
Masters

Applied Arts

1998-11-30

A Comparative Analysis of Instrumental Teaching Provision in the Republic of Ireland, Northern Ireland, Scotland and Denmark

Rachel Nolan
Technological University Dublin

Follow this and additional works at: <https://arrow.tudublin.ie/appamas>



Part of the [Music Commons](#)

Recommended Citation

Nolan, R. (1998). *A Comparative Analysis of Instrumental Teaching Provision in the Republic of Ireland, Northern Ireland, Scotland and Denmark*. Masters dissertation. Technological University Dublin.
doi:10.21427/D7KP6N

This Theses, Masters is brought to you for free and open access by the Applied Arts at ARROW@TU Dublin. It has been accepted for inclusion in Masters by an authorized administrator of ARROW@TU Dublin. For more information, please contact arrow.admin@tudublin.ie, aisling.coyne@tudublin.ie, vera.kilshaw@tudublin.ie.

**A COMPARATIVE ANALYSIS OF INSTRUMENTAL TEACHING
PROVISION IN THE REPUBLIC OF IRELAND, NORTHERN IRELAND,
SCOTLAND AND DENMARK**

RACHEL NOLAN

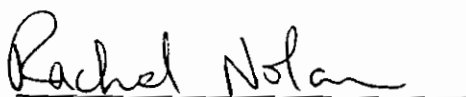
Thesis Submitted for the Degree of M. Phil at the Dublin Institute of Technology

1998

I certify that this thesis which I now submit for examination for the award of M. Phil is entirely my own work and has not been taken from the work of others save and to the extent that such work has been cited and acknowledged within the text of my work.

This thesis has been prepared according to the regulations for postgraduate studies by research of the Dublin Institute of Technology and has not been submitted in whole or in part for an award in any other Institute or University.

The Institute has permission to keep, to lend or to copy this thesis in whole or in part, on condition that any such use of the material of the thesis be duly acknowledged.



30th November 1998.

Rachel Nolan

ACKNOWLEDGEMENTS

I would like to express my gratitude to my supervisor at the DIT Conservatory of Music and Drama, Dr. Ita Beausang, for all her help and guidance. She has given me much support and inspiration and I am indebted to her for her patience, direction and focus. I am also very grateful to Dr. Mary Lennon for her advice and support.

To all the music teachers, professors and administrators of instrumental music in Ireland and elsewhere, I offer thanks - without their co-operation and assistance this project would not have been possible.

I would also like to thank the members of the Postgraduate Committee of the Dublin Institute of Technology who admitted me as a postgraduate student, and without whom I would not have been able to undertake this research.

Finally, I would like to thank my family who supported me throughout. Thanks are also especially due to my friend Dawn Kenny and my husband Kevin Myers, who always encourage me.

TABLE OF CONTENTS

INTRODUCTION	10
CHAPTER 1	14
THE VALUE OF MUSIC	
Introduction	14
The Value of Music	14
Music in the Curriculum	17
The Value of Performance	18
--Music Education in Irish Schools	21
The Music Industry	29
Conclusion	31
CHAPTER 2	39
INSTRUMENTAL TEACHING PROVISION IN IRELAND	
Primary and Post-Primary Schools	40
Music Schools/Youth Orchestras	45
Brass and Reed Bands	50
Profiles	54
Conclusion	58
CHAPTER 3	60
INSTRUMENTAL TEACHING PROVISION IN NORTHERN IRELAND	
Provision	64
Access	67
Funding	69
Profile of a Music Service	71
Conclusion	73

CHAPTER 4	76
INSTRUMENTAL TEACHING PROVISION IN SCOTLAND	
Provision	79
Access	81
Funding	82
Profile of an Instrumental Teaching Service	83
Conclusion	84
CHAPTER 5	87
INSTRUMENTAL TEACHING PROVISION IN DENMARK	
Provision	91
Access	94
Funding	94
Profile of a Musikskole	95
Conclusion	96
CHAPTER 6	98
COMPARATIVE ANALYSIS, RECOMMENDATIONS AND CONCLUSION	
Ireland	98
Northern Ireland	99
Scotland	100
Denmark	101
Recommendations	109
Conclusion	112
TABLES	42
Fig. 1 Instruments offered in Irish Schools	42A

Fig. 2 Ownership of Instruments in Irish Schools	42B
Fig. 3 Demand in Irish Schools	43A
Fig. 4 Funding in Irish Schools	44A
Fig. 5 Cost in Irish Schools	45A
Fig. 6 Instruments Offered in Music Schools/Youth Orchestras	47A
Fig. 7 Ownership of Instruments in Music Schools/Youth Orchestras	47B
Fig. 8 Demand in Music Schools/Youth Orchestras	48A
Fig. 9 Funding in Music Schools/Youth Orchestras	49A
Fig. 10 Cost in Music Schools/Youth Orchestras	49B
Fig. 11 Instruments Offered in Brass and Reed Bands	51A
Fig. 12 Ownership of Instruments in Brass and Reed Bands	51B
Fig. 13 Demand in Brass and Reed Bands	52A
Fig. 14 Funding in Brass and Reed Bands	53A
Fig. 15 Cost in Brass and Reed Bands	53B

-BIBLIOGRAPHY	114
----------------------	------------

APPENDICES	122
-------------------	------------

APPENDIX 1.1	122
---------------------	------------

Questionnaire

APPENDIX 1.2	123
---------------------	------------

Sample of Interview Questions

APPENDIX 1.3	124
---------------------	------------

Ireland

Schools Surveyed

APPENDIX 1.4 **125**

Ireland

Music Schools Surveyed

APPENDIX 1.5 **126**

Ireland

Youth Orchestras Surveyed

APPENDIX 1.6 **127**

Ireland

Brass and Reed Bands Surveyed

APPENDIX 2 **128**

Northern Ireland

Education and Library Board Music Services Surveyed

APPENDIX 3 **129**

Scotland

Local Councils Surveyed

APPENDIX 4 **130**

Denmark

Musikskole Surveyed

APPENDIX 5 **131**

SELECTED INTERVIEW TRANSCRIPTS

Appendix A	Music Teacher A	131
Appendix B	Music Teacher B	135
Appendix C	Music Teacher C	136
Appendix D	Administrator D	138
Appendix E	Administrator E	139
Appendix F	Administrator F	142
Appendix G	Administrator G	143
Appendix H	Administrator H	144

APPENDIX 6

Specialist Music Schools	146
---------------------------------	------------

ABSTRACT

This study is a comparative analysis of the provision for instrumental teaching in the Republic of Ireland, Northern Ireland, Scotland and Denmark. It attempts to redress the lack of research on this subject in the Republic of Ireland by examining European systems of music education and comparing the results with instrumental teaching provision in the Republic of Ireland.

Chapter 1 comprises an overview of music education in the Republic of Ireland today. It consists of an examination of the value of music education and the value of music performance. Its significance in the Irish education system is gauged by a survey of music in primary and post-primary schools, and an assessment of levels of participation in the post-primary music examinations. Its economic significance as part of the cultural industries and its social significance as a leisure activity is also addressed. Chapter 1 also contains a brief summary of recent educational research in Great Britain.

Chapters 2, 3, 4 and 5 comprise statistical analyses of instrumental teaching provision in the Republic of Ireland, Northern Ireland, Scotland and Denmark.

Chapter 6 consists of a comparative analysis of the results of the survey and an examination of the implications of this study for the future of instrumental teaching provision in the Republic of Ireland.

Groups that participated in the study are listed in the appendices, which include the bibliography, questionnaire, interview questions and an overview of some specialist music schools in the Republic of Ireland which receive state funding, and selected interview transcripts.

INTRODUCTION

The proliferation of musical activity in Ireland, especially at amateur/voluntary level, and the international success of the many types of Irish music... has happened, to a large extent, independently of State support.¹

Research into music education in Ireland* is a relatively recent pursuit. Since the publication in 1952 of *Music in Ireland, a Symposium*, edited by Aloys Fleischmann, there has been spasmodic activity in the field of research. Publications such as *Deaf Ears?*, the *Boydell Papers*, *Music in Ireland 1848-1998*, and reports by the Arts Council and other agencies have considered the state of music education in this country, indeed some aspects have been chosen for undergraduate and postgraduate projects. More recently, the DIT MEND (Music Education National Debate) initiative was a significant development in bringing together music philosophers and educators from around the world to discuss music education, particularly with regard to Ireland.

However, the specific area of instrumental teaching provision in Ireland represents mainly uncharted waters. The principal purpose of this research project is to fill the void in educational research in this area, by presenting a comparative analysis of instrumental teaching provision in Ireland and in state-funded systems in Northern Ireland, Scotland and Denmark.

*Throughout the text the word "Ireland" will be used to mean "The Republic of Ireland".

¹An Chomhairle Ealaíon/The Arts Council. (1994), *The Arts Plan 1995 - 1997*, Dublin: An Chomhairle Ealaíon/The Arts Council, p. 31.

The principal aims of this survey are:

- to examine the music education systems of Ireland, Northern Ireland, Scotland and Denmark
- to investigate policy for instrumental teaching provision in these countries
- to discuss issues arising from the investigation, e.g., provision, funding, access, cultural attitudes, political priorities, socio-economic and geographic factors
- to make recommendations based on the above

Northern Ireland and Scotland were chosen for comparative analysis because of their close proximity to and cultural parallels with Ireland. Denmark is an appropriate model because of its similar population size to Ireland (5.2 million people). In Northern Ireland, five Music Services under the Education and Library Boards appointed by the government are responsible for instrumental teaching provision and curriculum support in primary and post-primary schools in the province. In Scotland, 32 local councils oversee instrumental tuition in most primary and post-primary schools. In Denmark, there are over 225 music centres funded and supervised by the State Music Council (*Statens Musikrad*) throughout the 275 Danish municipalities or counties.

The survey of instrumental teaching provision in Ireland and abroad was conducted over a period of eighteen months. Questionnaires were sent by post with a covering letter explaining the nature of the research. In some cases the questionnaires were followed up by interviews using a list of questions which related to issues such as the current state of music education, instrumental teaching provision and public attitudes to music.

The information was collated, and tables and charts were prepared to illustrate the statistical analysis.

While instrumental teaching provision in Ireland is organised by various groups and individuals, four groups which reflect the diversity and complexity of musical activity have been selected:

- Primary and post-primary schools
- Music schools
- Youth orchestras
- Brass and reed bands

School-based music-making is specifically considered in the context of the practical requirements of the primary school curriculum, and the new Junior Certificate and Leaving Certificate music syllabi. Outside mainstream education, the geographic location of music schools, youth orchestras and brass and reed bands determines the provision of instrumental music tuition for those who can afford it.

In Northern Ireland, Scotland and Denmark, there are comprehensive nationwide systems of instrumental tuition. In most cases instrumental tuition is provided by local councils which have access to resources such as:

- Annual budgets
- Banks of musical instruments which are available for loan or hire to pupils
- Networks of music centres, staffed by administrative personnel
- Peripatetic instrumental teachers, who teach in primary and post-primary schools

In examining provision, access and funding in Ireland, and in comparing the results to other systems, it is hoped that weaknesses in the fabric of instrumental teaching provision here will be identified, and possible solutions will be sought. The economic significance of the music industry and its relationship to music education are also relevant subjects for discussion.

The centrality of performance in music education is accepted by the foremost music educators. How are performance needs being met by current instrumental teaching provision in Ireland, and what can be learned from a study of provision elsewhere? These are the questions which remain to be answered before the best system for this vital component of music education can be established and maintained nationwide.'

CHAPTER 1

The Value of Music

Music is psychologically woven into the fabric of human discourse; its presence in a culture is a positive sign.²

Music is a valuable and necessary part of life, and any involvement in musical encounters creates many experiences; socially, emotionally, physically and mentally: In Ireland today, as questions about the value of music are raised, and the argument for the provision of music education becomes more intense, educators increasingly find themselves justifying the promotion and continuation of music education to a society where administrators, politicians, parents, teachers and even the students themselves can often perceive music education as non-essential.

The case for the value of music and the arts has been put forward by music philosophers and educators such as Keith Swanwick:

The arts are seen as distinct categories of understanding, special forms of thought; they give us a grasp of the growth and tenor of our civilisation; they are ways of having ideas, of bringing about new insights and illuminations; they provide a counterbalance to analytical forms of discourse, such as science and maths, and lead us towards synthesis and wholeness; they utilize the right hemisphere of the brain, with its propensity for dealing with the sensuous, intuitive and spatial elements of perception and action. The arts confer other benefits through the processes of transfer; they develop certain qualities such as poise, grace and co-ordination; they encourage discipline, dedication and attention to detail; they aid interpersonal and even international understanding.³

²Swanwick, K. (1988) *Music, Mind and Education*, London: Routledge, p. 155.

³Ibid., p. 36. (from the Gulbenkian Report, (1982) *The Arts in Schools*).

There is a whole range of values which are seen to be acquired through participation in the arts and music education; whose specific value is described by Bennet Reimer:

The special character of music education is a function of the special nature of the art of music itself. To the degree we can present a convincing explanation of the art of music and the value of music in the lives of people, to that degree we can present a convincing picture of the nature of music education and its value for human life. Music and the arts are unique in the values they offer, and these values are so fundamental to any notion of the good life as to be unquestionable in their necessity.⁴

The internal and personal benefits which arise from experiencing music are also central to the argument that "music has meaning for an individual at a high level of personal significance".⁵ The purpose and validity of music within formal education and its status in society must also be stressed, not only to convince the non-musician, but also perhaps to re-assert the need for music educators to promote music in our pluralist society:

Music - of all subjects within education - should, by virtue of its results, be its own best advocate. It is possible for education to provide musical opportunities that can have a profound influence on many people's lives. Education has the power either to elevate or undermine the status and appreciation of musical art today.⁶

Statements about music education are often coupled with discussions about the relevance of including music in the education process; and why it should deserve "much greater attention in terms of policy and curriculum design and accordingly much better resourcing in terms of teacher education, resources and support

⁴Reimer, B. (1989) Second. ed., *A Philosophy of Music Education*, New Jersey: Prentice-Hall, p.1.

⁵Swanwick, K. (1988), p. 74.

⁶Fletcher, P. (1991) *Education and Music*, Oxford: Oxford University Press, p.vi.

mechanisms and in terms of specialist provision as well as provision within the general education system"⁷:

Justification for teaching and learning music exists at the very deepest levels of human value. Until music education understands what it genuinely has to offer, until it is convinced that it is a necessary rather than a peripheral part of human culture, until it "feels in its bones" that its value is a fundamental one, it will not have attained the peace of mind which is the mark of maturity.⁸

The unique character of music sets it apart from other experiences. It has the power to function either at a superficial or profound level:

Music communicates in a way that is unique to itself. It can, and frequently does, function at a purely decorative level. But when its effect is cathartic, expressive of some deep psychological truth, it is one that can be achieved by no other means than music. This effect may be manifest spiritually or physically and it may be individual or collective: either way, it is essentially musical. Musical experience is its own description; words only confuse the issue. Words can describe predictive external causes, such as the social ambience and the style of the music. But words cannot describe the value of musical experience.⁹

This statement implies that musical experience is very difficult to define, however, it can be claimed that the value of music speaks for itself, that indeed words cannot describe its value.

⁷Drury, M. (1996) "Tacit Approval", *The Boydell Papers*, Dublin: Music Network, p. 11.

⁸Reimer, B. (1989), pp. 3 - 4.

⁹Fletcher, P. (1991), p. xii.

Music in the Curriculum

*The Fourth "R": the case for music in the school curriculum*¹⁰, was published recently in Great Britain as a direct response to increasing budgetary cuts in funding for school music. In this pamphlet, results of research in Hungary, Switzerland and the USA have shown that the academic record of children who studied music in addition to other school subjects was significantly higher than that of children who did not study music. This publication does not purport to cover more than a sample of the work in the field of educational research, however, the authors firmly believe that it makes a convincing case for the continued teaching of music in schools.

The experiments which are detailed in *The Fourth "R"* have proved that participation in music-making helps children to improve:

- reading ability
- ability in maths, science and engineering
- speech-fluency in native and foreign languages
- team-working and social skills
- memorising and reasoning capacity
- time-management skills
- problem-solving ability
- ability to handle performance pressure
- artistic ability and neatness

In these experiments, children had to complete various tasks involving reading, reasoning, learning ability, spatial-awareness, and the ability to handle stress through performance. Pupils who had undertaken a course in music-making performed the

¹⁰Music Education Council, Music Industries Association, National Music Council (1998) *The Fourth "R": The Case for Music in the School Curriculum*, Surrey: The Campaign for Music in the Curriculum.

tasks infinitely better than pupils who had not taken music, or who had been given training in computers.

Gordon Shaw of the University of California states that participation in musical activity strengthens neural firing patterns organised in a spatial-temporal code over large regions of the cortex. This means that music modifies circuits in the brain, including some that have no obvious connection with music. According to Dr. Shaw, "music improves the hardware in the brain for thinking".

Such evidence points overwhelmingly to the significance of music within education, and therefore, to the necessity of including music in the school curriculum:

There is now empirical evidence linking children's learning of music with significantly improved abilities in other subjects. This seems to be particularly the case when children start to learn music at an early age, which is why music in the primary school curriculum is so important¹¹.

The Value of Performance

What value of performance ties it directly to music, is unique in its musical function, is essential for people to experience to gain this value? Simply, the value of being involved in the act of musical creation at the performance phase.¹²

It is claimed by the foremost music educators that the key to participation in musical experiences is through performance and practical music-making, and that:

¹¹Ibid., p. 5.

¹²Reimer, B. (1989), p. 187.

music is one of our basic modes of cognition, that music educates our subjective nature as nothing but art is capable of doing, that musical intelligence exists to some degree in all young people and is capable of development for all and must be developed if all are to be as fully intelligent as they can be. If that argument has merit, all students should have equal opportunity to (1) be engaged in the development of broad musical literacy through a systematic, required general music program from grades 1-12, and (2) elect performance experiences that extend general learnings in ways unique to musical performance.¹³

This case for practically-based music education is based on the need for people to experience music physically as well as mentally. According to Peter Fletcher, the best means of achieving this is "through participation in high-level, skilled performances", and through the perception of music as a social activity. As humans are gregarious animals, the promotion of music in a social context might encourage previously unconvinced non-participants of the value of engaging in practical music-making. "Music education is only one strand of experience in a web of social activities and community values".¹⁴

The centrality of performance in music education was acknowledged at the MEND Conference in 1994. Many speakers maintained that the principal reason children are drawn to music is because of the attraction of performance:

Performance is the core and pre-eminent musical activity, in the absence of which the art would be virtually meaningless as a vehicle of human expressiveness; composing and listening, albeit of no less importance in the overall scheme of things, are nevertheless dependent for their driving force on the promise and the act of performance respectively... There is little exaggeration in the claim that most young people who are drawn to music are attracted by the urge to be actively involved in

¹³Reimer, B. (1989), p. 185.

¹⁴Swanwick, K. (1988), p. 90.

music-making. Performance as the central feature in a music curriculum is thus a promising starting point.¹⁵

Janet Ritterman, Director of the Royal College of Music in London, who addressed the MEND conference in 1995 supported the value of performance in "encouraging the development of sharing, of teamwork, and of transferable skills vital for life"¹⁶

For Dr. Ritterman, the value of music performance lies in the interpretation that: "performance is an activity which enables the participants to feel a sense of genuine achievement and to experience for themselves music's expressive powers".¹⁷

She accepts that while some might not necessarily perform music after formal education:

Understanding music from the perspective of the performer is, for most people, the key to musical enjoyment which remains strong in adult life for those who are no longer musically active themselves.¹⁸

¹⁵Heneghan, F. (1994) *Revision of Leaving Certificate Music Syllabus (1993-1995) for Irish Schools*. Submission to the NCCA Course Committee: Music Senior Cycle, p. 3.

¹⁶Ritterman, J. (1995) Submission to MEND Conference, p. 55.

¹⁷Ibid., p. 55.

¹⁸Ibid., p. 55.

Music Education in Ireland

The current state of music education in Ireland today must now be considered

- in the light of the recent developments of the Junior Certificate and Leaving Certificate music syllabi, particularly with regard to performance and its provision within the post-primary system
- with regard to the primary school curriculum, its outline for music and performing, and how these are delivered

Since the publication in 1985 of *Deaf Ears?, A report on the provision of music education in Irish schools*, by Donald Herron, music education in Ireland has been the subject of strong criticism and debate:

The state of music education in Ireland is not something to generate a sense of national pride. The system has developed in mosaic, over a period of more than a century and a half, as a reaction to shortcomings in a rudimentary state provision, initially introduced in the eighteenth century in primary schools. One of its least attractive contemporary features is the sense of confrontation between an ineffective state-sponsored system and the private and semi-state providers, although it may yet have a positive spin-off. The capability of the national system is itself dissipated and bedevilled by strife within its own agencies - the teaching profession, the Department of Education inspectorate, which controls the examination procedures, and the National Council for Curriculum and Assessment.¹⁹

The question is not only how much this criticism is justified, but how much of it is a true reflection of the value placed on music education by Irish society. It may not be palatable to accept that the provision of music education is in inverse proportion to the

¹⁹Heneghan, F. (1994). "Trends in World Music Education". Submission to MEND Conference, p. 3.

value placed on it by the public. Despite much good evidence to support the relevance of music education and practical music-making, music education provision is not compulsory at either primary or post-primary level:

The scandalous neglect of music in our school system, which has taken place over decades, has put Ireland at the bottom of the European pile for music education.²⁰

This leads to a consideration of the question of cultural and political attitudes to music education in this country, by examining the problems facing practical music-making in primary and post-primary schools:

The greatest shortcomings in musical education in Ireland are experienced in our primary and post-primary schools. The widespread absence of music from our primary schools, its patchy presence at post-primary level and the lack of any viable infrastructure for tuition in performance add up to a shameful picture that is not replicated in any other European country.²¹

(i) Primary Schools

Before the introduction of the New Curriculum in 1971, music was taught in almost every primary school in Ireland. To gain entry into teacher-training college a prospective student teacher was required to pass a test in singing, and music was included as a core subject during training. Instruments such as the tin whistle and recorder were used occasionally in the classroom, and singing formed a part of a child's musical education. In addition, music inspectors travelled around the country giving advice and support to primary teachers.

²⁰Doyle, Niall. *The Irish Times*, 26th January, 1998.

²¹Editorial. *The Irish Times*, 17th January, 1998.

Since the 1970s, the Department of Education has changed this policy with devastating results for music education. Today there are no inspectors of music at primary level and an ability to sing or teach singing or music is no longer a requirement for entry into the teaching profession.²²

The primary school is the model environment for the promotion of music, as pupils can receive their music education during school hours, and are at an ideal age to be receptive to musical experiences. Teachers can also integrate music with other subjects in the curriculum. Music is a recognised constituent of the current primary school curriculum, and the introduction to the curriculum describes the requirements of the primary teacher who

should ensure that the children's powers of perception and performance are developed by providing them with the most effective and up-to-date musical skills and by enlarging their musical experience in every way possible, through song-singing, music-making and listening or moving to music.²³

The current syllabus, which was implemented in 1971, has many suggestions for song-singing, and instrumental music-making, based on traditional Irish instruments, such as the feadog. There is also a section which deals with band instruments. However, while there may be ample material and content, there is no prescribed method for the teacher, who, if he or she is not confident or skilled at teaching music, will feel overwhelmed at the task of teaching music almost exclusively through song-singing, without the

²²*The PIANO Report* (1996), Dublin: Department of Arts, Culture and the Gaeltacht, pp. 50-51.

²³An Roinn Oideachais/The Department of Education and Science (1994 5th Ed.), *Primary School Curriculum Teacher's Handbook Part Two*, Dublin: Government Publications Sale Office, p. 211.

assistance of a practical guide. The curriculum is vaguely-worded and not very coherent:

Experimentation with percussion, wind or stringed instruments could be attempted so that the children might experience the joy of composing rhythmic and melodic phrases, of discovering simple harmonies, and of devising their own percussion accompaniments to songs, or to instrumental or recorded music

The *new* primary school music curriculum, which is still at the development stage, and which therefore cannot be quoted, is due to be implemented in the next decade. The aims and objectives of the proposed curriculum concentrate more on the value of the development of children's self-esteem, and creativity. Terms such as 'spatial', 'sensitivity', 'enjoyment', 'confidence' and 'self-expression' lead the observer to draw the conclusion that this curriculum is more child-centred, accessible and more progressive than the 1971 curriculum. The directions for teachers are concise, and performance is centred around the voice, whistle, recorder and home-made instruments as means of expression.

The overall impression from the new curriculum, compared to the 1971 curriculum, is one of practicality, with realistic suggestions for music-making and performing. There are very good illustrations for notation, based on animal drawings in addition to ideas for the use of hand signs. The music curriculum is intended to be integrated with physical education, science, art, visual arts, mathematics, Irish and history. Certainly, primary school teachers with a good grounding in music education would be able to implement this syllabus successfully.

However, the new primary school music curriculum, for all its commendable intent, will not be successfully implemented if music is not a compulsory subject at teacher-

training colleges. The deficiencies in the delivery of this curriculum will inevitably be traced directly to the deficiencies in music education at teacher-training college, with the result that many children will leave primary school with little or no musical experience.

Consequently, it must be assumed that a major problem facing the existence of music in the primary school is the lack of support at teacher-training level: "what this is saying is that the musical education of this generation of children will be circumscribed by the relative musical ignorance of the present generation of teachers".²⁴

The report of the *PIANO* Review Group focused on the predicament of music in the primary school:

At present the system of music education in the primary school is erratic, depending solely on the work - often extra-curricular - of a few musically-talented, dedicated teachers.²⁵

While music has a substantial place in the primary school curriculum, and a number of teacher-training colleges have a strong tradition of music education, the reality in the classroom is very different. The current lack of achievement in music education at primary level is perpetuated by an educational system which does not ensure that primary school teachers are trained to teach music with competence or confidence.

(ii) Post-Primary Schools

This cycle of mediocre educational provision for music is often broken at second-level, where music teachers are employed by the Department of Education and individual

²⁴Drury, M. (1996), p. 16.

²⁵*The PIANO Report*, pp. 50-51.

schools in order to fulfil the teaching requirements for the Junior Certificate and Leaving Certificate music examinations.

Post-primary music education has the added benefit of a pool of teachers who are qualified in both class-based music education and practical music-making. A post-primary music teacher course, the Bachelor of Music Education (BMusEd), was initiated twelve years ago. This four-year degree course which is run jointly by the DIT Conservatory of Music and Drama, the Royal Irish Academy of Music, and Trinity College, Dublin, has established a specialised music teaching force which has been introduced into the post-primary teaching profession. BMusEd graduates have had opportunities not only to study philosophical, sociological and pedagogical aspects of music education, they have also gained experience in instrumental tuition, thus adding a practical dimension to music education in the post-primary school.

Irish post-primary schools are not obliged to offer music as a subject in the school curriculum, although there are new syllabi laid down by the Department of Education for both the junior and senior cycles in the post-primary school, to encourage greater access and participation. The current junior cycle syllabus, which was instituted in 1996 is of three years duration, and culminates in the Junior Certificate examination. The senior cycle is offered for two or three years, depending on a school's choice of a transition year between the junior and senior cycle. The current Leaving Certificate music syllabus will be phased out by 1999, when the new syllabus, designed to provide more of a continuum from the Junior Certificate will be examined for the first time.

The Junior Certificate music syllabus is divided into three component parts: composing, listening and performing, which "may be either school-based or the result of private tuition and may be practised individually or in a group...". It devotes more than three pages to performing requirements, as opposed to less than four for listening

and composing combined. Students can perform as solo singers or in a choir, as solo instrumentalists, or in an orchestra, military band or other instrumental ensemble.

The aims and objectives of the syllabus with regard to performing are commendable:

- to promote through creative involvement in music and the pursuit of excellence the development of personality. To advance the musical skills and concepts acquired at primary level, so that all pupils, including the very talented and those with special needs, can engage in worthwhile musical activities enjoyably and profitably
- to facilitate the development of performing skills at an appropriate level by providing opportunity for the regular practice of vocal and/or instrumental music²⁶

The new Leaving Certificate music syllabus also offers performing as an option with composing and listening. The aims and objectives of the syllabus are, like those of the Junior Certificate, laudable:

- to encourage the development of musical creativity, sensitivity and potential through active involvement in performing, composing and listening to music
- to develop an informed interest in music and the enjoyment of music-making
- to support performing skills with a more informed awareness of the related and necessary knowledge and understanding

²⁶An Roinn Oideachais/The Department of Education and Science, The National Council for Curriculum and Assessment (1996), *The Junior Certificate Music Syllabus*, Dublin: Government Publications Sale Office.

