adult beginner	I heard a live brass performance, I want to play in a band, I want to make my parents happy, I was encouraged by a class music teacher, I was encouraged to play by an adult outside my family
23	10 M	15	0	0	I was encouraged by a class music teacher
24	12 M	17	0	Mum used to play an unspecified instrument	My parents wanted me to learn
25	13 M	17	1	Dad plays the trombone	My parents wanted me to learn

My Lessons							
School X	School or private	Lesson length	Lesson Activities	Relationship with teacher	Instrument played	Key people, events and activities to have influenced music making. Scored 1 or 2 on importance scale	
	Year						
1	7	School	30 mins	Breathing exercises, scales and arpeggios, band pieces.	Well	Trombone	Secondary school teacher, friends and performance
2	8	School	30 mins	Warm up, scales and arpeggios, solo music and band pieces	Well	Cornet	Secondary school teacher, friends and informal group with friends
3	8	School	30 mins	Warm up, scales and arpeggios, solo music	Well	Cornet	Visiting instrumental teacher, secondary school teacher, friends, parents, musical event attended
4	8	School	30 mins	Breathing exercises, scales and arpeggios, band pieces	Sometimes has a good working relationship	Trombone	Secondary school teacher, brothers and sisters, other influences
5	8	School	30 mins	Band pieces	I sometimes do not get on with my teacher	Trombone	Secondary school teacher
6	9	School	30 mins	Warm ups, lip flexibilities, solo music, band pieces	Well	Cornet	Secondary school teacher, a county ensemble
7	9	School	30 mins	Band pieces	Well	Tenor Horn	Parents, secondary school teacher, musical performance attended
8	9	School	30 mins	Warm ups, band pieces	Sometimes has a good working relationship	Cornet	Parents, friends
9	9	School	30 mins	Warm ups, long notes, breathing exercises and band pieces	We have a good working relationship	Cornet	Instrumental teacher, primary school teacher, secondary school teacher, friends, parents, musical event attended
10	9	School	30 mins	Long notes and band pieces	I sometimes do not get on with my teacher	Trombone	Primary school teacher
11	9	School	30 mins	Long notes, breathing exercises, band pieces and improvisation exercises	Good working relationship	Baritone	Primary school teacher, secondary school teacher, parents and a county ensemble

School X	School or private	Lesson length	Lesson Activities	Relationship with teacher	Instrument played	Key people, events and activities to have influenced music making. Scored 1 or 2 on importance scale	
12	9	School	30 mins	Warm ups, band pieces	We have a good working relationship	Trombone	Instrumental teacher, primary school teacher, friends, brothers and sisters, informal group with friends
13	9	School	30 mins	Band pieces	Sometimes has a good working relationship	Cornet	Instrumental teacher, well known performer, secondary school teacher, parents and friends
14	9	School	30 mins	Band pieces	Well	Tenor Horn	Instrumental teacher, secondary school teacher, friends, parents, county ensemble and informal group with friends
15	9	School	1 hour	Solos, band music	Well	Euphonium	Well known performers, friends, county ensemble, informal group with friends
16	9	School	30 mins	Long notes, band pieces	Well	Cornet	No answers given
17	10	School	30 mins	Solos, band music	Well	Cornet	Instrumental teacher, well known performers, secondary school teacher, musical event attended
18	10	School	30 mins	Scales and arpeggios	Well	Cornet	Instrumental teacher
19	10	School	30 mins	Long notes, breathing exercises, band pieces and solo pieces	I dislike my teacher	Cornet	Parents and friends
20	10	School	30 mins	Long notes, solos and band pieces	I dislike my teacher	Cornet	Parents, and sister
21	10	School	30 mins	Band pieces	Well	Cornet	Instrumental teacher, primary school teacher, secondary school teacher, friends, parents, musical event attended
22	10	School	30 mins	Warm ups, long notes, scales and arpeggios, solos, band pieces, studies, improvisation exercises and post practice relaxation exercises	Well	Cornet	Parents, instrumental teacher, secondary school teacher, musical event attended, county ensemble
23	10	School	1 hour	Long notes, breathing exercises, lip flexibilities, scales and arpeggios, band pieces	Good working relationship	Tuba	No answers given

School X		School or private	Lesson length	Lesson Activities	Relationship with teacher	Instrument played	Key people, events and activities to have influenced music making. Scored 1 or 2 on importance scale
24	12	School	1 hour	Solos, band music	Extremely well	Cornet	Primary school teacher, secondary school teacher, friends, a well known performer, musical event attended, county ensemble
25	13	School	1 hour	Breathing exercises, band pieces	Extremely well	Euphonium	Primary school teacher, instrumental teacher, musical event attended, county ensemble

Key Influences					
School X		Other players	Adult players	Famous names	One main role model
1	7	5	0	0	
2	8	Lots	3	2 teachers	Teacher
3	8	7	0	Teacher	0
4	8	4	1	0	0
5	8	5	0	0	Richard Marshall
6	9	25	0	Richard Marshall, James Morrison, Peter Roberts, Roger Webster	Richard Marshall
7	9	Loads	Few	0	0
8	9	50	2	Richard Marshall	0
9	9	25	4	0	Teacher
10	9	15	0	0	0
11	9	3	0	0	0
12	9	A few	My dad, uncle and auntie	James Morrison	James Morrison
13	9	10	3	James Morrison	0
14	9	A lot	0	0	0
15	9	15	0	0	0
16	9	50	5	Teacher	Teacher
17	10	20	3	Richard Marshall, James Morrison	0
18	10	60	1	0	0
19	10	No answer	4	Black Dyke	0
20	10	Loads	0	0	0
21	10	50	5	Teacher	Teacher
22	10	50	4	Richard Marshall	Teacher
23	10	5	0	0	0
24	12	Many	10	Richard Marshall, Teacher	Teacher
25	13	5	2	0	0

