

The Jazz in Education Initiative

Response to: The All Party Parliamentary Jazz Appreciation Group
Review Of Jazz In England 2021

The Jazz in Education Initiative aims to provide coherent advocacy and contribute expert responses to current educational policy.

The group is formed from senior figures across all sectors and ages of Jazz in Education: Conservatoires; Teacher Education; Schools; Community Practitioners; Examinations Boards; Universities; Educational Publishing and Curriculum Development.

Please see Appendix for a list of contributors.

Why you should read this paper

- While jazz education has grown within Higher Education in the UK since the mid 1980s, the teaching and learning practices of jazz (and related music) that model highly effective classroom and instrumental pedagogy, are largely underused. This omission is significant.
- Over 95% of jazz graduates do not enter the classroom teaching profession. The current music education workforce is highly under-represented in this area. Additionally, few music educators claim to have had any training in jazz.
- The *Jazz in Education Initiative* seeks to advocate and facilitate formation of curricular policy and teacher education that will address and solve these pressing issues.

Where are we now?

- 1) While some excellent practice exists within music in schools, there is generally an unbalanced focus on technical development and musical reproduction, rather than creative activities such as improvising and the highly developed rhythmic competencies that are central to jazz, popular and folkloric traditions.
- 2) Teacher education in music generally privileges classical music skills, resulting in pedagogies more suited to classical music, or reactive and partially informed solutions to non-classical music.
- 3) Notwithstanding the rigour and excellence of traditional approaches to music education, core aspects of the teaching and learning of jazz and improvisation require different pedagogical skill sets, not only in terms of informal pedagogy but also awareness of improvisational vocabularies and rhythmic literacy.¹

¹ This point was made repeatedly by the pioneering jazz educator Eddie Harvey (1925-2012) to various jazz organisations in the UK during the 1970s and 80s.

- 4) Understanding of jazz practices is uncommon and access to live jazz is very limited. Even schools with a jazz ensemble, tend to focus disproportionately on reproduction of repertoire rather than improvisation.
- 5) Furthermore, jazz is at a crossroads in terms of addressing representation of gender and ethnicity not only amongst performers but also in access to initial teacher education and subsequent employment

The wider context

Consideration of the role of jazz within music education needs to be understood in the context of music education as a whole.

Music has been under pressure in the last 10 years. In February 2019, the All-Party Parliamentary Group for Music Education published the State of the Nation report^[1]. This presents a picture of music in schools, supported by evidence, and highlights a number of key concerns.

- Curriculum time for music has reduced.
- The number of GCSE entries in music fell by 20.4% between 2014 and 2018.
- Pupils from a highly deprived background are less likely to take GCSE or A level music.
- Carousel teaching (for example with just one term for music each year) in Key Stage 3 has become more prevalent but this does not provide a sustained offer to develop musical knowledge and skill leading.
- The number of full-time equivalent (FTE) music curriculum staff in State schools has fallen year on year.
- There is also a narrowing of the curriculum offer and it appears that music education is increasingly becoming the preserve of those who can pay or happen to go to a school in a rich postcode area.

See *Appendix 2* for detail.

Where do we want to be?

The *Jazz in Education Initiative* believes jazz and improvised music needs to occupy a more prominent position in music education in the UK.

As an amalgam of musical and social cultures, alongside centrality of rhythm and social, collaborative music making, jazz embodies musical practices that are vital to active music-making and listening as part of a broad and balanced education in the twenty-first century. Despite the ongoing uncertainties facing music education, which have been compounded by the global pandemic, this period of enforced reflection, resourcefulness and resilience leads us to propose that jazz in its widest sense is especially relevant to the musical well-being of the nation.

Jazz, including improvisation, is an effective context for motivating young people to make music together, for helping to foster the development of learner voice and helping to enable a creative, adaptive and curious disposition. Importantly too, the heritage of jazz is built upon and continues to model expressive and social diversity and inclusion.

Improvisation is an activity that requires spontaneous, creative thought and it can frequently be about interaction with others. Improvising musicians do not simply re-create music, as is generally the case in Western Classical music; instead they can freely interpret and adapt melodies, rhythms and harmonies. Creative decisions are made within real time performances.

There is growing emphasis on professional learning in teaching and the professional development of jazz musicians with portfolio careers, i.e. a 'professionalisation' of the field of Jazz in Education is underway. Jazz higher education and music higher education programmes are thriving at undergraduate, postgraduate and doctoral levels, providing opportunities for musicians to further examine their own practice through rigorous study.

The *Jazz in Education Initiative* is aligned towards pragmatism and change. We request policymakers consider the following points:

- 1) Despite the inclusion of Jazz into music education being widely acknowledged as *good practice* by educators and researchers, most teaching and learning strategies employed by jazz musicians remain underused, and are yet to be embedded throughout teacher education. There is an absence of professional development for teachers and educators and jazz practices.

Desired action: we would like to see professional learning courses become available.