- to provide opportunity for the regular practice and development of individual and/or group performing and composing skills at an appropriate level consistent with individual differences, needs and interests
- to value, through participation, musical creativity and the social sharing of music

According to Sean MacLiam, Education Officer at the National Council for Curriculum and Assessment (NCCA), the new Leaving Certificate syllabus is:

designed to meet the needs of students who are interested in it as a creative subject, for students who want to study music at third level, and also for students who want to work in the music industry.²⁷

Jerome Leonard, Post-Primary Music Inspector of the Department of Education and Science describes the new Leaving Certificate music syllabus as a class-based programme, involving a broader range of musical genres, thus making it more accessible. Performing is given greater importance, and pupils can participate in the examination as a soloist, or as part of an ensemble. The choice of music is much wider than in the previous Leaving Certificate syllabus, and music from all genres and styles is acceptable. The decision for choosing music and instruments for the performance is left to the class music teachers. There is no set programme for the practical music course; there is concern that attainment levels in performance will be reduced because examination requirements are less demanding. However, the Department of Education and Science have established assessment criteria to ensure that standards are maintained across different musical genres.

²⁷*The Irish Times*, Education and Living Supplement, 14 February, 1997.

In recent years the levels of participation in the Leaving Certificate music examination have risen. In the Leaving Certificate music examination in 1998, 1,490 boys and girls participated at higher level, in 1997, 1,363 pupils participated at higher level. In 1998, 7,136 pupils sat the higher art examination compared with 7,170 in 1997. In the Leaving Certificate music examination in 1998, A1 grades in higher level music were awarded to 2.8% of students, in 1997, A1 grades were awarded to 2.5% of students. This compares favourably with results in Art, where A1 grades at higher level were awarded to 2.2% of students in 1997, but to 1.9% of students in 1998.

While participation in music at post-primary level is on the increase, and recent developments in both primary and post-primary music curricula are to be welcomed, the lack of state provision for music can only result in deficiencies in implementation of the music curricula in Irish schools.

The Music Industry

Music has an important role to play in the economy, both nationally and internationally.²⁸

The contribution that music and the arts make to the economy is highly relevant to their status in Irish education. A report, *The Public and the Arts, A Survey of Behaviour and Attitudes in Ireland*, published by the University College Dublin Graduate School of Business for the Arts Council of Ireland in 1994, found very strong support among the Irish population for the opinion that the arts have a social and cultural value. However, the report found that the views could be linked to the popular perception of music and the arts as pastimes and leisure activities:

²⁸An Roinn Oideachais/The Department of Education and Science, The National Council for Curriculum and Assessment (1996), *The Leaving Certificate Music Syllabus*, Dublin: Government Publications Sale Office.

There is little perception of the arts as a significant economic sector in Ireland, in terms of providing paid employment. The fact that only 46% of the population believe the arts are an important employer, but, 85% believe that the contemporary arts are as important as our cultural heritage, suggests that support for the arts in Ireland is primarily a recognition of their social and cultural value.²⁹

According to the Coopers and Lybrand Report on the *Employment and Economic Significance of the Cultural Industries in Ireland* in 1994, "musical entertainment represents a significant leisure time activity for the bulk of the Irish population".

Public attitudes to the arts and music do not tend to acknowledge their real value within the Irish economy, but it is increasingly being acknowledged at EU level that the cultural industries represent a source of real economic activity, and that their importance in this regard will be heightened in the future. A report by Simpson Xavier Horwath, *A Strategic Vision for the Irish Music Industry*, also published in 1994 found that:

There are approximately 2,500 full-time performers in the country. There are however, significantly more involved on a part-time basis - it is estimated that there may be as many as 9,000 part-time musicians performing across the country, and that these are equivalent to about 3,000 full-time musicians.³⁰

²⁹Clancy, P., Drury, M., Kelly, A., Brannick, T., Pratschke, S., (1994), *The Public and the Arts, A Survey of Behaviour and Attitudes in Ireland*, Dublin: University College Dublin Graduate School of Business, p. 71.

³⁰Coopers and Lybrand (1994), *The Employment and Cultural Significance of the Cultural Industries in Ireland*, Dublin: Coopers and Lybrand for Temple Bar Properties Limited, p. 5.4.

According to An Bord Trachtala (The Irish Trade Board), the music industry has a sectoral value estimated at over £100,000,000 per annum, making it a substantial cultural industry with the potential to make large contributions to the Irish economy.³¹ In fact, Coopers and Lybrand have estimated that music represents 15% of the gross sectoral value of the cultural industries in Ireland, next to film, TV and animation, and applied design.

The increasing number of Irish musicians involved in live and recorded music, in numerous professional and amateur performing groups and in successful productions such as Riverdance are evidence of the proliferation of musical activity in Ireland:

Attendance at musical events in Ireland has increased substantially since 1981... Attendances at classical music have gone from 9% in 1981 to 14% in 1993/94. Purchases of discs and tapes of classical music have also increased significantly - from 10% to 21% in the same period.³²

Through increased investment in music education the state could generate employment directly and indirectly in the music industry. As listeners, the public attend concerts, buy tapes and CDs, and support live music performances. As performers and as employees of the music industry, the cycle of employment and consumption is established, thus boosting the Irish economy in the future.

Conclusion

While singing is relatively well-provided for in the ensemble (not solo) sense, Irish school music education is not organized for the 'instrumental bias'. This must be addressed and developed towards a satisfactory solution which does not compromise either ethics or justice.³³

³¹Ibid, p. 5.8.

³²An Chomhairle Ealaion/The Arts Council (1994), *The Arts Plan 1995 - 1997*, Dublin: An Chomhairle Ealaion, p. 31.

³³Heneghan, F. (1994), *Revision of Leaving Certificate Music Syllabus (1993-1995)*

- At primary school level, music is a recognised constituent of the curriculum and the syllabus consists of a broad music programme. However, because music is not a compulsory subject at teacher training colleges after second year, many primary school teachers feel unable to teach music
- Therefore, many children leave primary school without basic musical knowledge because of the insufficiency of provision for music education
- Thus a lack of continuum between primary and secondary school music is established
- This makes it difficult for secondary school music teachers to teach, and to continue where the primary school music curriculum, (and theoretically, the primary school teacher) left off.

At post-primary level, the aspirations of the Junior and Leaving Certificate music programmes bear little relation to reality. Many students prepare for the practical components of the Junior Certificate and Leaving Certificate music examinations on the basis of one-to-one tuition, which is provided mainly by music schools and private instrumental teachers throughout the country. This situation leads many parents to make the assumption that music is an elitist subject and "a general perception persists that music is for those who can afford it".³⁴

Without state provision, the average student and the student who is not fortunate enough to attend a school which makes adequate provision for instrumental tuition cannot gain the skills necessary to allow effective participation in practical music-making and in state examinations.

for Irish Schools, p. 4.

³⁴*Ibid.*, p. 2.

While participation levels in the post-primary school music programmes, and in the Junior Certificate and Leaving Certificate music examinations, are beginning to rise, educators are still examining the counter-influences which have contributed to low levels of participation in music compared to other subjects:

The decline in the uptake of music as a Leaving Certificate subject is an unquestionable fact inviting public inquiry and is to be lamented. That it should have led to unsatisfactory compromises in some schools to keep music alive is regrettable and augurs badly for the future. To attribute the malaise retrospectively to the poor spectrum of results is oversimplistic. It would be just as pertinent to look to such counter-influences as the growing ascendancy of European languages and technology in education, and the sometimes related and disguised Machiavellian shifts in options which effectively squeeze music out; surely it is not all attributable to a lack of pragmatic interest on the part of students and parents?³⁵

The existing situation with regard to music provision in post-primary schools, particularly instrumental provision, means that the execution of the syllabus, at least with regard to performance, can only be successful if a particular school has organised a specialist system of instrumental or vocal tuition. Despite the efforts of the Department of Education to provide support for post-primary music teachers by organising in-career development and a curriculum support team for all schools that offer Leaving Certificate music; and despite the high degree of satisfaction which was reported by the Department in the wake of these courses, the fact remains that teachers are obliged to "make do" with whatever instruments or materials are at hand in order to prepare students for their examinations. In spite of the present level of commitment to music in the post-primary school from both teachers and the Department of Education and Science, music is still sorely under-resourced. This lack of resources has

³⁵Heneghan, F. (1994), p. 6.

resulted in unequal opportunity of access for students to music at any level in the compulsory education sector.

In Ireland today the decision to provide instrumental tuition is left to parents who can afford tuition and the cost of purchasing an instrument, and who are prepared to make their own arrangements. Thus music has gained an elitist tag, as in many cases only those who are willing to pay for it can participate fully in school music.

Another controversial issue which arises at post-primary level concerns the apparent fall in standards because of a policy which attempts to make the school music courses and examinations accessible to all pupils regardless of their ability. A number of educators have expressed concerns about the post-primary school music syllabi, which they feel are a compromise between a quest for excellence and a need to cater for the average music student. The argument posed by some music educators is that there should be an applied music programme at second level, to cater for those students who wish to study music at third level, and an ordinary music course for the less musically gifted. This argument was upheld by Janet Ritterman, at the MEND Conference in 1995:

It would, presumably be simply to attempt to correct one ill by creating another. The education system needs to ensure that fit provision is made for both the future amateurs and the future professionals, and that the learning opportunities give to each some means of understanding the other's perspective. In many parts of the world there is future concern about future audiences. Education programmes - both formal and informal - are increasingly aware of the importance, for the profession, of developing and maintaining commitment to music among those who experience music only within the school curriculum.³⁶

³⁶Ritterman, J. (1995), Submission to MEND Conference, in MEND Interim Report - Phase II, ed. F. Heneghan, pp. 55-56.

While the new post-primary school music syllabi cater for the needs of average music students, and future concert-goers and music-lovers, they do not provide enough in terms of challenge for the future performers. To quote Frank Heneghan: "we should not attempt the impossible or the bizarre by trying to create a nation of performers. But we should try to realise that without making adequate provision for those who are prepared to invest in performance we are jeopardising our own enjoyment, for without them there is no music".³⁷

The levels of provision and achievement at post-primary level in music give a picture of music education in Ireland which is not encouraging, and which should give the observer cause for more than a little concern:

- At post-primary level, schools are not obliged to offer music. There are syllabi for music laid down by the Department of Education, and pupils can take music for their Junior and Leaving Certificate examinations
- Owing to the problems created by the lack of state funding for music education, and in particular for instrumental teaching provision, large numbers of pupils are affected by the inequality of opportunities for access to music
- An immediate disadvantage is therefore thrust upon those pupils who do not have the advantage of a school which makes specialist provision for instrumental tuition, or whose parents are unable or unwilling to pay for instrumental tuition, which is necessary if pupils are to be given the opportunity to participate fully in school music

³⁷Heneghan, F. (1998), "Music in Ireland, Performance in Music Education", in *Music in Ireland 1848-1998 Thomas Davis Lectures*, ed. Richard Pine, Dublin: Mercier Press, p. 96.

- Some schools have decided to omit music from their curriculum altogether because they consider music an elitist subject
- The issue of the Junior Certificate and Leaving Certificate courses, as perceived by a number of music educators, is that while the programmes satisfy the requirements of average secondary school music students, they do not cater for exceptionally talented musicians.

Few would dispute the claim that the only way to change the current state of music education in this country is to address the problem of music in the primary school. Solutions to this problem have ranged from making music a compulsory subject in teacher-training colleges to making provision for specialist music and instrumental teachers who would travel to primary schools, thus removing the responsibility for music tuition entirely from primary school teachers. This argument for specialist music teachers in the primary school is not without its merits:

It is only when teachers have been educated and trained in ways that enable them to function confidently as all-round musicians that they are likely to be comfortable with the concept of performance at the heart of the curriculum... the training of music teachers for work at all levels should, I believe, ensure that they are able to blend theory with practice.³⁸

While the ideal situation is a continuum between primary and post-primary music education, this does not seem to have been achieved. The range and diversity of involvement in music at other levels is in inverse proportion to the degree of state support for music:

We are faced with an admission that the shortfall in music education, and the massive component necessary at the primary stage to balance

³⁸Ritterman, J. (1995), pp. 54-55.

the provision in general education, is largely provided by the private sector, that it is unevenly distributed, elitist in having an educational surcharge, and availed of almost exclusively by those with a talent or interest stimulated outside the school ambience.³⁹

Music represents a major part of people's lives as a social activity, and contributes significantly to the Irish economy, thus it should follow that serious consideration is given to providing better access to music education. In this way the majority of the population can enjoy music either as performers or listeners, and contribute to the economy by supporting the music industry.

From 1994 to 1999, Ireland is committed through its involvement in the European Union to a major developmental programme of educational measures. The total expenditure during this period has been estimated at over £1.5 billion. These measures have been designed to develop the capacity of the Irish educational system, in order to bring the country in line with the rest of Europe, in terms of educational excellence.

The White Paper on Education, *Charting our Education Future*, published in 1995, states that the Irish Government "affirms the centrality of the arts within educational policy and provision, particularly during compulsory schooling"⁴⁰. The White Paper states that music is an essential part of "the creative and performing arts which are distinctive and intrinsically valuable educational disciplines"⁴¹.

This is a particularly good time to investigate the provision for music education in Ireland, when the economy is one of the strongest in Europe. It also affords a unique opportunity to look to the example of other European countries where extensive

³⁹Heneghan, F. (1994), *Revision of Leaving Certificate Music Syllabus (1993-1995) for Irish Schools*. Submission to the NCCA, p. 10.

⁴⁰An Roinn Oideachais (1995), *Charting Our Education Future, The White Paper on Education*, Dublin: Government Publications Sale Office, p. 21.

⁴¹Ibid., p. 48.

provision for arts education is part of the general education systems, and opportunities for equal access to music education are provided for all.

CHAPTER 2

INSTRUMENTAL TEACHING PROVISION IN IRELAND

Instrumental teaching provision in Ireland is organised by a wide number of agencies. These individuals and institutions discharge their duties without state support and are in fact self-governing and self-sustaining. Private teachers make a substantial contribution to instrumental provision. For the purpose of this study, four main agents which provide instrumental tuition have been selected - primary and post-primary schools, privately-funded and VEC music schools⁴², youth orchestras and brass and reed bands.

The four agents which were chosen for this study were surveyed by questionnaire (see Appendix 1); in addition, some music teachers and organisers of instrumental teaching were interviewed. A selection of these interviews is given in Appendix 5.0

One agent from each of the four groups is profiled in more detail, in order to illustrate the different approaches each group takes to the administration of its instrumental teaching service. In these profiles, the history and modus operandi of each is discussed, as are their efforts to establish and administer an instrumental teaching service. Their individual approaches to fund raising, staff arrangements, and assessment are also observed in the light of the absence of a nationwide system for the provision of instrumental teaching.

⁴²The research did not focus on the main specialist music schools. An overview of some of these schools in Dublin, Cork and Limerick is given in Appendix 6.

PRIMARY AND POST-PRIMARY SCHOOLS

Instrumental teaching provision in Irish schools has for many years been associated with the religious orders who were responsible to a large degree for nurturing musical talent. A recent study noted that the falling numbers of vocations since the 1970s, and the decline in instrumental teaching provision in many parts of the country has contributed substantially to the current situation of music education in this country.⁴³

Today, instrumental teaching provision in schools is "less good and less widespread than was the case in previous decades"⁴⁴. Instrumental tuition is organised by a number of schools, but it is not funded by the state. As a result, the provision of instrumental tuition in schools is dependent mostly on parental demand and availability of funds.

The research on instrumental tuition in Irish schools was carried out in a sample of 52 of 3,000 primary and over 700 post-primary schools throughout the country. They comprise national, denominational, non-denominational and private primary schools; and denominational, community, vocational and private post-primary schools. These schools were chosen from a list supplied by the Department of Education and Science, and were selected at random. Factors such as religious denomination and gender of pupils did not play a role in the selection process.

At least one school from each of the 26 counties was chosen, so that a representative number of schools from around the country would be included in the survey, and it

⁴³O'Shea, B. *The Initial Education and Training of Music Teachers for Primary Schools in the Republic of Ireland, Northern Ireland, England and Wales*. MEd Thesis, Dublin: Trinity College. (in: Drury, M. (1996), p. 15).

⁴⁴Drury, M. (1996), p. 16.

was hoped that a valid cross-section of schools, with pupils of both genders and from differing socio-economic backgrounds would be reflected in the study.

This study of instrumental teaching provision in schools took the form of a questionnaire survey. (Appendix 1). 52 schools were invited to complete the questionnaire on instrumental teaching provision, access and funding. The music teachers or organisers of instrumental tuition were sent the questionnaires with a covering letter explaining the nature of the research. Of the schools canvassed, 21 responded, and encouragingly, all had made some provision for instrumental teaching or choral training (Appendix 1.2). Most of the schools returned supplementary information on their music education provision.

As an extension of the questionnaire-survey, a number of schools were selected for a more in-depth examination of their instrumental teaching service. This examination took the form of recorded interviews with the schools' principal music teachers and organisers of instrumental teaching provision. **(Schools marked with an asterisk in Appendix 1.2).**

1. Provision

1.1 It has been shown earlier in this chapter that instrumental teaching in Irish schools is provided mostly because parents demand it. Each of the 21 schools which responded to the questionnaire-survey makes individual arrangements with instrumental teachers, either external specialist teachers, or, in more than one case - the school's own music teachers. In all the schools some form of instrumental tuition is arranged, and is usually class-based, in order to fulfil requirements for the practical components of the Junior Certificate and Leaving Certificate music examinations.

1.2 Individual and group lessons are also provided outside school hours in 48% of schools, and during school hours in 52% of schools. In all schools, instrumental tuition is given to groups of pupils ranging in size from two to thirty. In 48% of the schools, individual tuition is provided. In 52% of the schools, specialist tuition is organised, which involves peripatetic teachers who give individual or group lessons before, during and after school. In 52% of cases pupils are withdrawn from class on a rotation basis for their weekly lessons, in the other schools instrumental teachers often have to teach at lunch hour, or before and after school. Tuition is arranged in 48% of the schools as part of the timetabled music class. In every school, at least thirty pupils receive some form of instrumental instruction; in one school, over 400 pupils avail of the school's instrumental teaching programmes. The number of hours taught from school to school every week ranges from 20 - 30 minutes in under 50% of schools; in the others, lessons last 30 - 40 minutes; and in one school, 60 minutes.

1.3 Instrumental tuition as part of the practical requirements for the Junior Certificate takes place at least once a week in 99% of schools. The instruments offered include piano, strings and guitar, recorder, woodwind (flute, oboe, clarinet and bassoon), brass (trumpet, cornet, french horn, trombone and tuba), percussion and traditional Irish instruments (Fig. 1). Piano is the most frequently offered, followed closely by recorder and tin whistle. Most schools returned information on ensemble activities, and choirs, orchestras, bands and other ensembles rehearse regularly in 20 schools. In 60% of schools, pupils perform regularly (more than twice a year) at Masses, concerts, feiseanna, musicals and school choir examinations. 37% of pupils own the instruments, while the rest are owned by a combination of schools and pupils (Fig. 2).

1.4 All the schools surveyed operate a policy with regard to examinations - in most cases, pupils are given instrumental tuition in preparation for the practical components of the Junior Certificate and Leaving Certificate music examinations, and the

Q6(d) : Instruments Offered In Irish Schools

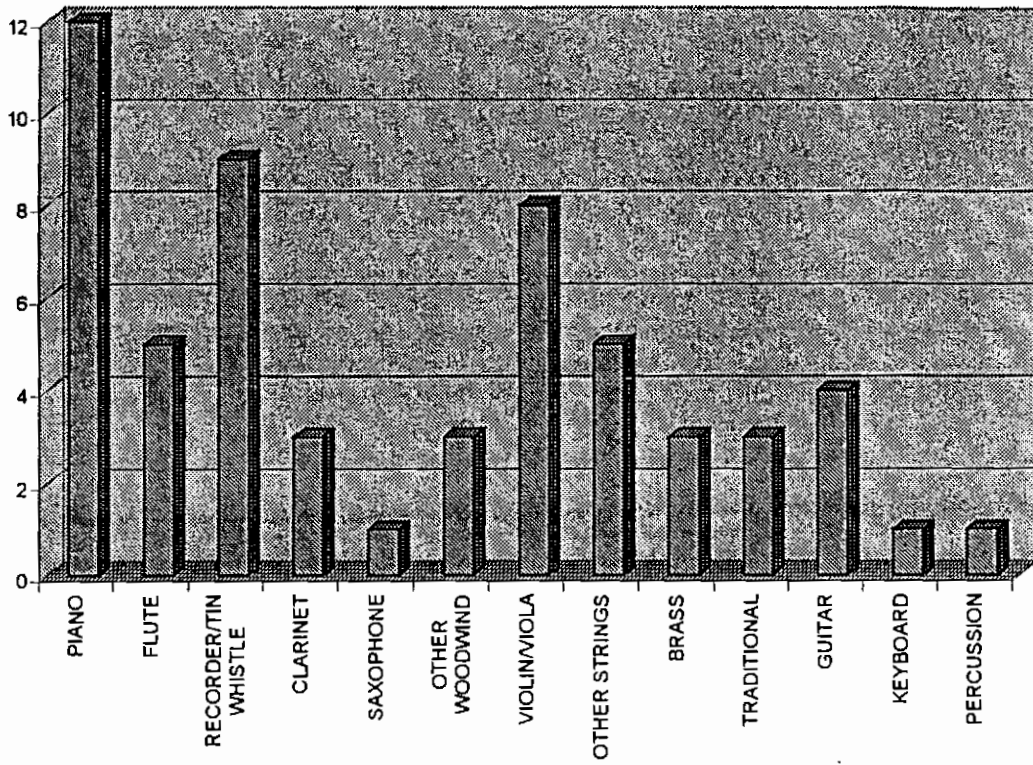


Fig. 1

Question : Which instruments are taught ?
Sample Size : 21, all regions

Q4 : Ownership Of Instruments

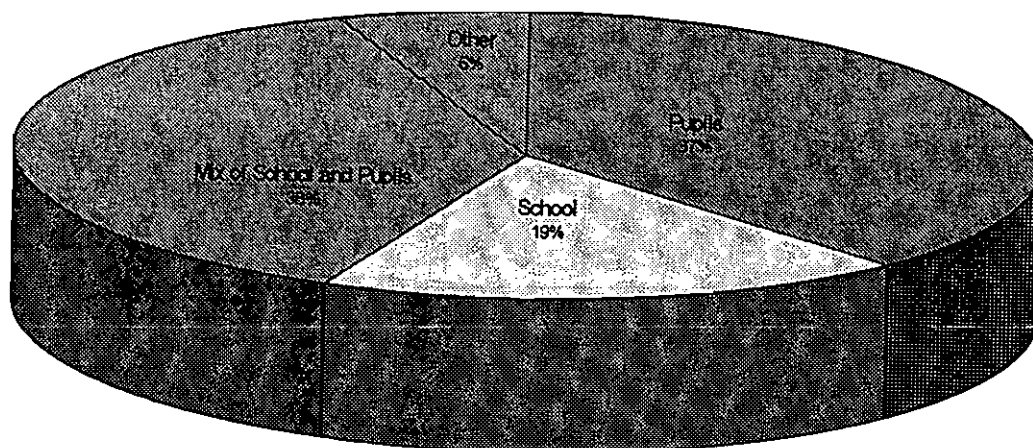


Fig. 2

Question : Are the instruments owned by (a) the school (b) pupils (c) other e.g. youth orchestra or band ?
Sample Size : 21, all regions

instrumental tuition relates directly to the Junior Certificate and Leaving Certificate courses. However, only 25% of schools encourage the pupils to take the examinations of the Associated Board or the Royal Irish Academy of Music Local Centres. Less than 10% of the schools also function as local centres for these examinations.

1.5 The numbers of instrumental teachers employed varies widely between schools. Of the 19 schools that returned information on staffing, 25% employ only one instrumental teacher who is also the school music teacher; 50% of schools employ more than one and less than five teachers (including the school's own music teachers); 25% of schools employ more than five teachers; one school employs 21 instrumental teachers - 8 full-time and 13 part-time.

Of the 11 schools which returned information on whether their instrumental teachers were peripatetic, most employ less than three peripatetic teachers; one school employs more than ten.

2. Access

2.1 Demand for instrumental tuition exceeds supply in most of the schools surveyed; over 50% experience a significant or quite considerable demand for their services; and only 6% experience low or very low demand (Fig. 3). Selection procedures do not apply in any of the schools, as the provision is made on the basis of demand, once pupils can afford the cost of tuition and the cost of purchasing instruments in all schools, they can receive instrumental tuition.

2.2 Outside large urban areas, the constraints of geographic location of the schools coupled with the uncertainty regarding availability of specialist teachers make provision and therefore access difficult in 28% of the schools. Other factors affecting access are cited as financial constraints in all but two cases; and opposition or apathy towards the instrumental teaching in 49% of schools. However, in only a few cases is access limited because of timetable constraints.

Q2 : Demand For Music Education In Irish Schools

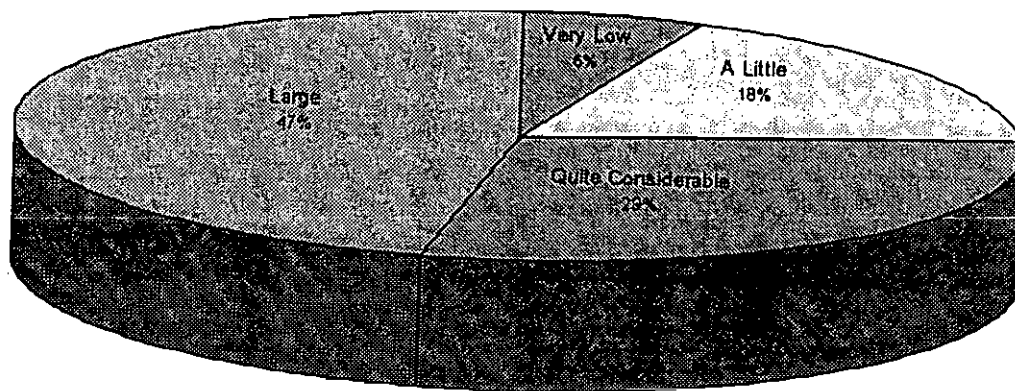


Fig. 3

Question : How much demand is there for this service ?
Sample Size : 21, all regions

Since over 75% of both pupils and schools combined own instruments, and since the instruments taught most frequently include piano and recorder, it can be surmised that the reason these instruments are taught is because they are readily available and fulfil the practical requirements for the Junior and Leaving Certificate music examinations. Therefore, the cost to parents for instrument purchase is minimal in many of the schools surveyed, and access to instrumental tuition is not restricted because of the cost of purchasing an instrument in many cases. However, the range of instruments taught is limited.

2.3 Some relationship between the instrumental teaching service and classroom music exists in 90% of schools. Due to the nature of instrumental teaching provision in most schools - where tuition is given by the school music teacher as part of the requirements for school examinations - tuition is mostly class-based. 90% of schools have a separate specialist teaching service, and in all schools pupils often get the opportunity to play in class.