Practice							
School X		Practice	Weekly activities (top 3) - Average Day	Where practice	Practice room characteristics	Self motivated or need to be told	Main barrier to practice
1	7	twice weekly	sports, 2 hours, homework, 1 hour, caring, 1 hour	bedroom	it's quiet	sometimes without being asked	other hobbies
2	8	every other day	netball - 1 hour, cheerleading - 1 hour, caring - 1 hour	bedroom	it's comfy but can really be distracting	I practice without being asked	homework, other hobbies, I don't want to disturb my family
3	8	every other day	sports - 1 hour, 30 mins, homework - 1 hour 30 mins, bodycare - 1 hour	bedroom	no distraction	I practice without being asked	homework
4	8	twice weekly	sports - 2 hours, leisure - 1 hour 30 mins, homework - 1 hour	bedroom	it's quiet	Parents encourage me to practice	homework, other hobbies
5	8	once a week	leisure - 3 hours, household chores - 1 hour, homework - 1 hour, swimming and archery	bedroom	it's quiet	Parents encourage me to practice	homework, other hobbies
6	9	every other day	leisure - 2 hours, homework - 2 hours, other extra curricular - 1 hour	bedroom	it's at the top of the house, away from noise	I practice without being asked	homework, I don't want to disturb my family. My little brother sleeps a lot

7	9	twice weekly	computer games - 3 hours, homework - 2 hours, sport - 1 hour, Guides - twice weekly, part time job - 2 hours	bedroom	it's my space	I practice without being asked	homework and part time job
8	9	every other day	sports - 2 hours, homework - 2 hours, body care - 2 hours, dancing and cheer leading - 2 hours	dining room	it's bad because the computer is in there and it distracts me	I practice without being asked	homework, other hobbies, I don't want to disturb my family
9	9	every day	leisure - 7 hours, homework - 2 hours	bedroom	it's quiet	I practice without being asked	homework, other hobbies
10	9	more than twice a day	homework - 2 hours, leisure - 1 hour, sports - 2 hours	bedroom	no answer	I practice without being asked	lack of space, other hobbies, I don't want to disturb my family
11	9	twice weekly	leisure - 1 hour, homework - 1 hour, sports - 1 hour	bedroom	it's good because I'm not interrupted very much	I practice without being asked	homework, other hobbies
12	9	once a week	sports - 1 hour, caring - 1 hour, household chores - 1 hour, leisure - 30 minutes	bedroom	it helps me to concentrate	Sometimes they tell me to practice	other hobbies
13	9	every other day	homework - 3 hours, leisure - 1 hour, household chores - 30 minutes	bedroom	there are no distractions	I practice without being asked	homework, I don't want to disturb my family

14	9	twice weekly	part time job - 3 hours, homework - 2 hours, sports - 1 hour	dining room	a lot of echo, music stand, metronome etc	I practice without being asked	homework, other hobbies, part time job
15	9	once a week	computer games - 2 hours, caring - 1 hour, homework - 1 hour, sports - 1 hour	bedroom	it's quiet and small and you get a good clear sound	I practice when I like	homework, other hobbies, I don't want to disturb my family
16	9	every day	shopping - 1 hour, household chores - 15 minutes, homework - 30 minutes, leisure - 1 hour	bedroom	it's quiet and I don't get disturbed	I	I don't want to disturb my family
17	10	every other day	body care - 2 hours, homework - 2 hours, 30 minutes, leisure - 2 hours, household chores - 30 minutes	downstairs	I usually practice while my parents are making tea or doing something else, so I can concentrate	I practice without being encouraged	homework and other hobbies
18	10	every other day	sports - 2 hours, leisure - 2 hours, household chores - 15 minutes, body care - 1 hour, dancing - 1 hour	bedroom	it is good because no one can hear me playing	my parents have to tell me	homework, other hobbies, I don't want to disturb my family
19	10	once a week	household chores - 1 hour, body care - 1 hour, sports - 1 hour, leisure - 2 hours	dining room	no answer	my parents have to tell me	homework, other hobbies, I don't want to disturb my family

20	10	twice weekly	leisure - 2 hours, homework - 1 hour, body care - 1 hour	bedroom	no answer	I practice without being asked	other hobbies, I don't want to disturb my family
21	10	every other day	sports - 2 hours, homework - 1 hour, leisure - 1 hour, household chores - 15 minutes	in the computer room	it's quiet, it's got a music stand and I don't get disturbed	I practice without being asked	homework, other hobbies
22	10	every day	part time job - 2 hours, body care - 2 hours, leisure - 2 hours, Guides, piano practice	my living room	lots of room, with a piano	I practice without being asked	homework, other hobbies, part time job
23	10	I don't have time to practice at home	sports - 2 hours, leisure - 2 hours, homework - 2 hours	no answer	no answer	no answer	lack of space, homework, I don't want to disturb my family
24	12	once a week	leisure - 1 hour, homework - 1 hour, sports - 1 hour, part time job - 2 hours	bedroom	it's a private space	I practice without being asked	lack of space, homework, other hobbies, part time job
25	13	I don't have time to practice at home	leisure - 2 hours, homework - 2 hours, part time job - 2 hours	no answer	no answer	I don't practice	homework, other hobbies, part time job