- 2) To compound matters, very few jazz graduates progress to PGCE/classroom-teaching². This not only affects the development of children's generative abilities and harmonic and rhythmic skill-sets but also excludes the most skilled improvisors from the delivery and development of the school music curriculum.

Desired action: we would like to encourage proactive recruitment of

² Provisional studies suggest that very few jazz graduates obtain teaching qualifications or enter classroom teaching. Dalladay, C *The Biography for Music Teachers, Their Understanding of Musicality and Implications of Secondary Music Education* University of East London Ph.D Thesis 2016 points to a figure of 4.7%, although samples are small and likely to be unrepresentative. The professional experience of the undersigned suggests that the number is likely to be considerably lower. In the meantime, the *Jazz in Education Initiative* is researching admissions to PGCE courses and similar pathways into classroom teaching.

jazz graduates into teacher education and training routes.

Desired action: we would like to see music HEI's form stronger and more strategic relationships with teacher education institutions.

- 3) Genre in music education is conceptually complex and can be challenging for many. This group is not advocating *Jazz Education* or the study of jazz per se, but rather *Jazz in Education*.

Desired action: we would propose that there is a focus more on generative learning processes and social context rather than singular stylistic definitions.

In addition, this group advocates strategic consideration of the following:

- dispelling the myth that improvisation is only for experts,
- rigorously informing the development of music curriculum so that it embodies the characteristics and practices inherent to the music it is intended to serve,
- initiating a culture of *professionalised educational engagement*,
- accelerating the professionalisation of the jazz education workforce at both secondary and tertiary levels,
- contributing to a vocabulary and critical framework for generative/improvisational practice that works for teachers, evaluators, curriculum designers etc,
- addressing Equality Diversity and Inclusion (EDI), focussing on underrepresented and marginalised communities.

As well as a response to the matters above, we would welcome a meeting directly with APPJAG to present on the matters above, with a view to informing subsequent decision making in curriculum planning, teacher education and the place of genre within music education in general.

29.10.21

Pauline Black

Duncan Mackrill

Simon Purcell

On behalf of (see below)

Signatories:

Mark Armstrong - Artistic Director of the National Youth Jazz Orchestra, Senior Lecturer at the Royal College of Music.

Issie Barratt - Founding Artistic Director for the National Youth Jazz Collective, ex-Head of Jazz at Trinity Laban.

Steve Berry - Head of Jazz at Royal Northern College of Music; Jazz tutor at Chetham's School of Music; formerly Teaching Fellow at Liverpool Institute for Performing Arts. Jazz musician.

Pauline Black FRSA FHEA, Head of Music, Senior Lecturer, BMus (Hons) Education Programme Director, University of Aberdeen; youth, community and education coordinator for Aberdeen Jazz festival; community practitioner; Researcher in jazz and improvising with young people.

Kirsty Devaney - Composer, Lecturer and Music Education Researcher at University of Wolverhampton; Co-founder of Young Composers Project, Birmingham Conservatoire.

Leslie East - Formerly Chief Executive of ABRSM; Chair and a Trustee of City Music Society, a Trustee of The Association of British Choral Directors (ABCD), chair of the Worshipful Company of Musicians Jazz Committee, member of the committees of the Mendelssohn and Boise Scholarship Foundations.

Kate Hannent - Camden Music Service (director Camden Youth Jazz Band). classroom teacher at Woodford County High School and flute tutor at The Latymer School.

Richard Ingham - Internationally renowned performer, composer, conductor and educator. Former director of accredited jazz courses at University of St Andrews; practitioner for Youth Music Initiative in jazz education in Aberdeenshire; Author of Cambridge Companion to the Saxophone.

Kate Laurence - Subject Leader for PGCE Music at The Institute of Education, London. Author of research re Critical Practice in Teacher Education.

Duncan Mackrill - Honorary Senior Lecturer in Education, University of Sussex; formerly Director of Teaching and Learning in the School of Education and Social Work, Subject Leader for PGCE Music.

Chris Morgan - Assistant Head Teacher, Head of Music Lister School, East London; Jazz Musician.

Corey Mwamba - Composition lecturer at Royal Birmingham Conservatoire, Goldsmiths College, London; BBC Radio Presenter, Jazz Musician.

Julian Nicholas - Provider of teacher education in jazz for East Sussex, West Sussex; Lecturer Jazz Module Chichester College (FE and HE).

Jeremy Price - Head of Jazz, Royal Birmingham Conservatoire of Music.

Simon Purcell - International Chair in Improvisation Guildhall School of Music and Drama Conservatoires; formerly Head of Jazz Trinity Laban Conservatoire of Music and Dance; Member of Pop and Jazz Working Group of the Association of European Conservatoires 2008-17, author of research regarding Teacher Education in Jazz and Co-Mentoring.

Sarah Raine - Postdoctoral Researcher in Ethnomusicology at the University of Limerick; Researcher at Edinburgh Napier University mapping the Scottish Jazz and Blues scene; author of research with Cheltenham Jazz Festival on Keychange pledge and gender balance; Editor for Jazz Research Journal.