3. Funding

3.1 Since the state makes no provision for instrumental tuition in schools, it can be estimated that all the funding in schools in the survey is raised privately, apart from a once-off grant of £250, for the establishment of a school orchestra or band. 20% of the schools make budgetary allowances from school funds for instrumental tuition, the others create revenue from fees charged to pupils for tuition. The fees cover administration costs, teacher wages, instrument maintenance, repair and replacement, purchase of music and travel to feiseanna and other events. A small number of schools create funds from activities such as cake sales, concerts, and in one case, busking. (Fig. 4)

Q3 : Funding For Music Education In Ireland

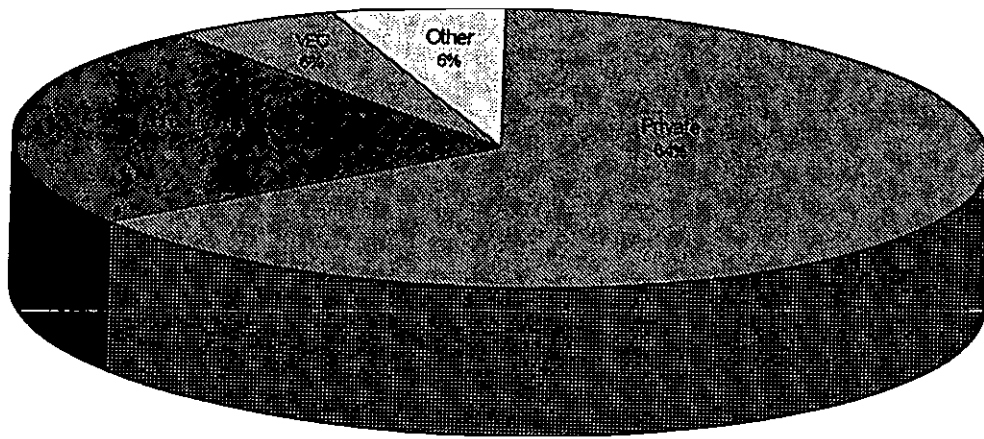


Fig. 4

Question : How is this service funded ?
Sample Size : 21, all regions

3.2 Fees range from zero to over £100.00 per term. One school charges pupils £1.00 a week to cover the cost of purchasing reeds and photocopying manuscript paper. Another charges £350.00 per annum (Fig. 5)

The average cost of ten thirty-minute lessons is £39.00

MUSIC SCHOOLS AND YOUTH ORCHESTRAS

The second group to be surveyed, private or partially state-funded music schools and youth orchestras, is a relatively recent phenomenon, as all have been established in the past thirty years. There was a small number of responses to the questionnaire - only four of the 29 music schools, and five of the 15 youth orchestras returned information on their instrumental teaching service. Because of this, the two agents were grouped together to facilitate analysis. (Appendices 1.3 and 1.4)

While some youth orchestras in this country do not provide instrumental tuition on a regular basis, their contribution to music education deserves recognition. For example, the National Youth Orchestra of Ireland holds two residential courses each year for two orchestras of different age-groups, with sponsorship from Toyota Ireland. It has made a major contribution to the development of young musicians by providing a platform for the performance of high-quality symphonic music

The Irish Association of Youth Orchestras (IAYO) has a membership of at least 40 youth orchestras - 24 youth orchestras are administered and maintained by schools or music schools, the rest are independent. The Association was formed in 1996 to create an umbrella group for Irish youth orchestras. The Association circulates information to its members about national and international youth orchestra activities; and has

Q4 : Cost Of Music Lessons In Ireland

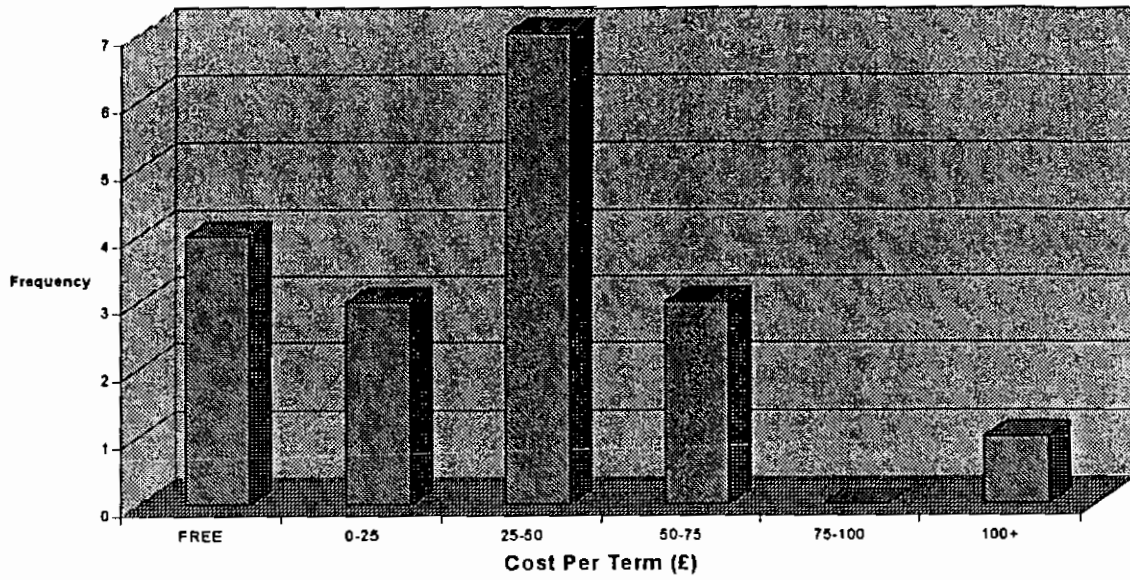


Fig. 5

Question : If there are fees involved, how much do lessons cost ?
Fees are calculated per term of 10 lessons of 30 minutes each
Sample Size : 18, all regions

Average (mean) cost per term : £39

recently established a bank of instruments, including bassoon and double bass, which are loaned to orchestras. In addition, an annual festival of youth orchestras is held, during which orchestras from around the country meet and hold concerts and workshops.

There are approximately 29 music schools around Ireland, most of which are self-perpetuating. Privately funded music schools have mostly, with the exception of one or two, come about effectively without substantial state intervention. They are not organised with any nationwide plan and unlike the youth orchestras there is very little communication between them.

The music schools which took part in the questionnaire-survey receive little funding from the state, and generate most of their revenue from pupils' fees. They are not distributed evenly throughout the country, conferring an immediate disadvantage upon those who wish to avail of the service they provide, but are hampered by geographic location.

1. Provision

1.1 All the music schools and youth orchestras surveyed supply some degree of instrumental and theoretical tuition to children and adults, with some ensemble activities. Music appreciation, 'fun' approaches to music, traditional Irish 'seisiuns' and other social activities are available in the music schools. The provision for instrumental tuition varies - 99% of the music schools/orchestras state that they operate a peripatetic teaching service, and one rural music school/orchestra teaches pupils within a radius of sixty miles. Most of the music schools/orchestras teach in a school or community centre, and accommodation ranges from purpose-built premises, to one or more rooms in a local or community centre. In one case a music school was administered until quite recently in a shopping centre, and the teachers were entirely peripatetic.

1.2 In all cases, tuition is given to pupils in groups of two to eight. In most cases, individual tuition is also provided, especially for older and more advanced pupils. Pupils begin their studies from the age of three in one case; in most cases, tuition is offered to pupils from the age of seven. Lessons last from twenty to forty-five minutes in most of the music schools/orchestras; in one case, lesson times range from twenty minutes to one hour. The average lesson length is thirty minutes.

1.3 All conventional classical instruments are taught, and in one case, traditional Irish instruments are offered in addition to classical instruments. Rock and Jazz music are available in one school. The instruments offered most frequently include flute, clarinet and upper strings and brass instruments. (Fig. 6). 60% of the schools/orchestras provide one or more instruments for loan or hire to pupils. One owns only one instrument - a 3/4 size cello; another owns a substantial bank of over forty instruments, which are hired to pupils. A number of music schools/orchestras encourage their pupils to avail of instrumental hire-purchase schemes, run by a small number of music shops. In 53% of the music schools/orchestras, instruments are owned by a combination of agent and pupil; in 47% of the schools, the pupils own their instruments (Fig. 7). Associated costs such as examination fees, music, reeds and strings are met by the pupils.

1.4 Most music schools offer the opportunity to participate in examinations - either the examinations of the Associated Board of the Royal Schools of Music, or the Royal Irish Academy of Music's Local Centre examinations. However, participation in the examinations is not a mandatory requirement for continued attendance in most of the music schools/orchestras. It is unclear how exactly progress is monitored. In some cases the instrumental teachers assess and supervise their pupils' progress.

1.5 55% of the music schools/orchestras retain full or part-time administrative staff in addition to the teaching staff; two of the music schools employ one or more FAS

Q6 : Instrumental Tuition Offered In Music Schools & Youth Orchestras In Ireland

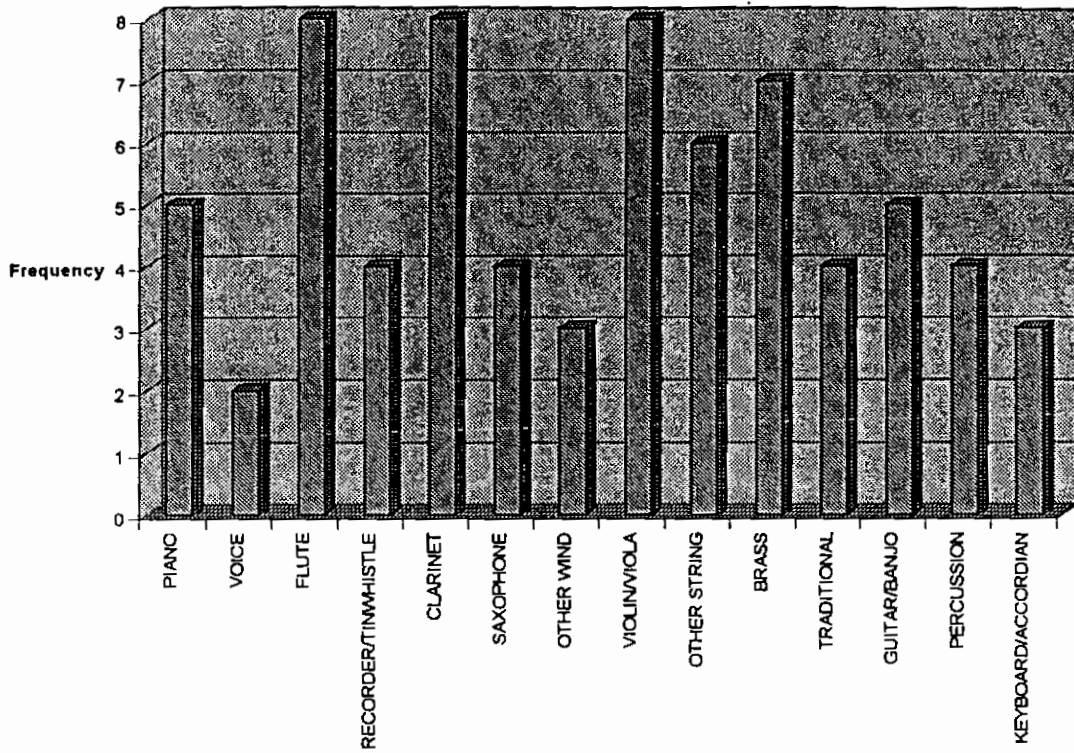


Fig. 6

Question : What instruments are taught ?
Sample Size : 9, all regions

Q5 : Ownership Of Instruments In Music Schools & Youth Orchestras In Ireland

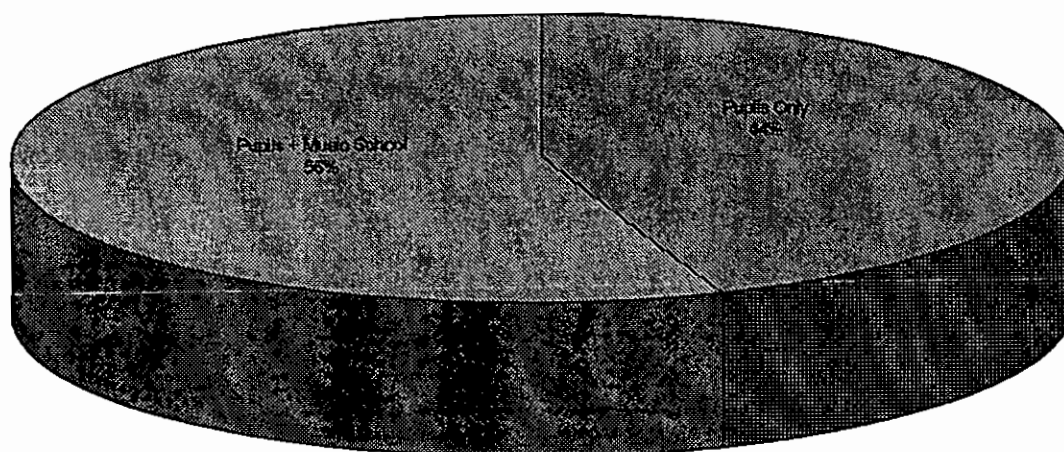


Fig. 7

Question : are the instruments owned by (a) the school (b) pupils (c) other e.g youth orchestra or band? Sample Size : 9, all regions

workers who assist in the schools' maintenance and administration. There is very little relationship between the number of teachers employed by the music schools/orchestras, the size of the school/orchestra, and the number of pupils. 80% of the music schools/orchestras returned information on teaching staff; 47% employ more than ten teachers; 33% employ less than ten; less than 25% employ more than ten teachers on a full-time basis. The teacher: pupil ratio ranges from 1:9 in one case, to 1:45 in another. 60% of music schools/youth orchestras employ some peripatetic teachers - 33% of music schools employ from twenty-five to as many as forty-five peripatetic teachers. In all but one case, the music schools which employ mostly peripatetic teachers are located in rural areas.

2. Access

2.1 In the majority of music schools/orchestras, there is a large demand for instrumental tuition (Fig. 8). Selection procedures apply in less than 30% of cases, these usually consist of a simple audition where the prospective student sings a short song or plays an instrument.

2.2 All music schools/youth orchestras cite factors such as high tuition fees, (which are necessary for administration, teacher salaries, building rental and maintenance) as restricting or limiting pupil access. Other inhibiting factors for pupil access are cited as geographic location in 48% of cases; availability of teachers in rural areas in one case; and lack of state funding in 70% of cases. 60% of music schools/youth orchestras operate instrument loan, hire and purchase schemes which allow parents to pay for instruments in instalments - another factor which facilitates access to instrumental tuition, since the often prohibitive cost of purchasing an instrument is dispersed. The majority of music schools/orchestras declare that the establishment of a peripatetic teaching service in the primary school would be a distinct advantage for pupil access.

Q2 : Demand For Music Schools & Youth Orchestras In Ireland

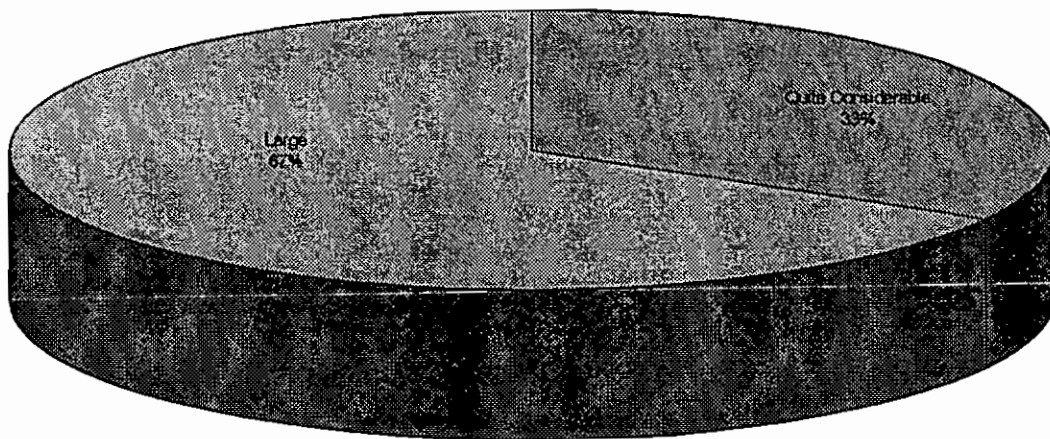


Fig. 8

Question : What is the demand for this service ?
Sample Size : 9, all regions

2.3 Since all tuition organised by music schools and youth orchestras takes place outside school, there is no relationship between school music and the instrumental teaching service provided by these groups.

3. Funding

3.1 50% of the music schools/orchestras received state or EU grants when they were first established, one has received no further funding except from fees charged for tuition; 48% have received further assistance from parties other than pupils, but funding is provided mainly by local businesses, the VEC, and multi-national companies. Less than 25% of the music schools/orchestras are registered as charities, and one is an approved body for the purpose of Section 32 of the Finance Act. All the music schools/orchestras create revenue from pupil fees; in 67% of cases, pupil fees provide all the funding; in the other music schools/orchestras, funding is supplied by a combination of sponsorship plus fees, and VEC/Council funds plus fees (Fig. 9). However, in 25% of music schools/orchestras, the teachers or conductors offer their services free of charge.

3.2 Fees charged to pupils for tuition range from zero in two cases, to over £100.00 per term. (Fig. 10).

The average cost of ten thirty-minute lessons is £63.16.

Q3 : Funding For Music Schools & Youth Orchestras In Ireland

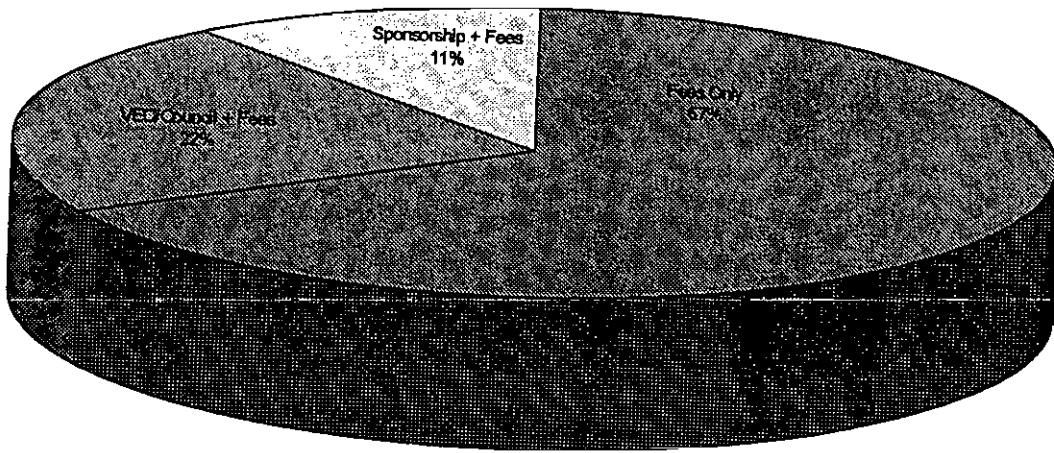


Fig. 9

Question : How is this service funded ?
Sample Size : 9, all regions

Q4 : Cost Of Music Education In Music Schools & Youth Orchestras In Ireland

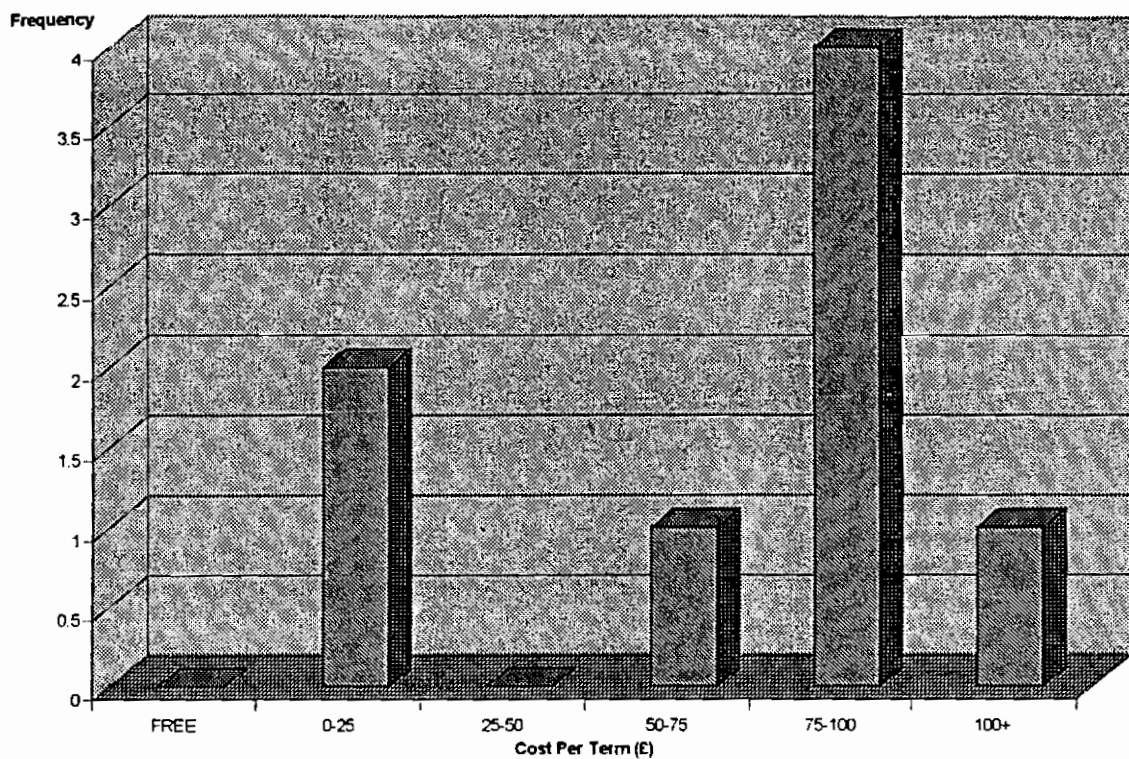


Fig.10

Question If there are fees involved, how much do lessons cost ?
Sample Size : 9, all regions

Average (mean) cost per term : £63.16

BRASS AND REED BANDS

Of the four groups surveyed, brass and reed bands have the best nationwide distribution. (Appendix 1.6). There are fifty-one bands in Ireland registered with the Irish Association of Brass and Military Bands which, like the IAYO, works to keep its members informed of national and international music activities and also holds an annual festival in the spring. Irish brass and reed bands are well established throughout the country. For many years they have, without a great deal of attention from the general public or media, contributed much to the development of musical enjoyment, and enhanced the musical experiences of many people through performance and audition.

Brass and reed bands are fundamentally amateur and competitive organisations, and they take enormous pride in their contribution to musical life in Ireland. Annual competitions and festivals such as the Republic of Ireland Bands Competition are held nationwide, and most Irish bands travel abroad regularly to participate in competitions and festivals.

The story of the Irish volunteer band movement originates in the last century. In the early part of this century, Irish bands often became embroiled in the politics of the day, and sometimes ended their parades in breach of the peace. Since the 1950s, the brass and reed band has gravitated towards the concert platform, leaving marching to the pipe bands and the more sensational American-style bands. Today, the rationale of Irish brass and reed bands embraces performance and competition, and for most bands, regular participation in festivals and contests is *de rigueur*.

1. Provision

1.1 Of the fifty-one bands who were surveyed by questionnaire, eleven have responded (Appendix 1.5). 20% of the bands are associated with schools, the others are independently administered. All the bands organise instrumental tuition on a weekly basis. Almost 50% of the bands state that their aim is to foster the development of the instrumentalist and a love of music; over 50% of the bands state that their aim is to provide musicians for community events.

1.2 In 90% of the bands instrumental tuition is given to groups ranging in size from two to fifteen; individual tuition is offered in only two cases, and it must be noted that 'tuition' is interpreted as 'rehearsal' by all of the bands surveyed, except in the few cases where supplementary tuition is given to complement band rehearsal.

Participation levels in the bands' activities range from thirty to fifty players. Lessons last from thirty minutes to two hours once a week in all bands; in one case, band members receive tuition for two hours midweek and one hour on Friday.

Tuition/rehearsal takes place in the evenings in all cases, and at weekends in one case.

1.3 The instruments offered in all the bands surveyed include the full range of conventional brass (e.g. cornet, trumpet, trombone, tuba, euphonium and various types of horn), woodwind (flute, oboe, clarinet, bassoon) and percussion, and the range of these instruments is well-represented throughout the sample (Fig. 11). Most of the instruments are owned by the bands; less than 30% of instruments are owned by a mix of band and pupils (Fig. 12). 99% of the bands own instruments which are loaned to pupils for as long as they remain in the band.

1.4 Only 20% of the bands state that their members play their instruments in the Junior Certificate and Leaving Certificate examinations. One of the bands encourages its members to take grade examinations.

Q6(d) : Instrumental Tuition Offered In Wind Bands In Ireland

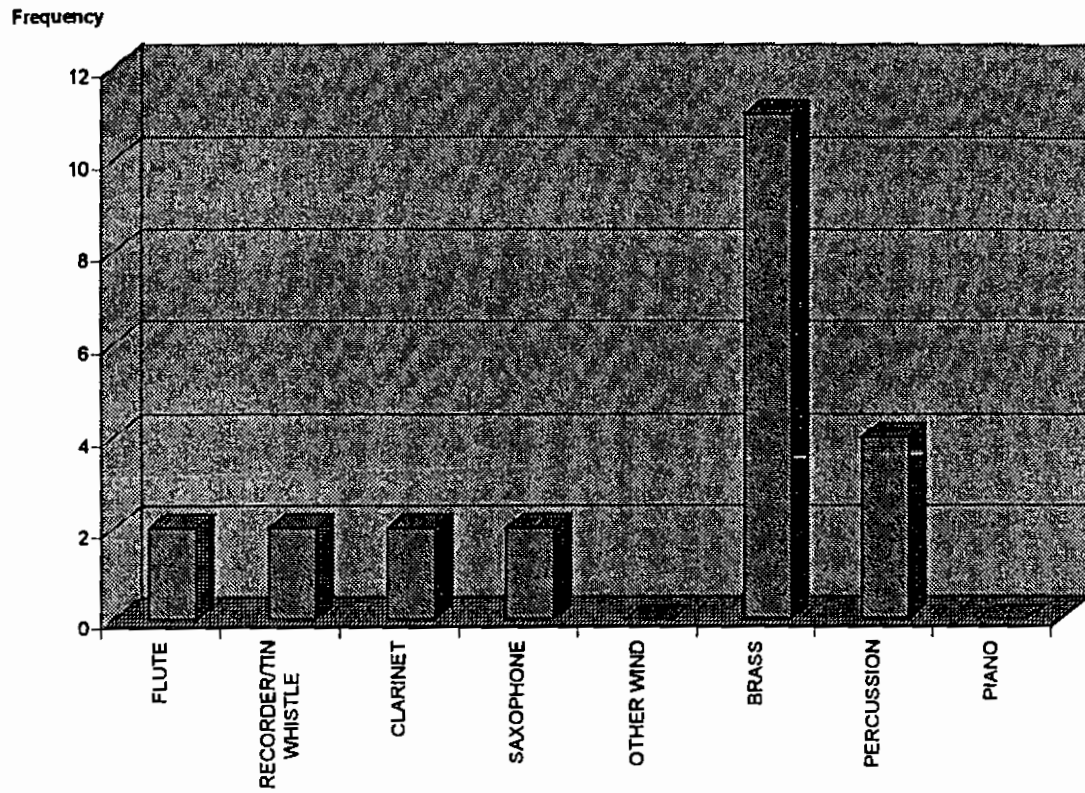


Fig. 11

Question : Which Instruments are taught ?
Sample Size :11, all regions

Q5 : Ownership Of Instruments In Wind Bands In Ireland

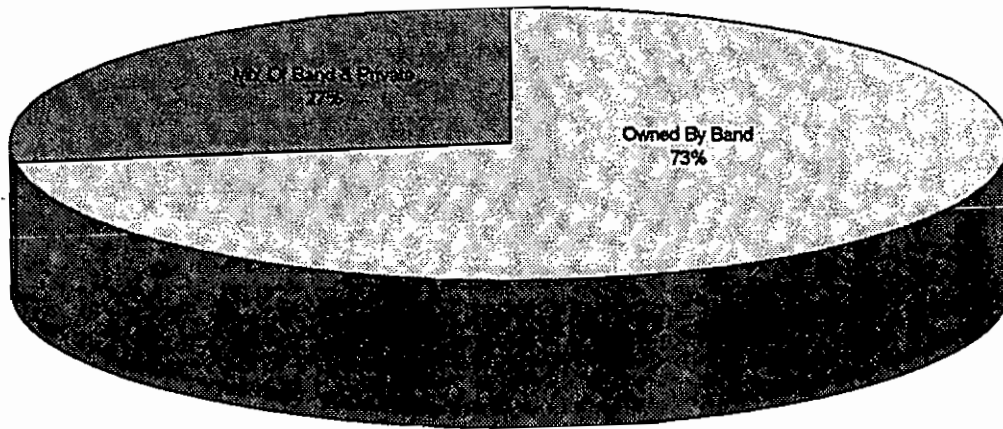


Fig. 12

Question : Are the instruments owned by (a) the school (b) pupils (c) other e.g youth orchestra or band ?
Sample Size :11, all regions

1.5 The number of instrumental teachers employed by the bands does not vary much, often the band's conductor provides the tuition, usually on a voluntary basis. Less than 10% of the bands employ more than three teachers; the rest employ one teacher (usually the conductor). None of the bands have indicated whether their instrumental teachers/conductors are peripatetic.