How I feel about being a brass player							
School X		How important to parents	How parents encourage	Parents discourage	Siblings discourage	Family concert attendance	How family feel
1	7	important	talk to me about what I'm doing	no	no	yes	good, fab, fantastic
2	8	it is my hobby and my parents don't get too involved	they tell me how I'm improving and how good they think I sound	no	they say it's too loud and they don't see why I have to play in the band and they can't concentrate	not often	proud, happy, enthusiastic
3	8	important	they can help me to play, want to listen to me play and pay for me to go to concerts	never	yes, they laugh at me	yes	proud, happy, enthusiastic
4	8	important	no answer	no answer	no answer	yes	no answer
5	8	important	tell me that I am making a good sound	no	yes, but with no specified	yes, most concerts	pleased and proud
6	9	important	give me a lot of free time and help with chores	no	no	yes, they are fans of brass music	happy, cheerful and proud
7	9	important	ask to listen to me	no	no	most concerts	excited, proud and enthusiastic
8	9	important	give me money when I play in band nights, marches, etc	no	yes, 'shut up'	most concerts	nervous, proud, tired
9	9	it is my hobby and my parents don't get too involved	buy me a new instrument	no	no	all concerts	very very proud
10	9	it is my hobby and my parents don't get too involved	ask to listen to me, show enthusiasm	no	no	all concerts	happy and excited

11	9	it is my hobby and my parents don't get too involved	try to make me practice more	no	no	they sometimes attend concerts	no answer given
12	9	important	show me some support	no	no	all concerts	happy and proud
13	9	important	take me to concerts and buy me an instrument	no	no	yes	no answer given
14	9	important	they don't know anything about music, so not a lot	yes, my mother thinks she knows more than me, but she can't even read music or play an instrument	no	mum and dad attend concertts	no answer given
15	9	important	make sure I get to all my band jobs and encourage me	no	no, my brother is better than me and I want to be as good as him	yes	proud and happy
16	9	important	make me practice more	no	no	most concerts	happy, pleased and enthusiastic
17	10	important	tell me I'm doing well and getting better	no	I am an only child	yes	proud, happy and pleased
18	10	it is my hobby and my parents don't get too involved	no answer	no answer	no answer	most concerts	interested and proud
19	10	important	give me money	they call me a band 'geek'	they call me a band 'geek'	yes	embarrassed and it's funny
20	10	important	not let me quit	no	no	most concerts	proud, pleased
21	10	important	let me go on great trips, let me go to festivals and tell me to keep practicing	no	no	all concerts	very very proud
22	10	important	encourage practice and attend concerts	no	yes, 'shut up'	yes	proud, happy and nervous
23	10	important	they need to remind me more often	that it is too big	no	not often	proud, happy and nervous
24	12	important	no answer	no answer	no	yes	proud, happy and bored

25	13	important		make me practice	no		no		attend concerts	proud, happy and excited
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School X		Friends who play	Respect?	Proud when with non musicians	Behaviour of non playing friends	What happened?	Regard	In school bands	Outside school bands	Time till first play	Key influence	Instrument model	Age	Case or bag
1	7	6-10	Yes	No	No		Talented	School Band	Snowy Bridge	0-6 months	Parents	No answer		Bag
2	8	10+	Most of them	No	When I am around family or friends		Sociable and ambitious	Training and Junior Bands	None	0-6 months	2 friends	School Getzen Eterna	15 years	Case
3	8	10+	Yes	No	No answer		Talented, fun and ambitious	School and Junior Bands	None	7-12 months	1 friend	School Elkhart	4 years	Case
4	8	6-10	No	No	No		Sociable and talented	Junior Band	None	More than 2 years	1 sister	School Elkhart	4 years	Case
5	8	10+	No	No	No		Serious and busy	Junior Band	None	More than 2 years	No answer	School Elkhart	10 years	Case
6	9	10+	No	No	Yes	It takes up too much free time and this really bothers them	Clever, talented, enviable, serious, busy, obsessive ambitious	School and Intermediate Bands	None	0-6 months	2 secondary music teachers	Besson Sovereign	10 years	Case
7	9	6-10	No	No	Yes	They call me a band 'geek'	Geek	Intermediate Band	None	0-6 months	Parents	Besson Sovereign	12 years	Case
8	9	10+	No	No	Yes	Yeah, they keep groaning that I have to go to band	Geek, serious, busy, obsessive	School and Big Band	None	0-6 months	Parents	School Boosey and Hawkes Sovereign	20 years	Case
9	9	10+	No	Yes	Yes	No answer given	Geek, serious, obsessive	Intermediate Band	None	0-6 months	Music teacher	Own Yamaha Series 2	New	Case