Jimmy Rotheram - Internationally renowned music teacher at Feversham Primary School in Bradford. Nominee for the Global teacher Prize. Member of UK Gov, Model Music Curriculum Panel 2020-21.

Emily Sayers - SFHEA, Senior Lecturer, Secondary and Post 16 Initial Teacher Education, Canterbury Christ Church University.

Joe Townsend - Head of Popular Music at Trinity Laban Conservatoire of Music and Dance; Director of CoLab.

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Appendices

Appendix 1

The wider context (longer version)

Though the consequences may be unintended, Music has been under pressure in the last 10 years as a result of a number of government initiatives and challenges. In February 2019, the All-Party Parliamentary Group for Music Education published the State of the Nation report^[1]. This presents a picture of music in schools, supported by evidence, and highlights a number of key concerns. The report uses the DfE's own analysis to demonstrate that the time for music has been cut by 13.5% since 2010 and at Key Stage 3 it is a drop of 26.7%. Yet in EBacc subjects it rose.

The EBacc excludes the Arts and where Music is offered, the EBacc can have a detrimental impact on whether students are able to opt for it as in some schools top set students were steered away from taking Music at KS4 because of the focus on the EBacc, whilst in others, those perceived as lower ability students were prevented from taking Music in order to concentrate on EBacc subjects. Research undertaken by the University of Sussex^[2] reported just 2.5% considered that the EBacc had a positive impact on Music.

DfE data shows that the number of GCSE entries in music fell by 20.4% between 2014 and 2018.

Not only are those from deprived backgrounds and with lower prior attainment discouraged from taking arts subjects in favour of EBacc ones but they also take fewer GCSE subjects than other students and this fell between 2015 and 2018. So, pupils from

a highly deprived background are less likely to take GCSE music. In addition, the Sussex research indicates that this same group may also be required to attend 'booster classes' for core subjects, resulting in fewer opportunities to participate in extra-curricular music activities and engage in the wider cultural life of the school. Thus, music education is increasingly becoming the preserve of those who can pay or happen to go to a school in a rich postcode area.

A Level music entries have also dropped by over 38% between 2010 and 2018. This was such a concern to the Royal College of Music and the Royal Academy of Music that they commissioned Professor Martin Fautley, Dr Adam Whittaker and Dr Victoria Kinsella at Birmingham City University to investigate changes in the demographics and uptake in A-level music over the last few years. The research (based on the government's own data) demonstrates that uptake of A level music is most commonly the preserve of those who live in economically advantaged circumstances and this has real implications for equitable access to music education. Interestingly, 27.9% of A-level entry centres are independent schools, and yet over 93% of students are enrolled in state school provision.

As highlighted in a policy review[3], over 70% of secondary schools in England are now Academies and as such do not have to follow the National Curriculum. There is also a narrowing of the curriculum offer, although this may be addressed to some degree by a clearer message more recently from Ofsted.

An increasing number of schools have reduced or completely removed music in the curriculum for year 7 students. In 2012/13 Year 9 Music was compulsory for all students in 84% of the schools in the research undertaken by the University of Sussex[4] but by 2015/16 this had dropped to 67%. Music curriculum time across Key Stage 3 has reduced year on year and significantly, in 2018/19 Music as a year 9 curriculum subject was compulsory in less than 50% of the responding schools.

Carousel teaching (for example with just one term for music each year) in Key Stage 3 has become more prevalent but this does not provide a sustained offer to develop musical knowledge and skill leading. However, more encouragingly, the Government's Model Music Curriculum[5], offers some hope for change in this respect as it states that:

'At Key Stages 1 and 2, pupils should receive a minimum of one hour of teaching a week; this may take the form of short sessions spread across the week... Music should have a minimum of one weekly period the whole way through Key Stage 3.'

And: 'Carousels are not a substitute that fits with the values of comprehensive education'. (2021:3)

The number of full time equivalent (FTE) music curriculum staff in State schools has fallen year on year between 2012 and 2018 and the number of single teacher Music departments has risen.

Appendix 2 References

- [1] <https://www.ism.org/images/images/State-of-the-Nation-Music-Education-WEB.pdf>
- [2] <https://www.sussex.ac.uk/webteam/gateway/file.php?name=changes-in-secondary-music-curriculum-provision-2016-18-november2018.pdf&site=319>
- [3] Bath N, Daubney A, Mackrill D, Spruce G. The declining place of music education in schools in England. *Child Soc.* 2020;00:1–15. <https://doi.org/10.1111/chso.12386>
- [4] <https://www.sussex.ac.uk/webteam/gateway/file.php?name=changes-in-secondary-music-curriculum-provision-2016-18-november2018.pdf&site=319>
- [5] Model Music Curriculum (2021) Department for Education [https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/974366/Model Music Curriculum Full.pdf](https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/974366/Model_Music_Curriculum_Full.pdf)