2. Access

2.1 50% of the bands experience quite considerable demand for their service; the rest experience some demand; and only 10% experience very low demand (Fig. 13). This low demand is attributed to a number of factors including a general lack of awareness of brass and reed bands in over 30%; insufficient attention to the activities of bands from the media in 20%; and heavy demands on parent and pupil commitment in less than 10%.

2.2 None of the bands discusses limiting factors for pupil access, such as fees or the cost of purchasing instruments, as all the bands provide tuition free or at very low cost to the pupils, and in all cases, some or all instruments are provided by the band. Several bands state that they wish to keep the cost of tuition to a minimum, or even provide tuition free of charge, in order to encourage participation and access. The above is a significant factor in facilitating access. In many cases, the cost to the pupil or parent of purchasing an instrument is eliminated, thus increasing the opportunity for participation in the bands' activities.

2.3 Less than 20% of the bands are linked to schools, and state that their members often get the opportunity to play for school gatherings, Masses and ceremonies. The other bands are independent, and do not associate with schools.

Q3 : Demand For Participation In Wind Bands In Ireland

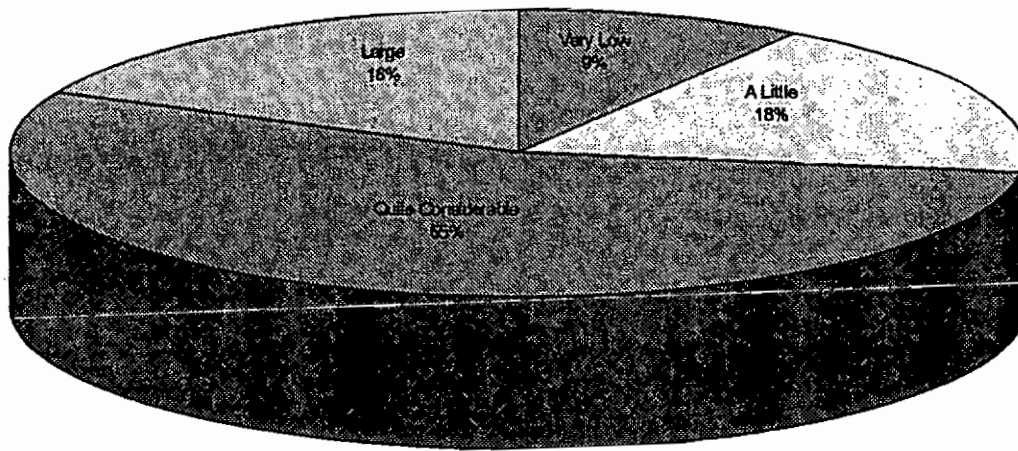


Fig. 13

Question : How much demand is there for this service ?
Sample Size :11, all regions

3. Funding

3.1 All the bands make private arrangements for instrumental tuition, and all are independent and privately-funded. Revenue is created mostly from pupil fees; in all cases, revenue is also created by fund-raising activities, such as sales of work, voluntary contributions from band members. One band holds an annual church gate collection, and is the recipient of a local community grant (amount not specified); in 20% of bands, tuition is provided free of charge (Fig. 14).

3.2 Fees vary considerably from band to band, and range from zero to over £50.00 per term - for an average of ten lessons of thirty minutes. One band charges 30p-50p a week for a lesson; others demand yearly contributions of £30.00. All the bands procure an annual membership fee which is used to maintain and replace instruments, buy reeds and music and cover running costs. Over 50% of bands make a distinction between adults and children when charging fees (usually children are charged half the adult fee). (Fig. 15)

The average cost of ten thirty-minute lessons is £11.28.

Q3 : Funding For Wind Bands In Ireland

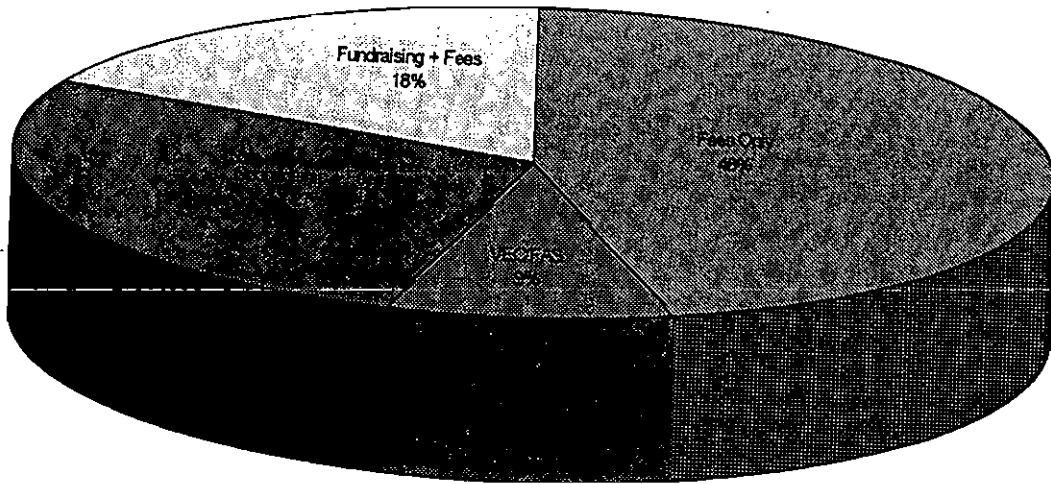


Fig. 14

Question : How is this service funded ?
Sample Size :11, all regions

Q4 : Cost Of Participating In Wind Bands In Ireland

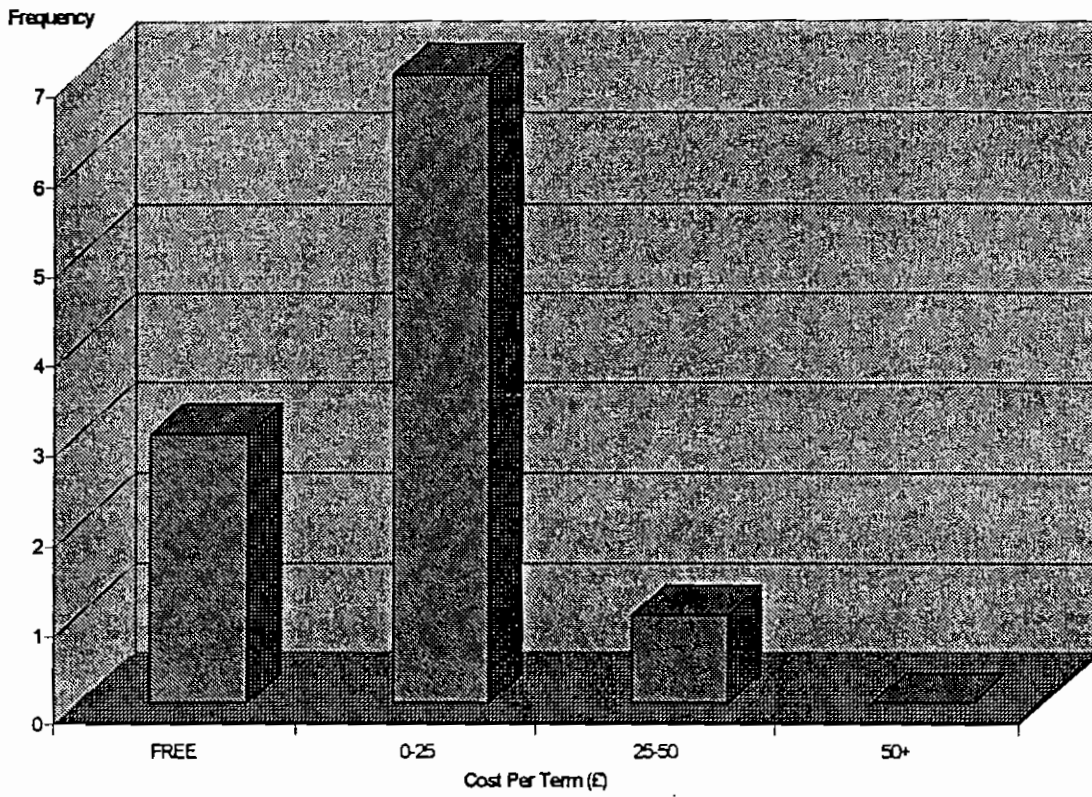


Fig. 15

Question : If there are fees involved, how much do lessons cost ?
Sample Size :11, all regions

Average (mean) Cost of Participation Per Term : £11.28

PROFILES

(i) Profile of a school instrumental teaching service

St. Canice's National School in Kilkenny has an instrumental music education programme which caters for 400 of its 584 pupils. The programme is extra-curricular, and its aims are:

- to foster a love of music
- to give as many pupils as possible the experience of ensemble performances with the sense of discipline and commitment required
- the ethos of the programme is 'music for all'; no child is excluded from the the programme, regardless of ability and background

The programme was established in 1983 with twelve pupils and one teacher. Fees were used to build up a stock of instruments, and as numbers of pupils grew and demand increased, external teachers were brought in. Today, there is a significant demand for the service - over 400 pupils between the ages of four and twelve participate in the programme - some learn more than one instrument. There are seven specialist instrumental teachers involved in the programme - four are primary school teachers already employed by the school; three are qualified string teachers, and they teach the children in groups of eight to ten, usually for one hour weekly (some infant classes are shorter - between thirty and forty-five minutes).

There is a comprehensive stock of instruments which are hired out to pupils at a rate of £5.00 per semester (the school year is divided into two semesters); and the school now owns 130 violins, 18 cellos, 8 violas, 4 flutes and pedal timpani, but many pupils also own instruments. There are three orchestras and numerous ensembles at present in the

school, and membership is free - the two senior orchestras give up to ten major performances a year, and participate in the Feis Ceoil and Arklow Feis, in addition to performing on local radio, for First Communion, school occasions and at Christmas.

The programme is funded mainly by pupil fees - strings and flute cost £25.00 per semester (£50.00 per year); recorder costs £30.00 per year, for an hourly lesson every week. Other funds come from concerts, busking, sponsorship from local businesses, and grant aid from Kilkenny Corporation. According to the administrator of the instrumental teaching programme, the Department of Education provides no funding for instrumental music in the primary sector.

(ii) Profile of a Privately-Funded Music School

Newpark Music School, in Co. Dublin was established in 1983, and is housed in its own large building in the grounds of Newpark Comprehensive School. It is a separate entity from the school with its own administration and responsibilities. The music school was established by the board of management for Newpark School, who wished to provide an accessible music service for people in the locale, and not necessarily pupils of the Comprehensive. The board then gave the music school over to an independent administration, and charged a nominal rent for the building.

Despite the close proximity of the two schools, there was little contact between them until three years ago, when the music teacher at the Comprehensive and the administrator of the music school established the "School Links" programme, where pupils from the comprehensive could take instrumental lessons in the music school during school hours, leaving class on a rotation basis.

Today, the music school has over 900 pupils (about one-tenth are pupils from the Comprehensive), and all ages are catered for - from four to adult; and there is, according to the music school's administrator a huge demand for the school. The music school employs forty-five instrumental teachers, all peripatetic, and all on a part-time basis.

Newpark offers most conventional classical instruments and theory to its pupils. There are also various courses on offer, such as "Gateway to Music" - an introduction for young children, classes in jazz improvisation, and a new third-level course - "Professional Musician Training" - which lasts a year. There are several ensembles which give regular performances, including choirs, orchestras, bands and jazz-groups. Chamber music festivals are held seasonally, and there is a music festival in May every year.

The music school is funded primarily from pupil fees, which are high - a thirty-minute lesson costs £9.60, therefore, access is limited to those who can afford the fees. The school receives no outside funding, apart from a grant of £1,000 from the Arts Council (1996). Because of the nature and problem of funding, whereby the music school generates all funds, the school is unable to give contracts to its teachers, who find it difficult to commit themselves, especially if a professional engagement or contract in another music school is offered to them.

(iii) Profile of a Youth Orchestra

Dunlavin Youth Orchestra, in Co. Wicklow was established, according to its conductor, Dorly O'Sullivan, with the objective of

giving children the chance to develop their latent musical talents, to help self-expression and promote social and community interaction on that level.

The orchestra experiences an "enormous" demand for its services, and currently boasts more than thirty-five members, who are all part of a small rural community, and who join the orchestra from the age of seven. Instrumental tuition is provided every week for thirty minutes on an individual basis by four peripatetic teachers, including the conductor, who teaches cello. The instruments offered include all strings and piano, and all the pupils own their instruments; although the orchestra has just acquired a 3/4 size cello which will be rented out.

The orchestra is funded mainly by pupil fees which cost £5.00 for a thirty-minute lesson. For special events, the orchestra organises fund-raising activities; the conductor/cello teacher's services are provided free of charge. The members of the orchestra have a "fair amount" of opportunity to perform in their schools, in the classroom, at Masses and shows, and the orchestra performs in public about four to eight times a year.

(iv) Profile of a Brass and Reed band

Mullingar Town Band has been recruiting thirty to forty students a year for the past thirty years; and the demand for its service is on the increase. The band exists, according to its director:

To educate, elevate and entertain its members in the art of music, extending to the education, elevation and entertainment of the wider community.

There are 115 band members, who can avail of group tuition (3-15 students) at the cost of £1.00 to £6.00 per hour, depending on their standard. The band employs one instrumental teacher - the musical director, who also helps students to prepare for their Junior and Leaving Certificate music examinations on a one-to-one basis. Pupils begin their studies on the recorder from the age of seven, progressing to one of the band instruments - the band offers tuition on woodwind, brass, saxophone and percussion.

Unusually for a brass and reed band, most of the instruments are owned by pupils and not the band, however, larger instruments such as the tuba and timpani are owned by the band and loaned to pupils.

The band is funded through sponsorship and various fund-raising activities. There are two main ensembles - a marching band and concert band, which perform regularly. Occasionally, jazz ensembles and quartets are required to play at school recitals and other concerts.

Conclusion

Many of the groups surveyed have managed to establish and maintain thriving centres for instrumental teaching in spite of a lack of state provision for instrumental tuition. It is an indisputable fact that, unfortunately, each of these groups is autonomous, and there is little or no liaison between them. Umbrella groups have been formed within the various categories, and organisations such as the National Concert Hall, National Chamber Choir, The Ark, The Arts Council of Ireland, The Music Association of Ireland and Music Network organise educational activities throughout the country.

Nevertheless, the main weakness in the fabric of instrumental teaching in this country remains the disparate and fragmented nature of provision, and the lack of communication between the four main agents of instrumental tuition.

CHAPTER 3

INSTRUMENTAL TEACHING PROVISION IN NORTHERN IRELAND

Instrumental teaching in Northern Ireland is an elective provision in primary and post-primary schools and music centres, and is aimed at enhancing the Northern Ireland Curriculum for music. The Northern Ireland Curriculum prescribes its requirements for children aged four to fourteen years, and through its programme of study for music is designed to offer equality of opportunity for access to a broad and balanced music education for all pupils. Its fundamental aims with regard to music education and more specifically, instrumental performance are:

- to develop pupils' musical ability. All pupils are potentially musical. Music has one attainment target which is defined through the key experiences of making and responding to music
- through performing, composing and appraising music, pupils will be given the opportunity to develop their skills and interests
- pupils should develop vocal and instrumental skills. The processes involved in composing and performing activities provide a focus for heightening awareness of self and the immediate environment

- pupils should have opportunities to learn to develop skills on a wider range of instruments, e.g., metallophone, tin whistle, recorder, guitar, or available orchestral/electronic instruments⁴⁵

Instrumental teaching provision in Northern Ireland is organised mainly by five Education and Library Boards (ELBs), which are responsible for co-ordinating a peripatetic instrumental teaching service in primary and secondary schools around the province:

- (i). The Southern ELB Music Service: Newry, Dungannon and Portadown.
- (ii). The Belfast ELB Music Service: Belfast City and environs.
- (iii). The North Eastern ELB Music Service: Ballymena, Coleraine, Belfast, Larne.
- (iv). The South Eastern ELB Music Service: Bangor, Ballynahinch, Down, Castlereagh and Lisburn.
- (v). The Western ELB Music Service: Tyrone and Derry.

The ELB Music Services also help to organise instrumental teaching provision in two-thirds of all the Voluntary Grammar Schools in the province. There are fifty-three Grammar Schools in Northern Ireland, and they organise their own instrumental teaching provision, which is supplemented in thirty-two schools by the ELBs.

⁴⁵Department of Education, Northern Ireland Curriculum for Music.

The reason that some Voluntary Grammar Schools do not receive instrumental tuition from certain ELB Music Services is that originally, the Government's budgetary allocation for instrumental teaching provision in schools extended only to the Controlled and Maintained Schools, and not to the Voluntary Grammar Schools, thus compelling some Voluntary Grammar Schools to make their own arrangements for instrumental tuition.

When instrumental teaching is organised by the Voluntary Grammar Schools, it is arranged privately with some assistance from the ELBs. However, it is often provided for pupils almost entirely because their parents request it and are willing to pay for it, since it is not provided as readily as instrumental tuition in schools controlled by the Education and Library Boards.

The five ELBs are administered independently of each other, and their arrangements are not controlled by the Department of Education. Most of the Music Services originally consisted of two separate administrations:

(i). The Instrumental Teaching Service, with its associated hierarchy of orchestras, bands, choirs and other ensembles.

(ii). A classroom Teaching and Curricular Development and Advice Service.

Today, the Education and Library Boards' music services comprise five separate instrumental teaching services, with the added support of a Curriculum Advisory and Support Service, which aids links between school music departments and the instrumental teaching services. Roger Jarvis, Inspector of Schools (Music) in the province affirms the value of these services:

These two provisions make an invaluable contribution to education and the wellbeing of the province: first because they provide musical experiences, and the opportunity to develop musical skills to a much larger proportion of the population than is affected through private arrangements; second, they enable music to be a vital force from within, and also representing, individual school committees; and third, the area groups are cross-community activities which rise above, and help to heal, the traditional community divisions.⁴⁶

An investigation into the service provided by the ELB Music Services was carried out, as they provide the greatest degree of instrumental tuition in the province. A recent report on instrumental teaching arrangements in the Voluntary Grammar Schools was of considerable assistance, and provided valuable data which was used in this chapter.⁴⁷ The report and the research data facilitated a comparative study of instrumental teaching provision in Voluntary Grammar Schools (which make their own arrangements for instrumental teaching), and the ELB Music Centres.

The five Music Services in the province were canvassed by a questionnaire (see Appendix 1). Four of the five Music Services replied, and all four provided supplementary information.

Because of the uniformity of provision, whereby all five Music Services operate under similar conditions, it was not feasible to carry out a study on the same scale as in the Republic. However, the same criteria of provision, access and funding were used for this study, and the information gathered, together with information from research on Voluntary Grammar Schools was sufficient to give a clear picture of the current state of music education in Northern Ireland.

⁴⁶Roger Jarvis, Inspector of Schools (Music), letter, 8th February, 1998.

⁴⁷Education and Training Inspectorate of Northern Ireland, (1994) *Report of a Survey on Instrumental Teaching in Voluntary Grammar Schools*.

To give further representation of the Education and Library Board's Music Services, the South Eastern ELB Music Service which is responsible for instrumental teaching provision in Ballynahinch, Bangor, Castlereagh, Down and Lisburn is profiled in some detail.

With regard to youth orchestras and bands, the tuition for these groups is provided mainly by the Music Services, so any data on these groups is absorbed into the data provided by research on the Boards' Music Services. Apart from the small Ulster College of Music in Belfast, there are no privately-funded specialist music schools as such in the Province.

1. Provision

(i) Education and Library Boards

1.1 The Instrumental Teaching Service provided by the Education and Library Boards in Northern Ireland is essentially a peripatetic one, and was introduced thirty years ago to provide instrumental tuition for young people, whether or not they were able to afford fees. The teaching provided by the ELBs was initiated with the philosophy of providing tuition for the most talented pupils because they needed the opportunity, regardless of parents' economic circumstances. Over the thirty years, the service has developed to one which provides instrumental teaching in Controlled, Maintained, and Integrated primary and secondary schools and in two-thirds of all Voluntary Grammar Schools. Support for school music teachers comes from a curriculum support team which assists primary school teachers in classroom music.

1.2 Instrumental Teachers, employed by the ELBs are sent to primary and secondary schools during and after school hours to teach in schools on a weekly basis, and wherever possible, lessons are organised on a rota system to prevent pupils from

missing the same school periods every week. Beginners are taught in groups of two to six, older pupils are taught individually. All the Music Services have a number of music centres where after-school and weekend teaching (mainly for senior-grade pupils) and ensemble activities, including wind ensemble, junior string groups and orchestra take place. In the summer and at weekends, pupils often have the opportunity to take part in summer schools, tours and masterclasses with visiting musicians.

1.3 The Instrumental Teaching Services offer the full range of conventional instruments, including all the instruments of the orchestra and voice, guitar, recorder and piano, and some of the traditional Irish instruments. They also provide an instrument hire and maintenance service. Associated costs such as instrument hire, purchase of reeds, strings and music and examination fees are met by pupils.

1.4 All the ELBs have formulated a policy on examinations. Pupils are required to take part in the Associated Board Examinations - the examinations are used as an indication of pupil performance. Music theory and preparation for the practical aspects of the GCSE and A level Music examinations are also provided by the Boards' music services.

1.5 All the teachers employed by the Education and Library Board Music Services are peripatetic, and travel to primary and post-primary schools to teach. There is an established employment system in place - over 50 Full-Time Equivalent (FTE) teachers each work for 36.25 hours every week, and approximately 100 part-time teachers work 18.12 hours every week, providing tuition for approximately 6,000 pupils throughout the province. The instrumental tutors teach in varying numbers of schools, depending on the type of instrument they teach (teachers of less common instruments such as oboe and bassoon are more likely to travel to a greater number of schools than violin teachers). Some teachers also work in the local Music Centres after school hours to teach more advanced pupils, and to organise ensemble activities. All receive travel

expenses. Each Music Service also employs a number of primary and post-primary curriculum specialists.

1. Provision

(ii) Voluntary Grammar Schools

1.1 While the ELBs provide some instrumental tuition in over 60% of all Voluntary Grammar schools, of which there are 53 in the Province, the funding arrangements for the Grammar Schools oblige some to make alternative arrangements for such tuition, especially in the area around Belfast where private teachers and professional players are more readily available. A recent study by the Education and Training Inspectorate surveyed teaching provision in 43 Grammar Schools, in particular those schools which did not involve the ELB Music Services in their arrangements for instrumental tuition. In Belfast, instrumental teaching provision in Voluntary Grammar Schools is made with private teachers; outside Belfast, most Voluntary Grammar Schools use both ELB and private teachers. The further schools are situated from Belfast, the greater the reliance on ELB tuition, thus reflecting the geographical location of available professionals, and also reflecting the extremely comprehensive service provided by the ELBs.

1.2 Tuition takes place in the forty-three Voluntary Grammar Schools during and after school hours, and it is timetabled. Pupils attend lessons on a rotation basis, and lessons are given to individuals in over 50% of the schools, in less than 50% group tuition is given to beginners.

1.3 In most of the Voluntary Grammar Schools almost all the instruments of the orchestra are taught. 20% of the schools have no cello or double bass, and 16% have no brass teacher. All the schools provide a number of instruments for loan or hire to the pupils, although many pupils have their own instruments. Generally, instruments

are funded from the music department budget and are therefore in competition with other classroom requisites such as computers and art materials. Associated costs such as the purchase of music, replacement of instrumental accessories (reeds, strings) and examination fees are met by pupils.

1.4 Over 50% of the Grammar Schools surveyed by the report have formulated a policy on public instrumental examinations. Generally this entails some encouragement to the pupils to enter examinations, thus giving periodic markers of progress. A number of the schools have also devised their own examinations and means of assessment or organised public performances to monitor pupils' progress.

1.5 According to the Education and Training Inspectorate report, 122 instrumental teachers teach for over 1,000 hours every week in the forty-three Grammar Schools. Of these, less than 50% teach in only one school; the rest are peripatetic and teach in three to four schools. Almost 33% of the instrumental teachers teach full-time, and most of these engage in no other professional activity; the rest spend up to 80% of their week teaching. Approximately four to seven teachers cater for numbers of pupils ranging from 45 to 122 in each school. It is estimated conservatively that over 2,000 pupils are taught an instrument in the Voluntary Grammar Schools.

2. Access

(i) Education and Library Boards

2.1 All the ELB Music Services experience a significant demand for instrumental teaching, and because demand exceeds supply, pupils are selected for tuition by an aptitude test administered to the whole year group by the class teacher or school music specialist.

2.2 Most of the tuition takes place in schools and teachers travel to the pupils and not the other way around; and because fees for tuition are extremely low, access to instrumental teaching is made easier. Therefore, factors which obstruct access to instrumental teaching in the Republic of Ireland, such as socio-economic determinants and geographic location, often do not apply to areas of the province which lie within the Boards' jurisdiction. The Boards operate schemes for remission of fees in the case of children who receive free school meals. In addition, subsidised travel to the music centres for ensemble and weekend activities is often provided by the Music Services, thus making the Instrumental Teaching Service more accessible.

2.3 Within the ELBs' areas, there is a significant relationship between classroom music and the instrumental teaching service, and this link between instrumental tuition, the tutors, the school-based class music teachers and pupils is seen as vital.

Instrumental music tuition is viewed as part of the Curriculum Advice and Support Service and is an integral part of school music provision. The music services see the schools' commitment to the instrumental teaching service as an essential factor in sustaining the provision; schools and parents must encourage and assist the pupils by supporting the service as much as possible, for example by providing adequate practice facilities and practice time.

2. Access

(ii) Voluntary Grammar Schools

2.1 According to the Education and Training Inspectorate report, the majority of Voluntary Grammar Schools provide instrumental tuition in response to parental demands. All the schools experience significant demand for the instrumental tuition, selection procedures for tuition are not applied, and pupils can avail of tuition if they wish.

2.2 While all the tuition takes place in the schools during and after school hours, there are factors constraining access to tuition in Grammar Schools. These include the inability of families to pay the required fees in five cases; the lack of instruments or funds to purchase instruments in almost 50% of schools; limited availability of instrumental teachers in almost 25% of schools; inadequate accommodation for tuition in three cases; general budgetary restrictions in two cases; pressure of other curricular work in two cases; and a policy of providing instrumental tuition only for GCSE and A level pupils in one case. Access to tuition could further be hampered by the fact that none of the grammar schools operate a policy for remission of fees in the case of financial hardship even though some schools do see the cost of tuition as an inhibiting factor for some pupils.

2.3 Unlike the ELBs who insist on input and co-operation from school music departments, and who pursue a policy of integration of the teaching service with classroom activities, the potential of the instrumental teachers to contribute to other classroom activities besides preparation for GCSEs and A levels, is not fully realised by the Grammar Schools.

3. Funding

(i) Education and Library Boards

3.1 The ELB Music Services are funded by an annual central budget which is allocated to each Board. From this budget each Board is responsible for funding its administration, teachers' wages and other related costs such as instrument care and repair. The annual budget for the year 1997/1998 varied from Board to Board and ranged from £700,000 to £1,000,000. Although funding is mainly provided by the ELBs, recent budgetary cuts have resulted in a move towards organising funding from parental contributions, assistance from schools and even potentially, corporate sponsorship.

3.2 Schools are charged by the Music Services for the instrumental teaching service, and charges vary from music centre to music centre; for example, in one centre the charge to schools for music tuition in 1997/98 was set at £5.00 per hour. The cost per pupil was £1.00 - £2.50 per lesson (15-30 minutes), the school paid the rest. This compares favourably with the average cost of private tuition fees which are usually £12.68 - £18.80 per hour (recommended minimum rates of the Incorporated Society of Musicians). In one centre, the average annual fee for individual lesson, shared aural and theory class and membership of an ensemble is £100.00 per annum. Some pupils can pay up to £250.00 per annum, especially older and more advanced pupils.

The average cost of ten thirty-minute lessons in the ELB areas is £25.00.

3. Funding

(ii) Voluntary Grammar Schools

3.1 In the Voluntary Grammar Schools, thirty-two of the forty-three schools make some arrangements for tuition with private teachers. Less than 12% of the schools allocate money from the school budget for their instrumental teaching service. One school allows up to £15,000 per year to supplement fees paid by the pupils; 20% of schools allow between £1,500 - £4,000 every year; less than 12% of schools also allow for this amount, but do not charge pupils for tuition. In the other schools pupils are the sole source of funds.

3.2 Pupil fees range from £8.00 to £15.00 an hour in over 50% of the schools. 50% of these negotiate a rate with the instrumental teachers, the rest use the recommended rates of the Incorporated Society of Musicians.