10	9	10+	No	No	Yes	They think I should spend more time with them	Geek, single minded	Intermediate Band	None	0-6 months	Music teacher	School Yamaha, Series 2	New	Case
11	9	10+	No	Yes, after a concert	Not really	No answer given	Geek, busy, sociable	Intermediate Band	None	0-6 months	Sister	Own Boosey and Hawkes	20 years +	Case
12	9	10+	Some might	When I was told I'm doing well after a concert, some are proud of me	No		Talented, sociable	Intermediate Band	None	More than 2 years	Father	Own Vincent Bach Stradivarius Model 42	20 years +	Case
13	9	6-10	No	No	Yes	They call me a 'geek' because I don't do the same things as them	Geek	Intermediate Band	None	0-6 months	2 school music teachers	School Getzen Eterna	10 years	Case
14	9	10+	No	No	No		No answer	Intermediate Band	None	0-6 months	Mother	School Besson 600	12 years	Case
15	9	10+	No	Sometimes when they can't play an instrument	No		Busy geek	Intermediate Band	None	0-6 months	Brother	School Boosey and Hawkes Sovereign	30 years	Case
16	9	10+	Yes	After I've done school concerts	Yes	They call me a 'geek' and say band is boring	Geek	Junior Band	1 band	0-6 months	School music teacher	School Elkhart	5 years	Case

17	10	10+	Well, they don't say anything bad	When people watch band practice in school	No		Talented, busy and ambitious	Intermediate and Big Bands	None	0-6 months	Not specified	Besson Sovereign	10-15 years	Case
18	10	1-5	No	When I got my certificate	Yes	I get embarrassed when they see me with the case	Talented, busy	Intermediate Band	None	More than 2 years	School music teacher	Own Jupiter	3 years	Case
19	10	10+	No	No	Yes	They've made fun of me	Obsessive geek	Intermediate Band	None	0-6 months	Mother	School Besson Sovereign	20 years	Case
20	10	10+	Yes	None	Yes	No answer given	No answer	Intermediate Band	None	7-12 months	Mother	Own Amarti	5 years	Case
21	10	10+	Yes	In concerts	Sometimes	They say that band is rubbish and say I should quit	Geek	Intermediate Band	None	0-6 months	School music teacher	School Besson Sovereign	10 years	Case
22	10	10+	No	When we go on a band holiday	Yes	They say that band is a waste of time and I could be doing other things	Busy, obsessive geek	School and Big Band	None	0-6 months	School music teacher	School Besson Sovereign	10 years	Case
23	10	1-5	Yes	Yes	No		No answer	Senior, Junior and Training Bands	None	0-6 months	No answer	School Besson Sovereign	10 years	Case
24	12	10+	No	No	No		No answer	School Band	Town Band	0-6 months	School music teacher	School Yamaha	10 years	Case/bag
25	13	10+	Yes	No	No		Geek, enviable, studious, fun, single minded, ambitious	School Band	Town Band	0-6 months	School music teacher	Own Yamaha Series 2	20 years	Case

What I hope to achieve

School X

What I hope to achieve

1	7	I want to have an interesting hobby which doesn't take up too much of my time, I understand and accept that learning a brass instrument might mean that I have to spend less time on other things that I enjoy
2	8	I want to have an interesting hobby which doesn't take up too much of my time, I understand and accept that learning a brass instrument might mean that I have to spend less time on other things that I enjoy, I want to be good enough to play in the best school band, I have ambitions to play music professionally
3	8	I want to be good enough to play in the best school band
4	8	I want to have an interesting hobby which doesn't take up too much of my time, I understand and accept that learning a brass instrument might mean that I have to spend less time on other things that I enjoy, I want to be good enough to play in the best school band, I want to perform on a brass instrument when I leave school
5	8	I want to have an interesting hobby which doesn't take up too much of my time
6	9	I want to have an interesting hobby which doesn't take up too much of my time
7	9	I want to have an interesting hobby which doesn't take up too much of my time
8	9	I will become a more valued person in school through learning a brass instrument
9	9	I want to have an interesting hobby which doesn't take up too much of my time, I understand and accept that learning a brass instrument might mean that I have to spend less time on other things that I enjoy, I will become a more valued person in school through learning a brass instrument, I want to be good enough to play in the best school band, I might want to study music at university, I have ambitions to play music professionally
10	9	I want an important hobby which will perhaps be my major social activity, I understand and accept that learning a brass instrument might mean that I have to spend less time on other things that I enjoy, I will become a more valued person in school through learning a brass instrument, I want to be good enough to play in the best school band, I might want to study music at university
11	9	I want to have an interesting hobby which doesn't take up too much of my time, I understand and accept that learning a brass instrument might mean that I have to spend less time on other things that I enjoy
12	9	I want to be good enough to play in a band outside school, I might want to study music at university, I have ambitions to play music professionally
13	9	I want to have an interesting hobby which doesn't take up too much of my time, I understand and accept that learning a brass instrument might mean that I have to spend less time on other things that I enjoy, I want to be good enough to play in the best school band, I am interested in learning about music theory and history
14	9	I want to have an interesting hobby which doesn't take up too much of my time, I understand and accept that learning a brass instrument might mean that I have to spend less time on other things that I enjoy, I want to be good enough to play in the best school band