The average cost of ten thirty-minute lessons in the Voluntary Grammar Schools is £57.50.

Profile of a Music Service

The South Eastern Music Centre

The South Eastern Music Centre, based in Ballynahinch, Co. Down is responsible for instrumental teaching provision in 131 schools every week, and in four associated music centres which operate in and around Bangor, Castlereagh, Downpatrick and Lisburn. These district centres are responsible for organising instrumental teaching in schools at beginner, lower grade and advanced levels. Junior level bands and orchestras rehearse in the 4 centres every week. At intermediate and senior level, pupils travel to the Ballynahinch Centre for tuition after school.

There are about 12 ensembles of all levels at present throughout the 5 centres, and approximately 2,750 children are taught musical instruments and music theory every week through the five music centres.

The South Eastern Music Centre was formed in 1971 with:

The declared mission to make music accessible as a potential life-long activity and interest. In a spirit of partnership and interdependence it strives to enable talented and promising pupils...to make friends with music and to make friends through music.⁴⁸

The instrumental teaching service is seen as a valuable resource, and selection criteria are applied in the schools:

- Schools must have enrolment of at least 100 pupils
- Staff must offer support to the Music Service by providing piano accompaniments,

⁴⁸South Eastern Music Centre, Ballynahinch, Co. Down.

rehearsing the orchestra, ensemble or band regularly, and actively nurturing talent

Selection criteria also apply to pupils who are usually selected to take up an instrument between the ages of 8 and 11, through an objective assessment of the pupil's musical initiative and intelligence - such as the Bentley Test. In the event of a greater number of eligible pupils than there are places available, the results of the objective assessment will be the determining factor:

- Pupils must also make enthusiastic and positive responses in class music lessons
- They must have support at home and demonstrate a commitment to the study of instrumental music

In keeping with the examination policy of the Education and Library Boards, The South-Eastern Music Centre requires pupils to take the Associated Board grade examinations 'from time to time', and examination grade is a factor considered when students re-enrol and are placed in orchestras and bands.

Examination fees are met by parents, and range from £10.75 for Grade 1 Theory, to £39.00 for Grade 8 Practical.

The Ballynahinch Centre owns and maintains approximately 2,750 orchestral and band instruments, sufficient for about 4% of pupils in the South Eastern Board's area. The instruments are hired to pupils at a rate of £25.00 per annum (100% remission to pupils who receive free school meals), and pupils pay for instrument accessories like reeds and strings. Pupils also pay for items such as sheet music.

All primary and most post-primary schools collect the instrument hire fees on behalf of the Music Centre, and these monies contribute to maintenance, repair and replacement of the instruments, some of which date back to the establishment of the Ballynahinch

Music Centre in 1971.

In 1997, fees were introduced as a response to budgetary cuts, and instrumental tuition charges were set at £15.00 per tutor hour which is paid for by the school. Pupils pay one-fifth of the total cost, compared to £12.00 - £18.00 an hour for private tuition. Annual fees for beginner tuition are approximately £60.00 per annum for a shared thirty-minute lesson. Membership of an ensemble costs extra, usually £30.00 per annum for membership of the Junior Band. The total cost to parents for the instrumental teaching service, for a beginner or less advanced pupils could be about £150.00 per annum; this however, includes the cost of tuition, fees for an examination, membership of a band or orchestra, instrument hire and purchase of accessories and music.

The South Eastern Music Centre employs 4 instrumental heads of departments in Lisburn, Bangor, Castlereagh and Downpatrick; 4 district co-ordinators; 11 full-time tutors; 65 part-time tutors and an administrator with an office staff of 2 full-time and 2 part-time members.

Conclusion

While it is clear that the Education and Library Boards make a substantial contribution to music education in Northern Ireland, the future of the Music Services in the province could be under threat. This is due mainly to proposed budgetary cuts which would affect the ELBs' administration of an accessible teaching service.

In September 1997, fees for instrumental tuition and instrument hire were introduced by the ELBs in response to cuts by the government. However, before 1997, the Boards' Services were constantly under financial pressure, due to insufficient funding, and as a result, the Music Services have never been able to supply the demand for

instrumental tuition in Northern Ireland. In 1998, charges for all forms of tuition are being planned.

While the Boards in the Province have not been affected as greatly as the Local Education Authorities in England, they have suffered a substantial drop in funding and this could affect their *raison d'être*, which was to provide instrumental tuition for all talented children, regardless of their means.

Some improvement in the future prospects for instrumental teaching provision may be seen with the recent introduction of fees, but this could also restrict opportunity of access for some pupils. Although most of the services aspire to the provision of equal access for all the pupils who would benefit from instrumental tuition, financial resources have never been sufficient to do so. Consequently, the services have been seen by some as provision for the talented, and certainly not in all the schools. As a result, both the ELBs and Voluntary Grammar Schools could be perceived as elitist, providing instrumental tuition for those who can afford it and are willing to make the necessary financial outlay.

It is not yet clear how closely Northern Ireland will follow Great Britain in terms of a drastic downsizing of the Music Services. The increasing delegation of education funding to schools could threaten the stability of both the music and advisory services, as the provision of tuition in schools is conditional for those pupils whose parents request it and are willing to pay for it.

It seems that the continuation of instrumental teaching provision in ELB-controlled areas in Northern Ireland is dependent on the goodwill of parents who have, up to 1997 availed of an almost entirely free teaching service, and who are sufficiently aware of the benefits of the Music Services to pay any fresh costs for tuition and instrument hire.

While there is an extensive and comprehensive system in place in the province; it is to be hoped that the answer to any concerns about the future of the Education and Library Board Music Services lies in sustaining people's interest in instrumental teaching. Instrumental music provision is at present a valued part of education in Northern Ireland, and it should be seen as an integral part of school music provision and a vital part of general education in the province.

CHAPTER 4

INSTRUMENTAL TEACHING PROVISION IN SCOTLAND

In Scotland, music is a core component of the primary and secondary school curricula. The rationale of the Scottish Education Office's *Guidelines for Curriculum and Assessment for the Expressive Arts* makes a case for the inclusion of music in the curriculum while outlining the aims specific to music.

Music should provide all pupils with opportunities:

- to take an active part in music-making, to invent music and to listen and respond to music
- to realise their full musical potential, whatever their abilities
- to prepare for a lifetime of musical experiences and enjoyment through the development of musical skills, knowledge and understanding⁴⁹

The *5-14 Guidelines for Curriculum and Assessment for the Expressive Arts* also identifies musical experience as a major contributor to a child's development:

It cannot be emphasised enough that pupils gain musical knowledge, understanding and skill by actively taking part in musical experiences.

⁴⁹The Scottish Office Education Department (1992), *Curriculum and Assessment in Scotland National Guidelines, Expressive Arts 5-14*, Edinburgh: The Scottish Office Education Department, p. 3.

Having learned in this way, the pupil is now free to take control as the performer, the inventor, the listener, and is prepared for a lifetime of musical experience and enjoyment... In the early stages, co-ordination and manipulative skills are developing and help will have to be given in holding each instrument used... As much opportunity as possible should be given to each pupil to explore sound.⁵⁰

Schools or local authorities are not compelled by an Act of Parliament to provide instrumental tuition, which is termed 'non-statutory provision'. However, all the local councils surveyed have elected to make provision for instrumental tuition. This is delivered by teams of peripatetic teachers. All the instrumental teaching services work closely with the school music departments, offering advice and support to the school music teachers.

In primary schools, of which there are 2,400, instrumental teaching is supplied by teams of specialist teachers. In general, a team teaching approach is advocated at primary level, and class teachers are expected to develop and support the work done by specialist teachers. The schools are expected to respond to the instrumental teaching service with enthusiasm, commitment and skill, and assistance for the class teachers is provided by curriculum support teams, some of which prepare packages of classroom materials which can be used by the primary school teachers.

In the 400 post-primary schools, instrumental teaching provision is also supplied by instrumental teachers, who in addition to their other specialist teaching requirements, help students to prepare for their school practical music examinations. Two components of the Standard Grade music examination (equivalent to the Junior Certificate) involve performance, and the aims of the music course are:

- to develop in pupils an informed interest in music

⁵⁰Ibid., p. 41.

- to encourage pupils of all ranges of ability to realise their musical potential

Instrumental performance constitutes up to a third of the total marks in the Higher Grade music examination (similar to the Leaving Certificate examination), and the music examination comprises four components - solo performing, group performing, inventing and listening. The Higher Grade music course prescribes its performance element:

Performing is an important part of musical experience in that it ensures active participation of candidates in music-making. Candidates should:

- develop musical awareness and understanding
- develop sensitivity and ability to express musical ideas
- develop and apply skills appropriate to the chosen instrument(s)
- respond sensitively to the playing of others

In 1996, when the twelve local councils were disaggregated and re-organised, thirty-two local councils were created in Scotland. All the councils have responsibility for arts provision, and each receives a block grant every year from the government. Most Scottish councils designate a budget for the instrumental service based on the number of pupils learning a musical instrument. Virtually all local authorities employ advisors for music in addition to specialist instrumental teachers. In Glasgow for example, there is an Adviser in Creative and Aesthetic Subjects; a Music Development Officer; the Senior Instrumental Instructor, and a team of specialist instrumental teachers.

Support for instrumental teaching is provided by the Heads of Instrumental Teaching in Scotland (HITS), which was formed 5 years ago to replace AMAS (Association of Music Advisors in Scotland). HITS meets once a term and promotes ventures such as a national instrumental day in Falkirk, where talks are held every hour and trade stands are displayed. Their handbook "Guidelines for Instrumental Teaching in Scotland" (forthcoming) is intended to be a conduit for information on instrumental music nationally.

All thirty-two councils were invited to complete the questionnaire. Twenty-one councils returned the questionnaire, and most included supplementary information about their instrumental teaching service (Appendix 3.0).

In addition, Edinburgh Council's Instrumental Teaching Service was profiled, in order to provide more depth of qualitative analysis.

The instrumental teaching services in Scotland have been developed gradually over a number of years. Fifty years ago, provision varied in each county and was mostly delivered by professional musicians and music teachers who were employed by schools. According to one council representative, the instrumental teaching system has "been one of evolution rather than establishment". In his area local dance-hall musicians were employed over fifty years ago as instrumental tutors in local schools, and this effectively was the beginning of organised school instrumental tuition in Scotland.

1. Provision

1.1 Today, the main agents of instrumental teaching, the local councils, organise their provision through most Scottish primary and post-primary schools. There is also a thriving practice in private instrumental tuition in Scotland. At weekends, local

centres e.g. the Glasgow Arts Centre provide a base for ensemble activities - orchestras, jazz bands and concert bands.

1.2 Of the twenty schools which returned detailed information on tuition, pupils are taught individually and in groups, and begin their studies in primary school at the age of five. Lessons last on average thirty minutes, with senior students taking hour-long lessons. Pupils are taught during school hours on a rotation basis. Group music-making forms a major part of activities in the council areas, and all councils support a substantial number of ensembles, all performing regularly throughout the year. Groups range from brass ensembles to symphony orchestras, and include traditional pipe bands and jazz orchestras.

1.3 The instruments offered include all main conventional classical instruments; piano, organ, classical guitar, percussion and rock instruments. Other instruments include traditional Scottish - clarsach, bagpipes, pipe-band drums, accordion and fiddle. In many of the council areas, pupils are encouraged to play in both traditional and classical mediums. Traditional music is mentioned by twelve of the councils, and is actively encouraged, with some councils offering fee concessions for pupils studying clarsach and bagpipes (often funded by local pipe bands and societies).

In most cases, the instruments are owned by the pupils. A number of councils operate a loan scheme for beginners where pupils can avail of an instrument for up to 24 months, after which they are encouraged to buy their own. In all council areas surveyed there is an excellent scheme for purchasing instruments through the schools at wholesale price without VAT. Related costs such as reeds, music and examination fees are met by parents.

1.4 All councils operate an examination policy, and the examinations offered include Associated Board; Trinity College, London; and the Guildhall School of Music, London. The councils use the examinations as a means of assessing progress. One of

the councils has devised its own system of assessment for brass players for two reasons - the high cost of the usual examinations; and its experience of varying standards from year to year.

1.5 The instrumental tutors teach in all the council areas surveyed during school hours. The number of teachers employed by the instrumental services varies considerably from council to council. Of the sixteen councils that returned information on staffing, one council employs 5.5 FTE (Full-Time Equivalent) teachers for 12.5% of its area's school-going population; another employs 59 FTE teachers for 11% of its area's school-going population. All of the teachers employed by the councils are peripatetic, and divide their hours teaching in primary schools, post-primary schools, and in some cases, in music centres. The total number of specialist teachers is difficult to assess because not all the councils returned information on staffing or pupil population, however, it could be conservatively estimated at over 800 instrumental teachers (full or part-time) catering for a school-going population of approximately 26,000.

2. Access

2.1 All the councils surveyed experience a significant demand for their services, and in most cases, more pupils request instrumental tuition than the councils can accommodate. Selection procedures for instrumental tuition are applied in all cases, and vary from council to council. Most councils operate a simple audition-procedure. One council allows prospective pupils to undergo a trial on a suitable instrument in primary school, and again in secondary school.

2.2 Each council has mentioned factors that adversely affect access to its instrumental teaching. These include rural location in one case, where some schools are distant and have small numbers of pupils on the roll; the introduction or increase in fees

in almost all cases; and other costs (purchasing an instrument, travel costs) in over half of cases. However, most of the councils have mentioned the continued support of the public and government as a contributing factor in sustaining the service. The VAT-free purchase scheme also increases opportunities for access, and it is worth noting that all pupils participating in the Standard Grade, Higher Grade and ScotVEC music examinations as a performer (solo or group), receive their instrumental tuition free in all council areas, thus increasing access.

2.3 In over 50% of the councils surveyed, the importance of maintaining contact and communication between the teaching service, school music teachers and parents is stressed. All councils organise regular in-service sessions and opportunities for teachers and parents to liaise. There is a general policy in the councils surveyed of giving workshops in schools to give primary school-children (aged 8-11) a demonstration of the instruments available to them at their post-primary school, and to meet their instrumental teachers. These workshops also provide a good opportunity to encourage schools with no instrumental provision to re-consider. One council has devised a *Guide for Parents*, which answers any questions about the instrumental teaching service, and explains hidden costs such as examinations, supplying music and accessories (reeds, strings). It also clarifies other issues such as the weekly rota of instrumental tuition in schools, as well as expectations for practice and participation in ensembles.

3. Funding

3.1 Every year the government gives block grants of different amounts to each council, who allocate a budget for the instrumental teaching service based on the numbers of pupils. The budgets for instrumental tuition vary considerably from council to council, and the total cost of the instrumental teaching services ranges from £700,000 - £1,000,000 per year (this figure mainly represents the cost of staffing).

However, the budgetary allowance for the services ranges from only £300,000 - £1,000,000. In 1997, twelve of the thirty-two Scottish councils provided free tuition (although parents had to pay for examinations).

3.2 Due to budgetary cuts, several local councils introduced fees for tuition in 1996/97. In the 20 councils which charge for tuition, pupils are charged from £4.00-£8.00 for an individual thirty to forty-minute lesson, but the real cost of the tuition per hour is estimated at approximately £30.00. Fees range from £30 - £150 per annum, however, the actual cost of the service per child is estimated at approximately £200 - £500 per annum. There are reductions for younger siblings, and children whose families are on income-support.

The average cost of ten thirty-minutes lessons is £34.66stg.

Profile of an Instrumental Teaching Service

The City of Edinburgh Council's Instrumental Teaching Service is centrally managed. There are 59 full-time equivalent (FTE) teachers for all instrumental disciplines - brass, woodwind, percussion, strings, guitar and keyboards.

The system was established in 1955 with string schools (violin, viola, and cello) to form area string orchestras, and pupils could avail of five daily thirty-minute group lessons of six - eight pupils. In 1976 the lessons were reduced to two per week and in 1982 to just one group lesson per week.

However, the system was revamped in the 1980s, and some brass, woodwind, guitar and clarsach instruction were added. Today, over 5,000 pupils (11% of Edinburgh's school-going population) avail of the Instrumental Teaching Service (3000 primary, 2,000 post-primary), and ages range from eight - eighteen. All teaching takes place

during school hours on a rotation timetable. There are no music centres, but schools are used for evening and weekend activities.

The instrumental service works closely with the Music Department of Edinburgh City Council. The staff present pupils for the performance element of all the national examinations, and many of the pupils enter for the Standard Grade, and Higher and Sixth Year studies in Performance, either as a soloist or in ensemble. At present, the council is debating a new examination called the Higher Still, for 6th year students. All the instrumental staff are closely involved in these discussions.

According to the Principal Officer for music, Colin O'Riordan, the system is very successful. There is a huge demand for instrumental tuition in Edinburgh for all age groups, and Edinburgh Council boasts an extensive ensemble structure which includes - four orchestras, one concert band, one wind ensemble, two jazz orchestras, one classical guitar ensemble, one percussion ensemble, and one clarsach ensemble.

Edinburgh's Council also organises residential courses and music camps such as "Rock Concert" - an annual event; Lothian Schools Ensembles - a week-long course in June; and The Strathspey and Reel Society tour. In addition, the groups perform at the festival of British Youth Orchestras, and during the Edinburgh Festival.

Conclusion

Instrumental teaching provision has been under threat since 1996, when Scotland's twelve regional authorities became thirty-two unitary ones, leaving many areas facing severe budgetary cuts. Most of these authorities have sought, through the introduction of fees, to maintain the instrumental teaching facility under their management.

Granted that instrumental tuition is an elective and not a core activity, budgetary pressure on local councils may result in resources being focused on core curriculum activities, particularly those with a clearer vocational and employment relevance. A number of councils have considered corporate sponsorship to keep charges at a minimum, as local government re-organisations have forced them to consider alternative methods of funding. One local council arranged a sponsorship deal with a whisky distillery, and concerned Highland parents have established a bank account to attract donations for children who are unable to afford tuition.

The financial hardship has manifested itself in other ways, in Edinburgh for example, there used to be a central fund for purchasing new instruments and repairing existing instruments, but that has now been devolved to each school.

According to a recent report by a parents action group - the Highland Instrumental Tuition Supporters Group, the introduction of fees has resulted in a drop-out rate as high as 30% in some areas of Scotland. The director of the Federation of Music Services, Michael Wearne, attributed the sharp decline in the number of primary school children playing instruments to the cost of tuition.

Although the instrumental teaching seems to be highly valued by parents and pupils, according to representatives of the local councils, current financial restraints are likely to mean very little or no expansion of the service in the future.

The prospect for instrumental teaching provision in Scotland is not so bleak however, when we realise that although fees have been introduced in twenty of the thirty-two councils (ranging from £40 to £180 per annum), these charges could not be considered prohibitive. If parents are on low incomes, the council pays 100% of the cost of tuition. In addition, a large number of councils own instruments which they loan or hire to pupils, and if parents wish to purchase an instrument, they can do so at a VAT-free

rate. These and other concessions plus the obviously strong tradition of instrumental teaching provision in Scotland make the future of the Instrumental Teaching Services look more assured than some reports might suggest.

CHAPTER 5

INSTRUMENTAL TEACHING PROVISION IN DENMARK

In the 1930s the music education system in Denmark was organised through the formation of music schools called "Folke Musikskole" in the major cities. The objective of these schools was to advance the knowledge of music for a wide section of the population. Over the years, educational methods were developed and applied, to the accompaniment of debates on music pedagogy. The first music schools were privately owned, and received operational funding from fees.

In the 1950s and 1960s, the demand for music education increased when voluntary music education in the primary and secondary schools was developed. As the number of school orchestras increased it was felt that some formal system of instrumental tuition was needed. This was provided by specialist teachers as a supplement to school music.

At this time, the main musical activity in Danish schools consisted of wind and brass bands. When the first system of instrumental tuition was initiated, the importance of ensemble activities was stressed, in order to foster a sense of community in pupils. Tuition was not free, but the counties or municipalities bore the cost of instrument purchase and conductors' salaries.

In the 1970s, with the formal establishment of the municipal music schools which were funded by a combination of municipal subsidies and pupils' fees, the responsibility for

organising instrumental tuition was removed from the primary and secondary schools, and was taken on by three distinct types of music school in Denmark:

- Municipal musikskole, where the municipality was responsible for the administration of the music school. Usually, the staff comprised a manager with a qualification in music education, a secretary and music teachers, who were either professional musicians or primary or secondary school music teachers
- Independent musikskole, which had a similar structure and funding procedure to the municipal music schools, but with a board who supervised the running of the school
- Association musikskole, which existed in smaller centres, or in areas where there was no financial support for, or political interest in, music education. These music schools suffered a precarious existence because all funding came from pupils' fees; which needed to be high in order to cover administrative costs and teachers' wages

This abundance of musical activity was severely curtailed during the 1980s when economic cuts throughout Denmark resulted in financial hardship for many music schools. However, the State Music Council (Statens Musikrad), based in Copenhagen, which is responsible for overseeing all forms of musical activity and which legislates for music education in Denmark forestalled potential disaster by introducing legislation to ensure the continued existence of the musikskole.

The Music School Act was ratified in 1991. It laid down guidelines for musikskole, and defined the role of the Statens Musikrad:

- The task of the Statens Musikrad shall be to promote musical life in Denmark and Danish music abroad. The Statens Musikrad shall advise and assist public authorities and institutions in matters related to music
- Each county council shall appoint a County Music Board. The Boards shall work to promote musical activities in the county or municipality, including contributing to co-ordinating musical activities in the area⁵¹

As a direct result of the Music Act, thirty-two new musikskole were established. At present, there are over 225 state funded musikskole in the 275 municipalities or counties in Denmark. With a population of 5.2 million, there is now one musikskole for approximately 230,000 people in Denmark.

Because of the Act, municipalities could voluntarily establish and fund musikskole; however, if they complied with certain requirements, such as providing 50% of funding for the school themselves, the state would:

- refund up to 25% of salaries
- provide grants for the establishment of new musikskole
- lend instruments from the state bank

⁵¹Danish Ministry of Culture (28/2/1994), Promulgation of the Music Act, Consolidation Act No. 142, Copenhagen: Danish Ministry of Culture, pp. 1-2.

- provide in-service support for music teachers

In return the municipalities must:

- charge no more than 33% of the gross expenses of the musikskole in pupil fees
- offer music education to all people aged three months to 25 years
- ensure that ensemble activities form a major part of the musikskole's activities
- form close ties with local primary and secondary schools

For example, in 1994, 225 musikskole received funding from the state for a total of 72,000,000DK (IR£7, 200,000 approx.). The municipalities contributed 220,000,000DK (IR£22,000,000) to the funding, and pupils paid 100,000,000DK (IR£10,000,000) in fees. This translates as 20% of funding from the state, 50% from local funding and 30% from pupils' fees.

The research in Denmark focused on the musikskole, since they are the primary agents of instrumental teaching provision. They organise instrumental teaching in the primary and secondary schools - the "Folkeskole" and private schools. There are private music schools in Denmark, such as the Suzuki Institute in Copenhagen; and some marching bands and youth orchestras, which are usually attached to the musikskole.

Twenty-three of the 225 musikskole were randomly selected from a list compiled by the Danish Music Council, and were surveyed by questionnaire. Eight replied (see Appendix 4.0). The School Music Advisor in the Statens Musikrad, Otto Laust Hansen, was interviewed in Copenhagen.

One of the musikskole, the Lyngby-Taarbaek Musikskole was profiled in order to provide more depth of analysis.

The Danish Music Curriculum states:

That the pupils develop their ability to experience music and to express themselves in and on music. The teaching shall give them the prerequisites for lifelong and active participation in musical life and enable them to relate independently to the varied musics offered by society. Through active and creative occupation with music, the teaching shall contribute to the emotional and intellectual development of the pupils, to the development of concentration and motor functions and increase their understanding of themselves as part of a community⁵²

And on instrumental teaching provision, the requirements of the curriculum are unequivocal:

The teaching shall include relevant instruments. The pupils shall know about the sound and technical possibilities and dissimilarities of different instrumental groups. A central element to the work shall be the development of the sense of pulse and rhythm; blow techniques; the playing of music; intonation; contra-parts and improvisation through the use of bar-playing and simple rhythm and wind instruments. The pupils' understanding and sense of rhythm shall be developed through the use of percussion instruments. Harmonious composition as well as scale and chord composition can be made by means of acoustic and electrical stringed and keyboard instruments⁵³

1. Provision

1.1 In Denmark, children may begin their musical studies from the age of three months with their parents. Group classes of ten in singing, instrumental tuition, dance

⁵²Danish Ministry of Education (1998), *Education in Denmark Number 7: Music*, Copenhagen: Danish Ministry of Education, p. 23.

⁵³Ibid., p. 24.

and movement are offered to children (and parents). At higher levels, individual and group instrumental tuition, composition, theory and aural training, and ensemble activities are offered to older and more advanced pupils at central locations such as the musikskole and community centres in the municipality.

Seventeen musikskole also offer the "Basic Course in Music" (MGK), a three year course, consisting of ten hours teaching every week. This advanced course is designed to prepare talented pupils for university. The education comprises instruction in all the musical disciplines including: first study on a main instrument, piano, second study, theory of music, aural training, improvisation, arrangement, composition, ensemble activities, choir and conducting. This "Basic Course" is offered free to all talented pupils; and all expenses are covered by the state and municipality. At third level, Copenhagen, Aarhus and Aalborg Universities offer free state-funded education.

1.2 Children from three months to nine years are taught during school hours in their primary schools, while older pupils are taught after school and at weekends in their local musikskole. The numbers of pupils vary from musikskole to musikskole - of the six musikskole which returned information on pupil enrolment, numbers range from 700 to 3,500. Lessons last from 20 minutes to 60 minutes in all the musikskole, and the average lesson length is 30-40 minutes. There are more than 2,500 orchestras and ensembles at present in the 225 musikskole, including choirs, jazz and rock groups, orchestras, recorder ensembles, wind and brass bands, lute, guitar and mandolin orchestras, and even an African song group. The numbers of ensembles in each of the eight musikskole surveyed range from sixteen to fifty.

1.3 In all the musikskole surveyed, the full range of orchestral and brass instruments and recorder are available. Ukelele is taught in two musikskole, mandolin in one and lute in another. All musikskole provide tuition on electric bass and guitar, in addition to acoustic guitar, 50% also teach organ, and piano. The musikskole surveyed teach classical, rock and jazz music in addition to classical. Most also include various forms

of dance and drama. In the musikskole, the instruments are owned by a combination of musikskole and pupils, ownership is mostly 50/50. One musikskole owns over 400 instruments which are available for hire. Three musikskole returned more specific information on ownership of instruments, all operate a hire scheme, where pupils rent instruments for up to ten years from the school, after which time they may purchase them. Fees for this service range from 250DK (£25.00 approx.) per year, to 550DK (£55.00) per year. In three musikskole, the pupils can borrow certain instruments such as bassoon, double bass, oboe, horn tuba, euphonium, and in one school, all of the above plus marimba, free for up to five years.

1.4 Danish musikskole do not operate an examination policy - pupils are assessed and monitored individually by their teachers. They do not need to take part in entrance, annual or graduating examinations in order to commence or continue studying at their musikskole; except in the case of the special music courses - the MGK, when pupils must take part in an audition on their first study in order to be admitted.

1.5 Approximately 4,000 teachers are employed in the 225 musikskole in Denmark. When employed full-time they teach for forty weeks every year, for a total of twenty-five hours each week. Of the seven musikskole which responded to questions about staff arrangements, none employ less than fifteen; one employs over fifty, (seventeen full-time, twenty-four part-time but permanently contracted, and fifteen paid hourly (presumably non-contract)). Of these fifty-six teachers, thirty-nine are peripatetic. One employs 140 teachers, forty-two of whom are full-time; the rest work part-time, teaching two to ten lessons per week. 50% of musikskole stated that they employ peripatetic teachers; in these musikskole, the numbers of teachers who travel to other schools range from four to ninety-eight. Most of the teachers have graduated from the universities with a degree or equivalent.

2. Access

2.1 All musikskole surveyed offer unlimited access to children and adults. Over 110,000 pupils from under one year to twenty-five are taught music through the Danish system; and all are allowed access to the system, regardless of standard or aspiration. In two musikskole there is such a demand for their services, that many pupils are turned away every year. One musikskole had a waiting list of 500 pupils in the year 1997/98.

2.2 None of the musikskole gave any indication that they experience difficulty in sustaining their service; and all offer access to pupils, once they can pay their fees. Access is not limited because of availability of teachers; and all the musikskole are given full co-operation from parents, pupils, politicians and local schools.

2.3 It is difficult to assess the relationship between the instrumental teaching service and school music. The Music Act states that musikskole must form close ties with local primary and secondary schools, the school curriculum makes recommendations with regard to the playing of musical instruments, and all instrumental tuition is given to pupils from the age of three months to twelve years in primary schools; however, none of the musikskole refer specifically to school music.

3. Funding

3.1 The Danish system of funding for instrumental tuition is highly organised and the regulations for funding the musikskole are rigorously applied. In all musikskole, the municipality is responsible for the main part of funding, usually 50%; the state contributes up to 20% of the budget; the rest comes from pupils and parents; and is never more than 33% of the musikskole budget. In the year 1997/98, one musikskole had an annual budget of 5.5,000,000DK (IR£5,500,000 approx.). It received 1,000,000DK (IR£100,000 approx.) from the state; 3.5,000,000DK (IR£3,500,000

approx.) from the municipality, and 1,000,000DK (IR£100,000 approx.) from pupils' fees.

3.2 Fees for pupils vary considerably from municipality to municipality, this depends on the amount of money raised locally for the musikskole budget, the numbers of pupils enrolled, and numbers of staff. In one musikskole, with an enrolment of 3,500 pupils, and 140 teaching staff, a pupil can pay up to 1,700DK (IR170.00 approx.) per year, for an individual twenty-five minute lesson every week (membership of ensembles is usually included in the fee); however, fees are usually competitive, pupils can expect to pay on average 900DK (IR£90.00 approx.) for nine months of individual lessons.

The average fee for ten thirty-minute lessons is estimated at approximately £34.50 (345DK).

Profile of a Musikskole

Lyngby-Taarbaek Musikskole in Lyngby is one of the biggest music schools in Denmark, with 2,225 pupils. All orchestral instruments are offered at Lyngby-Taarbaek, in addition to electric guitar and electric bass, piano, accordion and percussion. Usually, pupils rent their instruments from the musikskole at a rate of 50DK (about £5.00) a month, but they are encouraged to buy their own after a period of time.

Pupils are taught for twenty-five minutes every week (individual lesson), the musikskole also teaches groups of two or three for thirty-three or fifty minutes. There are various ensemble activities on offer at the musikskole, including choirs, orchestras, recorder groups, Suzuki-orchestra, rock band, steel band, brass band and flute choir. All pupils are strongly encouraged to participate in ensemble activities, and all the groups perform regularly throughout the year.

There are over forty teachers (both full and part-time) in the musikskole, some are peripatetic, especially those who teach less common instruments, such as oboe, bassoon, bass and tuba.

In common with all other musikskole in Denmark, Lyngby-Taarbaek is funded by a combination of state, municipality and pupil fees. The government funds the musikskole by up to 19% of its budget, the municipality pays 50%, the pupils pay the rest which is never more than one-third of the budget.

Pupils pay on average 860DK (£86.00 approx.) per term (there are three terms a year) for an individual instrumental lesson. Although membership of ensembles is free, and pupils can rent instruments from the musikskole at a rate of £45.00 a year, the cost of tuition is comparatively high at £258.00 a year.

The director of the musikskole in Lyngby-Taarbaek - Keld Johansen, considers that the musikskole system is very successful. He believes that the attraction of the Danish musikskole is based on their accessibility and the premise that musikskole are places for pupils to participate in and enjoy music - they are not only for pupils with certain musical talents or skills.

Conclusion

The current picture and future image of the music education system in Denmark is one of development and growth. Constant debate on the aims and objectives of the music schools amongst educators has ensured public, and equally important, political interest in the future of the system:

the politicians said - why don't we have one? Until 1991, it was the communities who took responsibility and put money into the music

schools... the Music Act gave the state and the communities the responsibility, the music starts with the community, who says - we will use two million Danish Crowns a year in our music school, and then the rest comes out of that - the more the community uses - the more they will get from the state. The politicians want the music schools in their communities, it looks good (Administrator F Appendix 5).

Since the communities establish and fund the musikskole personally, they have a vested interest in the continuation of these schools, so the success of the musikskole depends on the investment of parents, teachers and students.

The musikskole operate a policy of unlimited access, and offer incentives to pupils in the form of instrumental loan or reduced-cost instrument hire and free membership of ensembles; however, their fee-structure ranges from moderate to high. But the Danish people do not seem to have any difficulty in funding their instrumental teaching service.

Music is regarded as a valuable adjunct to life in Denmark, as illustrated by:

- the existence of legislation for instrumental teaching provision
- the establishment every year of new musikskole in the municipalities
- a strong emphasis on community-based music-making and a policy of educating parents with their children
- the prominent place that music holds within the formal education system

While provision is made for both average and talented pupils, music is not necessarily seen as a career-option but as a basic right for every Danish citizen.

CHAPTER 6

COMPARATIVE ANALYSIS, RECOMMENDATIONS AND CONCLUSION

Before comparisons are made between Ireland, Northern Ireland, Scotland and Denmark, it is necessary to sum up the results of the research in each area.

Ireland

- Instrumental teaching provision in Ireland is organised by a wide number of agencies. Four main groups were identified and surveyed; each is autonomous, and there is little or no liaison between them. Provision is not evenly distributed across the country. Music is a recognised component of both the primary school curriculum and the post-primary school syllabi, but without inbuilt instrumental teaching provision.
- Where arrangements are made for instrumental tuition, teachers are usually employed on an hourly basis and often do not receive contracts, therefore, provision is frequently undermined by uncertainty in regard to staffing.
- Instrumental tuition is not provided as a matter of course in this country, but in response to demand; nor is it free of charge. Fees vary considerably, and on average, range from £11.28 (brass and reed bands), to £63.16 (privately funded music schools), for ten thirty-minute lessons.
- While instrument loan, hire and purchase schemes are provided across the four groups, access to tuition is impeded in many cases by high fees, which are the main source of funding and which are necessary for administration and teachers' salaries.

- The ELBs have formulated a policy with regard to selection, which consists of an objective appraisal of a prospective pupil's musical ability; and assessment, which usually incorporates the Associated Board examinations. Individual teachers also assess pupils, and this is evaluated by the ELBs and used as a requirement for continued tuition. Since Voluntary Grammar Schools supply instrumental tuition on the basis of demand, selection procedures are not applied. Over half the schools surveyed by the Education and Training Inspectorate have formulated an examination policy, which entails some encouragement to the pupils to enter examinations, thus giving periodic markers of progress.
- Access to ELB tuition is facilitated by low fees, or no fees in certain cases; instrument - loan and hire schemes; widespread provision, which is organised in schools; and free travel to music centres. In Grammar Schools, the factors which adversely affect provision and access are: high fees, lack of available instruments and teachers, inadequate accommodation and pressure of other school subjects.
- ELB funding is provided mainly from a central budget which is devolved to each of the five ELBs. A small percentage of funding comes from pupil fees. Funding for instrumental teaching in Grammar Schools is mostly provided by pupil fees, which are necessarily high, as tuition is not subsidised in the private sector in Northern Ireland. ELB fees, which were introduced in 1997 in response to budgetary cuts, cost on average £25.00 for ten thirty-minute lessons; Grammar School fees by comparison are not subsidised, and cost £57.50 for the equivalent number of lessons.

Scotland

- Instrumental teaching provision in Scotland is organised by thirty-two local councils in all primary and most post-primary schools, and is well-distributed throughout the country. Although it is not a core provision, all local councils

surveyed provide instrumental tuition. Music is a recognised component of the Scottish Curriculum.

- Instrumental teachers are employed on a full-time or part-time basis, and all are peripatetic. Tuition is provided free in twelve of the twenty-one councils.
- All local councils have a formal selection and assessment policy - which consists of a simple audition. Pupils are encouraged to take the grade examinations of the Associated Board, Trinity College or the Guildhall School of Music.
- Access is facilitated by instrument loan, hire and VAT-free purchase schemes. The relatively low cost of tuition (and free tuition in twelve councils), means that opportunities for access are high. Families on income-support and pupils who are eligible for school meals receive free tuition. Pupils taking their Standard and Higher Grade and ScotVEC examinations also receive free tuition. There is a strong emphasis on the relationship between the Instrumental Teaching Service, schools and parents. In-service training and opportunities for liaison between parents and teachers increase opportunities for access. Factors which impede access are few, and are limited to the recent introduction of fees for tuition in twenty of the thirty-two Councils.
- Funding for instrumental tuition is allocated from a central budget to each Council, based on the numbers of pupils. A very small percentage of funding comes from pupils' fees. Where fees are charged, they cost on average £34.66stg for ten thirty-minute lessons.

Denmark

- The system of instrumental teaching provision in Denmark has been formalised most recently through legislation - the Music Act of 1991 laid down guidelines for

the formation, administration and funding of musikskole. 275 municipalities now have 235 musikskole which organise instrumental tuition in primary schools, post-primary schools and local centres. Music is also a recognised component of the Danish school curriculum.

- Full-time or part-time instrumental teachers employed by the musikskole deliver tuition to pupils from the age of three months to twenty-five years in primary schools and local musikskole. Young children receive their tuition accompanied by their parents. Several musikskole also offer an advanced music course for talented pupils.
- Tuition is available for all, subject to payment of fees. A selection and assessment policy has not been formulated, except in universities, where applicants are auditioned.
- Access to the system of instrumental tuition in Denmark is facilitated by the prevalence of the musikskole, and instrument loan and hire schemes. The state and local communities pay all expenses of pupils who take advanced courses in music. Factors which impede access are few, and include fees and lack of available places in the musikskole due to the high demand.
- Funding for the musikskole comes from three sources: the state (20%), local communities (50%) and pupils' fees (not more than 30%). This structure is rigorously applied throughout Denmark, and there are strict funding guidelines for musikskole laid down by the Music Act of 1991. Fees can amount to £260 a year - the average fee for ten thirty-minute lessons is £34.50, which is not as high as the average fee in Irish music schools.

Instrumental teaching provision in Ireland functions through various groups of individuals and institutions. While the standard of provision within these groups can be high, for the most part they operate at subsistence level, and depend for their survival on the altruistic efforts of individuals. The uneven distribution and sporadic nature of instrumental teaching provision reflects the low priority placed on music education in this country.

In contrast, the systems of instrumental tuition in Northern Ireland, Scotland and Denmark are better organised and more importantly, better supported by the state and the public than instrumental teaching provision in Ireland:

When a comparative perspective is adopted with our European neighbours, it is clear that generally elsewhere, music as part of general education is much better provided for and that many countries, unhappy with their own provision within the school system and, conscious of the difficulty of providing well for music within general education, have made provision of music schools and colleges a very high priority.⁵⁴

While instrumental teaching in Northern Ireland is state-funded, instrumental teaching provision in the Voluntary Grammar Schools is privately-funded, and necessarily costly to pupils and parents. It is accessible only to those who can afford it, but nevertheless, the provision made by the Grammar Schools caters for over 2,000 pupils. Fears have been expressed for the future of ELB instrumental teaching provision since the introduction of budgetary cuts. But it is hoped that since the system is firmly in place and is well-supported by parents and politicians, that the introduction or elevation of fees will not impede or affect instrumental teaching provision in the province. Likewise, the Instrumental Teaching Services in Scotland have come under threat since

⁵⁴Drury, M. (1996), p. 12.

budgetary cuts were introduced in 1997; however, their system of instrumental tuition is well-established and well-supported by the public.

Provision for instrumental teaching in Northern Ireland, Scotland and Denmark is similar and may be summed up as follows:

- Provision is widespread and consistently organised throughout.
- Peripatetic teachers employed on a full or part-time basis deliver instrumental tuition in primary schools, post-primary schools and music centres.
- Instruments are readily available, either through loan, hire or VAT-free purchase schemes.
- Fees are relatively low in comparison to Ireland.
- Funding is provided by the state, and constitutes over 50% of the budget for instrumental teaching in all areas.

In an attempt to address the issue of attitudes towards music education in Ireland, a number of educators were interviewed, and canvassed about their personal views on public and political attitudes to instrumental teaching in Ireland. The following extract from an interview with a dedicated music teacher illustrates the amount of commitment that is required:

Right, at the moment, I'm running this service out of the boot of my car, we really don't have anything, we don't have a hall, we rehearse standing up in the closet, music stands, it's begged, borrowed and stolen. Music is hugely expensive - I've stolen most of it... I've borrowed it and photostatted it, so basically, nothing is there - it's just done because I want it to happen. If I left in the morning it would go... that is the case in most places. Even in the private schools, it's because a

person wants it to happen - so there's nothing structured and everyone has a difficulty (Teacher C Appendix 5)

The perception that music is an elitist subject is perpetuated by the absence of state provision; therefore, provision and access are only available to those who can afford the cost of fees and instruments:

I still see instrumental teaching as an area which services the privileged, most of the kids who come into the school would never have had an instrumental lesson before, they may have done recorder at the whim of a primary teacher, this however, is based completely on chance. (Music Teacher in Northside Dublin area)

A major contributing factor to the current situation of music education is the unsatisfactory nature of music provision in primary schools. A large proportion of educators and pedagogues expressed their concerns about this issue:

I don't expect primary teachers to teach music if they don't wish, but I would like to see a situation where trained music teachers could travel from a music school or centre to primary schools, and go around the classes teaching singing or recorder. It astounds me, the numbers of seven, eight and nine year-olds who come here for lessons; I say - "sing me a song you learned in school"; and they say - "we don't sing in school" (Administrator of a privately funded music school).

You don't have to pass music at (primary) teacher-training any more, and I've talked to people at the Department of Education about this ... and that is that... I have no problem with somebody who's not musical and not teaching music, that's fine - they shouldn't be teaching music if they don't want to, and if they have the five minutes a week teaching the traditional Irish songs or the National Anthem or whatever, that's not teaching music as far as I'm concerned - but they should have something whereby there would be a post of responsibility in every primary school, so that there is a music teacher who can go around all the classes and take them out (Administrator E Appendix 5)

An administrator of a rural peripatetic instrumental teaching service stressed the need for a combination of parent and teacher support for instrumental music and the necessity for specialist music teachers in the primary school:

The demand tends to be a combination of parent and parent-teacher association, and then if the staff are supportive, it goes on - they need to value it. Singing needs to come first... it's down to the educational value placed upon it by teachers, and God knows, primary school teachers have enough to worry about without being good musicians as well... if the schools have a music specialist they're fine... but you end up changing your aims to make them fit to what's possible, instead of saying - let's do music, it's so sad (Administrator D Appendix 5)

Perhaps the factor which is most damaging to the provision of music education and instrumental tuition is the perception that music is an academic, or non-practical subject. The opinion that music education and the arts are "considered as soft within the hard world of education"⁵⁵ often translates into limited or non-existent funding for music within primary and post-primary schools:

I have to photocopy manuscript paper for my pupils because it isn't supplied and they can't afford to buy it - school music departments should be supplied with musical instruments and other necessary items like any other practical subject. You could imagine kids coming in here to do woodwork - there's the teacher there at one end with the blackboard, and a pristine classroom with all these desks, and he takes out a picture of a saw, and he sticks it up on the board - this is a saw, it's sharp and it has teeth along it here; then he gets a picture of a plank of wood, he says - this wood is tough and durable, but this saw is made of metal, and if you run this across that, it'll actually cut the plank in half - now I have a tape here, and you see the saw going, and you see the plank, and you hear it all... this is the way we're supposed to teach music, showing them instruments, playing instruments, music by Bach, Mozart and Handel and expect them to love it just because it's by Bach, Mozart and Handel, we're supposed to just get on with the job and produce kids doing Junior and Leaving Cert exams that now have compulsory practical components, of course the cop-out is - of course everyone can sing, the voice is an instrument, they can all sing a few

⁵⁵Ibid., p. 12.

songs... what we're supposed to do with music, that is not the way to teach music. If the people at the top could come and hear how well these kids play, they'd allocate funds for instrumental teaching (Teacher A Appendix 5)

The role that parents can play in promoting or undermining music education is stressed:

the problem will only be solved if parents actually believe this is a good thing. In this school, they know it's a good thing - I showed them... now, if it was to go, there'd be war - if I left the kids would walk out of the school in droves. Kids come distances to the school because it's available... it will only get good if the parents know that they want it, and they don't know they want it 'till it's gone. If it's not in the school in the first place, then there's no reason to cry about it - and that's been the basic problem here, you'll get anything, politicians will give you money if the people roar, and the people won't roar for music - they've too many other things on their minds. When the thing is there and set up, then they'll roar if it's taken away (Teacher C Appendix 5.0).

Another teacher voiced his concerns about the need for an organised system of instrumental teaching:

I hope this doesn't come across the wrong way - there isn't the experience in Ireland of dealing with a situation like this (instrumental teaching provision). You'd have to have someone copped on and clued in whose job it was...to... let me put it like this - the Department of Education wouldn't say - ok, we're having these systems; do it in a half-hearted way, employ a few people for six months, and then walk away, which is what happened with ----- (a civic educational course)... responsible people, accountable people (Teacher B Appendix 5)

The fragmented nature of existing provision does not give an encouraging picture of the country as a whole:

I think basically there need to be more schools of music... around the country, I think Galway and Sligo desperately need one... people down the country travel vast distances for most things... at present you have Dublin, you have Wexford, Kilkenny, Cork, Kerry and Ennis... there is nothing north of Ennis... Galway and Dundalk have nothing... no politician will give any money to anything if it's not unified, because if you get fifty votes there, you lose fifty votes there; why bother?... I mean, this is a national institution - why shouldn't we be funded by the government?... and the civil service... I have nothing but the highest praise... if you treat the civil service in a professional way, you'll get a fair hearing... if people want a school of music in Galway or wherever, the politicians will give it to them, if they go about it the right way... but they're not necessarily going about it the right way (Administrator E Appendix 5)

RECOMMENDATIONS

It is apparent that one of the first steps in developing music education in Ireland must be an acknowledgement from all sides that there has to be more support for instrumental teaching nationwide through the introduction of legislation.

Existing umbrella groups must be allowed to increase their provision for instrumental tuition; one possible solution is to approach the Youth Affairs section of the Department of Education and Science which "would take a particular strategic approach to the fostering of collective musical encounters through bands, orchestras and ensembles of all sorts through the provision of instruments, training, masterclasses and workshops".⁵⁶ Teacher A offered his perspective on VEC-funded schools, which have made an invaluable contribution to education in Ireland:

the biggest difference VEC schools can make - the VEC have always fully equipped their practical rooms: woodwork, metalwork, art. When the school is set up, sets of tools, computer-aided design. Music, if the VECs could actually see music as a practical subject, more paper gets torn up in the art room every year - it'd be enough to fund a band. Budgets are locked in place (but) there should be a set of instruments in place, so that when the music teacher walks in. There should be a shift from viewing it as an academic subject - fund it as a practical subject.

The potential of the school system to promote instrumental teaching is emphasised by Teacher C:

There is in every county, at least one teacher like me who is crazy enough to be running this, you have a semi-music school in every county. I cater for kids who are coming from forty miles around... with extra lessons, I could get individual lessons for talented pupils, for very little, you could set up regional music schools, you'd need one or two people to make it a little more organised on a national basis, so you

⁵⁶Ibid., p. 15.

don't have me running it out of the boot of my car, it's halfway there - a little bit of planning at Department level (Teacher C Appendix 5)

The following recommendations are based on the findings of this research project

- Initiate direct funding from the state through the Department of Education and Science and groups such as the Arts Council and the VECs, to establish a system similar to that in Denmark, whereby local communities are responsible for establishing and funding music education with assistance from the state. Crucially, music must be seen as a community activity.
- Develop networks and lines of communication between existing groups. There should be more liaison between organisations such as the Music Association of Ireland, Music Network, the European String Teachers Association, European Piano Teachers Association, Post-Primary Music Teachers Association, Irish Association of Youth Orchestras and the Irish Association of Brass and Military Bands. These groups would facilitate rather than directly fund instrumental teaching provision.
- Create a responsible umbrella organisation which could oversee local development groups. This organisation could be made up of representatives from the Arts Council, the Department of Education and Science, and other bodies such as the VECs, primary and post-primary schools, state and privately-funded music schools, youth orchestras, brass and reed bands.
- Base instrumental teaching officers in regional areas; either in local schools or in music/community centres.
- Raise awareness of instrumental teaching in schools and among parents through the organisation of workshops, demonstrations and open days in primary schools

throughout the country, using teams of specialist instrumental tutors. These activities could give higher priority to music education within mainstream education.

- Revise the present system of primary school teacher-training. The decision must be made either to make music compulsory at teacher-training colleges, or to arrange some other system of music education at primary level, i.e., specialist peripatetic instrumental and musicianship teachers assigned to a number of primary schools.

Research into systems in Northern Ireland, Scotland and Denmark has shown that with support from the state, the educational system and local communities, a nationwide system of instrumental teaching can be viable, and a valuable and highly-regarded adjunct to life.

The real issue regarding instrumental teaching in Ireland is not merely provision, access or funding, but political will - and it is obvious that at present there is no political will to develop music education.

CONCLUSION

The future of instrumental teaching provision in Ireland is destined to remain the same as the present, unless existing policy towards music education changes, and policy will only change if people wish it to change. Therein lies the answer - if pressure is applied at government level by parents, teachers and pupils, instrumental teaching in Ireland will be given the status it needs, and this status must be confirmed - even before any formal nationwide re-organisation of instrumental teaching occurs.

The Danish system of community-based tuition, in local and regional centres, which relies on a percentage of public and state support for its continuation, seems to be an effective model for Ireland. It would be unrealistic to expect the Irish state to fund completely a system of instrumental teaching, as is the case in Scotland and Northern Ireland. Even these systems have begun to suffer as a result of budgetary cuts, and fees have been introduced in many areas of Scotland and Northern Ireland since 1997.

It may not be desirable or even advantageous to give the Department of Education and Science a prominent role in any future system of instrumental teaching provision - it should be noted that in Denmark, the Department of Education plays no part in instrumental teaching provision, which is implemented by the Danish Music Council, a separate body, although instrumental tuition does take place in schools.

While the Irish Department of Education and Science asserts its commitment to the arts, there is scant evidence of this in relation to music. It is significant that the number of music inspectors has been reduced to two, with no inspector for the essential primary school area. On the other hand the commitment to science and technology is all too apparent, as illustrated by extensive coverage of proposals and plans for education in information technology and science in the media. No politician or party has paid more than lip service to the development of music education. Even the name "Department of Education and Science", with no mention of the arts, subliminally

emphasises the political priorities at work. The reality is that the new Junior Certificate and Leaving Certificate syllabi cannot be implemented without an effective system of instrumental teaching countrywide. If any serious attempt is made to develop a nationwide system of music education and instrumental teaching, then a separate body should be created expressly for the purpose of organising instrumental tuition both in and out of, the formal education system.

The future of instrumental teaching provision in Ireland depends on the interest and commitment of politicians, pupils and parents. This is the case with the systems in Northern Ireland, Scotland and Denmark. However, the continued existence of these systems is ensured through state funding, and in Denmark, through legislation. Unless a community-based infrastructure is put in place in Ireland the present fragmented and unsatisfactory system will continue. Access will continue to be denied to those who cannot afford it, or are disadvantaged by geographic location.

A new agency, equivalent to the Danish Music Council, is required to develop and sustain music education in Ireland. Such an agency can tap into existing strengths, such as the band and youth orchestra movement, VEC music schemes, primary and post-primary schools and music schools. On the threshold of the new millennium serious consideration must be given to legislation for the provision, access and funding of instrumental music teaching throughout Ireland. Only then can the future of music education be assured for all our children.

Bibliography

- An Chomhairle Ealaion/The Arts Council of Ireland. (1994) *The Arts Plan 1995-1997*, Dublin: The Arts Council
- Backstrom, C.H., and Hursh-Cesar, G. (1981) *Survey-Research*, New York: John Wiley
- Beausang, I. (30/4/1995) *The Role of the Irish Music School in the Infrastructure of Irish Music Education*. Submission to the MEND Conference
- Bell, J. (1987) *Doing Your Research Project: A Guide for researchers in Education and Social Science*, Milton Keynes and Philadelphia: Open University Press
- Benson, C. (ed.). (1989) *Art and the Ordinary - The ACE Report*, Dublin: The Arts Community Education Committee
- Benson, C. (1979) *The Place of the Arts in Irish Education*, Dublin: The Arts Council
- Berdie, D. R. (1974) *Questionnaires: Design and Use*, Metuchen: Scarecrow Press
- Bodman, C. (vol. 71, no. 4: 4/1992) "Full Support". *Music Teacher*, p. 21
- Borg, W.R., and Gall, M.D. (1989) *Educational Research*, New York: Longman Press
- Bourke, J. (14/1/1997) "Irish Music Education is in Need of a Tonic". *The Irish Times*, ed. C. Brady
- Bresler, L. and Stake, E.R. (1992) *Qualitative Research Methodology in Music Education*, in R. Colwell ed., *Handbook of Research on Music Teaching and Learning*, New York: Schirmer
- Brookes, K. (vol. 67, no. 6: 6/1988) "Specialist Music Schools: the Scottish Solution?" *Music Teacher*, p. 29-32
- Bunting, R. (vol. 9, no. 3: 11/1992) "Instrumental Teaching for the Curriculum: A Survey of Developments in Wolverhampton", London: *The British Journal of Music Education*, p. 181-186
- Casey, D.E., (1992) *Descriptive Research: Techniques and Procedures*, in Colwell, R. (ed.) *The Handbook of Research on Music Teaching and Learning*, New York: Schirmer
- The Department of Education (1995) *Charting Our Education Future: The White Paper on Education*, Dublin: The Government Publications Sale Office

Clancy, P. et al. (1994) *The Public and the Arts: A Survey of Behaviour and Attitudes in Ireland*, Dublin: The Arts Council/University College Dublin Graduate School of Business

Clancy, P. (1994) *Managing the Cultural sector: Essential Competencies for Managers in Arts, Culture and Heritage in Ireland*, Dublin: Oaktree Press

Cleave, S. and Dust, K. (1989) *A Sound Start: The Schools' Instrumental Music Service*, Great Britain: NFER

Cleave, S. (vol. 31, no. 2: 6/1989) "A Study of LEA Instrumental Music Provision". *Educational Research*, p. 113-124

Cohen, L. and Mannion, L. (1985) *Research Methods in Education*, London and New York: Routledge

Coleman, J.S. (1966) *Equality of Educational Opportunity*, Washington: United States Department of Health, Education and Welfare

Colwell, R. (ed.) (1992) *The Handbook of Research on Music Teaching and Learning*, New York: Schirmer

Coopers and Lybrand. (1994) *The Employment and Cultural Significance of the Cultural Industries in Ireland*, Dublin: Coopers and Lybrand

Coopers and Lybrand (1994) *Review of Instrumental Music Services*, London: Coopers and Lybrand

Cox, D.H. (ed.) *Third-Level Undergraduate and Postgraduate Music Courses in the Republic of Ireland*, Council of the Heads of Music in Higher Education.