15	9	I want to have an interesting hobby which doesn't take up too much of my time, I understand and accept that learning a brass instrument might mean that I have to spend less time on other things that I enjoy, I want to be good enough to play in the best school band, I am interested in learning about music theory and history
16	9	I want to have an interesting hobby which doesn't take up too much of my time, I understand and accept that learning a brass instrument might mean that I have to spend less time on other things that I enjoy, I want to be good enough to play in the best school band
17	10	I want an important hobby which will perhaps be my major social activity, I understand and accept that learning a brass instrument might mean that I have to spend less time on other things that I enjoy, I want to be good enough to play in the best school band, I might want to study music at university, I am interested in learning about music theory and history
18	10	I want to have an interesting hobby which doesn't take up too much of my time, I want to be good enough to play in the best school band, I want to be good enough to play in a band outside school, I might want to study music at university,
19	10	I want to have an interesting hobby which doesn't take up too much of my time, I want to be good enough to play in the best school band
20	10	I want to have an interesting hobby which doesn't take up too much of my time, I want to be good enough to play in the best school band, I want to be good enough to play in a band outside school
21	10	I want to have an interesting hobby which doesn't take up too much of my time, I want to be good enough to play in the best school band
22	10	I want to have an interesting hobby which doesn't take up too much of my time, I understand and accept that learning a brass instrument might mean that I have to spend less time on other things that I enjoy, I will become a more valued person in school through learning a brass instrument, I want to be good enough to play in the best school band
23	10	I want to have an interesting hobby which doesn't take up too much of my time, I understand and accept that learning a brass instrument might mean that I have to spend less time on other things that I enjoy, I might want to study music at university, I am interested in learning about music theory and history, I have ambitions to play music professionally
24	12	I want to have an interesting hobby which doesn't take up too much of my time, I understand and accept that learning a brass instrument might mean that I have to spend less time on other things that I enjoy, I will become a more valued person in school through learning a brass instrument, I want to be good enough to play in the best school band, I want to be good enough to play in a band outside school, I want to perform on a brass instrument when I leave school
25	13	I want to have an interesting hobby which doesn't take up too much of my time, I understand and accept that learning a brass instrument might mean that I have to spend less time on other things that I enjoy, I will become a more valued person in school through learning a brass instrument, I want to be good enough to play in the best school band, I want to be good enough to play in a band outside school,

Appendix F

Data generated from questionnaire survey from Brass Bands B and C.

Section A - Biographical Information							
R = number	Band	Respondent	Instrument	Position	Miles to rehearsal each way	Formal musical education	Type of school
1	F	B1	Baritone	First baritone	35	MA Music Education	LEA
2	F	B2	Cornet	Second cornet	40	None (but has BSc)	LEA
3	F	B3	Cornet	Second cornet	22	BA, Music	LEA
4	F	B4	B flat tuba	Principal tuba	15	BMus	Independent
5	F	B5	Trombone	Second trombone	60	BA Music	LEA
6	F	B6	Euphonium	Second euphonium	27	BA Music	Independent
7	F	B7	Cornet	Third cornet	40	None	LEA
8	F	B8	Tenor Horn	Second tenor horn	15	BMus	LEA
9	F	B9	B flat tuba	Principal B flat tuba	50	None	LEA
10	F	B10	Cornet	Third cornet	50	BA, not in Music	LEA
11	F	B11	Cornet	Solo cornet 4	5	BMus	LEA
12	J	B12	Bass trombone	Bass trombone	10	GCSE Music	LEA
13	J	B13	Trombone	First trombone	25	BA Music	LEA
14	J	B14	E flat tuba	Principal E flat tuba	20	A-level Music	LEA
15	J	B15	B flat tuba	Second B flat tuba	40	Diploma	LEA
16	J	B16	Soprano cornet	Soprano cornet	15	GCSE Music	LEA
17	J	B17	Cornet	Solo cornet 2	20	None	LEA
18	J	B18	Cornet	Solo cornet 3	22	BMus	LEA
19	J	B19	Cornet	Third cornet	4	Scottish Higher	LEA
20	J	B20	Cornet	Solo cornet	40	MMus	LEA
21	J	B21	Tenor Horn	Solo tenor horn	8	Grade 8 tenor horn	LEA
22	J	B22	Euphonium	Solo euphonium	10	BMus	LEA
23	J	B23	Euphonium	Second euphonium	5	None	LEA
24	J	B24	Flugel horn	Flugel horn	28	GBSM	LEA

Section B - Geographical Associations

Respondent	Town/City closest to initial learning experience	Local amateur musical opportunities	Memory of famous local music groups	Local connection with brass playing
B1	Rotherham/Sheffield	Music School, 2 Youth Brass Bands, Wind Band	Pulp	Summer Camp, Youth Band, several brass bands
B2	Telford	Brass band, Concert band, several jazz bands for mainly old people!	None	Brass band
B3	Whitchurch (Shropshire)	Several small local brass bands. Lots of LEA activities	Orchestra was quite well known and performed out of town	Nothing much
B4	Liverpool	Orchestra. Several school based orchestras. Plenty of activities provided by the LEA	The Mersey Beat scene was historically popular. The most famous recent band was Atomic Kitten. There was a big pop scene with avante garde music. The Royal Philharmonic Orchestra.	There was a professional brass scene which was shared largely with Manchester. Liverpool had a brass band and a range of local orchestras.
B5	Derby	There were lots of amateur orchestras and music societies. The Wind Orchestra was quite famous and toured in Europe.	None	Other than the brass band there was no particular connection with brass playing.
B6				
B7	Ashton under Lyme	Several brass bands were nearby.	Several famous brass bands were within striking distance.	No answer