Curriculum and Examinations Board. (1987) *Report of the Board of studies: The Arts*, Dublin: Curriculum and Examinations Board

Cykler, E. (1961) "Comparative Music Education". *International Music Educator*

Danish Ministry of Culture (1994) *Consolidation Act No. 142 of February 28 1994 - Promulgation of the Music Act*, Copenhagen: The Danish Ministry of Culture

Danish Ministry of Education (1998) *Education in Denmark, Number 7: Music*, Copenhagen: Danish Ministry of Education

Davies, M. (vol. 67, no. 8: 8/1988) "Interview Techniques: 1: For Interviewees: How Best to Present Yourself". *Music Teacher*, p. 7-8

Denman, P. (8/12/1992) "Some Difficult Truths". *The Irish Times*, ed. C. Brady

The Department of Education (1992) *Education for a Changing World, The Green Paper on Education*, Dublin: The Government Publications Sale Office

The Department of Education. (1994, 5th ed.) *Curaclam na Bunscoile - Primary School Curriculum: Teachers Handbook, part 2*, Dublin: Government Publications Sale Office

The Department of Education. (1995) *The Junior Certificate Music Syllabus*, Dublin: Government Publications Sale Office

The Department of Education. (1996) *The Leaving Certificate Music Syllabus*, Dublin: Government Publications Sale Office

The Department of Education. (1996) *Statistical Report*, Dublin: Government Publications Sale Office

The Department of Education, Northern Ireland (1994) *The Northern Ireland Curriculum*, Bangor: The Department of Education

Dervan, M. (16/5/1994) "Ireland is, and Will Remain, a Disadvantaged Area". *The Irish Times*

Dervan, M. (1/12/1995) "Anatomy of an Orchestra". *The Irish Times*

Dove, H. (3/11/1995) "Stave Off a Disaster". *Times Educational Supplement*, p. 21

Drury, M. (1996) "Tacit Approval", in *The Boydell Papers*, Dublin: Music Network

Durkan, J. (1984) *The Economics of the Arts in Ireland*, Dublin: The Arts Council

Edelstein, S. (vol. 4, no. 3: 11/1987) "The Development and Structure of the Icelandic Community Music Schools". *British Journal of Music Education*, p. 273-278

Education and Training Inspectorate. (1994) *Report of a Survey on Instrumental Music Teaching in Voluntary Grammar Schools*, Bangor: Department of Education

Elkin, S. (11/1997) "Over the Water". *Music Teacher*

Elliott, D. (1995) *Music Matters: A New Philosophy of Music Education*, New York: Oxford University Press

Evans, A. (28/2/1992) "Resources". *Times Educational Supplement*, p. 1-20

Fletcher, P. (1991) *Education and Music*, Oxford and New York: Oxford University Press

Fox, I. (27/5/1990) "Striking a Wrong Note with the Leaving Certificate". *The Sunday Tribune*

Glass, H. (1996) "Fighting for the Finnish Cause". *The Strad*

- Grant, G. (1994) *A Position Statement on Proposed Music Syllabus at Second Level*. Submission to the NCCA.
- Hansen, O.L., (1996) "Children and Music: Voluntary Music Education in Denmark". *Music Teacher*
- Haraldsson, H. (vol. 4, no. 3: 11/1987) "The Training of Piano Teachers at the Reykjavik College of Music". *British Journal of Music Education*, p. 279-282
- Harding, R. (1996) "Anxiety About Advice". *Education*
- Healy, Y. (1/3/1994) "Why Learn Music?" *The Irish Times*
- Healy, Y. (10/2/1998) "Will Bertie Face the Music?" *The Irish Times*
- Hederman, M. (1992) "The Arts must have a Central Role in Education Policy". *The Irish Times*
- Heneghan, F. (10/4/1994) *Revision of Leaving Certificate Music Syllabus (1993-1995) for Irish Schools*. Submission to the NCCA
- Heneghan, F. (1994) *Trends in World Music Education*. Submission to the NCCA
- Herron, D. (1985) *Deaf Ears?: A Report on the Provision of Music Education in Irish Schools*, Dublin: The Arts Council
- Hinds, D. (27/1/1994) "Practice Makes Perfect, if You get the Chance". *The Independent*
- Jarvis, R. (vol. 7, no. 3: 11/1990) "Teacher Training for the Future: a Northern Ireland Perspective". *British Journal of Music Education*, p. 269-278
- Karlson, A. (1996) "Reviews and News: High Marks for the Sibelius Academy". *Finnish Music Quarterly*
- Kavanagh, C. and Sinnott, R. (1983) *Audiences, Acquisitions and Amateurs: Participation in the Arts in Ireland*, Dublin: The Arts Council
- Kennedy, D. (26/2/1996) "BES Plan Opens New Funds to Music Groups". *The Irish Times*
- Ketting, K. (vol.4, no. 3: 11/1987) "Danish Music Education: A Crafts Museum?". *British Journal of Music Education*, p. 263-266
- King, E.J. (1968) *Comparative Studies and Educational Decision*, London: Methuen
- Kite, C. (vol. 7, no. 3: 11/1990) "Training Music Students for a Career in Instrumental Teaching: a Conservatoire's Point of View". *British Journal of Music Education*, p. 263-267

- Leppert, R. and McClary, S. (ed.) (1989) *Music and Society*, Cambridge: Cambridge University Press
- Lynch, M. (vol. 71, no. 5:5/1992) "Getting Together". *British Journal of Music Education*, p. 10-11, 13
- MacLeod, F. (14/12/1997) "Fees for Music Lessons Strike a Sour Note". *Scotland on Sunday*
- Maycock, R. (vol. 67, no. 7: 7/1988) "After 1990 - Post-Abolition Prospects for ILEA Music". *Music Teacher*, p. 11-12
- Milan, K. (vol. 68, no. 8: 8/1989) "Travel in a Song". *Music Teacher*, p. 12-13
- Mills, J. (vol. 6, no. 2: 7/1989) "The Generalist Teacher of Music: a Problem of Confidence". *British Journal of Music Education*, p. 125-138
- Mold, J. (vol. 71, no. 3: 3/1992) "Services Rendered". *Music Teacher*, p. 26-27, 29
- Music Education Council, Music Industries Association, National Council (1998) *The Fourth "R": The Case for Music in the School Curriculum*, Surrey: The Campaign for Music in the Curriculum
- Music Education National Debate Interim Report - Phase II (9/1996), ed. F. Heneghan
- O'Flynn, J. (no. 35: 1990) "The Selection and Organisation of Musical Materials in Irish Schools". *Oideas*, p. 56-73
- O'Hagan J. and Duffy, C. (1987) *The Performing Arts and the Public Purse - an Economic Analysis*, Dublin: The Arts Council
- O'Kane, P. (4/11/1994) "Culture and Heritage Unite to Produce 33,800 Jobs". *The Irish Times*
- Pallister, R. (vol. 72, no. 12: 12/1993) "Looking Back". *Music Teacher*, p. 12-13, 15
- Paynter, J. (vol. 4, no. 3: 11/1987) "Music Education in Nordic Countries". *British Journal of Music Education*, p. 251-252
- Paynter, J. (1982) *Music in the secondary School Curriculum*, Cambridge: Cambridge University Press
- Paynter, J. and Aston, P. (1970) *Sound and Silence*, Cambridge: Cambridge University Press
- Phelps, RP., Ferrara, L., Goolsby, TW. (1983) *A Guide to Research in Music Education*, Metuchen: The Scarecrow Press

The PIANO Report (1996) *On the Provision and Institutional Arrangements Now for Orchestras and Ensembles*, Dublin: The Department of Arts, Culture and the Gaeltacht

Pine, R. ed., (1998) *Music in Ireland 1848 - 1998: Thomas Davis Lectures*, Dublin and Boulder: RTE/The Mercier Press/Irish American Book Company

Postlethwaite, T.N., (1988) *The Encyclopaedia of Comparative Education and National Systems of Education*, Oxford: Pergamon Press

Reimer, B. (1989, 2nd. ed.) *A Philosophy of Music Education*, New Jersey: Prentice-Hall

Reimer, B. (1992) *Toward a Philosophical Foundation for Music Education Research*, in R. Colwell (ed.) *The Handbook of Research on Music Teaching and Learning*, New York: Schirmer

Roy, T. (vol. 2, no. 3: 11/1985) "Music Education in France". *British Journal of Music Education*, p. 227-251

Salaman, W. (1983) *Living School Music*, Cambridge: Cambridge University Press

Salaman, W. (1995) *Making Music: The Associated Board Review of the Teaching, Learning and Playing of Music Instruments in the UK*. *British Journal of Music Education*

Schott (1996) *Music Schools in Europe: The Handbook of the European Union of Music Schools*, Mainz: Schott und Sohne

The Scottish Arts Council. (1994) *Now to Create*, Edinburgh: The Scottish Arts Council

The Scottish Office Education Department. (1992) *Curriculum and Assessment in Scotland National Guidelines: Expressive Arts 5-14*, Edinburgh: The Scottish Office Education Department

Sharp, C. (1991) *When Every Note Counts*, Great Britain: NFER

Sharp, C. (1995) *Providing Instrumental Music Tuition*, Great Britain: NFER

Simpson, M. (vol. 71, no. 10: 10/1991) "The Cutting Edge". *Music Teacher*, p. 29, 31, 33

Simpson Xavier Horwath. (1994) *A Strategic Vision for the Irish Music Industry*, Dublin: Simpson Xavier Horwath

Spencer, D. (30/6/1995) "Just Hanging on by its Fingernails". *Times Educational Supplement*, p. 10-11

Stephens, J. (vol. 73, no. 7: 7/1994) "Who Plays, Who Pays?". *Music Teacher*, p. 8-9, 11

Swanwick, K. (vol. 1, no. 3: 11/1984) "Some Observations on Research and Music Education". *British Journal of Music Education*, p. 195-204

Swanwick, K. (1988) *Music, Mind and Education*, London and New York: Routledge

Swanwick, K. (1979) *A Basis for Music Education*, London: Routledge

Swanwick, K. (6/1990) "Music Education and the Education Reform Act". *Musical Times*, p. 305-308

Taylor, D. (1979) *Music Now*, Bristol: The Open University Press

Thomson, W. (vol. 68, no. 2: 2/1989) "Instrumental Teaching in Schools: 1: Historical Background". *Music Teacher*, p. 9-10

Thomson, W. (vol. 68, no. 3: 3/1989) "Instrumental Music Teaching in Schools: 2: The Role and Training of Peripatetics". *Music Teacher*, p. 21-22

Thomson, W. (vol. 68, no. 5: 5/1989) "Instrumental Music Teaching in Schools: 3: The Problems of the Peripatetic Teacher". *Music Teacher*, p.21-22

Thomson, W. (vol. 68, no. 6: 6/1989) "Instrumental Music Teaching in Schools: 4: The Future of Peripatetic Teaching". *Music Teacher*, p. 40-41

Trodd, G. (vol. 57, no. 10: 10/1978) "Instrumental Music in British Education". *Music Teacher*, p. 13-15

Turner, E. and Stronach, I., (1992) *Arts and Education: Perceptions of Policy, Provision and Practice*, Stirling: The Scottish Arts Council

Vallins, J. (vol. 25, no. 2: 1988) "Chetham's: the Specialist Difference". *Conference and Common-Room*, p. 14-15

Verney, J. (1991) "The Integrated Instrumental Teacher: Learning To Play Through Performance, Listening and Composition". *British Journal of Music Education*

Weerts, R. (1992) *Research on the Teaching of Instrumental Music*, in R. Colwell (ed.) *The Handbook of Research on Music Teaching and Learning*, New York: Schirmer

White, H. (8/1/1994) *Some Canonic Variations*. Submission to the Post Primary Music Teachers' Association Conference

Williams, M. (vol. 73, no. 9: 9/1994) "Dismal Failure". *Music Teacher*, p. 21, 23

Winter, J. (vol. 9, no. 2: 7/1992) "Music, Schools and TVEI: A description of a Small-Scale research Project". *British Journal of Music Education* p. 143-148

Wright, S. (vol. 70, no. 6: 6/1991) "Music in Five Parts". *Music Teacher*, p. 36-37

APPENDICES

Appendix 1.1

Questionnaire

1. What do you see as your role or objective in providing an instrumental music teaching service?

2. How much demand is there for this service?

3. (a) How is this service funded?
(b) If there are fees, how much do lessons cost?

4. Are the instruments owned by:
(a) a school
(b) the pupils
(c) other (e.g. youth orchestra/band)

5. (a) How many pupils learn an instrument?
(b) Are they taught singly or in groups (indicate groups of how many)
(c) What duration are the lessons?
(d) Which instruments are taught?
(e) At what age do pupils begin to learn an instrument?
(f) What age groups are involved (e.g. 12-18)

6. (Where applicable) Are pupils taken from class for their lessons, or does teaching take place before or after school?

7. (Where applicable) What relationship, if any exists between the instrumental teaching service and classroom music?

8. How many ensembles does your school/orchestra/band have, and how often do they perform?

9. (a) How many instrumental teachers do you employ?
(b) Do you employ any of these teachers on a full-time basis? (please give details).
(c) How many of these teachers are peripatetic?

Appendix 1.2

Sample of Interview Questions

1. How do you consider music and instrumental teaching in particular to be an important part of education?

2. (Where applicable) Explain the nature of the music service you help to provide.

3. (a) (Where applicable) How was this music service established?
(b) What are the main problems you experience in running this music service.

4. How do you view the current state of instrumental teaching provision?

5. What measures can be taken to develop existing provision for instrumental teaching?

6. (Where applicable) What are the main obstacles to the establishment of a nationwide system for instrumental teaching?

7. If such a system were to be proposed, how would you see it:
(a) established and structured?
(b) administered?

Appendix 1.3

Ireland

Schools Surveyed

*** Profiled**

Alexandra College, Dublin

Athlone Community College

Primary school (anon)

Beech Hill College, Monaghan

Colaiste Abbain, Wexford

Convent of Mercy, Boyle, Co. Roscommon

Convent of Mercy, Ballyshannon, Co. Donegal

Dublin primary school (anon)

FCJ, Bunclody, Co. Wexford

Greendale School, Dublin

Kylemore Abbey, Co. Galway

Largy College, Co. Monaghan

Longford school (anon)

Loreto College, Crumlin, Dublin

Loreto College, Letterkenny, Co. Donegal

Riversdale Community College, Dublin

St. Angela's, Co. Waterford

(*profiled) St. Canice's National School, Kilkenny

St. Mary's Secondary School, Mallow, Co. Cork

Sandford Park School, Dublin

Wesley College, Dublin

Appendix 1.4

Ireland

Music Schools Surveyed

*** Profiled**

Kerry School of Music

Kilkenny School of Music

Maoin Cheoil an Chlair

(*) Newpark School of Music

Tallaght School of Music

Appendix 1.5

Ireland

Youth Orchestras Surveyed

*** Profiled**

(*) Dunlavin Youth Orchestra

Galway Youth Orchestra

Greystones Youth Orchestra

Mayo Youth Orchestra

Young Dublin Symphonia

Appendix 1.6

Ireland

Brass and Reed Bands Surveyed

*** Profiled**

Butter Exchange Band, Co. Cork

Castleconnell Band, Co. Limerick

Ennis Brass Band, Co. Clare

James Fitzgerald Memorial Brass and Reed Band, Co. Cork

Loch Garman Band, Co. Wexford

Monaghan Community Brass Band, Co. Monaghan

(* Mullingar Town Band, Co. Westmeath

New Ross Confraternity Brass Band, Co. Wexford

St. Patrick's Band, Galway

Silver Sounds - The New Ross Band, Co. Wexford

Stedfast Band, Dublin

Appendix 2

Northern Ireland

Education and Library Board Music Services Surveyed

*** Profiled**

Southern Education and Library Board

(* South-Eastern Education and Library Board

North-Eastern Education and Library Board

Belfast Education and Library Board

Appendix 3

Scotland

Local Councils Surveyed

*** Profiled**

Aberdeen City Council

Aberdeenshire Council

Argyll and Bute Council

East Ayrshire Council

North Ayrshire Council

Clackmannanshire Council

Dundee City Council

East Dunbartonshire Council

(*)City of Edinburgh Council

Falkirk Council

Fife Council

Inverclyde Council

South Lanarkshire Council

East Lothian Council

Midlothian Council

The Moray Council

Orkney Islands Council

Renfrewshire Council

East Renfrewshire Council

Scottish Borders Council

Stirling Council

Appendix 4

Denmark

Musikskole Surveyed

*** Profiled**

Aalborg

Allerød

Arslev

Gladsaxe

Horsholm

Kolding

(*) Lyngby-Taarbæk

Skjern

Appendix 5

Selected Interview Transcripts

Interview with Teacher A

Context: Teacher A is a music teacher and organiser of instrumental teaching provision in a VEC-funded community school in a disadvantaged area in Ireland. He has just established a brass and reed band. (R.N. is Rachel Nolan)

R.N. How long are you teaching here now?

A. 1990, I started here in 1990 and... I love it here; it makes a huge difference to me to work in a place like this... I know where these kids are coming from, their parents were from the inner city... I know their backgrounds - it gives me a real leg up... I do get a lot of attention from them, if not respect. I love the whole idea of putting a little back in... I mean my folks made sure I did a Leaving Cert and all the rest of it when all around me weren't doing it... it wasn't the done thing really. It's putting a little bit back in where it sort of matters. If you can actually make a difference with these kids it's a real difference... the thing about getting them into college, it's great and it's wonderful, but a lot of the time here, it's just sort of stopping them going off the rails altogether.

R.N. I know, it's enough just to get them through school.

A. The thing is... to actually get them as far as Leaving Cert. The thing with the music as well too... none of these kids will ever go to the College (DIT Conservatory of Music and Drama) or the Academy (Royal Irish Academy of Music), and there isn't a little blue-haired lady in the corner teaching the piano for them either. If they don't actually get it here, they won't get it anywhere else. So, you know, I get a great kick out of providing music for them here, 'cos I know it's making a real difference for them. That's the most important thing as far as I'm concerned... that these kids are getting an opportunity they're not going to get anywhere else.

R.N. What about music and the curriculum here?

A. We haven't started Leaving Cert music here yet, we foresee that the first classes will kick off next September. It was a deliberate choice really... we have Junior Cert music here alright, but I wouldn't... with the old Leaving Cert syllabus, and the difficulty involved in passing it, and honours were really unattainable for kids that don't have instruments to play or private lessons and all the rest of it... so in all conscience I couldn't... I mean, the morality of forcing them in just for me to have a Leaving Cert class. There are kids who would probably get Cs on honours papers and in other areas... but I've resisted it for the last couple of years.

R.N. So you think it was difficult for kids to get good grades with the old music (syllabus).

A. Oh yes, with the old set-up. But the new syllabus looks very promising.. you know you had the ministerial inquiry, last year... the year before, and ----- (the Minister for education) getting involved, trying to find out why it was so difficult for people... like, I couldn't even guarantee my own kids an A on a honours paper. The new syllabus looks reasonable, it looks as if it will carry on from the Junior Cert... with

the twenty-five per cent practical component. Average kids of average intelligence who go through the whole six years (of post-primary school) with transition year... they should be able to compete. You should be able to guarantee kids like that a C on the honours paper... if they can get Cs in French and German - other subjects that they're only going to pick up when they walk in here... you should be able to do that with music.

R.N. ... do you also get teachers worrying about kids missing class... is that much of a problem?

A. Not to a great extent... because I don't do it on a regular basis... if we have something to do, maybe for the two weeks before it, I'll pull them from class... I could end up down in the gym with maybe 150 kids... and unless they were going to shut up when you appeared on the scene... you get nothing done..

R.N. ... you send them all back to class...

A. Well... yeah... well, in fact, I don't really send anybody back if I don't have to... because... they're afraid... they know if they step out... the odd one or two I've had to dump out... I'm not selective about the way the choir works... if kids say they want to sing in choir... even if it's just to get out of class - they're there, and they're there to sing, and they do what it is they have to do... it's the only chance they're going to get... and a couple of years ago... three years ago we were in the Concert Hall (NCH) with the Post Office Band... and I took 150 kids in there to sing a few Beatles and Abba stuff... that was a sort of big-time thing for them... because them and their parents had never been in the Concert Hall before... it was a huge deal for them. We've had other things like that... the band I started last year was in Dublin Castle just a few weeks ago... and that was another great boost... the kids are still going around... sort of thinking they're... I don't know, it makes them feel so special, the fact that they were off out doing things like that.

R.N. Tell me about the band.

A. The thing is... you know, all my background is in the band scene... since I was fourteen, the Army band and all that... I've always wanted to get a band going in the school since I started here, and for about the last four years or so I've been asking people for money, writing to the national lottery, getting onto the VEC and businesses... coming up with nothing... but on Paddy's Day twelve months ago, the ---- band (a Union Band) was over in the 'States, and when I saw the Irish-American crowd with plenty of money... and... crying in their beer on Paddy's Day (laughter), I had a word in their ear about the poor kids back here...

R.N. ... did you?

A. ... oh yeah, and they were amazed... I was armed with the information from the Department of Education about the 250 quid maximum grant for setting up your band or orchestra... the high school music teacher there... it was a jesuit outfit, but state funded... the music department had a budget of \$50,000 a year... just for music... he had two or three bands, and his marching band, and his concert band, where teachers came in to teach brass and wind and all the rest of it...

R.N. ... new instruments...

A. ... yeah, instruments no problem, music no problem, that sort of set up... and when I showed him my letter... saying that I get 250 quid to start... what's that... \$400, as a sort of once-off grant...

R.N. ... and then nothing more...

A. ... they were very taken with that... and of course the old gift of the gab over a few bottles of Jameson, stuff like that... convinced them to do something for me... so

fair enough, the guy I was staying with... he sort of got twenty-seven instruments that kids would have had... and under the bed... a bit like the old accordions you still find under the bed in Irish houses... I got another seven or eight instruments off the ----- band... (lists all the instruments)... we're blessed here... because you just get no money off the parents here... the kids here... you photocopy manuscript for the kids here, they won't buy paper... you say - where's the manuscript and they say - no I can't buy it, no money, me ma says she hasn't got the money... so you go down to the photocopier, lash it on the machine, photocopy it and hand it out... so the chances of getting a few bob off them...

R.N. ... for a flute...

A. ... yeah, and so, in a way... if the parents are not going to buy the instrument for Tommy or Johnny, then they'll have to play what you give them... if I was in another area where the parents were going to buy an instrument, you couldn't ask them to supply three grand for a tuba... and then the kids have a choice, so they'll all play a sax or flute... Lisa Simpson has done great things for the sax... even on a rental purchase... you won't get kids buying a tuba... and then you're caught... I've seen so many schools fall by the wayside... no bass instruments... they have rakes of flutes clarinets and trumpets... it never actually gets to be a band... I was determined that before I started a band that I'd have the full range of instruments right down the line. We have a twenty-seven piece band now... a few of them... six or seven kids, practise... the others do the homework thing... they only do it in school...

R.N. ... and why is that?

A. well I think that the reason... they say... me ma said stop that noise... or me da said shut the **** up, I'm not listening to any more of that noise... and the houses of course are small - they don't have their own rooms... loads of kids, and no place to go on their own.

R.N. How are they selected for music here?

A. In first year, they have to choose between music, art and woodwork and technical drawing... they give them two or three weeks at the beginning of the year on each one.. of course for three weeks of music you're showing them instruments, sticking on tapes... they think it's a great doss... when they realise it's about manuscript paper, crochets and quavers and work, they think - I should have done art... but with the band now, I'm inundated with first years.

R.N. What about Leaving Cert classes?

A. Well, I had a Junior Cert class last year of seventeen... they're doing transition year now, and I'll have them next year for Leaving Cert...

R.N. That's a good number.

A. Yeah, everybody that I have here doing Junior Cert will do music at Leaving Cert.

R.N. Do you find that the musical standards of incoming first years are low?

A. Yes... but I find with an awful lot of them coming here, they are illiterate in the real sense of they word... they just don't read books... even bright kids... they're not used to it - it's the television culture, it's the computer-game thing... things like spelling and the basic three Rs - things that used to be beat into us... middle-class areas, the parents have an interest, kids have books at home... over here, if you get kids to name ten books in their house, they'll say - the telephone directory, or some kind of cooking book... that is not in place... but if you stick on the first second of a top twenty song, they'll tell you the name of the song, the group... the old Junior Cert songs with bees sucking and fairies prancing... they wouldn't be interested in it at all... but the skills are

in place... they all have a type of music that they feel passionately about... the aural awareness is there... I've yet to come across a kid who is not into some sort of music... you explore their music... and then the idea is to get them liking your music.

R.N. What about the practical aspect of music, instrumental teaching... the Junior Cert for example?

A. I've just started the course with them for the first time after Dublin Castle... they will all go in and play their bits and pieces... they can identify the instruments in the set works, even exotic instruments - we have an oboe in the band... and I think I'll be pulling Bs and Cs out of even the middle-stream classes here... this bunch will do really well because this is the first time we've had kids with instruments to present... that music now is no longer an academic approach... I've had this argument with people... twenty bloody years... you could imagine kids coming in here to do woodwork - there's the teacher there at one end, and a pristine classroom with all these desks, and he takes out a picture of a saw, and he sticks it up on the board - this is a saw, it's sharp and it has teeth along it here; then he gets a picture of a plank of wood, he says - this wood is tough and durable, but this saw is made of metal, and if you run this across that, it'll actually cut the plank in half - now I have a tape here, and you see the saw going, and you see the plank... this is the way we're supposed to teach music, showing them instruments, playing instruments, music by Bach, Mozart and Handel and expect them to love it just because it's by Bach, Mozart and Handel, we're supposed to just get on with the job and produce kids doing Junior and Leaving Cert exams that now have compulsory practical components... of course the cop-out is - of course everyone can sing, the voice is an instrument... they can all sing a few songs... the biggest difference VEC schools can make... VEC have always fully equipped their practical rooms: woodwork, metalwork, art... when the school is set up... sets of tools, computer-aided design... music... if the VECs could actually see music as a practical subject... more paper gets torn up in the art room every year... it'd be enough to fund a band... budgets are locked in place... there should be a set of instruments in place, so that when the music teacher walks in... there should be a shift from viewing it as an academic subject... fund it as a practical subject.

R.N. With the new practical emphasis in the Junior and Leaving Cert, how can instruments be taught? you have a background in performance, what about other teachers... a peripatetic system of instrumental teaching?

A. I did all that in various schools as a peripatetic brass teacher, and the school teacher ended up with a little band or orchestra... it's a great buzz... music teachers have the musicianship and the ability to write arrangements for the kids, and to get them involved... they don't necessarily have the skills to teach them the instruments... this band or orchestra thing... it has to be a peripatetic set up... the instrumental teachers are out there... if the VEC gave me one more teacher's allotment - twenty-two hours a week - I'd have peripatetic teachers in here for wind or whatever... I am not a specialist teacher... you need help... this is a disadvantaged area... I've bummed twenty grand's worth of instruments, and got no help... the Department has given nothing... the allocation of one teacher for every school especially in disadvantaged areas... by right it should be Department policy to provide permanent full-time peripatetic teachers, but that's a long way off. VECs are the way to kick off, traditionally they are in disadvantaged areas and they are in the way of providing over the odds for kids - fully-equipped gyms, workshops... they are aware that kids often don't have money so they don't push them... from my point of view, music is so inaccessible for kids from these areas... there is another route for people in middle-

class schools, if the parents are interested... there are 19 schools under the County of --
--- VEC, and I reckon you could have a band in every one of them... you don't need
new premises. 19 new music teachers - so what? the Minister sanctions teachers... you
can't expect schools to come up with twenty grand for instruments, but if the VECs
view music as a practical subject... I mean, they go way over that to equip a
metalwork, a woodwork room...

R.N. But you're talking about a huge change in attitudes to music at administration
level... we know the value of music and music education, how do we get enlightened
thinking on the part of policy-makers?

A. Even -----(former government minister), he pisses me off no end - if I
wanted a band down in -----(rural area), I'd have had it years ago... I'd have got a few
grand dumped my way... we don't speak in modulated tones here, and we're not worth
a few votes... this is a disadvantaged area... farmers can get money for not planting
cabbage... I want to play music, I want a band - oh we've no money for you...

R.N. Maybe you should offer to not plant cabbages around the back of the school...

A. Other groups got £400,000 from the Lotto and the GAA... I'm writing for
years for a few grand... and they write back saying - well we can't give you any money,
but here are all the people we've helped... there's money out there... the bottom line is -
I've got kids here who will not be out burning my house tonight, they won't be out
robbing your car, they won't be drinking cider or getting pregnant - because they're in
the band... there is a definite difference... self-esteem... the band has made a huge
difference to the kids... playing in Dublin Castle... all of this happened with zero
funding.

R.N. So there hasn't been any intervention from the Department

A. The Department grant... to think that they might use us as a statistic... we have
X number of bands... it sticks in the craw... it's demeaning to have to go looking for
money... you wouldn't mind if it was a few grand... it's only an insult... to all the kids
who are whacking away on an instrument... to think the Department considers that sort
of money adequate to start anything... a tin whistle... and another thing... one music
inspector... and he hides... and I wouldn't blame him... you need your inspector to be
out shouting for you to the minister... and when they say every year that there's money
left over of this grant... that pisses me off... how dare they have money left over?... 250
quid is no use - give me ten grand this year, and another ten grand to someone else
next year... anyway...

Interview with Teacher B

Context: Teacher B is a music teacher and organiser of instrumental teaching in a
privately funded post-primary school in Ireland.

R.N. How was this system of instrumental teaching established?

B. They've a 'prep school here, I did a bit of teaching there and tried a few ways of
raising interest... there wasn't much activity... we tried different systems up until last
year... making sure teachers got paid... kids paid their fees... that took until last year.
The head said - your brief is to set up music... do what you want...

R.N. Did you have a budget?

B. Only this year for the first time... I am allowed about £1,500 a year... there isn't
a problem with money, as long as I state my case.

R.N. You've got a music school going here...