Respondent	Town/City closest to initial learning experience	Local amateur musical opportunities	Memory of famous local music groups	Local connection with brass playing
B8	Bolton	There was a big local Music Centre with a Wind Band, Orchestra, Brass Band and Choir and there were brass bands everywhere.	Several brass bands which are internationally famous.	It's just bands really!
B9	Dukinfield	Brass bands, a Music Centre, school bands and the Manchester music scene.	Brass bands	Everybody played in a brass band.
B10	Wigan	A lot of the music was focused on jazz as there is a really big jazz festival. There was a big folk music scene, as well as brass bands.	No answer	Only through small time brass bands and the jazz festival, but that is only seasonal. There are jazz orchestras which perform.
B11	Stockport	Wind band and Brass band.	No answer	No particular brass traditions, although there are brass bands close by.
B12	Coventry	I learned in the Salvation Army.	Coventry School of Music, CBSO, St Michael's Singers.	The Salvation Army has a famous brass band (Coventry Citadel).
B13	Erdington, Birmingham	Salvation Army Brass Band. There were a lot of opportunities which came from the LEA.	Slade!	There was a Music School (Birmingham School of Music)
B14	Leicester	There was a brass band and several orchestras, amateur choirs and ethnic music groups. Jazz and pop. There was a lot going on.	Everything I said previously. There was also a pipe band which had a big local following.	None particularly.
B15	Meriden	There were local brass bands and singing groups, but you had to travel to get to them.	No answer	Coventry School of Music
B16	Coventry	Salvation Army music.	The Salvation Army band. Other local brass band.	Only through brass bands.

Respondent	Town/City closest to initial learning experience	Local amateur musical opportunities	Memory of famous local music groups	Local connection with brass playing
B17	Nuneaton	Salvation Army.	None given	None given
B18	Coventry	Salvation Army.	There was a lot going on in the wider Midlands area and Coventry had a very good brass band connected with a local factory.	CBSO
B19	Sterling	There was a brass band and folk music of the Highland variety.	City of Sterling Brass Band.	Concert Brass. Brass band.
B20	Coventry	Salvation Army	City of Coventry Band, Birmingham brass bands. The Shirley Band, Birmingham Citadel Salvation Army band. Cathedral music. Majorettes.	All the above.
B21	Solihull	There were lots of opportunities through schools and the LEA.	There were Boy Bands!	Loads.
B22	Birmingham	Brass bands, school and Music Centre groups, orchestras and opera groups.	No answer	Brass bands and CBSO.
B23	London	There was a brass band and an orchestra.	All the London orchestras and Colleges of Music.	Not in my part of London. Big pop scene.
B24	Birmingham	Brass band and choirs.	No answer	Several brass bands, Salvation Army.

Section C - Family Connections to Music

Respondent	Family connections with music	Memories of family involvement with music making	Family musical tastes	Musical ancestry
B1	None	None	Country and Western, pop, Jim Reeves. My grandad had a collection of brass band records.	None
B2	My parents, brother and grandparents had connections to music.	Both dad and grandad played in brass bands. My mum sang in a church choir.	Light classical music. The radio was always on. Pop, some brass band.	50 -100 years
B3	Dad played in a brass band.	Both my brothers play brass instruments.	All kinds of music.	25 - 50 years
B4	None	None, I am an only child.	No particular strong musical tastes, but music was valued and encouraged.	0 years
B5	My brothers played brass instruments, otherwise there was no family connection.	None, other than me and my brothers.	Pop, easy listening, Elvis, rock and roll, light music. We had varied tastes.	30 years
B6				
B7	Grandmother and grandfather were singers. Church.	All the family played in brass bands.	We often attended concerts and heard much live music. We went to pop concerts as a family and gigs in pubs.	100+ years
B8	Grandfather and grandmother sang in the parish church. Dad played the cornet in a brass band.	My brother didn't do it.	Gilbert and Sullivan, orchestral and choral music. Brass band records. Pop. 50's music.	100 years
B9	None	None	Everything. Jazz.	0 years
B10	Dad plays the guitar and mum played the flute.	My parents played and sang in folk groups with friends, but none played brass instruments.	Mainly folk music, radio, Peter Paul and Mary and the Seekers.	50 years

Respondent	Family connections with music	Memories of family involvement with music making	Family musical tastes	Musical ancestry
B11	My parents were singers.	My mother sang in the parish church.	Everything. Jazz.	50 years
B12	My grandfather and father were Salvationist musicians.	Salvation Army bands.	Very mixed musical tastes.	100+ years
B13	My grandfather and father were Salvationist musicians.	Salvation Army bands.	Orchestral music, pop, swing, folk, easy listening.	100 years
B14	Dad played the E flat bass.	Mum plays the piano for pleasure and sings.	Everything.	50 - 60 years
B15	None	None	Little.	0 years
B16	We are a Salvation Army family.	The whole family was very involved with music.	There was no time for listening.	100+ years
B17	My grandparents were the first musicians we know about.	My grandad, dad and mum played in the brass band. My mum played at school and sings.	Very traditional listening tastes, but I like jazz and more modern music. Strong memories of particular radio programmes.	100 years
B18	None	None	None	
B19	I remember most of the family singing, but there were no instrumental performers until my brother and me.	None, but my brother and me learnt at school and played in the Co-op Band.	Dance music/folk/traditional music.	10 - 25 years
B20	None	None, but my parents both enjoyed coming to concerts.	Very varied musical tastes.	10 - 25 years
B21	My dad is a musician.	My dad is a self taught saxophonist.	Mostly pop and jazz.	25 - 30 years
B22	My dad was a singer and my grandfather played the violin and accordion.	None	All types but not heavy metal.	100+ years
B23	My dad comes from the UK and my mum is Italian and sings.	Mum sings opera.	Mostly vocal music.	25 - 50 years

Respondent	Family connections with music	Memories of family involvement with music making	Family musical tastes	Musical ancestry
B24	None	None	We listened to all types of music.	0 years

Section D - Initial Brass Learning Experiences

Respondent	Why you began playing a brass instrument	The single most important person	Performers admired as a child
B1	Inspirational teacher, school based opportunity.	My teacher	The Childs brothers
B2	Inspirational teacher, family tradition	Grandfather	Maurice Murphy, Willy Lang, Philip McCann
B3	A single member of my family	My father	Maurice Andre, Louis Armstrong, Philip Jones Brass Ensemble
B4	Inspirational teacher, school based opportunity.	My music teacher	John Fletcher, John Jenkins, Arthur Jacobs, Stephen Wick, Roger Bobo
B5	Inspirational teacher, school based opportunity.	My teacher	None, my brother
B6	Inspirational teacher, school based opportunity, single family member	My father	Many UK euphoniumists
B7	Single family member (grandad). I wished to emulate another performer (dad)	My father	My dad was a famous player. Phil McCann, James Shepherd
B8	Inspirational teacher, school based opportunity	Family member	No one model
B9	Inspirational teacher, my friends got me involved, school based opportunity	Teachers	None initially, later - John Fletcher
B10	Single family member, school based opportunity	No answer	Philip McCann, John Wilbrahan, Miles Davis, Louis Armstrong
B11	Inspirational teacher, school based opportunity	Inspirational teacher	None
B12	Family tradition	My father	None. Players in the band
B13	Family tradition, inspirational teacher	Inspirational teacher	None
B14	Single family member, school based opportunities	My father	Players in the band
B15	Inspirational teacher, school based opportunity	My teacher	No strong role models. I began on the euphonium and knew about the Childs brothers.

B16	Family tradition	Grandfather and teacher	By 16 I had loads of trumpet recordings.
Respondent	Why you began playing a brass instrument	The single most important person	Performers admired as a child
B17	Family tradition	My father	Players in the band
B18	Music teacher, school based opportunity	My teacher	Miles Davis, Wynton Marsallis, several jazz trumpet players
B19	Inspirational teacher, school based opportunity	My teacher	No real memories, I just enjoyed playing
B20	Inspirational teacher, school based opportunity	Mother and father	Local musicians
B21	Family tradition, inspirational teacher	My father	All brass players
B22	Family tradition, but not brass	My father	No model
B23	A single member of my family, inspirational teacher, school based opportunity	My mother	Local players in bands I was with
B24	Inspirational teacher, school based opportunity	My teacher	None

Section E - Hurdles and Handicaps						
Respondent	Did you ever consider giving up?	Can you tell me why?	Situations	Incidents at school	Why didn't you give up?	Sacrifices made
B1	No	I enjoyed it too much. It was something I really enjoyed and wanted to do.		There was some name calling and the case attracted attention. Some kids called me a band geek, but there was the fun of being part of a team and doing something which was really fulfilling.		I could have been more organised with my school work but I enjoyed the social aspects of playing and still do.
B2	Yes	It was difficult to get to rehearsals during exams but my parents looked for practical solutions. They got me a car! At first it was OK, then at around 14 I had a long walk with the instrument to school and there was some name calling, but I enjoyed playing.	Peer group influences. The pressures of school work and other social responsibilities.			I had to miss out on some things that other kids took for granted, like sport, but I enjoyed playing.

B3	No	There was too much going on that I really enjoyed. There weren't many brass players in my school, so it made me feel special and I felt needed. The lessons were badly organised and I went through a crisis when I was 14, but my brothers kept me going.	Pressures of school work and an issue concerning the teaching of my instrument and other social responsibilities.			I missed out on being a member of some social groups but what I gained was more important. My brothers were helpful.
B4	No, but it was difficult.	The tuba was taken away by the school when I was 14, so my parents had to buy me one, so we thought that it would be best to send me to an Independent school to get the lessons.	An issue concerning the teaching of my instrument.	Incident in school was discouraging. The teacher left and there were no longer tuba lessons in school.		I missed out on expensive trips, like sport and ski trips and the instrument was expensive for my family.

B5	Yes	I lost interest.	Peer group influences. The pressures of school work and other social responsibilities. My friends all had jobs on the market and I felt as though I lost out. Some kids used to throw stones at my case as I came to school and it was embarrassing when people looked in on rehearsals.	As before, it was embarrassing when other kids looked through the window during rehearsals.	I enjoyed it too much.	I lost money through not getting a job on the market and I could have participated more widely in my year group.
B6	No	Everyone played and I had a sense of pride, even from the start.		No		I made no sacrifices and the euphonium was a focus of achievement.
B7	Yes	There were a lot of rehearsal commitments and the time taken out meant that I couldn't do some other things.	Parental pressure, family circumstances, pressures of school work, other social responsibilities	There were comments from friends and as I got better some people began to call me 'trumpet boy' and 'cornetto'. This means a lot when you are 14.	I enjoyed the band too much to quit.	