B. ... yes... choir and orchestras, and teaching...

R.N. Explain the nature of your music service here

B. I think... with the Junior and Leaving Cert music... there is a necessity to do something... I teach all the first years recorder... and a lot of singing... I encourage guitar, and have a guitar teacher here about three days a week... he's brilliant... the kids love him. I also make sure everyone is musically literate.

R.N. What about incoming first-years and musical literacy?

B. I'd say about half have done nothing ever...

R.N. Would you say there is a problem with music in the primary school?

B. Oh God, yes... it's no one's fault really, we can't apportion blame... music is supposed to get an hour a week... it might get ten minutes... the way forward is to have someone to go around five or six schools and do music... music is all very well in music schools if you have money and funding... for your average Joe Bloggs kid, whose parents can't afford to spend three or four hundred pounds a year... it's a lot of money.

R.N. Do you think music should be a compulsory subject?

B. Yes, in first year, and in primary school... they shouldn't see music for the first time when they're twelve or thirteen... for a few weeks before they give it up again... I think having it in national school and a core subject in first year... even if they don't do it for Junior Cert.

R.N. What are the main obstacles to a system of instrumental teaching?

B. Money... and I think... I hope this doesn't come across the wrong way... there isn't the experience in Ireland of dealing with a situation like this... you'd have to have someone copped on and clued in whose job it was...to... let me put it like this - the Department of Education wouldn't say - ok, we're having these (music education) systems; do it in a half-hearted way, employ a few people for six months, and then walk away, which is what happened with ----- (a civic educational course)... responsible people, accountable people...

R.N. What kind of system have you here?

B. We have ----- (names teachers) for flute, guitar, piano, violin, clarinet... they're all cool.

R.N. You obviously have a well-established system here, but... would you like to have more teachers?

B. The problem is with only two students doing an instrument... if there was, say, a central bank of teachers, you could call on them to teach the minority instruments...

R.N. I suppose with this being a fee-paying school, you don't have too much of a problem with parents being able to afford tuition fees and instruments?

B. I have no problem working in a fee-paying school... stress levels are down! smaller classes and a lot more money...

Interview with Teacher C

Context: Teacher C is a music teacher and organiser of instrumental teaching in a rural post-primary convent school in Ireland.

R.N. Explain the nature of your instrumental teaching service and tell me how it was established?

C. In 1983, I was teaching in this school, and the nuns wanted an orchestra... I got a band together, and used the American First Division Band method... in twelve weeks, they could play six or seven tunes... they got their instruments on a rental-purchase scheme... I sold it to the parents... the idea was it's a social activity... we do not do it so we'll become great musicians, we do it so we won't be playing video games, or going into the pub... we have something to do and some reason for congregating together... in the beginning it was thirty-five or forty, it is now over 150... teaching a lesson every week... and bands... How is it funded... the kids pay £65 for lessons a term... that covers me bringing four lads down from Dublin, paying them and giving them their dinner... and petrol... £130 a year for the kids... no charge for the band... they come out of class on a rotation basis...

R.N. That doesn't bother the other teachers.

C. If it does, they won't say it to me because I'll kill them... at this stage... I'm in the school twenty-five years, the system is well-established... I'm the third longest-serving teacher there... it would be a problem in a lot of schools...

R.N. The system is funded completely from the fees?

C. Yes, £130 and your instrument... even the poorest kids wouldn't seem to have a problem... I have about fifteen school instruments which I give out in the hardest cases... I've begged, borrowed and stolen... an advanced rock-and roll band!

R.N. Is there a good relationship between the instrumental teaching service and the music you do in class?

C. Yeah... music is an option for Junior Cert, this year we have sixteen for the Leaving Cert... most of my students who do musicianship play in the band.

R.N. Are you the only music teacher in the school?

C. Yes, apart from the four lads.

R.N. What, in your opinion, could be done to change the situation of music education and the nature of instrumental teaching provision in Ireland?

C. Right, at the moment, I'm running this service out of the boot of my car... we really don't have anything... we don't have a hall, we rehearse standing up in the closet... music stands... it's begged, borrowed and stolen... music is hugely expensive - I've stolen most of it... I've borrowed it and photostated it... so basically, nothing is there - it's just done because I want it to happen... If I left in the morning it would go... that is the case in most places... even in the private schools, it's because a person wants it to happen... so there's nothing structured and everyone has a difficulty...

R.N. So there's no assistance.

C. £62 for setting up an orchestra - that wouldn't keep a kid in reeds for one year... there's nothing... it's a scandal... **** off.

R.N. How do you see the problem being solved?

C. See, the problem will only be solved if parents actually believe this is a good thing... in this school, they know it's a good thing - I showed them... now, if it was to go, there'd be war... if I left... the kids would walk out of the school in droves... kids come distances to the school because it's available... it will only get good if the parents know that they want it, and they don't know they want it 'till it's gone... if it's not in the school in the first place, then there's no reason to cry about it - and that's been the basic problem here... you'll get anything... politicians will give you money if the people roar,

and the people won't roar for music - they've too many other things on their minds... when the thing is there and set up, then they'll roar if it's taken away.

R.N. Is there any way of solving the problem in Ireland?

C. Yeah, Ted Heath... or you or I become Taoiseach... it has to be done by a politician... on a national scale... the problem in schools after the Junior Cert, you can't get to the kids in a music class of thirty - class-based... it falls down if they don't get an individual lesson... it works up to Junior Cert, it won't work from there to the Leaving Cert... you'll get a lot of kids who can tinkle a few bars on the recorder... if they want to make the big jump to university - that's not the way to go... I'm suggesting two courses for music at Leaving Cert - an applied music course, like maths... two music courses... so that the talented ones can make the leap to university.

R.N. How do you provide for instrumental music though?

C. There is in every county, at least one teacher like me who is crazy enough to be running this... you have a semi-music school... I cater for kids who are coming from forty miles around... with extra lessons, I could get individual lessons for talented pupils, for very little... you could set up regional music schools... you'd need one or two people to make it a little more organised on a national basis, so you don't have me running it out of the boot of my car... it's halfway there... a little bit of planning at Department level...

R.N. So you think the parents are important?

C. The only way is to say to them - this is right, this is what you should do... your job as a teacher is to teach everyone - parents and students...

R.N. I think that's it, thank you.

Interview with Administrator D

Context: Administrator D runs a privately funded music school in a rural area of Ireland which organises peripatetic teaching.

R.N. I am interested in the peripatetic aspect of your teaching.

D. We teach in a number of primary schools... the recorder... it has worked out really well... kids catch on... the recorder's a very cheap instrument... and you can teach very well in groups of three to six... and they're withdrawn from class... because this is a rural area, all the school buses leave at three o'clock, so all teaching takes place during school hours... it doesn't go on after primary school... I suppose because any of the secondary schools that want music lessons, there are teachers coming in, of varying degrees of goodness and badness... and I think that when you're in primary school - that is when you get hooked or you don't get hooked.

R.N. Why did these particular primary schools get you, did it come down to the head teacher saying...

D. ... yes, they asked, the head teacher said - I want music. The demand tends to be a combination of parent and parent-teacher association... and then if the staff are supportive, it goes on... they need to value it... singing needs to come first... it's down to the educational value placed upon it by teachers, and God knows, primary school teachers have enough to worry about without being good musicians as well... if the schools have a music specialist they're fine... but you end up changing your aims to make them fit to what's possible, instead of saying - let's do music, it's so sad...

Interview with Administrator E

Context: Administrator E is the director of a privately funded/state aided music school in an urban area of Ireland.

RN. How do you consider music and instrumental teaching in particular to be an important part of a child's education?

E. I should start by saying that I think that every child should be given a chance to play an instrument... I would feel very strongly that it should be the basic right of every child to play a musical instrument... I'm not sure that the piano is the thing to be given to them... I would like to see something whereby every primary school would have a music class where there would be things they could pluck, hit, blow and scratch... I think that the major problem is headmasters of schools... who... if you have a bright headmaster - everything is possible - if you don't - everything is dead... and yet around the country I've spoken to many, many people who are running school music in the most advantageous and the most disadvantageous situations... if the teachers themselves are motivated, they will survive any sort of objection from headmasters, but if they're not, they can be killed by a lack of support from on high.

R.N. Do you think there's a problem at primary level?

E. You don't have to pass music at teacher-training any more, and I've talked to people at the Department of Education about this ... and that is that... I have no problem with somebody who's not musical and not teaching music, that's fine - they shouldn't be teaching music if they don't want to, and if they have the five minutes a week teaching the traditional Irish songs or the National Anthem or whatever, that's not teaching music as far as I'm concerned... but they should have something whereby there'd be a post of responsibility in every primary school, so that there is a music teacher who can go around all the classes and take them out... other teachers would be delighted to get out of forty-five minutes, and sit in the common-room and drink coffee... it would make a lot of sense... if you had somebody who was very bright and properly trained, it means that, they would immediately identify the potential stars and concession-train for people like the College or the Academy... or Cork... or the major schools of music, or even private foundations, and even if it's in the depths and the wilds of Mayo, and actually start giving them help to start getting the proper tuition so that we might find another star or whatever... I think it's a crying shame also as regards teaching music in schools, people are either traditional or classical, and I think that's a terrible mistake - there's not enough cross-over... I'm only interested in music, I don't care if you play pop music or jazz or classical... I... and these days, 99.9% of people who study music are going to end up in an audience, of the .01% who end up playing, 99.9% of those are going to have to do it in a mixture of genres... the chances of someone like me who just does classical music - because I'm not very good at the rest of it... is remote... in the years I was in ----- (European country), perhaps 500 performers graduated from the conservatory... I know one other person apart from myself who is making a career as a musician... that's how low it is... there are lots of other people having fantastic lives doing other things as well, whether it's teaching, whether it's playing professionally... arranging music for jazz, for films... but as far as I'm concerned, you need to give the broadest education... I don't like playing light music, I'm not good at it, I love playing jazz for myself - but I know it's not good... I

know what I'm good at, I think everybody needs to find that, but you need to give them a broad base so they find their own things.

R.N. Do you think... you were talking about a specialist music teacher in the primary school, who would be able to take the kids out of class, do you think the teacher should be employed by the school, or would you like to see a peripatetic system?

E. Well, ideally, it should be for that school, because then they would feel that that school is their baby, and they would pick the best from that school for their choir or their orchestra... that's possible in a large city school, it's not possible in rural areas, so you do need a peripatetic system... it means that you might end up having a county orchestra... or a county traditional music group, or something like that - which would give them the same sense of identity... but people need to belong to something, and people actually funding it need to see a result for their funding. So that's why I say in a big school it would probably need to be one teacher.

R.N. What's your opinion on the current position of instrumental teaching provision in this country?

E. Generally?

R.N. Yes.

E. I think it's never been higher, I think we're producing as good teaching, if not better than ever before... I can see that perhaps more than most people as Administrator of-----... I know that there are pockets of remarkable teaching going on in the remotest areas... and I know that there is some very bad teaching going on in areas you would expect people would know better... in other words, there is still the situation where the mummy sends Mary down the road because Mrs. so and so is two doors away, without inquiring about professional qualifications... or ultimate goals, that sort of thing... which is a problem... but, providing teachers and parents are in a responsible exam situation, then there's no problem... but you only have to look at the standard of the highest level of students coming out of the College and the Academy... it's... there's no doubt in my mind that the level of instrumental teaching is so far above what it was when I was a student that people just don't believe it. I was part of a group which started the Irish Youth Orchestra... the first rehearsal... everybody was let in, all they had to do was make sure they held the violin under the correct chin... Hugh Maguire decided to give them the Unfinished Symphony... the first rehearsal, he put the music up, picked up his baton, and gave a downbeat, and we were standing outside... you would imagine somebody had let a swarm of bees loose... no note had any relationship to anything else... and I can go to the twenty-fifth anniversary concert of the Irish Youth Orchestra, and that's why I can tell you - yes the standard is extraordinary.

R.N. Do you think there's any way of... in the rural areas, of sending teachers out to rural areas... if people can't afford to go to the Cork School of Music or the DIT...

E. I think basically there need to be more schools of music... around the country, I think Galway and Sligo desperately need one... people down the country travel vast distances for most things... at present you have Dublin, you have Wexford, Kilkenny, Cork, Kerry and Ennis... there is nothing north of Ennis... Galway and Dundalk have nothing... no politician will give any money to anything if it's not unified, because if you get fifty votes there, you lose fifty votes there; why bother?... I mean, this is a national institution - why shouldn't we be funded by the government?... and the civil service... I have nothing but the highest praise... if you treat the civil service in a professional way, you'll get a fair hearing... if people want a school of music in Galway, the politicians will give it to them, if they go about it the right way... but

they're not necessarily going about it the right way... one of the major problems I have come up against within government - and people in government will tell me this, first of all, there's the old thing about no votes in the arts, I don't agree with that... but we don't have a lobby... and everything has a lobby, unless we produce a lobby - forget it. Everything is possible. I have taken quite a few students myself who are not going to be concert performers, because I hope they'll go back to where they've come from. In rural areas, whoever is in administration is the person who matters... they'll get the good teachers...

R.N. What about state funding for instrumental tuition?

E. To expect the state to subsidise every child who wants to play a musical instrument would be a little unfair - except if you did it through the primary school... if they do it in the primary school, I think that is perfectly reasonable... there should also be some way of a scholarship system out of the primary schools to the... into specialised schools of music for the more talented... maybe with an allowance on income-tax for instrument purchase... which would cost the exchequer very little.

R.N. Do you think that people still need to be convinced about the value of music?

E. Completely. People don't seem to realise... when kids get to be fourteen or fifteen, they only see the points-race... for the enlightened parents who see their kids going to college, jobs and all the rest of it... I wish people would realise, there is no such thing as a guaranteed job any more... I fought tooth and nail with my parents to do music... safe, permanent and pensionable does not exist any more... I don't know what I'm going to be doing in ten years time... yes, I think that parents need to give their children everything, my mother sent us to everything to see if we were good at anything... I do not want to produce performers here... I need to produce somebody who can actually hear properly, so that they might produce Kyung Wha Chung's next recording, because they've become a record producer... you're teaching memory, awareness, aural perception, the ability to walk on stage, it means if you put kids in for an exam from an early age - when they go for a job interview, it's not so strange... they're all interrelated. People don't actually realise what learning a musical instrument can do for you... apart from the music...

R.N. ... so... we must give people music as part of a broad education, not try to make career musicians...

E. Let me put it to you this way - I am interested in my position here in music education... I'm interested in producing audiences - performers produce themselves, you can't stop them... part of the problem is stopping someone who wants to be a performer... at the age of eighteen, I have a very down-to-earth talk with my students... I say - what are you going to do next year? my next question is often - will you enjoy teaching a musical instrument for the rest of your life?... one student came to me... I said - do you know why I am teaching you?... you come from Wexford, I expect that when you go back down there that you will start teaching your instrument, if anybody's talented, you will know what to do with them... it's wrong to give expectations...

R.N. What about convincing the people who make policy about music education?

E. Every politician, every person involved in local administration wants the best for their children, all we have to do is convince them that this is absolutely required...

Interview with Administrator F

Context: Administrator F is a representative for the musikskole at the Danish Music Council (Statens Musikrad) in Copenhagen.

R.N. First of all, thank you for all the information you sent me... I just wanted to ask, why do you think attitudes to music education in Denmark are such... that the system is so well organised?

F. It's difficult to say... but I think that it's due to the communities... in the 1950s, a lot of school orchestras grew up in the public school system... it was necessary to get some instrumental training... it grew... people asked for it and it increased in the public schools, it increased so that it was too much for the public school, and so you moved it out, and made your own music school... as there came ten, twenty, thirty music schools, the politicians said - why don't we have one?... until 1991, it was the communities who took responsibility and put money into the music schools... the Music Act gave the state and the communities the responsibility... the music starts with the community, who says - we will use two million Danish Crowns a year in our music school, and then the rest comes out of that... the more the community uses - the more they will get from the state... the politicians want the music schools in their communities, it looks good.

R.N. So, you have 275 municipalities, and 235 music schools, all operating under the same system.

F. Yes.

R.N. How much could a pupil be expected to pay every year?

F. In the pre-school, music and movement in a group of ten for one lesson every week... it would be around 800 DK (£80 approx.) every year... and instrumental training, where you also get free orchestral training, it is between 2,000 and 3,000 DK per year (£200 - £300 approx.)... usually the music school has instruments also which they loan to pupils for two years... the state has an instrumental bank worth around 2,000,000 DK (£200,000 approx.) a year, where the municipality can ask for loan instruments...

R.N. You say that you have the music education system as Norway and Sweden.

F. Yes, Norway has almost the same, Norway is doing very much the creative school for drama, we are making the same projects now in Denmark.

R.N. Is there an examination system in the musikskole?

F. No, you are free to go there, and you can stay there as long as you like, as long as you pay, and as long as the music school's budget... can... there can be so many students that the money isn't enough, so, we have a list of children in each music school who want to go, but who can't because of the economy... for every year you go to the music school, you just have to write on paper - I want to play the piano, and then play the piano the next year.

R.N. But is there any form of assessment? how do the teachers know that the pupils are making sufficient progress?

F. That's the teacher's own responsibility... we have a guide from the Music Council that describes what the Music Council wants from the music schools... it tells what you do from one year to... instrumental training, and it describes progression and what disciplines you have... music, phrasing, ear-training, improvisation, technical training, it describes what you have to do as a teacher... practise techniques... it's up to the teacher to make the progression and to choose the music.

R.N. Is that successful?

F. Yes, because it is the system that can create students for music at university.

R.N. Is there an assessment-procedure for teachers?

F. In the big music schools, most of the teachers come from university, and they hold a degree... for interviews, teachers don't need to play.

R.N. What about the talented pupils?

F. We are working now on a special talent-line in the music schools... in my school we start the system this summer, in Jutland also four music schools start this summer... you choose some talented children in the age of eight to fourteen... and the teacher tells me he has a talented pupil, the parents will accept that the child should use more time to practise, yes... they will have double-time for the main instrument, they will have theory and ear-training every week, piano for a half-hour and ensemble-playing - two hours per week...

Interview with Administrator G

Context: Administrator G is the Assistant Education Officer at one of the Education and Library Board Music Centres in Northern Ireland.

R.N. Tell me about the nature of the music service you help to provide.

G. Well, I feel passionately about music education and the opportunities we are providing. I was always interested in administration, and a job came up in this music centre... it involved two things, one was running the instrumental tuition service in this area, looking after the Associated Board examinations and organising the piano accompaniments... junior groups as well... but at the same time I was responsible for developing music in the primary sector, it was my job to go into the primary schools and work alongside primary teachers, helping them to take music, and then we did in-service for teachers... we did quite a lot of work on that... in 1991, I became the music adviser, we call it the assistant education officer... and the job changed entirely, because it's now purely instrumental tuition, at that time we restructured, and the curriculum aspect of the work went out...

R.N. How do you organise instrumental tuition in schools? you have a peripatetic system.

G. Yes, the teachers are all based at one music centre, but what I've done is to re-zone them, so that they operate in their own specific areas... we have three music centres, because our Board area is quite large, geographically... as far as possible, I've restricted their travel times, so that most of their day is actually spent teaching... it also gives them more control over their teaching, because if pupils transfer from primary school to secondary school, they're more likely now to stay with the same tutor... which can be a disadvantage if they're not happy with the tutor they've got...

R.N. Does any teaching take place in the music centres?

G. Very little... we find that the commitment of the school is vital in this set up, the more support that pupils have from the school, the more successful tuition is going to be. Any teaching we have in the centres is always after school, and is largely for pupils who transfer to a school where we're not teaching... we do our best to offer them something, and the something is generally a lesson in the centre.

R.N. So, in schools, the pupils are removed from class for their lesson, and their tutor has a room. How many schools are you catering for here?

G. I think it's about 170... primary and secondary... there are controlled schools, in the protestant sector, maintained schools, that's the catholic sector and the integrated schools, at post-primary level we have the secondary sector, the Voluntary Grammar Schools, and integrated schools also. We have tuition in all of those... some Boards don't teach in Voluntary schools, they have always had a policy of not teaching there, and there would be a financial reason... the funding for instrumental tuition came from a budget which was only identified for controlled and maintained schools, in this Board, they have always argued that the budget extends also to Voluntary schools... we would miss the Voluntary schools very seriously if they pulled out - they are our biggest customer... we now have quite a large following in secondary schools... and we now have more qualified staff, because the children we have trained are now qualified teachers. We have thousands of past-pupils, who are qualified... thanks to the Music Services, and you now have good teachers everywhere, and with them there has come a whole increase in the demand for instrumental tuition... and the secondary pupils who come into the centre for orchestra and band benefit from the contact they have with the Grammar school pupils...

Interview with Administrator H

Context: Administrator H is Professor of Music at an Irish University.

R.N. How do you view the current state of instrumental teaching provision in this country?

H. In general?

R.N. Yes.

H. If you look at the country as a whole, you see a very haphazard picture indeed... if one happens to be lucky enough to live in a major urban area, particularly Cork or Dublin... and one is from... let's face it, a middle-class background... and... the opportunities are quite good... one knows where to turn, one goes to one of the colleges in Dublin, or a private teacher... and there is very good teaching available... but that presupposes (a) that parents are sufficiently interested to arrange it for their kids... and (b) that the talent, or incipient talent has been recognised... but if you're in rural Ireland, then it's considerably more difficult... because we do not have any scheme or music schools such as on the continent... and in England as you know, they have the peripatetic system, but I think the continental system seems to be the best... whereby every region or every town has its own music school... you are familiar with that. And usually tuition is available there at a very nominal cost, if not free... and similarly instruments can be hired at a nominal rent... this is a way of encouraging people who would not otherwise have the means to pay for private lessons or purchase instruments... to get them involved in the whole process of learning an instrument... and this we desperately lack in this country, there's no knowing the amount of talent that has been lost through this basic lack of facilities, particularly in rural Ireland, and disadvantaged areas... I would suggest that there is no time where this sort of tuition is more necessary than today, with the growth of urban problems and problems of drugs, kids through sheer frustration and lack of other outlets turn to these things... while instrumental tuition may be expensive, one wonders if it would be any more expensive than building a new prison... it is awful that some people have to rely on charity to

organise music... it isn't available as a right... there are signs of hope... tremendous initiative... without public support... it is expensive, running a music school... teachers have to be paid.

R.N. Do you see any solution to this problem?

H. It is a question of funds... but also it requires a whole re-orientation of philosophy of education... it's a pretty ghastly situation when there are so few state supported schools of music when you think about it... I am not that familiar with the continental plan... but I think the localised nature of the music schools there is good... it obviously comes from a central plan...

R.N. What about school music here?

H. Well, music at primary level is very much a personal thing, if the teacher shows sufficient interest... at second level we are not as badly off as some other countries... as far as I know Belgium has no music in the secondary school... Germany is very iffy... there are great opportunities to learn music outside of school on the continent.

R.N. With regard to music in the Junior and Leaving Certificate... and the way they are now more performance-oriented... do you think that teachers should be given more resources and training?

H. Oh yes, this goes back to the problem of basic infrastructure we need... instruments, specialist teachers... the Department of Education grant for purchasing instruments is there, but it's so derisory... the basis is there, if only it could be developed... There is a terrible beaurocratic stranglehold on any sort of initiative with state funding.

R.N. How would you explain to a non-musician the value of playing a musical instrument?

H. I think there are a few areas where it develops one's own quality of life... one's own development... it develops the imagination, and that's a very important faculty... music does this in a particular way by introducing you to a completely new world of sounds which have their own function, their own sense of discipline... and where the creation of sounds comes from the spirit within one... in a way that the more scientific subjects, or even languages, where the material you read has an objective reality, whereas, we as musicians create our sounds, and how we shape our sounds is a very personal thing... there is also the development of the critical faculty, because you are constantly saying - is this right, is this good, how can I make it better, what's wrong with this? and if you play in partnership with other people, you learn to interact with people... in other words it does the very same thing as sport, but at a completely new level... all the things like discipline, control, all these things... rhythm is a discipline... it's something one has to control, it's very difficult... and performance... the fact of having to get up and perform, it's a tremendous training for life, for even giving a speech later in life, if you play an instrument for the Feis Ceoil or an examination, it's a great toughening process.

Appendix 6 Specialist Music Schools

The DIT Conservatory of Music and Drama, which is a School in the Faculty of Applied Arts at the Dublin Institute of Technology, was founded in 1890 as the Municipal School of Music. It caters for students from the greater Dublin area, as well as from other parts of the country. Its activities are divided into first, second, third level and post-graduate courses, and facilities include libraries, computers, a recording studio, and conference and recital areas.

All classical instruments are offered, and performance is a priority. Public concerts are given regularly by the Conservatory ensembles, which include a concert band and big band, orchestras, choral society and chamber groups. Students participate in the Siemens Feis Ceoil and other music festivals. The Conservatory has its own examination syllabus and students are encouraged to take grade examinations every year.

Students who wish to study music at third level can apply for performance and teaching diplomas and two degree courses. The Bachelor in Music Education, which is taught in association with the University of Dublin (Trinity College) and the Royal Irish Academy of Music, Dublin, provides for the academic and professional requirements of those wishing to teach music in post-primary schools. The Education component covers a wide range of subjects, and emphasises the importance of the practice of music education. All students must take part in supervised teaching practice from first year. History is an obligatory subject in first year and students are encouraged to continue to study the subject, as it can improve their employment prospects.

The Bachelor in Music Performance is a practically-based course which puts major emphasis on performance and instrumental/vocal skills while also providing an academic music training. Besides education studies, students are encouraged to participate in a wide range of performance activities and to attend masterclasses with visiting specialists.

The Royal Irish Academy of Music, Dublin was founded in 1848, and caters for students from the greater Dublin area and other parts of the country. Tuition is offered in keyboard and orchestral instruments, and students are required to join one or more of the Academy's ensembles, which include a Symphony Orchestra, Wind Ensembles, Choirs, Baroque Ensemble and Chamber Groups. The Academy has its own examination syllabus, which is used in local centres throughout the country, and students are encouraged to participate in grade examinations every year. Students regularly take part in the Siemens Feis Ceoil and other music festivals.

Third level courses on offer at the Academy include the above-mentioned Bachelor in Music Education and the BA in Music Performance. The BA course is taught by the Academy and validated by Dublin City University. Students are given the opportunity to achieve the highest professional performance level, enabling them to take their place in the music profession. The qualities of performance are distilled by a extensive programme of academic studies, as well as by lessons and masterclasses given by the

Academy staff and visiting musicians. The Academy aims to provide as many opportunities as possible for performers to develop their potential to the best international standards.

The Cork School of Music was founded in 1878, the first Municipal School of Music in the then United Kingdom. In 1993, under the terms of the Regional Technical Colleges Act, Cork School of Music became one of two Constituent Schools of Cork Regional Technical College. The School is mainly located at Union Quay in Cork City. The enrolment of students includes first, second and third levels, and the School endeavours to provide practical and theoretical courses in music, speech and drama to amateurs, those intending to practise music, speech or drama professionally as teachers and those intending to practise music, speech or drama professionally as performers. All orchestral and classical instruments are offered by the School and opportunities to perform in public are provided at all levels. These range from frequent concerts and recitals, to the School's many annual competitions.

Cork School of Music operates a system of internal examinations conducted by external examiners and staff panels. Students are encouraged to participate in ensemble work at all levels through a range of bands, choirs, chamber ensembles and orchestras.

At third level, the Cork School of Music offers a four-year BMus degree which is validated by the National Council for Educational Awards (NCEA). Performance studies are a feature throughout the course. Students not only receive tuition on their principal and second instruments as part of the course, but also credit for them proportional to their level of ability and specialization. The School has a large number of ensembles, thus supporting the development of performers. Training in general and applied methodology is provided for aspiring class music teachers as well as teachers of instruments, together with curriculum studies, educational theory, and the philosophy and psychology of music education. The Cork School of Music introduced the Suzuki method of music education to Ireland and has received European Suzuki Association recognition of its Suzuki teacher-trainer course component. At present, the School is the only third level institution in this country providing training for musicians who wish to become music therapists.

The Limerick School of Music has been established for over thirty-five years and is administered by the City of Limerick Vocational Education Committee. It caters for students from Limerick City and its environs. Last year over 1,000 pupils enrolled to avail of tuition offered by the School in piano, organ, all string and wind instruments, singing, speech and drama and theory of music.

The School also offers both Junior and Leaving Certificate music and students are prepared for Associated Board grade examinations, the Advanced Certificate in music, and for external diplomas.

Opportunities to perform at feiseanna and concerts are provided at all levels. All pupils are encouraged to participate in the many and varied ensembles and in the early music consort and choir.