B8	No	There were no incidents. I really enjoyed doing it and it gave me a very full social life. There was some 'micky taking' at school and the other boys dropped out, which was discouraging but I was good and recognised my achievement.		There were some comments from other boys. My parents didn't play instruments but I recognise the sacrifice they made for me.		My parents gave up a lot of time for me and I suppose I missed out on some things that normal kids do!
B9	Yes	Time was taken out from other things like 'footy'. The endless rehearsals and playing the bass. You can't miss rehearsals when you are contesting. I gave up for a time.	Peer group influences, the pressures of school work and loss of interest.	There were always comments about the instrument but I missed it when I gave up and went back to band.		My parents made sacrifices for me. I didn't have to practise all that hard.
B10	Yes	I played other instruments as well and my parents were performers on the Folk circuit, they had lives too and had to compromise.	Parental pressure (indirectly), family circumstances, pressures of school work and other social responsibilities.	Yes, connected to my family. We were interviewed on local television and played.	Basically, I enjoyed it and enjoyed being a member of a powerful team.	

B11	Yes	Too many rehearsals.	Pressures of school work and other social responsibilities and an issue concerning the teaching of my instrument.	Can't remember one incident.	My teacher encouraged me to continue.	None really.
B12	No	My whole life was in it.		At school I rebelled against a lot of things. My family support kept me going although eventually I left the Salvation Army.	Lots, but linked to the whole lifestyle.	None really.
B13	Yes	The time it took as a teenager. You miss out on a lot. Homework. Revising for exams, etc.	Not answered	Not answered	Not answered	Not answered
B14	Yes	General pressures. Other interests, but these got channelled into other kinds of music, so I didn't lose my musical connection.	Peer group influences, social responsibilities and school work	My friendship groups changed when I began playing and it is difficult when you are young because it is hard to be in two places at once.	My family had strong musical connections, so this kept me going. If that hadn't have been there I would have given up.	I gave up other activities to become a good brass player.
B15	Yes	I was always giving up and re-starting. A mystic force kept pulling me back. At school your interests are always changing and you're not sure who you are or who you want to be friends with.	Some kids called me 'puffy' and 'gay' but I kept going back to band. Eventually I went to college!	Not answered	I did give up but kept going back.	All the usual things, friends, other interests, a life.

B16	No	My whole family is still involved with the Salvation Army. There are still strong connections with the organisation. I didn't play in school. I just learned through the SA teacher. Although I did GCSE I didn't want to take it any further. I kept quiet at school and did the guitar as well. I had varied musical interests.	I played it down at school so I had a kind of double life, but I always loved playing in the band. Eventually I joined this band, but I didn't want major responsibilities (!)	Not answered	They gave me soprano as a challenge and I stuck with it.	Not answered
B17	Yes	The cornet didn't fit the image. It wasn't cool. Rebelled a lot, but kept going.	Peer group influences and school work.	Not answered	Not answered	You lose bits of your social life, but you gain so much in other ways.
B18	No	I always loved doing it.	I couldn't wait for rehearsals. It was something you always did without questioning it. I went on to get an interest in different types of music.	Not answered	At school. No. Some other kids made comments, but I enjoyed the bands and social things. We went on tour and did things like that.	Not answered

B19	Yes	There were few BP (<i>brass players</i>) at my school, but we soon branched out and used music for different activities. You build up a good social network and this helps you to get on with people. It's not cool. Was it ever? But, a lot of brass playing is pretty cool. I listen to a lot of jazz. That's pretty cool.	Peer group influences, pressures of school work.	Not answered	I don't know what I would have put in place of music as a hobby, but it never became an obsession, or a career. I enjoyed it and stuck to it.	Not answered
B20	Yes	Went through a phase when it wasn't a girl thing to do. There were no role models in those days: not like now. The mouthpiece presses on your lips and leaves a mark. There was only one other girl doing it.	Peer group influences.	The other girls did netball on the same night and the teacher wanted me for the team, and there was some tension between the teachers, or seen to be. Eventually, I found a way to do both. Other girls (most) quite supportive. Enjoyed it and went to do music at college.	I enjoyed it too much.	Things only get in the way if you let them. That's what I tell my students.
B21	Yes	Peer pressure. Other interests. Competing friendship groups, especially in the 6th form. You miss out on a lot.	Peer group influences, pressures of school work, family circumstances.	There used to be a lot of name calling but I think that most friends respect you. But you have to dare to be different. The lessons were difficult. Teachers. Missing important lessons.	I enjoyed it.	I already answered it.

B22	Yes/No	Balancing it with school work and the pressure to achieve high grades in everything. On balance, you can fit everything in if you try. If it's worth doing, do it well.	Pressures of school work.	There was loads going on in Birmingham, and I do mean loads. Brass band, symphony orchestra. Learned trombone too. Can't remember specific things at school.	It was so much fun I went to college to do it.	Not answered
B23	No	We had a massive instrumental learning set up in London (ILEA was marvellous), and there seemed to be thousands involved in learning music. All the kids had the chance to do it and there were rehearsals every Saturday and some in the week. It gave me a very active social life.	Not answered	Not answered	Not answered	Not answered
B24	Yes	It took up a lot of time at an important time in your life and you don't always want to be tied down to rehearsals in the evening. It means you can't relax.	Peer pressure and pressures of school work.	Nothing specific.	I enjoyed it.	Not answered